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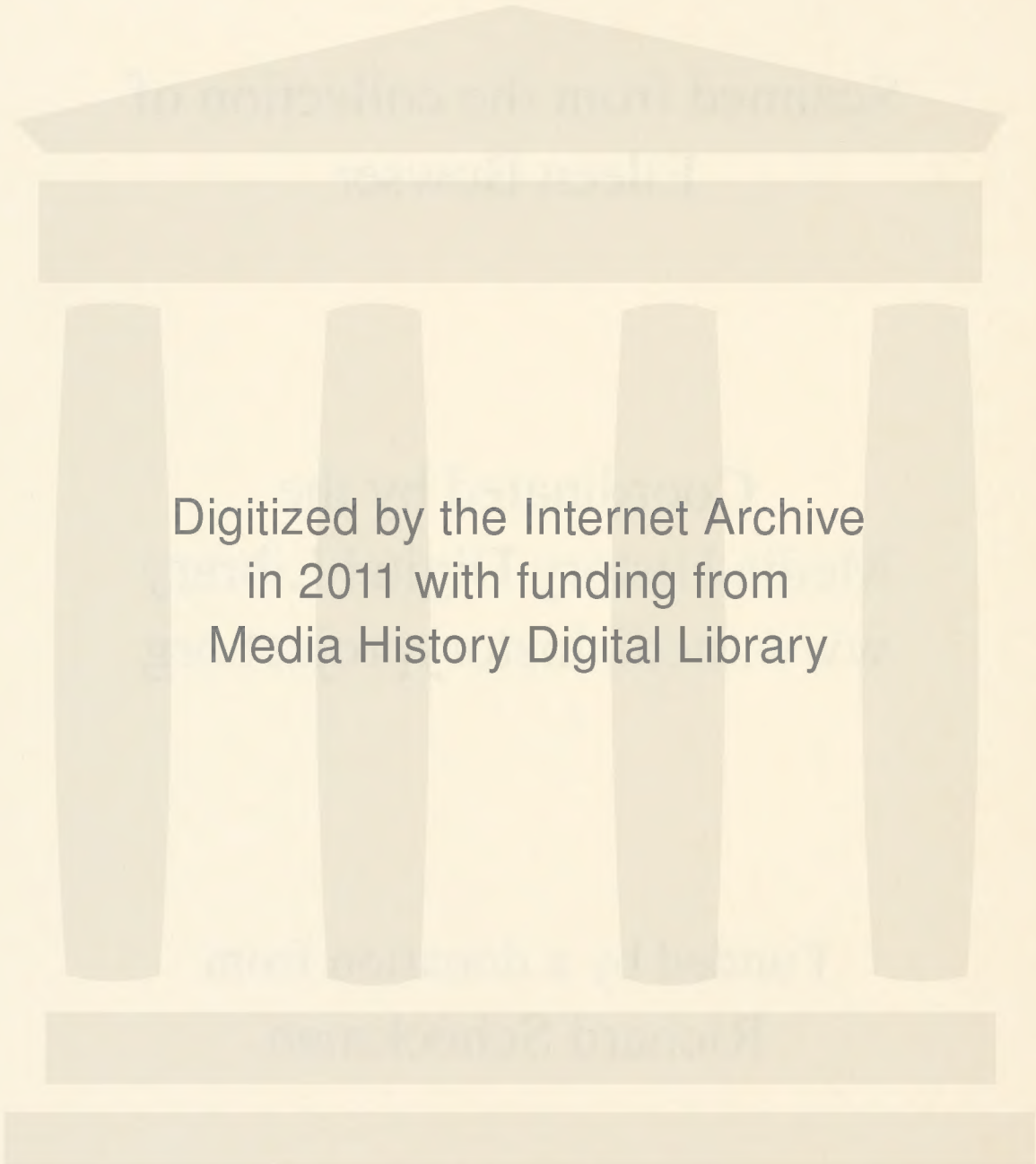

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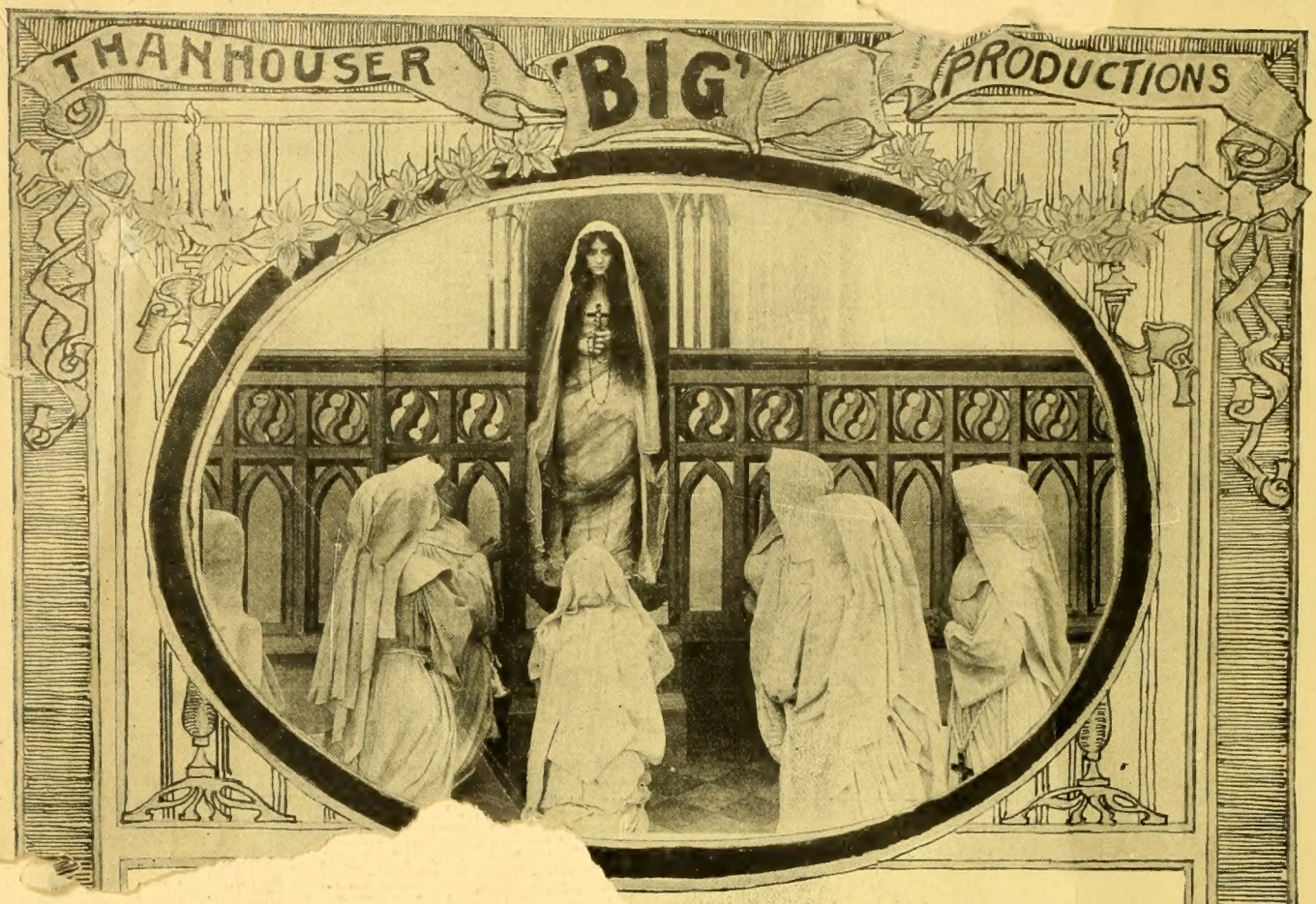
H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



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FIVE-A-WEEK

Essanay

COMING FRIDAY, JANUARY 2nd

"THE AWAKENING AT SNAKEVILLE"

(IN TWO PARTS)

FEATURING MARGARET JOSLIN AS "SOPHIE CLUTTS"
AND AUGUSTUS CARNEY AS "ALKALI" IKE

WITHOUT FEAR OF CONTRADICTION WE CLAIM THIS PICTURE TO BE A MONEY-GETTING BOX-OFFICE ATTRACTION OF UNUSUAL MERIT. A COMEDY SUCH AS HAS NEVER BEFORE BEEN SHOWN. A FEATURE THAT IS A FEATURE. HERALDS AND POSTERS NOW READY.

RELEASED TUESDAY, DECEMBER 30th.

"THE GHOST OF SELF"

A drama with a punch showing a man's true character. Ruth Stonehouse and E. H. Calvert featured.

RELEASED WEDNESDAY, DECEMBER 31st.

"WHEN LOVE IS YOUNG"
"ASCENDING SUGAR LOAF MOUNTAIN"

(SOUTH AMERICA)

A juvenile comedy-drama of "puppy love" and an educational subject of merit.

RELEASED THURSDAY, JANUARY 1st.

"THROUGH TRACKLESS SANDS"

A Western drama that grips. Thrilling situations that chill.

RELEASED SATURDAY, JANUARY 3rd.

"THE REDEMPTION OF BRONCHO BILLY"

A novel and extremely interesting Western drama with Mr. G. M. ANDERSON.

Now Ready "THE BRONCHO BILLY" TANGO *Now Ready*

$30 500 Copies or $50 a 1000

COMING FRIDAY, JANUARY 9th

"THE HOUR AND THE MAN"

(IN TWO PARTS)

LAWS ARE MADE FORBIDDING MEN TO MURDER—YET WE MURDER THOSE WHO DISOBEY THE LAW. THIS IS AN UNUSUAL DRAMA, FOUNDED ON CIRCUMSTANTIAL EVIDENCE. IT IS A STORY WITH HEART THROBS AND SITUATIONS UNPARALLELED.

FRANCIS X. BUSHMAN AND RUTH STONEHOUSE FEATURED

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Manufacturing Company, 521 First National Bank Bldg. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

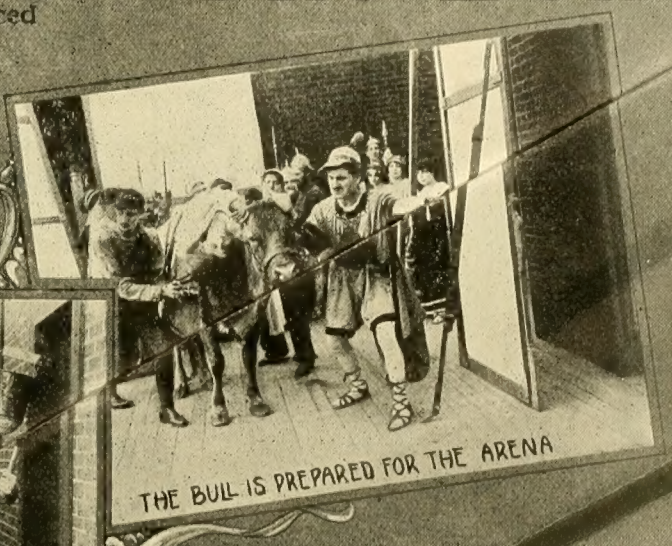
A TWO-REEL BURLESQUE OF "QUO VADIS"

"When Ursus Threw The Bull"

written and produced
by
Al. E. Christie

NESTOR
two reel
COMEDY

A THRILLING SCENE IN THE FIRST ACT



THE BULL IS PREPARED FOR THE ARENA

UNIVERSAL FILMS

"YOU, SIR, TAKE THE SHOW
AND I SHALL TAKE MY TRUSTY COW."

UNIVERSAL FILMS

PROPS DESIGNS A BOVINE SUBSTITUTE

RELEASED
Jan 9th.
1914

PROPS' SCHEME FAILS TO CONVINCE

Universal Art Posters

are the finest in the world. They get the money for you!

PRINCESS THEATRE
Austin, Tex.

PRINCESS THEATRE
San Antonio

You can't impart enthusiasm to others unless you show your own in unmistakable manner. *You are running a show house, not a tea room or a church bazaar.* Show that you ARE a show man. Ginger up the front of your house with the ARTISTIC POSTERS NOW BEING MADE FOR EVERY UNIVERSAL FILM. If these were ordinary picture posters we would not urge you to plaster your front with them, but Universal posters are HIGH CLASS THEATRICAL LITHOGRAPHS made by the finest artists in the employ of the Morgan Lithograph Co. Buy them from your Universal exchange in large enough quantities to bill your whole neighborhood. If your exchange can't supply you, order direct from the Morgan Lithograph Co., Cleveland, Ohio (not from us), at ten cents per SHEET.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

January Features That You must Not miss!

IN all this list of features for January THERE IS NOT ONE FOOT OF PADDING! The Universal has gained a reputation for producing features that are boiled down to the very essence and we intend to maintain that enviable reputation. With the Universal scoring triumph after triumph, leaving all competition far behind in the matter of quality and with THE GREATEST LIST OF GENUINE MOVING PICTURE STARS EVER GATHERED BY ONE COMPANY, is it any wonder that exhibitors everywhere are using the brains God gave them and DEMANDING THAT UNIVERSAL PROGRAM?

Every One of These Features Is Really GREAT!

The Magic Skin - -	2-R Victor
The Lie - - - -	3-R Gold Seal
The Case of Cherry Purcelle -	2-R Eclair
The Watch Dog of the Deep -	2-R Imp
When Ursus Threw the Bull -	2-R Nestor
The Eleventh Hour - -	2-R Bison
The Militant - - -	3-R Imp
A War Time Reformation	2-R Gold Seal
The First Nugget - -	2-R Eclair
Michael Arnold and Dr. Lyon -	2-R Rex
The Romance of a Photograph	2-R Victor
The Lure of the Wild -	2-R Bison
The Man Who Lied - -	2-R Victor
The Unsigned Agreement	2-R Gold Seal
Coming Home - - -	2-R Eclair
Absinthe - - - -	4-R Imp
King, The Detective In Formula 879	2-R Imp
Discord and Harmony -	2-R Gold Seal
Father and Son - -	2-R Rex
The Mad Hermit - -	3-R Bison

Two solid reels of hysterics! Two reels of the screamingest fun ever snapped by a moving picture camera. Two reels that caused the dignified Board of Censors to double up with laughter. The kind of comedy you have prayed for. The kind we have been working our heads off to give you. You haven't a minute to lose before ordering your **one and three and six sheet posters** and all your other advance advertising. Not only the timeliest but the best burlesque we have ever seen. **Take our word for it and arrange immediately for "WHEN URSUS THREW THE BULL."**

King Baggot's Greatest Work—"ABSINTHE"

Four reels. Released Jan. 22nd. Made in Paris with King Baggot and Miss Leah Baird in the leading roles, directed by Herbert Brenon and supported by a superb French company. **Your exchange will have to charge you extra rental for this.** Don't quibble. **No matter what you have to pay it will be a terrific money maker for you!** Get all your advertising ready!

"THE MERCHANT OF VENICE" Coming Soon

Another **four reel** feature in which we use our entire enormous equipment and outfit on our great big ranch. This is the most beautiful Shakespearean picture ever made by any company in the world at any time. The cost of production was so terrific that we will have to charge the exchanges more than the usual price. This means that you, too, will have to pay more. We could make **five times the profit** by selling it on the state rights plan, **but we're going to sell it to the regular Universal exchanges,** nevertheless! If you're a Universal exhibitor **you're lucky!**

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

Mecca Building, Broadway at 48th Street, New York, N. Y.

HENRI KRAUSS OF THE ODÉON AS
"ETIENNE LANTIER"

THE TOLL

IS THE RELEASING TITLE OF THE 5 REEL

GERM

IT IS IMPOSSIBLE TO CONCEIVE OF MORE SPLENDID OR SYMPATHETIC ABLE PRODUCTION. ONE GETS A NEW CONCEPTION OF THE PATHOS, THE STRUGGLE WITH CAPITAL. SUCH A SUBJECT NEEDED A GENIUS FOR

THE TOLL OF LAB

5 REELS PATHÉ

MLLE. SYLVIE OF THE ODÉON
AS "CATHERINE"

OF LABOR

MASTERPIECE TAKEN FROM ZOLA'S

I N A L

ACTING THAN THAT OF M. KRAUSS AND MLLE. SYLVIE IN THIS REMARK-
PASSION, THE DESPAIR AND THE HOPE OF THE LABORING CLASS IN THEIR
THE AUTHOR AND EXTRAORDINARY TALENTS IN THE ACTORS.

OR FOUND BOTH

FRÈRES 5 REELS

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

The Distinguished Dramatic Favorite

JOHN BARRYMORE

In The Celebrated Comedy-Romance

"AN AMERICAN CITIZEN"

By Madeleine Lucette Ryley

IN MOTION PICTURES

John Barrymore as Beresford Cruger

"Good-bye, old man!"

"You ought to see the other fellow!"

"An American Citizen," the world-famous comedy, presents an exciting trans-continental romance, in which numerous comic complications center about a young American, who, in the midst of all his defeats and victories, never forgets his patriotism, though for a time, due to a chivalrous impulse, he is forced to forego his American citizenship, which he eventually regains, together with love and fortune.

John Barrymore, in the role of Beresford Cruger, who chivalrously sacrifices nationality and fortune and faces all his reverses with a never-say-die fortitude typically American, adds another artistic achievement to his list of stellar triumphs.

IN FOUR REELS, RELEASED JANUARY 10th

Get the Famous Players Poster Supplement in the "Morning Telegraph Motion Picture Weekly," of Sunday, Jan. 11th, 1914

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

NEW YEAR NUMBER

FAMOUS WEEKLY

"30 FAMOUS FEATURES A YEAR"

Vol. 1. No. 4. Saturday, Dec. 27, 1913. Price

EDITORIAL

1914's TRIUMPHS!

Standing at the threshold of a new year, we can only attempt to guess the mighty secrets concealed in the vaults of time. Yet it requires no prophetical vision to realize that we face in the coming months the dawn of a new era, the most glorious zenith of the motion picture.

During the year that is now dedicated to the past, vast revolutions revealed and developed the greater power of the motion picture. The industry made giant strides and obtained a secure place among the organized activities of mankind. Never in the previous history of the film, phenomenally progressive as it was, were such towering heights attained.

During the year just ushered in, numerous triumphs await us. We will be awarded the delayed victories of many years of battle. We will receive recognition for long and earnest endeavor. But let us face our triumphs, as we have our struggles, with loyalty and sincerity to the trade at large.

JOHN BARRYMORE, IN "AN AMERICAN CITIZEN"

The conjunction of the famous favorite of the American stage, John Barrymore, with a play that is recognized as one of the greatest comedy successes of modern dramatic history, in motion pictures, marks another decisive step in the forward march of the photoplay. "An American Citizen," by Madeleine Lucette Ryley, a trans-continental comedy-romance with a million laughs and a few sighs, presents the noted star in a role almost personally suited to himself.

So real is his performance, so unaffectedly faithful his impersonation, that unconsciously we find ourselves sorrowing in his manly griefs and delighting in his exuberant joys. We follow him through all the rapid complications of the play with a sympathetic interest wholly removed from the impersonal attitude of the mere on-looker, with something of an individual association with his exciting career and its victories and defeats.

John Barrymore invests the character of Beresford Cruger, the young American, with a lovable naturalness and with a degree of reality and ideality difficult to resist. The play is very tender and very human. "An American Citizen" is not only true to his flag, but also to himself and his public.

GOSSIP

The Moving Picture World had a really beautiful word-painting in its Christmas Message in the last issue. It succeeded in filling the Yuletide greeting with a sweet sincerity and tenderness. Such pretty sentiment cannot even be correspondingly congratulated.

A Message from the Sales Manager.

To Film Men—everywhere:

There is no season of the year more appropriate than the present for the Sales Manager to express a few words of appreciation to the courageous and enterprising gentlemen who possessed sufficient confidence and conviction to become associated with the most gigantic and important feature film program ever conceived.

To every one of you, and to every other individual who has in any manner aided you in realizing the inspiring success which your efforts and your energies have earned, we extend heartiest wishes for a real, jolly, Merry Christmas, and a prosperous, happy New Year.

Al. Lichtman.

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

Blinkhorn's Releases

Hepworth's, London, Present

The Vicar of Wakefield

Oliver Goldsmith's Most Famous Work, in Four Parts

Miss Florence Turner in

The Harper Mystery

A Three Reel Play of Tremendous Interest

Miss Turner in a Single Reel Comedy

The Younger Sister

The General Film Agency, Ltd., Present

After Many Years

A Three Part Story of the Sea

Hepworth's. 4 Parts

Kissing Cup

Still a Few States Open

The Great Question of To-day

Motherhood or Politics?

Hepworth's. 2 Parts

Hepworth's and Turner's Single and Split Reel Comedies, etc.

A Complete Line of Advertising Matter

A. BLINKHORN

Sole American and Canadian Agent

World's Tower Building

110-112 West 40th St.

New York City

I Help You Help the Exhibitor

Kalem's Big Monday Multiple-Reel Features

Make *permanent* patrons of the people who drop into your theatre only occasionally. Start with "A Shot in the Night," and show the "fans" all the new Kalem Monday Multiple-Reel feature productions. Kalem is giving its Monday releases special attention. You will find the most famous Kalem stars featured in unusually powerful dramas. Let them help you to Better Business. All licensed film exchanges can supply you.

A Shot in the Night

Featuring Miss Anna Nilsson in a Two Part Drama

Released Monday, January 5th

The "Moving Picture World" declares this to be "Far above the average photoplay." It tells the story of the bitter antagonism existing between a wife and her stepson. This barrier vanishes when the wife shoots at what both believe to be a burglar—and discovers she has shot her husband.

Ask for the new Kalem Monday Multiple-Reel Features. Every licensed Film Exchange can supply you.

Two unusually striking 1-sheets, and superb 3 and 6-sheets show the most powerful incidents of this feature. Get them

KALEM COMPANY 235-239 W. 23rd ST. New York

Greetings

TO ALL WHO READ THESE PAGES

A Happy New Year

GOOD WILL, GOOD HEALTH AND SUCCESS

GENERAL FILM COMPANY (INC.)

200 FIFTH AVENUE NEW YORK

GREETINGS

Unto the Third and Fourth Generation

TWO REELS

Selig. *Released January 5th*

A strong moral story with a prologue which takes us back to the England of two centuries ago, and an ending which drives home a lesson not to be soon forgotten.

Officer John Donovan

TWO REELS

Vitagraph. *Released January 6th*

Big-hearted John adopts a little waif. She grows into womanhood to comfort and aid him. His wayward son returns to help his father. He and his father's ward, happy in each other's love, make John's joy complete.

The Smuggler's Son

TWO REELS

Kleine-Cines. *Released January 6th*

A charming story of adventure laid amid a picturesque and beautiful setting, in which are many melodramatic thrills, backed by excellent photography and splendid acting.

Her Husband's Friend

TWO REELS

Kalem. *Released January 7th*

Dane's friendship for Lund is so great that he faces disgrace silently rather than betray the terrible folly of Alice, his friend's wife. How Lund finally learns of Dane's nobility results in a scene which grips the heart.

Wards of Society

TWO REELS

Patheplay. *Released January 8th*

A most interesting film of the decidedly instructive type. It deals with certain sociological problems, shows clearly the underlying causes of many of the crimes for which society suffers, and points conclusively to "the way out."

Between Two Fires

TWO REELS

Lubin. *Released January 8th*

A romantic and dramatic episode of the Civil War. A love story of unusual strength and interest.

A Shot in the Night

TWO REELS

Kalem. *Released January 8th*

The enmity between the young wife and her stepson vanishes when danger threatens. She shoots at what both believe to be a burglar and finds she has shot her husband.

The Hour and the Man

TWO REELS

Essanay. *Released January 9th*

A strong drama with many unusual situations masterfully handled. Miss Ruth Stonehouse, the popular Essanay star, is at her best as the mother who is finally acquitted of the murder of her child's father.

The Witness to the Will

TWO REELS

Edison. *Released January 9th*

The great wrongs inflicted on a helpless girl by the cowardly theft of a will, are righted at last through the fidelity of an old servant and the timely aid of her lover.

Jerry's Uncle's Namesake

TWO REELS

Vitagraph. *Released January 10th*

A false newspaper report makes him the father of an infant. His uncle gives him a fat check and starts for home. He changes his mind and returns to Jerry's house to find he is the father of twins, triplets and quadruplets.

The Minister's Daughter

TWO REELS

Patheplay. *Released January 10th*

In deference to his parents' wishes he marries another while the deserted sweetheart wears her heart out in sorrow.

General Film Company (Inc.)

200 Fifth Avenue, New York

The Bridge That Failed

(Copyrighted)

In Three Parts **Ready January 1st**

The Accusation

A Stirring Tale of Rampant Passions

You will surely get your share of thrills and sensations in this unusual photoplay. Prompted by his desire for revenge, a jealous engineer inflicts a terrible vengeance by causing a bridge to collapse with his rival, who is dashed into the river many feet below. There he is rescued by his sweetheart after she makes a spectacular dive from the high bank of the river. The wrecking of the bridge and the fight for life in the raging rapids are scenes that will set every nerve in your body tingling with excitement. Be sure to get this "ginger" film.

1, 3, and 6 sheet posters, heralds, lobby-photos, slides, and cuts.

We are now making three releases a month. You should book all of them.

The feature that you have been waiting for.

Soon! **A Man's Shadow** ***Soon!***

A remarkable adaptation of Jules Mary's celebrated detective story.

Unprecedented! Six Reels! Unexcelled!

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."

The Tale of a Gipsy Love and Its Sacrifice—
A Vividly Told and Intensely Interesting Story.

KLEINE-CINES

(In Two Parts)

"THE HEART OF A GIPSY"

(Copyright, 1913, by George Kleine)

For Release Tuesday, January 13, 1914

Krisia, a gipsy girl, is maltreated by her drunken father and wanders away from the encampment. Olga, a tiny Countess of seven years, adopts Krisia as her sister and the two grow up in sisterly affection.

A time comes when Krisia, now budded into beautiful womanhood, grows madly enamored of Olga's fiance. Torn between devotion to Olga and love for Randolph, Krisia finally appeals to her father whom she has located through detective agencies and who is at that time camping near the villa. The gipsy visits her the night of the betrothal and, being left alone for a moment, steals some silver spoons, and Krisia, awake to the utter hopelessness of help from him, sends him away. A moment later Randolph enters and wraps her in his arms, declaring his love for her, but his inability to break the wedding engagement at so late a date.

A week later Olga and Randolph are married and Krisia, bravely fighting back the tears, watches the gaily-draped wedding barque as it slips down the river, and, flinging a "God Bless You" after them, turns her head towards the western horizon where the setting sun silhouettes the tents of a gipsy encampment. Ten minutes later she is in her father's arms, with the old life fast fading away.

You will like "THE HEART OF A GIPSY."
Book it and you will have booked a winner

Released through General Film Company

One, three and six sheets with all Kleine subjects

GEORGE KLEINE

166 N. State Street

CHICAGO, ILL.

KLEINE

LUBIN

is doing big things in a big way!

Prepare for the
COMING

"BATTLE OF SHILOH"

An enormous, painstaking war production in four reels, also

Mr. Charles Klein's wonderful drama

"The Lion and the Mouse"

in five reels

Gorgeous Stage Settings, Magnificent Photography, All Star Casts

TO THE MANY HUNDREDS OF EXHIBITORS WHO ARE WRITING US FOR BOOKINGS ON CHARLES KLEIN'S "THIRD DEGREE," IN 5 REELS, WE RESPECTFULLY REFER THEM TO THE GENERAL FILM COMPANY, EXCLUSIVE DISTRIBUTORS OF THIS REMARKABLE PRODUCTION.

Five Releases Each Week **One Multiple Every Thursday**

"A Question of Right"

Two reels. Released Thursday, Jan. 15th

This is a very dramatic story in which a beautiful woman marries a mayor, believing him to be an honorable and worthy man. Soon, however, she discovers that he is a crooked grafter, and tool of the machine. She feels it her duty to denounce him and leave his roof. The mayor is murdered by a blackmailer and the demented woman is made happy in the arms of a former and more worthy lover.

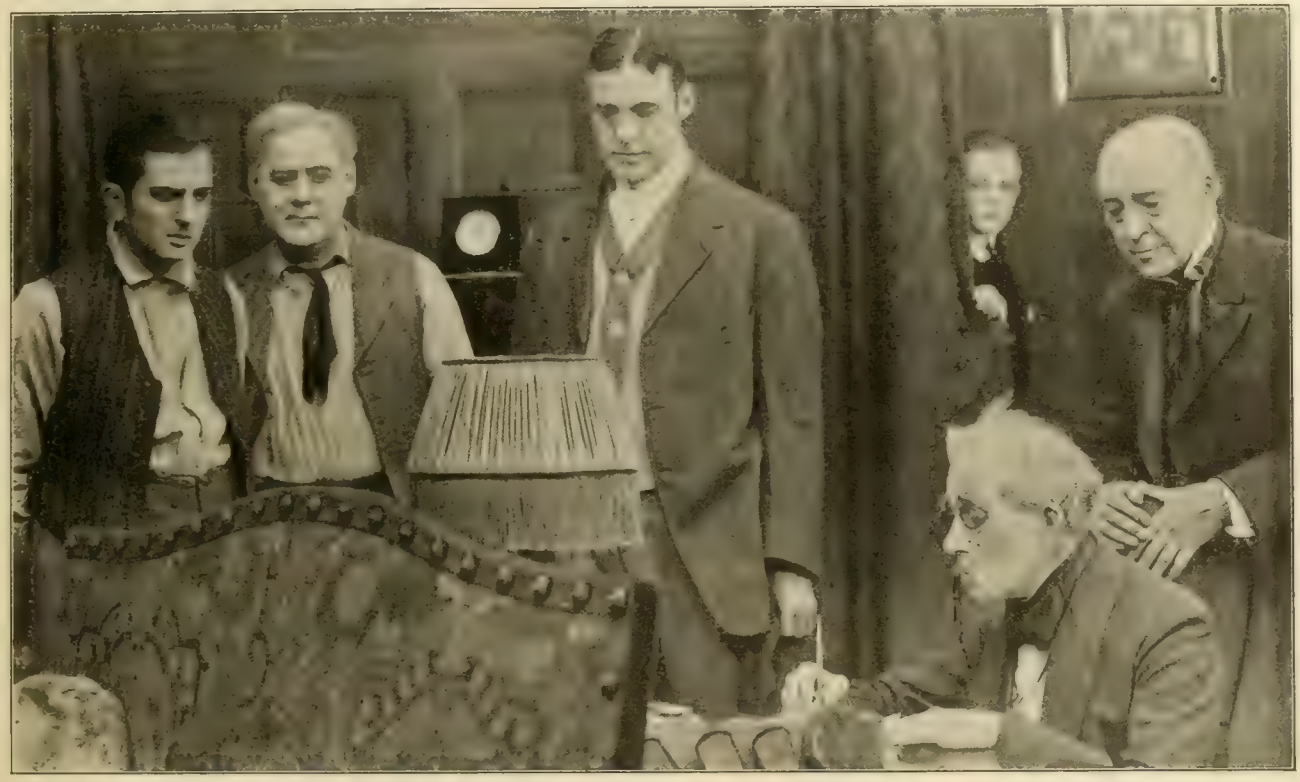
"BEFORE THE LAST LEAVES FALL"—Drama—	TUESDAY, DECEMBER 30th.
"THE INSPECTOR'S STORY" Drama, Special in Two Reels—	THURSDAY, JANUARY 1st.
"MANUFACTURING PEARL BUTTONS"—On Same Reel—	THURSDAY, JANUARY 1st.
"A CORNER IN POPULARITY"—Comedy } Split Reel	FRIDAY, JANUARY 2nd.
"THE MISSING DIAMOND"—Comedy }	FRIDAY, JANUARY 2nd.
"THE CIRCLE END"—Drama—	SATURDAY, JANUARY 3rd.
"THE STORY THE GATE TOLD"—Drama—	MONDAY, JANUARY 5th.
"BETWEEN TWO FIRES"—Drama, Special in Two Reels—	THURSDAY, JANUARY 8th.

LUBIN'S ATTRACTIVE POSTERS

One and Three Sheets with single reels—One, Three and Six Sheets with all multiple reels—in five colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

Lubin Manufacturing Co. Philadelphia

EDISON



***THE WITNESS TO THE WILL

IN TWO PARTS RELEASED FRIDAY, JANUARY 9th

Major Thorndyke dies leaving his estate to Marjorie, his grand-niece, cutting off his son Belden. Belden steals the will and the property all goes to him. Marjorie leaves the house rather than be dependent upon him. She cannot earn her own living, however, and is soon in dire poverty. One day she meets Terence, the Major's groom, whom Belden had discharged. Hearing her story, Terence remembers having witnessed a will shortly before the Major's death and is suspicious. He confronts Belden, who lures him out to the country and hurls him over a cliff. But Terence is not killed and Belden pays the price of his crimes.

COMING SINGLE REELS

****The Mystery of the Dover Express**
Second mystery of the "Chronicles of Cleek."
Released Tuesday, December 30th.

***Andy Gets a Job**
First of the "Andy" series, featuring Andy Clark.
Released Wednesday, December 31st.

***Stanton's Last Fling**
A thrilling tale of adventure.
Released Saturday, January 3rd.

***The Girl in the Middy**
A society girl goes back to childhood.
Released Monday, January 5th.

****On the Great Steel Beam**
A sensational rescue in mid air.
Released Tuesday, January 6th.

***The Sherlock Holmes Girl**
(On the same reel)
African Sea Birds
Released Wednesday, January 7th.

**One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

A TWO PART DRAMA

Released Thurs. January 15th

THE BULL FIGHT

(A THIEF OF HEARTS)

A THIEF OF HEARTS

This fine production was taken partly in France and partly in Spain. A stirring Bull Fight is only one of the many good points that make this Film notably excellent.

PATHÉ FRÈRES

THE FAITHFUL DOG HER ONLY COMFORT

(GOOD PALS)

GOOD PALS

(IN TWO PARTS)

Little Miss Risser and the wonderfully intelligent Collie, Shep, combine to make this Film intensely interesting. The way in which Shep penetrates his mistress' distress and comforts her in her trouble is distinctly novel and appealing.

Sat. Jan. 17 Is the Release Date

VITAGRAPH

"JERRY'S UNCLE'S NAMESAKE"

THE FIRST TUESDAY SPECIAL FEATURE
A HAPPY START FOR THE NEW YEAR

A laugh at the beginning. A laugh all through. Closing with a bigger Laugh.
Jerry is unwillingly made the father of a baby girl, twins, triplets and quadruplets. He names the first after his uncle, but loses out on the others.

TWO SPECIAL FEATURES

EACH IN TWO PARTS
TUESDAY AND SATURDAY EVERY WEEK

"THE STREET SINGERS"

THE FIRST SATURDAY SPECIAL FEATURE OF THE NEW YEAR

Showing the results of Industry and Thrift. A humble beginning makes a great ending, bringing with it happiness and prosperity; in a Moving Picture Producing Studio. Showing the marvelous workings of the great Modern Industry.

"HER HUSBAND'S FRIEND"

Western Drama. Monday, December 29th

He proves the wife's friend too, in time of her need. Their marriage is the result of true friendship and respect for each other.

"HIS SECOND WIFE"
"THE BABY SHOW"

Drama and Educational
Tuesday, December 30th

1. His second venture in matrimony is a hasty affair. It proves a wise and happy one. ANITA STEWART and E. K. LINCOLN are the leads. 2. Worth seeing. It teaches a lot that we should know.

"THE EDUCATION OF AUNT GEORGIANNA"

Comedy. Wednesday, December 31st

Her niece has courage, a mind of her own. Her nephew asserts his independence. Aunty is convinced and consents to their marriage. MAURICE COSTELLO and Mary Charleson are the principals.

"THE SECRET OF THE BULB"

Drama. Thursday, January 1st, 1914

A child's mischievousness leads to accusation against an innocent girl. The sprouting of a tulip bulb reveals the truth and brings happiness to all.

"MISADVENTURES OF A MIGHTY MONARCH"

Comedy. Friday, January 2nd

JOHN BUNNY as King and LILLIAN WALKER as Queen of the Coney Island Mardi Gras, make troubles with John's wife, FLORA FINCH. A tramp robs him of his regal robes and happiness is restored.

"THE STREET SINGERS"

Comedy-Drama. Special Feature in Two Parts
Saturday, January 3rd

He was rich, she is only a street singer. They marry and sing their way into riches. They become moving picture players and gain greater fame and fortune. Their success brings joy to their opposing families. Wallie Van and Lillian Walker are the singers.

SIX A WEEK

"FRANCINE"
Western Drama.....MONDAY, JANUARY 5th

"OFFICER JOHN DONOVAN"
DRAMA, SPECIAL FEATURE IN TWO PARTS—
TUESDAY, JANUARY 6th

"DIANA'S DRESS REFORM"
Comedy.....WEDNESDAY, JANUARY 7th

"THEIR INTEREST IN COMMON"
"MONTANA STATE FAIR"
Drama and Topical.....THURSDAY, JANUARY 8th

"BUNNY'S MISTAKE"
Comedy.....FRIDAY, JANUARY 9th

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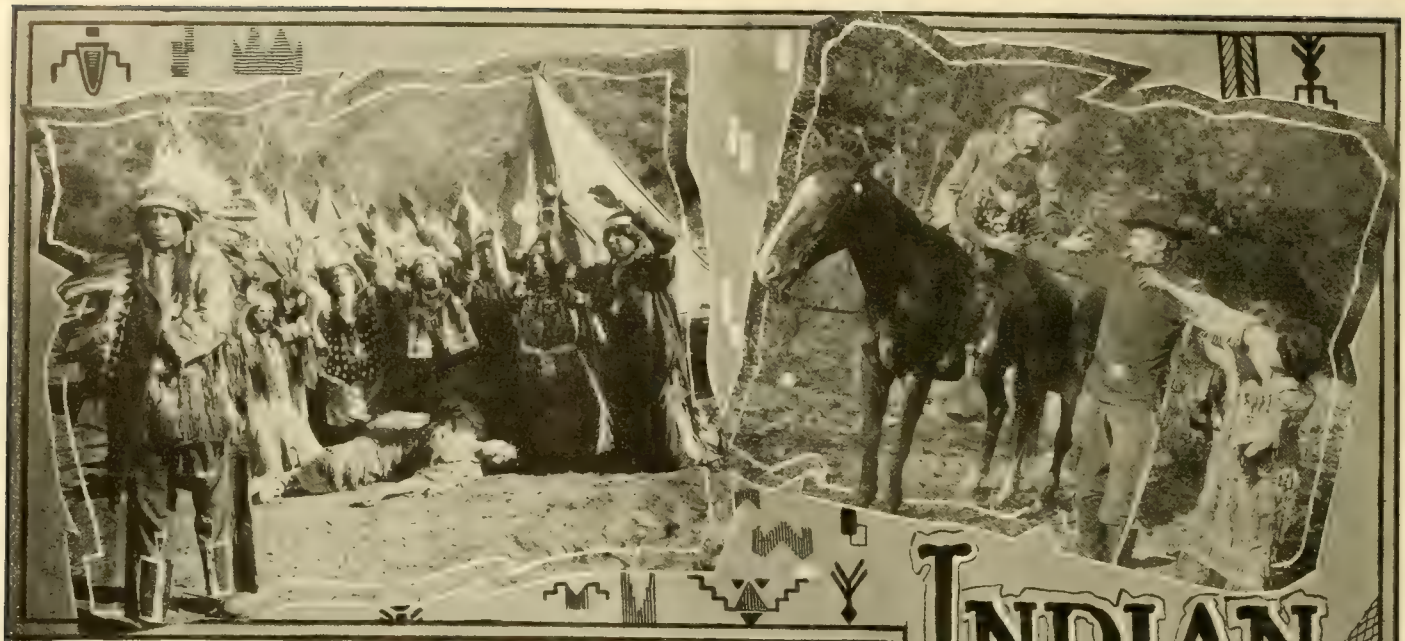

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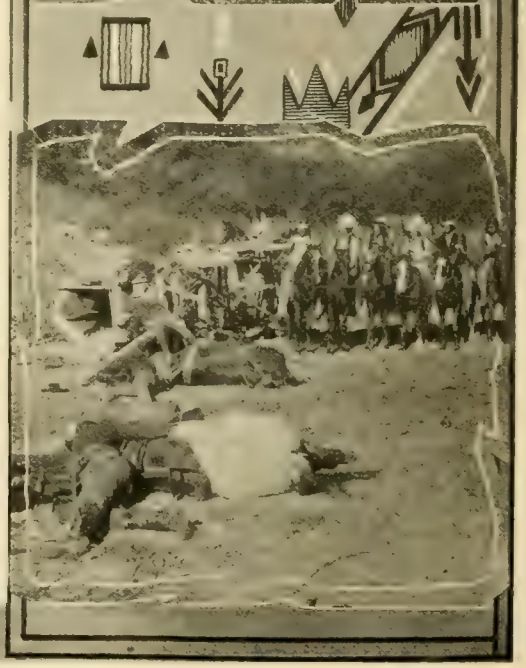

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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Saturday, January 3, 1914.

Facts and Comments

AT the close of the year a brief retrospect seems timely. As motion picture history shapes itself, a period of twelve months is full of events and full of meaning. No man could have prophesied the present conditions when the now dying year was young. The changes in 1913 have in many respects been revolutionary. The importance of the single reel, at one time the mainstay of entertaining kinematography, has been crowded into an almost obscure corner by the arrival of hundreds upon hundreds of multiple reels, of which at this time there seems to be no end. They have made the motion picture entertainment more pretentious and perhaps more fashionable, but they have undoubtedly detracted from its "infinite variety." It is idle to predict how the situation will clarify at last. At present there is much confusion and many exhibitors are confronted with new and unexpected phases of competition.

*

There seems to have been an inflation of the feature market. The great feature wave seems to be slowly receding. The demand for superheated productions is obviously falling off. To a discerning eye there never was any genuine demand for multiple reels just because they were multiple reels; audiences are more discriminating than ever before, and they have learned to distinguish between a truly extraordinary production and one which was only called so by the producers and their press agents. It is certain that the great spectacular features will retain their popularity; feature making will develop into an art of its own. We expect to see greater features in 1914 than we saw in 1913.

*

No less striking than the changes in the pictures have been the changes in the personnel of the men who are engaged in the exhibiting of motion pictures. They have established higher standards for the conduct of their business, they are recruited from the best classes in the community. Take the owners of the new type of improved motion picture theaters. Comparatively few of them are managerial graduates of the speaking stage. Not a few of them are old exhibitors who have kept pace with the expansion of the industry. They started with small houses, often with a capacity of less than three hundred, and by their energy and their progressiveness have been able to build new theaters with often five times the seating capacity of their first little theater. The art of presenting the picture, beginning with proper projection, has gone forward with rapid strides. The influence of the model theater is felt thousands of miles away. Compare the cheapest and humblest show of today with the same type of show two or three years ago and you cannot fail to notice the many improvements.

*

Most gratifying is the progress made by the motion picture in the esteem of the public. The best evidence of this may be found in the changed attitude of the daily press. A couple of years ago the sanctum of the dramatic critic on the daily paper was locked and barred against the motion picture. If the picture received any notice at all it was the unflattering attention of the man who runs the funny department, so called. Occasionally a ponderous paragraph would speak of it with much complacency and little wit. The poor picture was a waif in journalistic eyes and its devotees were objects of divided pity and censure. Today the motion picture section of the daily newspaper is treading close upon the heels of the regular theatrical department.

*

We should not let the year pass by without a word of very hearty and grateful recognition of the great credit due to the artists of the screen. These men and women, often underpaid and misunderstood, can take no inspiration and no pleasure out of the applause of their audiences; the glories of the footlights and the thrill that comes to the artist as he looks into a sea of admiring sympathetic faces can never be theirs. Nevertheless their fame is greater than that of the most widely known actor of the speaking stage, and their opportunities of cheering their vast audiences and bringing sunshine into all the little dark corners of the world are enviable. They often work in surroundings and under circumstances that are not at all conducive to inspiration. In such moments it is hard for them to look beyond the present, which always seems like a defeat, and conjure up in their imagination the millions to whom their work gives pleasure. The motion picture brings its daily message of consolation to all who are unduly burdened. Little mothers, lonesome men and women in the great cities, the drudges of the household, the workshop and the farm, the dwellers in the lowliest tenements, are the most faithful and the most grateful worshippers at the motion picture theaters. In this age of service from man to man the thought of pleasing so deserving an audience ought to prove a source of perpetual inspiration.

Big Changes Taking Place.

By Louis Reeves Harrison

"LUCKY Accidents" are men called who have attained wealth or prominence in the motion-picture field, who might easily have remained comparatively poor and obscure but for the tremendous popularity of the New Art. This is not so just as it may seem. There was no established basis for faith in the business at the outset; there were wide and deep differences of opinion as to its ultimate success; there were bitter experiences and serious mistakes made before methods of production and distribution were finally shaped; there were big fundamental questions to be settled by those earliest in the manufacture and sale of picture reels.

An enormous number of intelligent men regarded the screen exhibitions with a mixture of good-natured tolerance and thinly-veiled contempt. They might do for children and the childish, but could not be considered drama, literature or a commingling of the two—they were generally considered to be a form of variety entertainment of a cheap and not-altogether-desirable kind. These many intelligent men, among them some of the ablest in the country, were convinced that the popularity of screen representations constituted a fad, a passing whim, that would not last. Only a small group really foresaw the future development of the New Art and the power it would exercise as a social and educational factor.

In that group were men of undoubted ability, men of initiative who were bound to rise, but many of them tried to make pictures according to methods already discarded in older arts, and a frightful lot of commonplace was the result. With a few and far between redeeming exceptions, the film releases sown broadcast over our helpless public were monotonously ugly, utterly silly, and offensive to public taste, but those few illustrious exceptions set a standard that has swiftly advanced to greater heights, and some of the finest monuments of recent times may serve as guides to production for many years to come.

The pioneers of *this country* were, for the most part, rude men, who knew how to clear the way for those who have settled down to enjoy peace and prosperity. So, many pioneers in the New Art were of rude material, intent on immediate advantage, with little or no conception of ultimate advantages to come, but it must not be forgotten that they were without the accumulated experience of past ages, selected achievements handed down by predecessors, commonly known as tradition. There was no such thing as a reference library of visualized classics.

They turned to the classics of literature and drama, narrative and symbolic fiction, stage productions of seemingly-exhausted possibilities, garbled history, until the cowboy in all his crudeness offered a modicum of fresh and vital relief. He was almost the first living and breathing thing of modernity that was photographed in motion. He became a figure of importance for many reasons, not the least of which was his liberty of movement and that contempt for ancient rules and principles which enters into the constitution of every live and progressive male on earth.

As it happens, however, we are not a race of cowboys, and this particular type does not fully respond to our passionate desire for self-expression. It is also becoming known that the cattle puncher of fact is not quite so representative of national spirit as the gentleman of fringed trousers fancifully pictured on the screen. Our illusions about him are fast fading. He is too obviously of the hothouse studio variety, of New York and Los Angeles training and gasoline wagon proclivities. His ease of manner when called upon to wear a dress suit has created a gulf between the man and his most distinctive impersonation.

The individual who commits a crime of heroism or tells a noble lie is more to our taste. Our inherent sense of justice, having expanded in generosity while the judiciary seems to retard rather than advance human progress, has made us considerate of human weakness in many of its forms and inclined to throw off the icy hands of precedence and legal procedure. I do not know of any audience more generally representative of national opinion than that of the moving picture show, and its sympathy for the big-hearted outlaw has a decided significance.

By gradual steps, and perhaps by logical ones, the screen play slowly emerged from its crude materialism with a dissatisfied reaching out for ideals. Leaders among those who were in at the birth of the New Art are beginning to cast about for the best that creative talent has to offer, instead of depending, as fiction magazines did at one time, upon staff-made stories. People want something better and in greater variety than those who measure up films in the studios, engaged as they are in a form of publishing business, can find time and opportunity to turn out. Screen publication of dramatic and entertaining stories is about to be done on a tremendous scale, and every live producer feels that in order to put forth his full strength he must respond to splendid ideals which are shaping society and political institutions the world over.

While no bloody revolution looms up among the millions who support the picture shows, there is a growing and widespread revolt of intelligence against unintelligent codes and creeds, as is manifest in the leading periodicals of the day. There is already a call for the critical and constructive worker with visible ideas, fresh and definite ideas, the kind of ideas that have made the human being grow since he was conceived in the Womb of Time.

Big changes are taking place—that is plain enough to all who see with the mind—and a steady advance is necessary if the art is to keep place with the people—nothing can resist them. "Our people are just now intent on making life more wholesome and happy for the less fortunate and helpless members of society," says one of the most brilliant writers of the day. "The country is filled with organizations formed expressly for the purpose of doing good to somebody." It would appear that the greatest appeal that could be made to such a people must be one that is essentially humanizing.

It does not make much difference whether the average man of today is suspiciously rich or respectably poor, nothing is too good for him—he wants the best Life has to offer. The public will patronize the show that has the best program; the exhibitor will soon be hot after that program, and it can not be filled with what is no longer of interest, with either literary or theatrical holdovers that have nothing in them to stir the pulse or set the mind aflame with new thoughts. The average man is interested in the big games that are being played, whether participant or merely a spectator. Competition excites rather than alarms him; he enjoys nothing more keenly than watching one force matched against another. Here is given a mere glimpse of his ideals—the big changes taking place are so many attempted responses to those ideals.

"The Previous Restraint"

By W. Stephen Bush

AT this moment no greater service can be rendered to the motion picture interests than the raising of a cry of alarm against the evils of censorship which may overwhelm us even before the new year will be well under way.

The dangers are no longer theoretical. I have been face to face with a real censorship law, I have examined its effects in the few weeks of its enforcement. Nothing stands now between the industry and its most deadly enemy but the hope of a Federal injunction. If this hope fails, one state in the Union will suffer incalculable harm, the leak in the bulwark of liberty will grow to a torrent and it will take years before the damage can be repaired. There will be a depression in the motion picture industry the like of which we have never known before.

Every man engaged in the industry can well afford to drop for the moment all other concerns and ponder well the menace which is now at our very doors.

What do you suppose would happen to the newspapers of the country and to the country itself if the press had to submit to a previous restraint before being allowed to circulate among the people. In less than twenty-four hours the disturbance in our national life would be felt from coast to coast, the value of newspapers would fall like a load of iron dropped from the tower of the Woolworth Building, every avenue of public service would be clogged up.

Do you believe that the motion picture will suffer less from this tyrannical curb of previous restraint. Mark the words well. The proposition is not to punish you for displaying a picture which is an offense against the law. Censorship goes very much further: it wants to tell you what picture you can run and what picture you cannot run, and it assumes to dictate to you in advance. That is what "previous restraint" means. What are you producers going to do if a few men and an occasional fanatic in petticoats have it in their power to make your negative practically worthless by forbidding the display of your positives in a dozen states or more. What subjects can you find, what art can you develop if even your best and noblest efforts may be suppressed through the whimsical ukase of a censor board? How do you exchange men expect to sell or lease your prints if a censor board has the power to mutilate a subject beyond recognition and makes a jumble of it which nobody cares to look at and which is neither fish nor flesh nor good red herring, and how do you exhibitors propose to entertain your public with a lot of fanatics constantly interfering with your entertainment?

You cannot get away from this fact, as obvious as it is significant: Censorship in every age and in every country has never been anything but an instrument of oppression and bigotry. The entering wedge has come in Ohio. It is quite possible that a little pruning and a little cutting here and there might do the picture some good, and we all believe that two of the censors in Ohio are disposed to be fair and honest. What about their successors and what about the appointees in other states. Even the best of men cannot be entrusted with arbitrary power. It is human nature to abuse such power.

If this official censorship, this blasting "previous restraint," is permitted to exist, the influence of producer, distributor and exhibitor will dwindle to nothing and all the power will pass into the hands of the censor. The man who can say, "Nothing shall go on this screen until I have approved of it," is the man who dominates the situation. He can make or break the producer. He will determine the standards and the ethics of the art, and no one can earn a penny unless he renders obedience to the censoring autocrat. If he is a fanatic, you must try to guess, and suffer every time you guess wrongly, or rather differently, and if he is a corrupt politician you have to buy him. Let us beware of the beginning of this evil; crush it now or it will crush you later.

The very fact that we have forty-eight separate and distinct sovereign jurisdictions in this country increases the horrors of censorship and will strike the whole art and industry like a palsy. It is inconceivable that forty-eight sovereign states will adopt exactly the same legislation. Some of the brightest minds of the nation have for more than five generations endeavored to remedy the evils of conflicting divorce legislation. Congresses have been held for procuring a substantially uniform divorce law and these congresses have been attended by delegates of the various states. They were men and women of the highest type of intelligence and inspired by the noblest of motives—the protection of the family. What is the sum total of all their achievements? Exactly nothing at all. The divorce laws are as different as ever and, humanly speaking, there is no chance that they will ever be uniform. It will be just precisely the same with the state censorships. Ohio will approve what Indiana rejects and vice versa. Chaos and confusion will reign supreme. Capital which is now everywhere anxious to support motion pictures and to affiliate with motion picture enterprises will take the alarm. Where is the producer who can please forty-eight different states and three times forty-eight different censors? What is to become of a subject in which Scene 5 must be cut in Pennsylvania and Scene 9 must be eliminated in Michigan, etc., etc. They might allow kissing in New Jersey, order it out in Delaware, let it stay in while the print is in Maryland, allow just a flash of it in Virginia and cut it out again in Tennessee. An elopement might be tolerated in Texas, frowned on in Missouri and cause the rejection of the entire picture in Alabama. No need of multiplying examples of the absurdities of censorship.

We cannot afford to be supine and indifferent any longer. The men who have started the fight against the common enemy deserve something more than our kind approval and a word or two of encouragement. The whole great moving picture army must be mobilized and face the cohorts of censorship wherever they can be found. The men who have made great fortunes out of the motion pictures ought to be willing to supply the sinews of war wherever and whenever necessary. The exhibitors ought to go on record everywhere against official censorship.

Whether the decision in the Federal Court is for us or against us the fight will not be finished, it has just begun. If the Ohio law is declared constitutional, the grafting politicians of every state will follow the motion picture like a pack of hungry wolves. Let us make no compromise. We do not want to depend on the protection of a political bargain. We must insist on nothing less than the freedom of the screen subject to no restraint except such as the laws now on the statute books impose on the press. Not a cent for tribute but the most generous appropriation for defense and the maintenance of our rights.

As one exhibitor put it: "We exhibitors do not want to corrupt the public, we need no legal guardian to tell us what to do."

No previous restraint.

The First American Censors.

Who They Are and How They Work—Mrs. Maude Murray Miller, the Woman Member of the Board Talks Freely—Sentiment Among Exhibitors Is Strongly Against the Censorship Law.

By W. Stephen Bush.

Columbus, Dec. 22nd, 1913.

I HAVE interviewed the first official censors known to American history the first censors whom a sovereign state pays to sit in judgment upon the morality of their fellows. They are known in the terms of the law as "a board of censors of motion picture films." If you show any motion pictures in the state of Ohio which, is in the judgment and discretion of the board of censors, "otherwise than moral, educational, or amusing and harmless," you are liable to be fined "not less than twenty-five dollars nor more than three hundred dollars, or imprisoned not less than thirty days nor more than one year, or both, for each offense." As Mrs. Maude Murray Miller, the woman member of the board, pointed out an exhibitor showing an unapproved picture in Ohio might easily accumulate a life sentence if he runs a continuous show from 10 A. M. to 11 P. M.

Pen Pictures of the Screen Bosses.

I found the three censors to be composed of substantially the same clay which seems to have been used to fashion the rest of the population of Ohio. Indeed not one of the three makes any claim of superiority. They are, with the exception of Mrs. Maude Murray Miller, rather apologetic about the functions of their office.

The Board of Censors as appointed by the Industrial Commission of Ohio is composed of Mr. J. A. Maddox, Mr. H. E. Vestal and Mrs. Maude Murray Miller. Mr. Maddox, who is the chairman of the board, I found to be a man of good intelligence and pleasant manners, possessed, in a marked degree, of those advantages which come with a newspaper training. He is apparently in the early thirties, and has had experience both in the journalistic field and in the world of amusements. For years he has been actively engaged in the motion picture business as an exhibitor and his sympathies are plainly enough with the exhibitor. I can readily believe that the scant salary of a censor could have been no inducement to Mr. Maddox to accept such a thankless task. He says that he took the position because he felt he could exercise its duties with better advantage to the industry than a mere place-hunting politician.

"The plan of state censorship," he said, "took root in the threatening evils of municipal censorship from which, for instance, such cities as Cleveland and Cincinnati had suffered severely. This present censorship law was drafted to prevent every little town or city to set up a censorship of its own. Such a condition would have been unbearable. Now that we have a censorship law for the state, the cities that had local censorship have abolished their local censors and they are willing to accept our censorship. It is true that the cities with a home-rule charter do not have to accept our censorship: they may set up a censorship of their own; they may have the legal right to do so, but it is most unlikely that they will."

"Are you doing any censoring at present?" I asked.

"No; we are not doing anything at present. The restraining order of the federal judges exempts the patrons of the Mutual from the operation of the law and, in all fairness, we suspend the law for everybody else as well. We have so far censored in all about 8,000 reels or about 1,500 subjects of the General Film, and about half that number for the Universal. The percentage of total rejections has been very low, perhaps fifteen in all. Eliminations have been ordered in about 10 per cent. of the films examined. We charge for duplicates the same as for originals, and in case of eliminations to be made in duplicates we take the promise of the branch manager. The money paid to us comes in checks drawn to the order of the State Treasurer of Ohio.

"It has been said that your work in examining so many films in so short a time has been rather remarkable."

"Well," answered Mr. Maddox, with a smile, "you must remember that Mr. Vestal and I had seen a large number of reels before and thus we could safely depend on our memories. It is not correct to say that we threatened to censor the Mutual films. Being in Cleveland and anxious to facilitate matters, we invited the Mutual to have their films examined while we were on the ground."

"What standards," I asked, "have you established to determine whether a film is moral, educational or amusing and harmless in character?"

"We have established no definite standard; each film must stand on its own merits. We want to be liberal and we take into consideration the property rights in the matter. We know what the loss of five or six prints mean to the manufacturer and we are always anxious to give him the benefit of every possible doubt. I am glad that this matter has been taken into the courts; the exhibitor wants to know where he stands, and if this present law is declared void much will have been done to clear the situation.

The Child and Censorship.

Mr. Maddox thought a while and then continued very earnestly:

"Do you know what is at the bottom of all the censorship agitation? I will tell you: it is the child and the mother of the child. If there were no motion picture theaters in the residential sections, where children compose so large a part of the audience there would be none of this demand for censorship. The mother of a child is horrified by a scene which no child should ever be allowed to see and she calls up the police captain and demands immediate action. Why, right here in Columbus, in the downtown business districts, there are shows far more objectionable than any picture house would dare to put on and there is no outcry or protest of any kind. Why? Because no children go there. I do not know what is in the minds of some of these directors when they make a picture showing how a child is poisoned by ratsbane being put on a biscuit."

In answer to questions, Mr. Maddox said that an approval of a film by one member of the board was the act of the whole board, but that in rejections he would want the decision to be made by all the members. He did not say that he was in favor of the principle of censorship, but intimated that he looked upon it rather in the light of a useful expedient. He said he knew that the exhibitors were now all against it, but he pointed out that not a voice was raised against it at the convention. He thought the change of heart was due to the influence of the exchanges. I had been told that Mr. Maddox had been approached with an offer to manage a large theater and that he was seriously considering his resignation as censor. Mr. Maddox would not deny that this was a fact.

How the Scheme Works.

When asked about the method of work pursued by the censors, Mr. Maddox said that he had employed a large clerical force and that each group of producers was given a convenient allotment of numbers. He said he had devised this system after consulting with managers of all exchanges shipping into Ohio. Separate records were kept of approvals and of rejections and all eliminations were set forth clearly. Daily reports were made by the board. At present all the exchanges and exhibitors have discontinued using the "leaders" sent out by the board. These "leaders" contain the words: Approved by the Ohio Board of Censors," the number of the approval as registered in the office of the board and the seal of the State of Ohio. The reading matter is printed on a miniature map of Ohio. During my stay in Cleveland and Columbus I visited at least two score of motion picture theaters, but the Ohio stamp of approval was nowhere to be seen. Here is a facsimile of an "Approval":

The form and wording of the rejection is the same as in approval, but for the word "not" before "approved."

Many thousand feet of undistributed "leaders" are now waiting on the shelves of the office of the commission for the decision of the federal judges.

I found the second member of the board, Mr. H. E. Vestal, a man of experience in the motion picture field. He is an exhibitor conducting a motion picture show in Ada, a small town not far from Columbus. Mr. Vestal impressed me as a conscientious

man in lively sympathy with every effort for the making of the best and the cleanest pictures. He professes a desire to be liberal, and he is sincere beyond a doubt, but inclined, perhaps, to lose sight of the fact that tastes will differ to the end of time, and that from a showman's point of view even the coarser taste may be catered to provided common decency is observed. Like Mr. Maddox, he claimed that no hard and fast rules of morality had been adopted by the board, and that each picture must be judged on its own individual merits. He did not approve of the comparison of the motion picture with the newspaper, because he said the motion picture gave a far more vivid visualization of things than reports in the papers could give, therefore, he thought should be under different and stricter control than the newspaper. He, too, knew of the growing opposition to censorship among the exhibitors. While he firmly believed that the censorship law would be upheld, he said that a decision to the contrary would clear the situation just as well, and certainly, as to his legal status, that was what the exhibitor wanted and had a right to expect. Mr. Vestal is opposed to all depiction of criminal violence and of indecent dances, and he is especially outspoken in his condemnation of disgusting scenes in bar-rooms and dives. He said he did not object to the portrayal on the screen of a respectable drinking place, but there were hardly any such places in motion pictures; there were always disreputable dives where men and women acted in the most vulgar way imaginable and where gambling was carried on and criminal plots were hatched. He said that when he and his colleagues had to censor such a great quantity of films in so short a time he found the comments in THE MOVING PICTURE WORLD very useful as refreshers of his memory.

In the Office of the Board.

I walked with Mr. Vestal from his hotel to the office of the Board of Censors, which is at present a very modest one-room affair situated above the Rose Theater. Two stenographers were at work in the office. The only furniture was a desk, a writing-table, a couple of typewriting machines and a steel case for the undistributed leaders. Mr. Vestal explained to me that the viewing and censoring of the pictures was done in the Rose Theater, a small house located on the ground floor. He said they had very little to do just now, though they were ready to examine films at any time. Only an occasional feature man drops in, and he is turned over to Mrs. Maude Murray Miller, who makes a specialty of censoring features. As Mr. Maddox had been away in Cleveland and Mr. Vestal had been in delicate health while Mrs. Miller had been in Chicago censoring 200 reels of Kinemacolor film for admission into Ohio, the triumvirate of censors has had little chance to get together and formulate rules. It has, however, made this grand division of labor, *i. e.*, that Mrs. Miller is to censor the features, principally, while the two men will do the bulk of the censoring for the organized groups of the producers.

There are inquiries about censorship of motion pictures piled high on the desk of the Ohio board. Inquiries have come from Texas, from Missouri, from California, from Michigan and from New Jersey. The crop of motion picture censors for 1914 threatens to break all records and to be a source of no small loss and annoyance to the industry.

If censorship were a question of individuals instead of principles, the type of men represented in the Ohio board might do no great harm and might possibly do some good. As an advisory committee to producers, such men as Maddox and Vestal might be useful. They are experienced, practical exhibitors with commendably high ideals. The clothing of a man with arbitrary powers is, however, bound to lead to injustice and oppression, and this is true no matter how good the intentions of the man may be.

Mr. Vestal realizes that under the home-rule charter law the establishment of local censorships is quite possible, but he considers it highly improbable. He thinks that if the law is sustained, at least one more censor must be created because the weekly output of about 175 reels is too much for three persons, even if there were no accumulations of old reels to be attended to. In the last three weeks or more the General Film and the Universal have submitted none of their product and there are about 5,000 reels on the shelves of the Mutual untouched by censorial hands.

Picturesque Mrs. Maude Murray Miller.

As if Providence or the Law of Averages had meant to supply a contrast to the practical and conservative male censors it causes the appointment of Mrs. M. M. Miller. Mrs. Miller is connected with a Columbus newspaper, for which she edits a "human progress department." I met the lady as she returned to her sanctum from an address she had made to some Jewish society. The topic had been "The Necessity of Censoring Motion Pictures." Somewhat diffidently I asked the lady for her ideas of censorship and for an explanation of her methods of enforcing the law. Having proffered my request, I fell into the attitude of an attentive listener, and Mrs. Miller made it easy for me to continue in this role to the end.

"I have been put here," she began, "by the Governor of Ohio to protect the women and children of Ohio. Ohio wants censorship, and the whole state is back of us. I have seen so many pictures of the vilest description that I was ashamed to think men and women would pose for such pictures. The Governor is anxious for me to go out and address people and give them the right idea about censorship; some persons have wrong ideas on the subject. Why, everybody wants censorship, the moving picture men most of all. Attorney General Hogan has told me there is no doubt that the law is constitutional, in spite of the fact that the Mutual people have filed this injunction against us. Why, other film men have been perfectly lovely about this, but the Mutual has shown small respect for Ohio. Of course, we want to be as just as possible to everybody, even to the Mutual, but I think we will censor the other companies first and we cannot be expected to take up their old releases, do you think so?"

As the question was evidently a rhetorical one not meant to be answered, I persevered in silence, which was broken a second later as soon as the lady's organs of respiration had been permitted a fleeting rest.

"Ohio," resumed Mrs. Miller, with vibrant energy, "will not be prevented from establishing this censorship. It is the Governor's pet measure, he believes in it, and he has put me here out of all the women of Ohio."

Mrs. Miller was reasonably free from torturing doubts as to her own importance in the universal scheme of things and in the Ohio sub-division thereof.

"Oh, I am not opposed to good motion pictures. 'Quo Vadis?' is all right, although if it were not a classic I should cut a good deal out of it, for you know there is murder, seduction, abduction and debauchery, not to mention suicide. Such things I would, of course, eliminate from a modern feature. I believe in the classic, for instance, 'Monte Christo,' by Victor Hugo—no—no, you are right, Dumas, and I did not—no, I am pretty sure I did not cut a single thing out of 'Queen Elizabeth.'"

I tried to look my appreciation of this marvelous abstention from film surgery, and Mrs. Miller, possibly dreading an interruption, went on:

"I like to censor films, and, knowing my familiarity with the classics, the men on the board have turned all the features over to me. Some of these feature men plead hard with me when I reject their pictures. One young man was completely broken up when I told him that Ohio would not have his feature. I told him to go to another state, but he said if the thing was too bad for Ohio, no other state would want to touch it. Why, if this law is declared unconstiutional it will be the worst thing in the world. The ladies of every city and town and village of Ohio will go to the mayor or the chief of police and ask for permission to censor the motion pictures. They will get the permission, too."

I left the presence of Mrs. Miller with visions of a new Carrie Nation at the head of a band of militants raiding the motion picture theaters and nailing Mr. Hennesy's scalp to the door of the mythical censor congress.

The Sentiment of Exhibitors Against the Law.

I cannot bid good-bye to Columbus without a word of praise and admiration for the spirit of cheerful coöperation which characterizes the exhibitors here. Mr. J. W. Swain, part owner of two big and prosperous theaters and president of the local branch of organized exhibitors; out of fifty odd exhibitors in the city, forty-five are members. Mr. Swain said the evils of local censorship as depicted to him by others had at first inclined him favorably toward the law, but now not only he but the members of the local were opposed to it. He said he could not see how any good could come to the exhibitor through such a law. With the great change for the better which had taken place in the great body of exhibitors censorship was not needed. Because they are a strong united body, the Columbus exhibitors enforce the rule of three reels for five cents with great advantage to themselves and with entire satisfaction to the public.

I commented upon the refined appearance of the fronts of the Columbus theaters, and the total absence of lurid posters.

"Well," said Mr. Swain, "it's this way. The two or three men that came in here and started lurid posters and ran so-called features like 'Jesse James' and 'Deadwood Dick' could get no foothold here. We went right on conducting our shows in a clean, progressive way, giving our patrons every comfort and attention and keeping our lobbies free from drunks and our fronts the same. The fly-by-night men never lasted longer than a few weeks. This business is now getting on a more solid and respectable basis every day and the best people come to see our show."

Edison Touches Popular Chord

Success of the "Mary" Series Induces Manager Plimpton to Continue the Idea on Large Scale.

SOMEWHAT more than a year ago the Edison Company was induced to undertake the production of a serial picture story in collaboration with The Ladies' World, under the title of "What Happened to Mary." According to the plan one picture of the series appeared each month in conjunction with and visualizing a story of the same title which was published in the magazine. The success of the plan was remarkable. Exhibitors all over the country eagerly sought the "Mary" pictures and advertised them widely, creating great interest not only in the pictures themselves, but in the magazine story as well with the result that the publishers of The Ladies' World enthusiastically acknowledge the value of the plan as a circulation builder and the Edison Company attributes to it a considerable increase in the demand for its product.

Following up this success the Edison Company has decided to put out several serial pictures, some of which have been issued already and others are scheduled to appear at an early date, bringing the number up to six in all. The first of the serials

George Lessey.

to appear is entitled "The Chronicles of Cleek," a series of detective stories written by Thomas W. Hanshew, which will be issued in collaboration with Short Stories, a well-known magazine. In this series Benjamin

Ben F. Wilson.

F. Wilson will appear as "Hamilton Cleek," a detective. The "Cleek" series will be directed by George Lessey.

Mr. Wilson has been with the Edison players for several years appearing in the pictures taken in Bermuda and on a transcontinental trip across the Canadian Rockies. He was also with the company that spent the winter of 1912-12 in California. He has appeared in many of the "What Happened to Mary" series. Prior to joining the Edison players, Mr. Wilson

Wm. Wadsworth.

gained a considerable reputation as a legitimate actor with the Spooner Stock Company and with the forces of Wagenhalls & Kemper.

"The Chronicles of Cleek" began with the release of November 25, 1913, under the title of "The Vanishing Cracksman" and will appear on the last Tuesday of each month thereafter.

The second of the serials is entitled "The Sentimental Experiences of Wood B. Wedd," which began with the subject, "Her Face Was Her Fortune," released December 29, 1913. As will be gleaned from the title,

C. Jay Williams.

Wood B. Wedd has an overweaning desire for matrimony, which leads him to propose marriage upon the slightest provocation. This penchant, as might be guessed, leads him into most distressing complications. It is rare comedy. Mark Swan, a popular writer of short stories, has been engaged to write the scenarios for this series. William Wadsworth, already a popular Edison player, takes the part of "Wood B. Wedd." He has had a wide dramatic experience and has appeared in many successful stage plays. As a photoplayer his forte seems to be comedy parts, in which he has already won an enviable reputation.

Andy Clark.

The director of this series is C. Jay Williams, who has to his credit a long string of those delightful comedies for which the Edison Company has become justly famous.

"Andy's Adventures" is the title of the third of the serials, which began with the release of December 31, 1913, entitled "Andy Gets a Job." Andy Clark, who is to play the leading role, is a clever boy and has already done some very creditable work as a picture player. As "Andy of the pictures," he is the little hero who has come to the aid of his widowed mother in the support of a growing family. Little tragedies of this character are familiar to everyone and the series is certain to strike a responsive chord in the hearts of photoplay fans. Subsequent releases of this series will be on the second Wednesday of each month.

Charles Francis.

Andy Slark has no previous theatrical training to help or hinder him in his new art. He is just a freckled-face boy with all the likes and dislikes of boyhood for the amenities and formalities of life. He is absolutely indifferent to the camera and goes about his work as though it was the one aim of his existence. He is sure to have a strong appeal.

For the "Andy" series Charles Francis has been selected as director and his painstaking care for the niceties of picture production will be apparent in every release. Alice Williams writes the scenarios.

Barry O'Moore.

Fourth among the serials is "Octavius—Amateur Detective." This is a burlesque upon the detective story and begins with the "Affair of the Actress's Jewels," to be released January 12, and upon the third Monday of each month thereafter. This series will be published in conjunction with a story in the Pictorial Review and the stories will be written by Frederick Arnold Kummer.

Barry O'Moore takes the part of Octavius. Mr. O'Moore is well known to all familiar with Edison pictures, having appeared in a number of the best that company has produced. As "Octavius" he is a young man who has suddenly come into wealth and decides to make a study of the detection of crime. In the entangling of crime plots

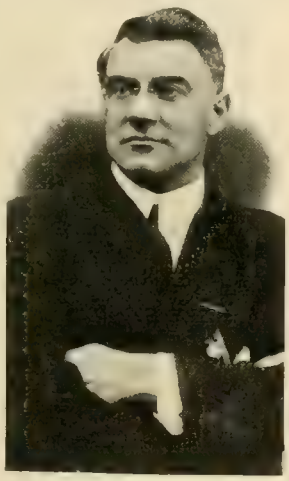
Charles Seay.

and in dealing with desperate criminals his efforts are as startling as they are amusing.

As director of this series Charles Seay will have an opportunity to full play to his fun-loving disposition and the stunts cut out for "Octavius" to perform will lose nothing by reason of his direction. Mr. Seay has many excellent pictures pictures to his credit and his long connection with the work as writer and player as well as director assure a finished product. There will be lots of laughs connected with the affairs of "Octavius."

Mary Fuller.

Anything we might say about Mary Fuller would seem almost superfluous, beyond the fact that it is necessary to record that she is scheduled to appear in one of the serials. Her work in "What Happened to Mary" and "Who Will Marry Mary," is what put the seal of final approval upon the original idea. To her enthusiasm and earnest effort the success of those series was largely due, so it would be a tactical mistake to think of producing further serials if she was not included in some one of them. Undoubtedly the Edison folks recognize that fact for they have made a place for Mary in one of the best of the series. "Dolly of the Dailies" is to be the title and Mary is to be "Dolly." The stories will be written by Acton Davies, than whom there are few others better qualified to write the scenarios for such a series of pictures as are contemplated.



Walter Edwin.

Dolly is to be a newspaper woman. She is to come to New York without any previous experience in newspaper work or with the least knowledge of the big city, and she is to work out her own salvation against odds known only to those who have tried to break into the metropolitan newspaper field. Mr. Davies has been connected with New York newspaperdom for many years and has been an eyewitness to many tragedies of this sort, so he will write by the book, as it were. Given some real happenings to depict and Mary Fuller to enliven them with her strong personality, and you have a combination that, for picture production, will be hard to equal. Then add to this the keen preceptions possessed by Walter Edwin, who has been selected to direct this series and we may reasonably expect something quite out of the ordinary.

The first "Dolly" picture will be released January 31 and will continue thereafter to appear on the last Saturday of each month.

Still another—a sixth—serial picture is scheduled to be made by the Edison Company. Details are not yet ready for publication beyond the fact that Marc MacDermott will be the leading player. But it is sure to be something good or Mr. MacDermott would not be chosen for the leading role. Wait and see.

It will be noticed that the Edison Company have departed somewhat from the usual in selecting the leading players for its serials. Femininity has almost uniformly been selected to bear the heavier burden of popularizing the picture; but the Edison program is strong for men and of all the six serials but one will feature a woman. It will be interesting to note just how successful the plan proves to be. The matinee idol is not unknown to the pictures, however, so it is suspected that no mistake has been made in casting the most popular of the Edison young men for leading parts.

In this connection we publish engravings of the leading players and the directors for each serial, together with scenes from four of the first releases.

This new Edison program may also be taken as that company's answer to the question of multiple reels. It contradicted a mistaken announcement to the effect that it was to add another multiple release to its weekly output and this rogram makes apparent the fact that there will be no place in the calendar for subjects of more than one reel in length for some time to come beyond the one they now issue every Friday.

PRINCELY CHRISTMAS GIFT FOR PICTURE MEN.

"Pop" Rock Has Splendid Gold Dinner Sets Made for Three of His Friends.

Everybody who passed down Liberty Street, New York City, just before Christmas, stopped in front of the International Silver Company's display window to gaze at a rich, gold dinner set. It was one of three that "Pop" Rock, of the Vitagraph Company, ordered, and it was a Christmas gift. One of the three was given to Mr. J. Stewart Blackton, another to Mr. A. E. Smith, both his partners, and the third was for Mr. Siegmund Lubin. Many a poet in the old princely days had written of the beauty of such gifts as these and put them into some saga or epic song of emperors and kings. THE MOVING PICTURE WORLD is writing the epic of the motion picture business; every week we get out a canto, and it is sure that we mustn't go to press without duly recording the beauty and loveliness of these dinner sets. We can easily guess at the pleasure of the lucky friends of "Pop" Rock who received them.

Each set comprises 540 individual pieces—plates, candlesticks, knives, forks, spoons, etc. They are of solid gold and designed in simple, graceful curves, full of dignity. Mr. Rock declined to tell us how much they cost, but we will venture a guess that $2,000 would be small. Each set is in a mahogany chest, in itself a thing of beauty.

NOTED AUTHORS TO WRITE FOR MUTUAL.

In its effort to raise the standard of moving pictures, the Mutual Film Corporation has contracted for the stories by many of the most prominent authors of novels and magazine stories and they will be condensed into scenario form and produced under the direction of D. W. Griffith. Among the authors whose work has been contracted for are: Thomas Nelson Page, ambassador to Italy; Paul Armstrong, playwright, whose drama, "The Escape," a romance of the underworld is now being produced by Mr. Griffith personally; John Kendrick Bangs, George A. Birmingham, who wrote that very successful Irish comedy "General John Regan," now playing in a long run at the Hudson Theater, New York; Daniel Carson Goodman, author of "Hagar Revelly," the publication of which Anthony Comstock attempted to prevent; Zona Gale, Eleanor Ingram, author of "The Car Behind"; Robert H. Davis, of the Munsey Magazines; Paul West, of the New York World; H. R. Durant, playwright and associate editor of "The Cavalier"; Gardner Hunting, editor of the People's Magazine; Homer Croy, the humorist of Judge, Leslie's and Collier's; George Pattullo and Roy Norton, both of whom are famous writers of Western stories; E. Phillips Oppenheim, the celebrated English novelist; Mary Roberts Rinehart and Roy McCardell.

Wood B. Wedd.
Scene from "Her Face Was Her Fortune."

"Chronicles of Cleek."
Scene from "The Vanishing Cracksman."

Andy's Adventures.
Scene from "Andy Gets a Job."

"Octavius."
Scene from "Affair of the Actresses' Jewels."

The Third Degree.

Secrets of the Modern Torture Chamber Shown in This Five-Reel Lubin Picture of Charles Klein's Play.

Reviewed by Hanford C. Judson.

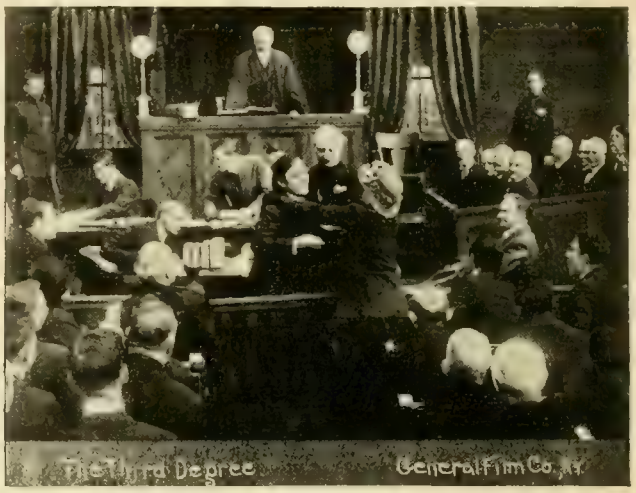
FOLLOWING its new program of regularly releasing big, multiple reel stories, the General Film Company is now ready to present Charles Klein's popular melodrama "The Third Degree." This play attracted a great deal of attention and had a gratifying run as a Broadway success; it was one of the hits of its season. The picture was produced by the Lubin Company under the direction of Barry O'Neil. It is in five reels and has been carried over to the screen with a reasonable measure of success. At least it can be said that the story is there. Not evenly effective and perhaps not wholly justifying all the film used in putting it over, it is, once its situation has been stated—at the beginning of the third reel—cumulatively interesting until, at the beginning of the fifth reel, the sharp-eyed spectator can foresee the end or thinks he can. There is more interest in the fifth reel than he can foresee; but the plot at that point has grown, by comparison with what went before, a bit thin and its interest is of a lesser degree.

Scene from "The Third Degree" (Lubin).

The quality of the story must be taken into account as a valuable asset. On that alone it stands as a worth while production. The staging is as natural as life. With the picture's perfect photography, the sets and backgrounds seem just what was actually there, supposing the story as taken from life. Of the acting, we can not say much either to condemn or praise; it certainly was not what we can call brilliant. Bernard Seigel's picture of Dr. Bernstein is a bit of relief that we can notice with pleasure. In the work of Gaston Bell, as Howard, there were some fine moments; but he was uneven. George Seule Spencer, as Lawyer Brewster, like Robert Durbar, as Jefferies Sr., gave an intelligent, even picture of his part without really striking fire. The police captain, by Bartly McCullum, seemed lacking in the rough fibre of face and in the real dominating gestures needed. Carlotta Doti, as Annie, the waitress wife of Howard, was unfortunate in the moments when she turned up her nose which she was called upon to do quite often. Eloquence was needed and it seemed not adequate. Her Annie was, except in the early scenes, a rather cold-blooded person who failed to take the spectator wholly into her confidence or share her trouble with him. Lily Leslie, as the new wife of Jefferies Sr., was correct except where emotion was needed; she seemed to have none. Robert Whittier plays Underwood, the weakling suicide, acceptably; it is not a big part.

There is much naturalness in the first two reels which are used solely to state a rather complicated situation. The five important characters are made to stand out clearly without confusion. We find the two boys, Howard and Underwood, at college where Annie is waitress. Annie shines in these restaurant scenes where Howard, in a drunken spleen, insults her and then comes back and makes his apologies, which incident is the beginning of love. Underwood borrows some money from Howard after a football game, a fine scene showing an immense crowd, and then he leaves college. Howard's father is introduced with his new wife and at a party Howard introduces her to his chum Underwood, and we are shown that Mrs. Jefferies and he have been sweethearts.

In the second reel, Underwood has opened a studio where he sells curios that we soon learn are spurious and, depending on his friendship with Mrs. Jefferies, is using her name to help him make her friends his patrons. In the meantime, Howard is expelled from college and has come home with Annie as his wife. For this, his father casts him off and he is unable to get work. Underwood gets into trouble with creditors and writes a letter to Mrs. Jefferies Sr. threatening to commit suicide unless she will continue to help him in the business which she has learned is not honest. This letter is to play an important part in the plot. Howard calls to ask Underwood to repay the college loan, is drunk and falls asleep on Underwood's sofa just as Mrs. Jefferies Sr. comes, not very convincingly, to tell Underwood that his threat is nothing to her. That she may not see Howard, Underwood has placed a screen around the sofa and, when she has gone he really does shoot himself. The police find Howard, and Captain Clinton tries to make him confess himself a murderer. Dr. Bernstein is called to examine the body and notices the boy already more or less under the hypnotic sway of Clinton.



Scene from "The Third Degree" (Lubin).

The situation is now completely stated and the real story of the police method of torturing a confession out of a victim is begun. The helpless captive is in the claws of the unscrupulous captain who wants a victim. His father, when he is shown the confession wrung from Howard by lengthened torture, takes side against him and admonishes Brewster, his lawyer, to have nothing to do with the case. Mrs. Jefferies also hears of the confession and decides to keep the note secret. Annie alone is pitted against the redoubtable captain. The doctor has told her that the boy has been hypnotized and that his confession is meaningless, but lawyer Brewster refuses to see her. This state of affairs is effective in producing an emotion of concern in the spectator's heart. The poor boy's condition as Mr. Bell shows it is, with his playing in the opening scenes, his best work.

Annie's persistance at length gets her an interview with Brewster whom she succeeds in interesting. Weak Mrs. Jefferies is also cleverly brought again into the plot at this point in order that she may be frightened into thinking that she herself may be suspected of the crime if found out as the woman who visited Underwood. This, of course, is to hold off the denouement. But it is not long before she is recognized and becomes a part of the forces for the defense and the suspense is practically ended at the beginning of the fifth reel. Of course, the captain will not give in without a fight; but what chance has he if the picture is going to end in one reel? Then we have the trial, acquittal and the happy ending with everybody forgiven. It criticises the plot a bit, thus to see it thrown up so barely against a screen; but there is enough to it to hold and it deals with very interesting things.

CHANGE OF THANHOUSER "JOSEPH" TITLE.

"Joseph, Son of Jacob," the Thanhouser biblical feature, has been renamed. "Joseph in the Land of Egypt" is the final title. Eugene Moore staged the biblical play for Thanhouser, using James Cruze as Joseph and Marguerite Snow as the wife of Potiphar. "Joseph in the Land of Egypt" goes out as a four-reel Thanhouser "Big Production" on February first. Special music is again offered gratis by the Thanhouser Company, as on "Legend of Provence," "Frou Frou" and other releases in the "big productions" list.

"An Unseen Terror"

Plight of an Ordinary Man Who Has Committed Murder Shown in a Kalem Two-Part Feature.

Reviewed by Hanford C. Judson.

YOU and I, Mr. Picture Fan, are more important in this world than heroes or villains. At least we think so and we are more interested in ourselves than in people who are different. The thing that makes this offering "An Unseen Terror," noticeable among all the melodramas—it is not strictly a melodrama, but drama—is that it shows us how you or I will probably feel if we commit murder. It does not make us interested in the murder as an act in itself. Although the highest art would probably not have shown this at all, but suggested it, for when one gets down to the truth, a murder is a brutal thing to see, yet the picture's appeal is not to the elemental part of us, but to the human. Not the weight of a hair is put on the scales of Justice to prejudice us in favor of the man who commits the crime. We are interested in him as soon as he comes into the scope of the picture, but only as the person sitting opposite to us in a car, for instance. Yet if we saw that man commit a deed of violence, we would single him out from all the rest of the world and give him, for the time, a good deal of attention. It is just so here where our interest in the man is natural and unhampered by the author who has not tried to make us agree with him in anything, so far as the man's emotion is concerned.

We do not think that the picture in all it shows is wholly convincing nor that it is wonderful or exceptional work of art; for, though it is a good strong picture in its showing of a central theme, it has one or two places that are not quite satisfying. We do say that the author, in refusing to criticise his subject, especially in refusing to pity him, has done us a service and obeyed a primary rule of art. Of course, the man is shown as having a wife and family; but some pictures try to make that an excuse for crime. This man was earning enough to live on. He wanted a little extra money in order to make a fortune, so he hit his victim on the head and from that moment became an ordinary human being in an abnormal relationship with others of his kind The secret of the picture's interest lies most in the universal commonness of that abnormal relationship. Murder is a terrible crime and furnishes this in a most intense way, but does not every kind of sin furnish it in some measure? The author, by choosing a theme that is in its nature a universal one and by his treatment of it in a natural and sane way, puts himself in line with the greatest artists.

The plot construction shows experience. A picture plot is different from other plots and this, with one or two weaknesses that we will point out later, is well knit, it being clear and fairly forcible, carrying us along and showing us very little that is not necessary to our understanding of its intention. It is not a simple situation that it presents and develops, but a complicated weaving of two stories together. This is a very good layout to start with. One of these is a love story of a criminologist and the other is the story of the criminal who proves a theory by his action after a crime, and then the scientist wins the girl. The two stories are not equal partners, the criminal's being tremendously strong, made up of truth and quite human, except at the end, whereas the love story is melodramatic and has the picture's weak spots to carry. Both are fairly interesting and the fact that one is less so doesn't hamper the picture as an offering to the public. But we cannot help thinking that without more cause than the picture shows it was not the strongest method to have proof of the criminologist's theory even seem to be necessary to his winning the girl.

The presence of this theory opened the way to two faults. The first is that the criminologist is made to sit in one window for months, an improbable thing, unless his own or a friend's good name were at stake. He refused to call on the girl one evening. Did he not see her sometimes before he finally got his man? And would he have refused to marry her, if his man had been killed by a train in the lumber yard where he worked in a far-off city? The other fault, due to the theory, is that it makes the author get the criminal out of the way quickly after he is discovered; it leads to his being pictured as succumbing right there, though punishment by the law is what he really would have got. His having suffered would not have counted. To put it in a nut shell, the theory gets in the way of the real interest at one or two points.

The first character to be introduced is the criminologist, played by Tom Moore. Mr. Moore acts most roles well, but in this case he lacked the scientific gravity needed to make the character real, except in the love scenes. His elderly father (Henry Hallem) comes into the room and finds him studying a couple of rough characters sent in by the authorities (not realistic, but plausable) and shows irritation. The object is to convince the spectator that between father and son there is some incompatability and this, in order to show that in spite of it, they are good friends Next Tom calls on his sweetheart (Alice Joyce), who makes a very desirable prize which the hero may win or lose. Her acting adds much to her charm. She also dislikes his profession and feels neglected. Another character is now introduced (Harry Maillarde) who is in love with Alice and jealous of Tom This man is merely a figure, which plays the unpleasant role of part-villain. He conveniently does yeoman service in carrying on the love story and furnishes a scene of danger to the hero lest he persuade the girl that the hero is not worthy of her love. It is an ungrateful part and is played satisfactorily.

Some film is used in heightening our interest in Tom's queer profession, by the expedient of presenting some peculiar characters who, in themselves, excite out interest. Then the picture's real criminal is brought in. We see him as a clerk and the thing that impresses us in him is his dreams of easy money. His home is just what one would expect—pleasant and cheery—and he has a nice wife and a promising child. But the itch for money is there most convincingly. The work of the actor (James B. Ross), who takes this portrayal, is admirable all through. His playing is filled with imagination and when his first attempt to get rich by speculation fails and he has knocked his victim—Tom's father—on the head to steal enough for another attempt, he never permits us to forget that there is an unseen terror in him. The awful finger that none sees but himself is always pointing at him. It drives him to a distant city and finally drives him mad. He was mad in a way when he committed the deed, a

Scene from "An Unseen Terror" (Kalem)

Scene from "An Unseen Terror" (Kalem).

few cells in his brain had gone wrong and he was covetous but at length he goes really mad and returns to the scene of the murder, where he is seen by the scientist lying in wait for him, and captured. His actions at the tree cannot be criticized, since he was crazy and beyond all rules. But would it not have been more effective to have shown him merely as standing there shuddering? The spectator's mind would have had less to do and would have been freer to feel emotion over it. As it is we see him doing the deed again in pantomime and have to wonder whether it is natural.

Reliance a Million Dollar Company

Harry E. Aitken, Backed by New York and Chicago Bankers, Takes Over Carlton Laboratories.

INCORPORATION papers are ready for filing in a new company, to be known as the Reliance Motion Picture Company, with a capital stock of $1,000,000, to produce great dramas by great authors for the Mutual Film Corporation of New York, at a cost of from $25,000 up. Harry E. Aitken, president of the Mutual, is the organizer and head of the new concern, and his associates are prominent New York and Chicago bankers. This organization will take over the immense new studios of the Carlton Motion Picture Laboratories, one of which has just been completed on the estate of the late Clara Morris in Yonkers. Another, recently purchased, is the great Kinemacolor studio in Los Angeles, and the third is a big four-story loft building at 29 Union Square, corner of Sixteenth Street and Broadway.

All of these will be under the immediate direction of D. W. Griffith. Among the big things to be done at once are a tremendous production of "The Clansman," by Thomas Dixon; "The Escape," a eugenic drama by Paul Armstrong, and other great features by Thomas Nelson Page, Ambassador to Italy; John Kendrick Bangs, George Pattullo, E. Phillips Oppenheim, Mary Roberts Rinehart, Robert H. Davis, Homer Croy and Paul West.

To get the actual atmosphere of the stories, the pictures will be taken in the original locale, new studios being opened next month in London and the South of France. So as to have the productions historically and scientifically correct the leading experts, including the foremost professors of the prominent colleges of the world, will be engaged as critics. This great feature service, organized to assist the Mutual in supplying the greatest motion picture features ever produced, will keep abreast of the actual happenings of the day just like a daily newspaper, and photograph the greatest events of the time as they occur with the actual celebrities who participate in them.

President Aitken, when asked if the new organization would make any changes in the present schedule of single and double releases of the Reliance Company said it would not, although perhaps occasionally a double-reel might be substituted for a single. The chief object of the increased capitalization, he said, was to go after the really big stuff.

KLEINE PROSECUTING "QUO VADIS?" INFRINGER.

Paul De Outo was served by the United States Marshall, after being trailed by detectives, while leaving his office in Chicago, December 17th, in connection with the suit filed November 28th by George Kleine in the United States District Court alleging infringement of copyright. De Outo operated what was known as the "Quo Vadis Film Company" of Chicago, although the company did not appear to have been incorporated under the laws of the State of Illinois De Outo marketed a picture called "Quo Vadis?" in three reels.

Mr. Kleine wishes to warn exhibitors that a series of suits is pending in the United States District Court against infringements of lithographs, heralds, etc. Many exhibitors have been unknowingly guilty of violations of the copyright law. While Mr. Kleine does not desire to punish anyone, he feels it necessary to vigorously prosecute these infringements in the interests of the exhibitor as well as his own.

THIS TROUBLE PICTURE WAS TOO STRONG.

There is a moral for script writers and producers in a short story recently printed in the metropolitan journals. It told how a widow, Mrs. Kelsey, of Harrison, N. J., in a picture theater saw portrayed on the screen a series of domestic troubles that exactly paralleled her own. It must have been one of the "misery" pictures. A woman is bereft of her husband, she has a quarrel with her daughter, and her son is placed in a sanitarium. When Mrs. Kelsey returned from the theater she told a neighbor what she had seen and how it had depressed her. When the neighbor called upon Mrs. Kelsey later in the evening she discovered the woman dead. She had turned on the gas.

The Message of the Sun-Dial

Reviewed by Louis Reeves Harrison.

A VISUALIZED romance of great beauty, one that stamps Director Ridgeley as an artist born as well as trained. In this day of mighty pretense and meager performance, I do not hesitate to adjudge him an artist and one of the best kind, dominated by ideas rather than by theatricalism, imagination being his master trait. With a well-chosen and well-balanced company at his disposal, and with photodramas that suit his purposes, he visualizes not only the story he has to tell, but he creates that important element of success—beauty—by his method of narration, by exquisite choice of the story's environment.

Scene from "The Message of the Sun Dial" (Edison).

Mabel Trunelle is another important factor. But for the fact that I know of her personal relations, I might justly call her his sister artist, so delicately does she interpret her roles in dramas of his selection. In this especial case her part is not a striking one, but she gives it high value by her subtle charm of performance. She achieves a sex conception that is clean and sweet to the eye, and to her intelligence as a woman must be ascribed a delightful harmony with the pictures in which she appears. She is an integral part of the composition because she grasps the salient characteristics of her role and intensifies its import.

The story in this case is one of those which open up lives that have been lived that we may be reminded of how closely dramatic episodes in those lives resemble, and even affect, events of to-day under similar circumstances, like some of the strange confessions found in ancestral letters taken from a resting-place where they have long lain undisturbed, especially those which warn us against following blind impulse.

An impulsive young girl is engaged to a naval officer, and there is no triangle, no villain or villainess, no dropped letter, no revolver, no automobile. Nothing intervenes between two loving hearts until a slight misunderstanding grows in volume to an open quarrel and separation. The fault lies with the impulsive young beauty, and she is secretly aware of it, but her spirit is high, and she sends the young officer away for good, bidding him never return. He goes, and the director uses this opportunity to carry us aboard some genuine war vessels, dreadnaughts and torpedo boat destroyers.

In the midst of her after regrets she accidentally removes the top of an old sun-dial on the lawn and discovers a diary that has lain hidden there for more than a half century. A few words in the diary, as shown on the screen, serve as subtitles, and a situation similar to that in the modern story is shown to have arisen at the outbreak of hostilities between the North and the South. An impulsive girl, living on the same, fine old estate, drove the man she loved from her presence because of a trivial misunderstanding, with consequences so tragic as to give Miss Trunelle her opportunity in their portrayal.

The message of the sun-dial deeply affects the girl of to-day, and she sends an old darkey servant on an adventurous errand to bring back the young officer, with consequences more in accord with the natural desire of their hearts. The united stories are of the romantic that is ever reappearing, bringing beauty and charm out of the ashes of the past, possibly a finer expression of the truth than rampant realism and much more in accord with the tastes of a story-loving public

Motion Picture Exhibitors' League

WISCONSIN ORGANIZED AT LAST.

The Oshkosh Convention of the M. P. E. L. of America, Results in a Real Organization in That State.

By James S. McQuade.

THE convention held at Oshkosh, December 16th and 17th, was one of the most harmonious and delightful it has been my good fortune to attend thus far. There was a spirit of good fellowship and brotherhood on all sides that was distinctly felt by every visitor. As a representative of THE WORLD, I was made to feel that I was also included as one of the band of good fellows, and I take this opportunity to show my appreciation of the sincere cordiality and hospitality extended me.

The committee on arrangements, the members of which included John R. Ek, Arthur E. Gray, N. J. Hughes, H. E. Hogan and Charles Portier, were instant in season and out of season to extend a courteous welcome to every visitor and to entertain them royally. Our friend, Arthur E. Gray, is a whole host in himself, and while the convention lasted he availed himself of little sleep in order to uphold the good name of Oshkosh. Mr. Athearn, proprietor of the Hotel Athearn, is a prince of good fellows, and all the visitors were entertained, not only as guests, but as personal friends. I cannot remember being better accommodated in any other city, large or small, as well as in Oshkosh, at the Hotel Athearn. Mr. Athearn even put himself to considerable inconvenience by assigning the green room, a spacious private dining-room, as a meeting-place for the convention.

The various speeches made by President Neff during the convention proceedings appealed to all present, not only because of their appropriateness, but for the conciliatory spirit manifested towards all exhibitors—the bolters and their adherents included. There was not a single word of bitterness for anyone and no names were brought up for rebuke or excoriation. The pronounced contrast between President Neff's policy and that pursued by the officials and executive body of the International Moving Picture Association at the meeting in the La Salle Hotel, Thursday afternoon, December 18th, was really remarkable.

The following telegram from Carl Laemmle was received while the convention was in session, and read by President Neff:

"Extend to assembled exhibitors and my many Oshkosh friends my cordial greetings, and to exhibitors, especially, my sincerest good wishes for the success and future welfare of their organization." The reading of the telegram was greeted with cheers and applause.

The following pictures were projected in the lobby of the Hotel Athearn, Tuesday evening, December 16th: "Across the Continent" (Pilot), "The Fall of Constantinople" (Gaumont), "Zu-Zu" (Keystone), and "His First Case" (American). On the evening of December 17th, "A Bargain with Satan" (Apex), was specially shown at the Rex Theater, owned by Arthur E. Gray.

Following are the names of members who served on the various committees:

Constitution and By-laws—H. H. Burford, N. J. Houze, Harvey Hansen and John Herzinger.

Grievance Committee—D. P. Long, A. M. Beglinger, Neil Duffy, Henry Goldman, John Karl and Mrs. P. J. Droske.

Legislative Committee—H. A. Gray, O. Larson, W. S. Smith and F. W. Keller.

Membership Committee—J. W. Clark, John Olson, F. T. McCarthy and H. C. Zander.

T. F. Wesley, special organizer for President Neff, deserves much praise for his effective work in Wisconsin. Securing seventy-two members in three weeks' time marks an efficient and tireless worker.

Manufacturers, Supply Houses, etc., Represented.

Manufacturers' supplies and film interests were represented as follows: Nicholas Power Co., Bert Bohannon; Wilboken Mfg. Co. (Veriscope machine), George A. Knaak; Bartola Mfg. & Sales Co. (Bartola instrument for picture theaters), Chas. C. Pyle, sales manager, Don Barton, inventor, and Harry Awl, demonstrator; Marathon Theater Stores, W. E. Shymanski, manager; Warner's Features, Phil H. Solomon, manager; Pilot Film Corporation, H. G. Kosch, vice-president; J. B. O. Feature Film Service, H. R. Hedden, traveling representative; Continental Feature Film Corporation, I. A. De Sommers; Western Film Exchange, Milwaukee, J. H. Mergener, manager; Celebrated Players Film Co., J. A. Schuerman; General Feature Film Co., A. G. Spencer, secretary and treasurer, and R. R. Eunson; Famous Players, Bert Barnett, who controls North and South Dakota, Wisconsin and Minnesota, and J. D. Bryson, manager Universal branch in Minneapolis.

WISCONSIN CONVENTION AT OSHKOSH
Group of Exhibitors in Front of Athearn Hotel.

List of Enrolled Members After Re-organization.

The following members are now enrolled in the reorganized Wisconsin state branch of the M. P. E. L. of America:

J. T. Stark, the Ideal, Grand Rapids; A. M. Eswein, the Bijou, Grand Rapids; W. J. Raiehe, the Lyric, Marinette; J. Follett, the Bijou, Oconto; William Van Dyke, the Vaudette, South Kaukauna; Olaf Larson, the Star, Peshtigo; W. E. McKenna, the Mermac, Appleton; J. P. Adler, Opera House, Marshfield; C. W. Rice, the Unique, Marshfield; Neil Duffy, the Elite, Appleton; C. S. Cone, Grand Opera House, Wausau; Charles Staehle, the Cosmo,

Merrill; Al. Levenhagen, the Majestic, Wausau; Hopper & Ziebell, the Bijou, Wausau; Frank Chase, the Electric, Wausau; C. T. Quinn, the Lyric, Beloit; John Olson, the Star, Beloit; F. D. McCarthy, the Dixie, Beloit; Earl T. Brown, the Lyric, Janesville; James Zanias, the Apollo, Janesville; Werner & Bilz, the Majestic, Watertown; George Gehrke, the Royal, Janesville; Peter I. Myers, the Myers, Janesville; Guther Schoellkopf, the Grand, Fort Atkinson; F. T. Langholff, the Crystal, Fort Atkinson; P. J. Droske, the Idle Hour, Neenah; A. E. Gray (the Rex), N. J. Houze (the Lyric), John R. Ek (the Star), and Charles Potire (the Princess), all of Oshkosh; Jerome Kosterman, the Orpheum, Watertown; John H. Herziger, the Doty, Neenah; O. J. Emmenger, the Square, Minasha; William E. Smith, the Bijou, and C. E. Prinsen, the Orpheum, both of Fond du Lac; R. E. Sims (the White House), Fred W. Keller (the Gem), and D. P. Long (the Casino), all of Racine; W. A. Hyland, the Lyric, and T. J. Rudesill, the Pastime, of Madison; J. J. Disch, the New Majestic, Cudahy; S. J. Huber (the Gem), E. F. Knaak (the Majestic), and W. C. Judson (the Home), all three of Portage; S. Lobos, the Eagle, South Milwaukee; Otto Ribbeck, the Colonial, and B. F. Forbes, the Crystal, Manitowoc; A. C. Miller (the Orpheum), Tony Valentine (the Star), Walter M. Burke (the Columbia), and Charles Pacini (the New Majestic), all of Kenosha; Fred Luling, the Badger, Port Washington; A. C. Scheibe, the Crystal, Plymouth; J. W. Clark, the Idle Hour, and A. Watermeyer, the Majestic, Sheboygan; Ed. Niquette, the Opera House, Two Rivers; A. M. Beglinger, the Bijou, Appleton; H. S. Collins, the Atlas, and F. P. Lathrop, the Wonderland, Berlin; W. D. Porter, the Crystal Photo Play, Randolph; Ray C. Pickell, the Ripon, Ripon; O. W. Babcock, the Gem, Omro; Frank Bonk, Jr., the Empire, Two Rivers; Jacob Moelk, the Lyric, Stoughton; T. L. Kelly, Sparta; John M. Karl, the Royal, Green Bay; Charles L. Miller, the Lyric and Unique, Eau Claire; W. S. Smith, the Grand, Menomonee; H. E. Hanson, the Palace, Antigo; H. H. Burford, the Bijou and Lyric, La Crosse; H. C. Zander, the Majestic, Rhinelander, and H. E. Hogan, the Palace, Oshkosh.

BOLTERS CONFER.

Officials and Executive Body of the I. M. P. A. Meet in Chicago—Seek to Return to the Fold.

By James S. McQuade.

A meeting of the officials and executive body of the International Motion Picture Association was held in the La Salle Hotel, Chicago, December 18th and 19th. The opening session was convened Thursday, at 2:30 P. M. This meeting was chiefly devoted to gross villification of M. A. Neff, president of the M. P. E. L. of America, and to slanderous abuse of THE MOVING PICTURE WORLD.

The leaders in these vicious onslaughts were an obscure attorney by the name of Phillips, from Milwaukee, an erratic Socialist, called Herrington, from Pittsburgh. Samuel H. Trigger, of New York, also assisted in the attacks on the parties named; with the difference that Sam, with a show of good fellowship, arose at one time during the meeting, and advised that speakers "should not pound the trade papers too hard."

After stating that the chief business of the afternoon meeting was to hear reports from the various states in which the International Motion Picture Association operates, and that the main object of the various sessions was to devise ways and means to bring about a reconciliation between the I. M. P. A. and M. P. E. L. of America, I charitably consign my notes of the proceedings to the waste-basket and oblivion. I will, however, mention that the obscure attorney from Milwaukee addressed to me personally his vituperative remarks concerning THE MOVING PICTURE WORLD, with an insolence and viciousness that caused them to fail in their object.

At 5:00 o'clock the meeting was adjourned until Friday, December 19th, at 11:00 A. M., the session lasting until 3:00 P. M., when the following resolution was passed:

That a committee of five be appointed to devise ways and means of consolidating all the exhibitors of the country in one national organization, and to report back to the board of directors of the International Motion Picture Association.

The members of the committee are: Samuel H. Trigger, New York; William J. Sweeney, Chicago; Thomas Furniss, Duluth; B. K. Fischer, Milwaukee, and F. J. Herrington, Pittsburgh.

The next meeting of the officials and executive body of the International Association will be held in Cleveland, Ohio, on the first Tuesday in March.

The Dutch lunch given in the ballroom of the Hotel La Salle, at 10:30 P. M., Thursday, was a magnificent affair, fully in keeping with the high spirit and liberality of Chicago exhibitors. The attendance represented all branches of the film business, including manufacturers, exchange men and local exhibitors. Speeches, vocal numbers, vaudeville acts and dancing held the guests until an early hour.

There were present: Charles Phillips, national president, Milwaukee; Harold Rosenthal, national secretary, New York; the members of the executive body, including Thomas Furniss, Duluth; Samuel H. Trigger, New York; F. J. Herrington, Pittsburgh; William J. Sweeney, Chicago, and Joseph Friedman, Buffalo; Nathan Wolf, Sam Katz, R. O. Proctor and L. Zahler, all of Chicago; H. Trinz, S. Trinz, S. R. Pylet, J. H. Sullivan, J. W. Tufts, Frank Bruemmer, B. K. Fischer and James Cochrane, all of Milwaukee; Mr. Miller, Buffalo, and Henry Polk, Pittsburgh, Pa.

F. J. Rembusch, Shelbyville, Ind., did not arrive in time for the Thursday session. Dr. R. H. Rhodes, national treasurer, Indianapolis, wrote that he was detained at home by a life or death case.

CINEMA CLUB STILL INDEPENDENT.

Bronx Exhibitors Do Not Favor Joining the Trigger Association—To Give Ball January 14.

Many overtures have been made by the representatives of the New York Exhibitors' Association, of which Sam Trigger is president, to induce the members of the Cinema Club of the Bronx to affiliate with the first-named organization, but up to the present writing nothing of a definite nature has been done. When Mr. Trigger and his associates first proposed amalgamation, their suggestions were summarily rejected. Trigger then attempted to form a branch of his organization in the Bronx, but when the time for his meeting happened no one was present that sympathized with his efforts, and those who did attend advised him to go back to Manhattan.

Having failed in these attempts to secure the support of the Cinema Club members, Mr. Trigger induced "Chief" Wallace, of the License Bureau, to act as "ambassador extraordinary" to the Cinema Club in a renewed effort to bring about the desired union. A meeting was called for Friday, December 26th, at which Mr. Trigger, of the New York Association; Mr. Ascher, of the New York Exhibitors' League, and "Chief" Wallace were to be present and to tell the members of the Cinema Club what was the right course to pursue. But when the time for the meeting arrived it was learned that Mr. Trigger had gone to Chicago to attend a "Dutch Lunch" given by the Chicago Exhibitors' Association. Consequently, nothing was done at that time.

No further meetings have been scheduled for the consideration of the question, but it is quite likely that further negotiations will be held, as it is reported that one of the purposes of getting together is to have all exhibitors of Greater New York unite on a plan to retain the services of "Chief" Wallace as attorney when Mayor Mitchell appoints his successor. At present this position is filled by Attorney Gus Rogers.

The business that is of the most interest to members of the Cinema Club just now is their forthcoming ball, which is to take place at Hunt's Point Palace, Southern Boulevard and 163rd Street, on the evening of January 14th. A fine reception and entertainment will precede the dancing. King Baggot and Edith Storey have promised to lead the grand march. Tickets for this event are for sale at the various picture theaters owned by Cinema Club members throughout the Bronx, but it is announced that there will be no crowding at the ball, and that all will have room to enjoy an evening's dancing.

MADDOX RESIGNS FROM OHIO CENSOR BOARD.

John A. Maddox, chairman of the Ohio State Board of Censors since its organization several months ago, has resigned. It is intimated that H. A. Vestal, the other exhibitor on the board, will follow the example set by Mr. Maddox.

PANKHURST MOTION PICTURES.

Shown at Loew's Circle Theater with Speeches by Suffrage Leaders an Added Attraction.

Two suffragette leaders, Miss Rose Windslow and Miss Helen Todd, carried the fight for woman suffrage into the motion picture theaters Friday afternoon, December 19th, when they appeared at 2 and 4 o'clock to speak at Marcus Loew's Circle Theater, where the suffrage picture "What 80,000,000 Women Want," with Mrs. Pankhurst in the leading role, was shown. This picture, taken October 23rd at the Chelsea Studios on West 31st Street, was shown Friday for the first time in public, and may go over the entire Marcus Loew circuit, whereby it would reach 1,000,000 people. The suffragettes plan to have speakers for the "cause" at every theater where the picture is shown, to speak to the audience after each showing of the film.

The picture, in four reels, takes an hour in showing. The theater was crowded when the picture was on and the audience listened attentively to the remarks of the speakers.

Jesse L. Lasky in Pictures

Well-Known Vaudeville Man, Who Heads New Producing Organization, Talks Interestingly of His Plans.

By George Blaisdell.

THERE is a newcomer in the field of motion pictures. He is more than a man with ideas, for the simple reason that these ideas are sound ones—bound to be so because they are based upon contact and most intimate contact with the larger amusement-loving public. Greetings to Jesse L. Lasky!

Just a word as to the personal history of Mr. Lasky. He was born in San Francisco, Cal.; how many years ago we are not informed, but a score and a half would not seem to be a bad guess. His first visit to the East was at the age of seventeen years, when he undertook the management of Herrmann the Great, as the well-known magician was known to the public. In this capacity Mr. Lasky traveled around the world. On his return to New York he noted the popular affection for good vaudeville, the rise of which was just beginning. He determined to take a chance on something big for the vaudeville stage. He won out. And in most of the enterprises in which he has since engaged he has landed heavily on the right side of the ledger. He received one stiff jolt, which set him back considerably more than half a million dollars, but he met the blow with a jaw as stiff as the wallop and paid every last cent. He knew the venture was an artistic success, anyway. Among his big winning acts may be mentioned "The Love Waltz of the Waldorf," "The Country Club," "The Pianofiends," "The Red Heads," and "The Trained Nurses."

In his office in the Longacre Theater Building the other day Mr. Lasky told how it happens that he is now making pictures. It seems that some time ago a proposition was made to the vaudeville man to lend his name to a projected picture-producing organization. Mr. Lasky did not agree, but his interest was aroused. He began going to picture houses. He visited those using the various services, paying particular attention to features. "I realized at once," said Mr. Lasky, "what an opportunity there was for a producer of experience, particularly one accustomed to catering to types of vaudeville audiences and the great public. Further study convinced me that the future of the business will be absolutely in the production of large features. So I came to the conclusion that, rather than lend my name to a company, I would form one of my own. It was agreed that in the beginning it would be necessary to get a number of well-known plays, as there is a marked demand for these at present. Cecil B. De Mille, who is associated with me, immediately took up the producing end of the business and started quietly to secure control of well-known, successful plays."

Screen Plays by Authors of Standing.

It was at this point that Mr. Lasky made a statement that will have deep interest for all who have made a study of the supply of picture material and especially of those who realize that a great play will not necessarily make a great picture. "It is not our intention," went on Mr. Lasky, "always to use famous plays. Eventually we will have stories by authors of recognized standing and written especially for the screen."

Asked as to the type of plays he favored for screen presentation Mr. Lasky said: "Melodramatic, with great action and plenty of heart interest. Will we have a scenario department? Yes, indeed; and it will be in charge of a well-known author who understands the technique of the camera. We are not ready just yet to tell you who he is."

"Will you organize a regular stock company of players?" Mr. Lasky was asked.

"No," he replied. "We will engage special casts for each play, and for a star a man or woman as the story may require. For instance, in the making of 'The Squaw Man,' Dustin Farnum will be the star. In the company which went west with Mr. De Mille are a half dozen principals. Oscar C. Apfel, who is well-known in picturedom through his connections with Edison, Reliance and Pathe, will have charge of the technical end. By the way, as a matter of possible interest, when Edwin Milton Royle wrote 'The Squaw Man' he had in mind two Indians he had known. Into the play he put their prototypes. We have just learned that Mr. De Mille has secured these two fine specimens of redmen for the screen production."

"Is it your intention to erect a studio?" we asked.

"No," replied Mr. Lasky, "we have adopted the motto 'The World Is Our Studio.' As an earnest of that, we are sending the present company to Southern California and Wyoming for the atmosphere of the story. We will not hesitate to go wherever the best interests of any production require. If necessary, we will send companies abroad. We intend to erect outdoor stages in different parts of the country."

There Will Be First Nights for Pictures, Too.

"Will you base any of your subjects on well-known novels?" we asked Mr. Lasky.

"We surely will," was the ready response. "We are having several put into scenario form now. But that question brings me right back to where we were a few minutes ago. Personally my policy is to produce original plays. In time to come I believe there will be regular first nights for great pictures written by famous authors. Why should there not be?"

When it was suggested to Mr. Lasky that some successful stage productions fell short on the screen and that in pictures long casts made difficult a prompt absorption of the spirit of a story, he readily agreed and cited instances in his own observation. "We are not taking any play, no matter how well known, unless we feel sure it will make a good picture. We intend to scrutinize very carefully for screen value. I believe that a famous play that draws business and does not make good retards the progress of the picture."

Mr. Lasky smiled when he was asked if he now noted any reluctance on the part of great players to appear in pictures. "No, I do not," he said. "You know how it was in the early days in vaudeville—just as it has been in pictures. The more talented players shied at the thought of such a thing. The picture business has advanced so rapidly there are none now who are not glad to come in. Have the pictures injured vaudeville? Why, I don't think vaudeville is on the decline, although pictures have caused it to change somewhat. I think though, the time is coming when the large vaudeville houses will add feature pictures to their programs. That time will be advanced by the filming of original stories. One reason for that is, we can do novel and unusual things on the screen that are impossible on the stage, and anything that is original has an appeal for a vaudeville audience. Do I think those who follow the best vaudeville and those who seek for the best pictures are far apart? I certainly do not."

Mr. Lasky has enjoyed unusual opportunities for studying the effect of the motion picture on the speaking stage. With this fact in mind, the writer asked the vaudeville man his impressions on the related future of the two factors in the amusement world. "Why," was the quick response, "the picture will bring the public in closer touch with the theater. There is no doubt it has wielded a tremendous influence on the amusement business generally and has caused and will continue to cause revolutionary changes. Eventually conditions will settle down and the drama will go on as before; and this will be the case with vaudeville. I believe, though, that the time is coming when the picture will be of the greater importance. There is a very definite reason for that statement. You can do on the screen so much more than you can on the stage."

It is expected "The Squaw Man" will be ready for release about February 15. It is intended to release one subject a month. Mr. Lasky's interests in the picture field will in no way interfere with his activities in vaudeville. He has, he says, good organizations in charge of each. Besides Mr. De Mille, Mr. Lasky will have associated with him in his picture enterprise, which will be guided from his present offices in the Longacre Theater Building, Samuel Goldfish and Edward Milton Royle. Mr. Goldfish has severed all former business relations to devote his entire time to the financial management of the new concern. Mr. Royle is the well-known playwright.

Mr. Lasky smiled as he showed the writer Mr. Royle's letter accepting his proposition for an alliance. It is interesting from many points of view, not the least of which is its plain revelation of the fine type of mental calibre of this acquisition to the rapidly expanding screen army. While there will be many who will feel that Mr. Royle has arrived at some conclusions just a bit late in the day, there will be cynics who will chucklingly affirm that he has watched the development of Kinematography from its inception. As an exposition of the workings of the mind of the old-line dramatist, the final recognition that What Is Is in spite of inrooted disbelief, the document is a psychological marvel. It is a drama—a struggle—in itself. We have the introduction, the development, the climax, the decline, and the catastrophe—i.e., the rehabilitation, the turning over, the happy ending. Read it for yourself:

The Wickiup, Darien, Conn.

My dear Mr. Lasky:

I have decided to accept your liberal offer, and perhaps I owe you an explanation of my delay. Ever since the first ingenious man conceived the idea of embalming actual plays in moving pictures I have been honored with propositions for "The Squaw Man," but I confess I could not take this movie-madness seriously. Its very popularity seemed to be against it. Whole communities, you know, used to be afflicted with the smallpox. Every emotion in the raw, every situation since the fall of man, was being grabbed with coarse, unskillful and sometimes thievish hands and smeared pell mell into pictures. It was all so crude and formative. Speaking of the

fall of man, I didn't know we had such audiences, "pleased with a rattle, tickled with a straw," demanding so little and getting so little. I saw all the expedients, all the machinery, all the saw-dust of drama which the dramatist spends years of study and toil to forget, dumped into the moving picture hopper with a steam shovel, and the horrible result apparently enjoyed.

If the moving picture is to stop here it is evident that it is a childish toy or a futile fad. It will duplicate the history of the bicycle, once a craze, now an article of commerce. But I see signs that the kindergarten stage is passing or is passed. You have helped me to a new view. The moving picture is fast developing a new art form, a real art form, with a new distinct place, and a future whose end no man can see. For this new hope we need men. You are at the gate, just as I am. I believe you are entering this world of alluring possibilities at a very critical and perhaps the psychological moment. If you are to become an apostle of the new art you must have more than an ambition to make money. I am putting "The Squaw Man" into your hands with the understanding that you will do fine and beautiful things in a fine and beautiful way. The day when the public will swarm to the picture show just because it's cheap or just because it is a picture show is over, but the day of moving picture art is just begun. There will be a demand for men of taste, of discrimination, of ideals, of imagination. Here is a more elastic and plastic medium in some respects than is the written and spoken drama. Here is something of the freedom of form of the novel with the actuality and compelling power of that which is seen instead of described.

Those of us who love the theater and have devoted our lives to it, at first resented the moving picture, resented its rude crowding of its elder sister into the background. To tell the truth, we are for the time being bewildered and anxious. It is inevitable that we of the theater must readjust ourselves to the changed conditions and the new order. There was a time when the theater was the average person's principal, if not his only, form of amusement. That was a happy day for the actor, the dramatist and the manager. That day is gone; gone probably never to return.

The theater will always exist, but it will have to turn its attention to the higher forms of art, where the rewards are not essentially commercial, and where recognition is slow and grudging. It will be the home for the drama of wit, of subtle characterization, of profound and complex emotions, but these will illustrate the philosophic dictum, "the higher, the fewer." In the process of elimination there will be inevitable readjustment for many actors, managers and authors. There will be fewer theaters. Those of us who are not adjustable will have to fade away. It is a very strange and a very interesting epoch. Let us hope that *our venture* gives it a boost instead of a knock.

EDWARD MILTON ROYLE.

EDWIN AUGUST.

Writes, Directs and Plays Leads in Powers Dramas—Tabloid Interviews on His Work.

"THERE are no friends like the old friends after all," declares this screen matinee idol, who insists on remaining a shining star in the Universal firmament. And Edwin August practices what he believes. Many a man in his position might swell to the bursting point and become aloof to the common herd. But not August. He's a good fellow, simple in tastes and true always.

Edwin August.

"I honestly believe that success is the most severe test to man's character and capabilities," he said to me one afternoon. "Give many people praise, allow them to imagine they are the big fish in the pond and real ambition that urges hard study and constant endeavor to inprove is lost."

Versatility such as possessed by Mr. August is found in few men and it has earned him a just reward. But Edwin August is always the same. He has a large diversity of characters. From the ranch cowboy to the humble divine is but a short step for him as he is a past master in the art of "Making Up."

"Pantomimic ability is largely what counts," says he, "in determining the success of a screen character. Unlike the stage, there is absolutely no chance to accentuate the part by the use of dialect or inflections of the voice.

"Yes, I have played a great many roles, written a great many photoplays and directed scores. I am very fond of the psychological drama, as there is every chance in the world to the alert student to do fine shading, to point pointed morals. Yet I fear the romantic, the costume play appeals to me the greatest."

"Into the Lion's Pit," a play that has just been produced and acted by Mr. August, is a play of this nature.

The Fall of France.

An Instructive Historical Apex Subject in Three Parts.

The principal fault to be found in this very good picture lies in the title of it. It should have been named "The Rise of Germany," or "The Union of Germany," or something of that sort, to make it appeal to German-Americans. Its present title will never appeal to French-Americans, and the picture itself, taken from the German point of view, will be barren of Patriotic inspiration to a Frenchman. The French element in America, however, is vastly outnumbered by the German which no doubt would patronize the picture heavily if it had the direct appeal to it in the title. Still, it may be that to all patriotic Germans. "The Fall of France" and "The Rise of Germany" are synonymous. Let us hope so.

There have been many, many invocations for authentic historical subjects without the extraneous love story that is usually dragged in by the hair to supply the so-called demand for "heart interest." To almost every manufacturer and producer on earth, it seems suicidal to stage an incident of history exactly according to the facts and without the young hero and the "goil." The producer of "The Fall of France" has entirely disregarded the unwritten law of heart interest and has turned out a straight, historical picture that can easily hold its own with any perverted historical subject that has ever been shoved down the throats of a long-suffering public.

Scene from "The Fall of France" (Apex).

It is a stern picture of men and their measures. No woman appears in it except in the most incidental way. The dignity of the army is so well sustained that the interest carries through to the very end and it is safe to say that women will admire it as well as the men.

The action begins with the withdrawal of the French ambassador from Prussia. This is followed by the declaration of war against the latter kingdom by Napoleon III, Emperor of the French, in 1870, using the succession to the Spanish throne as a pretext. Bismarck, by making public the flippant demands of the French, aroused the people of the German states to a call to arms. These scenes are well described in the picture, showing the mobilization of the troops in the streets of Berlin, and the house-to-house canvass for men.

Major Kayserberg is then seen leading his men away to the battle of Saarbruick, in which contest he lost his life. In rapid succession follow the battles of Missenborg, Wörth, St. Privet, and Sedan. These are fine battle scenes, and, with the proper kind of music, they can be worked up to the point of frenzy. The defense of Wörth by the Algerian troops is one of the best hand-to-hand street conflicts that could possibly be done. Succeeding events lead on to the negotiations for surrender, the meeting of William I and Louis Phillipe at Bellvedere and the final coronation of William at Versailles as Emperor of united Germany.

The photography is good and clear; the glimpses of Berlin are refreshing; the field scenes are well chosen and acted with a dash that leaves nothing to be desired. The characterizations of Wilhelm I, Louis Phillipe, Bismarck and Von Moltke are true to the impressions that have been left by those men, both in resemblance and dignity. On the whole, it is a decidedly interesting picture and very well done.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AT A RECENT convention of clergymen held in Nashville, Tenn., one of the delegates declared that "moving picture shows of to-day are dark holes of vice and shame." A few days ago Hudson Maxim, the famous inventor, declared, through one of the leading newspapers, that moving pictures have done more towards helping temperance work than any other individual or combined effort in the cause. He stated that he knew of one place where the number of saloons had been reduced over forty per cent., and the saloonmen driven out of business attributed it to the moving picture houses. Mr. Maxim backs his declaration with facts.

* * *

During the holiday season many department and other stores were victimized by people without authority ordering goods to be sent to well-known motion picture players C. O. D. During the week immediately preceding Christmas some of the players had an average of four packages a day offered to them by delivery messengers. It is said that several of the victimized firms are endeavoring to trace the parties who placed the orders. The only conclusion thus far reached as to the object of the imposters is that the orders were placed by practical jokers. If such was the case their efforts were misdirected if the results were to score against the players, as investigation shows that all the unauthorized deliveries were refused. It is hoped the miscreants will be located and punished for the uncalled-for trouble and labor they put upon the working forces of the stores during the busiest season of the year. Some of the picture players were greatly annoyed until they made known their positions to the stores. They felt that their credit might be affected by the repeated refusal of deliveries. In keeping with the white slave hysteria wave, it has been intimated that men who placed orders while parading under the names of players did so for the purpose of forming acquaintance with the saleswomen; and it has been suggested that each one who received orders be closely questioned as to recent acquaintances they have made.

* * *

At the complimentary dinner given by the Friars to David Warfield a few nights ago, many of the addresses made by managers and others interested in the old line of theaters contained hints that apply with equal force to all concerned in the photoplay business. During the discourses an effort was made to determine the cause for the great falling off in box office receipts at the high-priced theaters throughout the country. It is said that the drop has been as high as sixty per cent. None of the speakers would admit that the photoplay was in legitimate competition with their interests. Every ingenuity of speech was resorted to so that the photoplay might be referred to as infrequently as possible, and then only to refer to it in deprecatory terms. In his comments on the dinner, Mr. Louis V. De Foe, dramatic critic for the Sunday World, quotes William A. Brady, the theatrical manager, as writing: "So, in considering the decent theater, the public is wholly responsible. Its tastes seem to grow lower and lower every year. Some time ago it was said that the moving pictures would make more theatergoers. So they have, but they have made theatergoers who demand sensation and smut."

* * *

Previous to making this declaration, Mr. Brady is credited with having written in the same contribution as follows: "The first-class theater business is suffering from too many theaters and too few good plays . . . the play writers of the world have not turned out one really big play this year."

* * *

Now, what conclusion is to be drawn from Mr. Brady's sentiments? On one hand, he claims that the patronage lost by the "decent" theaters, with the additional number of theatergoers that have been created, went to the motion picture theaters because of a desire for sensation and smut. On the other hand, he lays the loss to an overplus of theaters, and inferior plays. The latter declaration is nearer the mark, but the causes assigned are, by no means, alone accountable for the drop in business at the old line houses. If Mr. Brady intends to convey the impression that the picture houses have created patronage for the old line houses that have been producing sensation and smut, the contention is as groundless as it is original. The picture theaters have not been clearing houses for the others. They have held and steadily increased their popularity to such good effect that instead of driving patrons to the old theaters they have forced those houses out of business one by one, and they are dropping out day by day.

It is to Mr. De Foe's own remarks that the attention of the photoplay people is particularly drawn. It is a keynote for producer, rental agent and exhibitor, alike. Mr. De Foe says theatrical people are disposed to disregard or resent lay advice in matters pertaining to their profession. They do not seem to heed the fact that the salvation of the theaters rests on the public's good will. Here we have in a nutshell the solution which Mr. Brady seemed to be unable to reach.

* * *

Years ago the old line theatrical managers saw the possibilities of the motion picture as a competitor. By ridicule, prejudice, unfounded criticism and malicious maneuvers, the pictures were handicapped in the battle for recognition until, by persistent and conscientious effort, they at last got fair and impartial consideration and won the public's good will. It is upon that foundation that the great popularity of the photoplay stands.

* * *

It is now up to the people interested in the photoplay field to weigh carefully all the circumstances attending the demoralized condition of the old line theaters. The declarations and admissions now made by the managers of the latter should be memorized and the pitfalls carefully avoided. They must not be led astray by the declaration that the popularity attained has been due to a desire for the sensation and smut reflected by the pictures, or believe that the majority of theatergoers want that kind of stuff. The fact that certain pictures the police of this city stopped a few days ago drew large audiences is no indication of what the amusement public wants. To get the good will of the public it must be given that which the patrons feel free to recommend to their home circles and friends. Plays to the contrary may exist for a while and make big money, but their life is a short one and their existence incites a spirit of resentment that eventually reacts against the whole system.

* * *

And the photoplay people must not rely solely upon the elimination of smutty and unduly sensational matter from their productions for a continuance of the popularity they now enjoy. While scores of the old line theaters are closing to re-open as picture houses there is in the horizon a well-defined and healthy-looking "come back" rising. It would be the height of folly for any one to assume that the photoplays will put the regular theaters out of existence altogether. There will be a readjustment of the old line theaters in time, and strong bids will be made for the business that has been lost, so the photoplay interests must not rest upon their oars. The present standard must be sustained, and improved wherever possible, so that when the "come back" arrives there will be no occasion for an exodus of the patrons because the photoplay has "gone back." This means hard, unremitting and expensive work, coupled with the ever-present danger of the undermining of public confidence by the influences of interloping makers and exhibitors of films—people who hope to make big profits on indifferent and cheap productions on the strength of the good will the legitimate makers and exhibitors have established with the amusement public. It is hoped that before the new year closes somebody will come forward with a regulation on the order of the pure food law for the prevention of adulteration of photoplays. It is badly needed. A gentleman sitting in a theater a few nights ago after a play had been run on the screen remarked to a friend at his side: "That is criminal. Don't you think a commission should be appointed to examine into the sanity of the people who wrote and produced that thing?"

SPECIAL DIRECTORS FOR THANHOUSER "BIG FILMS."

Special directors have been signed by C. J. Hite to help in the making of Thanhouser "Big Productions." Carroll Fleming, the famous New York Hippodrome producer, is one. Most of the great recent spectacles at the Hippodrome were the creations of the ingenuous Fleming and it is for spectacle scenes that Mr. Hite has wisely secured his services. Howell Hansel is the other new "Big Productions" producer. He comes from a twenty years' experience in the legitimate, where he staged numerous "big cast" plays, entitling him in Mr. Hite's opinion to an immediate chance at "Big Production" film producing. Eugene Moore, the veteran of the regular Thanhouser directing staff, has been on the feature stuff of late. Marguerite Snow and James Cruze have joined Maude Fealy as stars in the features. Clarence Dull has been appointed property master on the big stuff while Michael Schliesser, as announced recently, is wild animal manager. Many of the feature scripts call for lions, tigers and other beasts of the jungle, and Schliesser, who was with Hagenbeck in Germany, will find himself a busy man. One of these scripts is "The Fall of Khartoum," which calls for elephants and camels in addition to other animals. The new all-glass stage put up exclusively for the "big sets" in the features is half a city block in depth.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Lotteries Again.

HERE'S one aspect of the lottery matter that managers, and particularly those who print house programs and distribute them through the post office, will do well to consider. Under the constitution each State is sovereign and can rule its citizens on all matters pertaining to the State, but it has no jurisdiction in interstate matters, since this would be infringing the sovereignty of other States, and the Federal government. To use an illustration, you have a perfect right to get drunk in your own home if no one objects, but if you go on the street, any policeman may arrest you. So long as you remain in your own home, you cannot be arrested save on complaint sworn out by some member of your family. It is the same in your State. As long as you stay in your own State, you are answerable only to that State, but if you go into some other State you must answer to that State just as Jim Smith can have you arrested for getting drunk in his house instead of your own, or a policeman can arrest you for being on the street in an intoxicated condition. Your State and other States are the various homes, but for interstate matters, the relation is the same as the policeman who controls the public thoroughfares.

You may have a premium scheme or some other trade getting device that is perfectly legal in your State. Suppose that you have a comedy called Cross-Eyed Charlie, and announce that you will give a free admission to every tenth cross-eyed man. You may be advised by your attorney that the scheme is legal and he may cite the highest court of the State to prove his point. You can make the announcement in front of your house, you may print the same on handbills and distribute them to every house in your territory and be wholly within the law, and yet if you advertise this scheme by circulars and mail them, your scheme, perfectly legal under the State law, now becomes an offense against the Federal laws, and you are liable to prosecution for distributing through the mails matter advertising a lottery, because the wording of the Federal law construes as a lottery any method of distributing awards of benefits, the apportioning of which is in the slightest way dependent upon the element of chance.

The Lottery Definition.

A lottery in the common acceptance of the term is some prize distribution in which tickets are bought and the prizes awarded by drawing numbers from a wheel or in some similar fashion, but under the Federal law a lottery is anything decided by chance to the profit of preferred persons. In the cross-eyed scheme the prize goes to every third cross-eyed man seeking to purchase a ticket. If *all* cross-eyed men were admitted free, without any further restriction, the element of chance would be removed, but unless all persons are treated precisely alike, the element of chance is held to be present and the line is drawn with exceeding stringency. The scheme you propose may be legal in your State, but the post office is an interstate, or national matter, and in using the mails you become subject to the Federal law, and the circular that may be delivered to a house by your own employee with perfect legality, renders you a lawbreaker if you employ the United States Government to deliver precisely the same circular through the mails.

Also the Newspapers.

More than this, if you advertise the scheme in the newspapers, all of which are circularized in part through the mails, you are held to be responsible with the paper in question for seeking to advertise a lottery and even a mention in the paper of your scheme, though not in any sense an advertisement of that scheme, renders the paper liable to the Federal Government. We have seen any number of weekly programs with some "lucky number" feature, and others that announce some distribution. Every one of those is unmailable. You may circulate a hundred schemes and not get caught and be made to suffer the hundred and first time. The use of a sealed envelope does not save you. The fact that the letter is sealed does not alter the fact that you are breaking the law, and you cannot tell when some competitor will lay an information against you.

If your scheme is legal within your State, circularize by hand if you want to, but do not mail out any announcement of a contest, competition or prize distribution in which the element of chance enters to the slightest degree.

This is not saying that lotteries are safe chances so long as the mail is not used to advertise it, but it is warning you that what may be legal in your State is not legal in the eyes of the Federal Government, and it is better to read it here than to find it out through a personal interview with some post office inspector.

Pictures and Plays.

The other day we had a note from the manager of a house playing pictures and road attractions according to the bookings of the latter. He commented on the fact that his employers did not yet realize the growing importance of the pictures as a factor of theatricals. This is the case in many houses we know of, but we note that Klaw and Erlanger, who book these road attractions are more keenly alive to the value of pictures as money-makers. All of the theatrical men are turning to pictures when there is an opening, and if a theatrical man is not in pictures now it is merely because he has not yet succeeded in finding an opening.

Used the Seals.

The Olympian Theater, Seattle, used the Red Cross Christmas Seals on all tickets sold for two recent Monday performances. Next year we would like to see a Red Cross Seal Day when on an appointed day every theater in the country stamped each admission with a seal. Think of the income it would bring those who are fighting to stamp out the modern plague! There is a whole year for the organized exhibitors to talk it over in. We like the simple tone of the Olympian's announcement, which runs:

> On behalf of all, a Red Cross seal will accompany each full ticket next Monday and the Monday following. Thus we can all help a little the great work of fighting tuberculosis undertaken by the Red Cross Society.

A Daily Educational.

The Roseville Scenario, a Newark theater in the Roseville section, gets out an attractive weekly program. It carries a lot of type, but it is well written and the display is particularly good. Only the second page is given to the current program, the third page advertising coming features and the music and sound effects. The first page is given to general announcements and on the back page a sort of business directory replaces the usual business cards, an alphabetical order being observed and thirteen announcements being given. This scheme will sometimes work where the more ambitious advertising campaigns fail and since no chance of copy is required, the typewriting cost is kept down. This will give an idea of how the scheme is worked:

> BAKERY GOODS. A. Dona & Co., 545 Orange Street. Tel. Branch Brook 1360.
>
> BUTTER, EGGS, ETC. Orange Butter and Egg Market, 565 Orange Street. Tel. Branch Brook 3627.
>
> COAL AND MASON MATERIAL. H. B. Salmon Company, 357 Grafton Avenue. Tel. Branch Brook 663.

One of the front page announcements states that at least one educational picture will be shown each day, and in keeping with this is another announcement to the effect that "no vaudeville or other claptrap" will be given. Cheap vaudeville does not appeal to those who would be attracted by the educational films, and of the two those interested in educational subjects are far more apt to prove the better clientele.

We do not think much of "scenario" as the name for a picture house, but we most assuredly like their policy.

Wants To Know.

The Academy of Music is thinking over the multiple reel—just as others are but being a man of action, the manager puts it up to his public. This clipping from the Academian is worth reading and thinking over:

> Again we ask your preference on a matter of house policy under the patent argument that it is to our advantage to give you just what you want, when you will tell us that you do want it. This time it is the matter of multiple reel pictures. We have placed a coupon on this page which we ask, beg if necessary, that you fill out.
>
> At the present time our regular service gives us three two-reel features each week, to which is added a Famous Players production in three or more reels now and then. But the General Film Co. are releasing enough multiples to give us one for each day in the week, if we are sufficiently anxious for them—or, to be perfectly frank, willing to pay for them. If you—or a sufficient number of the aggregate you—want a feature a day, be assured that all you need do is say so. Giving you what you want in so far as we can find out those wants is our one reason for being here.
>
> Some people object to the longer film because of the lost interest when one does not happen to see the beginning of the play. As it has been pointed out, it is very hard to become interested in the first reel of a picture after you have seen the climax of that story; and especially so in the case of two-reel subjects, one or two other stories come between the end and the beginning. And we might as well admit it, some times the stories made into two reels are a bit short for that length, or, as the saying is, "padded." On the other hand, the producers are turning out their most important pictures in the longer films. But as we have remarked, the house is run for your pleasure and if you want a feature a day, you'll get it. Though you must understand that it may be two, or even four weeks before the change can be made. But that's something for us, not you, to worry over after you have had your say.
>
> But, please, for our benefit and for your own, sign the coupon.

It is welcome news that the Edison Company is going to keep on with one reels. Too many of the manufacturers have neglected the one reel for the multiple—and they are not doing well with the multiple, at that.

Slides.

Evidently the Moneta Theater, Cleveland, Tenn., does not believe in advertising slides. It broke its rule to run the Red Cross Seal slide, but it takes the trouble to offer an explanation to the patrons in its house program. This is the announcement:

> We have been asked by the National Red Cross Association to run a Red Cross slide to advertise Red Cross seals for Christmas; this we have agreed to do free of charge. We believe this a worthy cause and we are willing to help them this much at least.
>
> We are sure none of our patrons will object as it is for the benefit of every one.

This little explanatory paragraph argues the desire of the management to keep faith with the audience even in small things, and it is the right attitude. Make your people feel that you want to do only what is best, that

you guard their interests to the point where any seeming departure is made.

The house also announces a voting contest for the Ladies' World popular hero contest. It is also the first we have seen this year to use the free Christmas matinee for the children idea. It may cut down the profits for the day, but it makes friends for a whole year. There is something in going to the theater free that is not to be computed by admission prices.

The house uses a sixteen-page program on good book paper, with many cuts, and the Christmas cover in two colors. One point wherein it fails is a lack of display. A single size and style of type is used for all reading matter, set mostly in upper and lower case and a lack of display type gives too white an appearance that is not redeemed by the lavish use of cuts. The title of a two-reel feature is set precisely the same as is the cast that follows and differs only from the body of the paragraph in that it occupies a line by itself. A judicious use of some full-face type would vastly improve the appearance of the pages and at the same time enhance the advertising value by playing up the important lines.

In the same way a number of well-written appeals to patrons are partly lost because they follow the descriptions of a subject with neither a cut off dash nor a special head. These little intimate paragraphs are distinctly good, but they would do ten times more service if they were run in full face or even a monotone instead of the shaded letter. With such excellent press work, it seems a pity that the display has not been more carefully considered.

They offer something new to us when they state that they are the only house in town running "union-made" film. We have heard the Patents Company called a trust, but never heard that they were the union.

Plain Talk.

Recently the Academian, Selma, Alabama, talks straight from the shoulder when it wants to, and it wanted to talk about its business lately, so it ran this editorial:

> With the first issue of this paper, and a couple of times afterwards, we have requested, even begged for, suggestions for improving the program at this house, arguing that you, better than we, know the kind of pictures and the kind of music you like. Not a word has been said. Now, that might be taken as meaning that everything pleases everybody, but when no more than eight per cent. of our gross population happens around each day, we KNOW differently.
>
> Right now it stands this way. We have gotten the best operator we know and have given him the latest equipment on the market, and with it all he is getting as good results as we have seen anywhere. That for projection. And we have four musicians under a capable leader who can and do play together and to the picture shown. And each day the General Film Company ships us four reels of pictures, themselves selected from the entire output handled by them, from which we select the three shown here each day. The house is comfortable and well heated; yet only eight per cent. of the people here come in each day. In all seriousness we ask the other ninety-two per cent., "What Do YOU Want?"

There is nothing braggart about this, but if you lived in Selma and didn't go to the pictures, wouldn't this make you feel that the Academy of Music was worth looking into on picture nights? That was what the management was aiming at and it made a bullseye.

Got the Bacon.

Here is a letter from William P. Warmamaker, of the Lyric Theater, St. Matthews, S. C. We thought that the General Film had suppressed the bacon stuff. It is a very short-sighted policy to keep this going when they are in the film business and not supposed to be in the advertising business, but this is what was written:

> It has happened to me! I read about several instances of it in the Moving Picture World, but thought it surely would not be sprung down here. Imagine my feelings while running my first show last night to a packed house, and right in the middle of a very pleasing little comedy where good things to eat played a considerable part, to read on a sub-title, "How we make them"; I immediately "shut down" on it and hurriedly wrote on a slide, "We find that this is an 'advertising' film, and hate to finish it, but as this is the last reel, will do so this time"—and another, "We promise that this will NOT occur again." The crowd took it fairly well, but I sure was *mad!* I wrote the exchange about it, and tore them up for sending it. I asked them what in hell they thought my screen was—a *Billboard?* The film was made by Pathe and entitled "The Family Jar." It's quite some "Jar," too, believe me, to the exhibitor. It is to boost "a packing company's" products. I am talking "right out in meeting," and would like to see this letter published, with the names, etc., just as I've given them. I feel very strongly about this matter and have *no desire* that my name be withheld.

If Chester Beecroft could stop writing about "Bill" long enough to pen an assurance that no more advertising films would be foisted on subscribers and if that promise was kept, no matter what any company paid the General Film or any constituent company, it would do more than the "Bait" editorial ads to make and hold business. No exhibitor wants to sting his patrons, now does he want to be stung himself.

Enlarged.

The Gem Theater, Pittsburgh, Pa., comes out with an enlarged program, evidently from the same press as the late Cameraphone bulletins. It carries almost as much outside advertising as some of the locality papers (more inches than many), but with twelve pages it can care for what it has without detriment to its own announcements. The brief program is carried on the front page and a page a day given inside to each day. It is a very creditable sheet from any angle.

Exclusive.

The Colonial Theater, Fairmont, W. Va., has a four-page program and uses all four pages for its own announcements. The allotment of space is rather peculiar. There is no mention of Monday or Tuesday; one-half of the second and third pages is given to Wednesday and Thursday, respectively, and Friday and Saturday share the fourth page. A better arrangement would be to give a half of an inside page to each day and keep the back page for announcements and chat. Boxing in each title gives the page a choppy appearance and makes it confusing to read. Boxes throw the titles into prominence, but an excess of boxing is bad. Here each of the two reels is given a box and the title boxed within a box. The day is also boxed, giving five boxes for each day. This costs extra to set as a rule and a better effect could be gained through the use of slightly heavier type. Apparently the house does not favor very bold type, but it is not necessary to smear ink all over the page. An outline letter can be used with almost equal effect.

An orderly arrangement of the display will improve the pulling power and the appearance of the sheet at the same time.

A Two Page Paper.

The Martz, Tipton, Ind., is getting out a two-page paper, a single sheet, 8½ by 12, printed on both sides. Much stress is laid on the music, a change in the orchestra pit having been lately made and only a single subject, Protea, is given specific advertising, possibly because the program is not known in advance. It is chatty in tone, but a little talk about pictures in general would help not a little. No one particularly cares to read two pages of house argument with not a line of general matter to carry the interest along. More of the type would be read if there was run some general matter relating to the players. Give them something they want to read and they'll read what you want them to as well, but straight argument, no matter how good, tires.

Whose Is It?

Now and then something is apt to get lost around a newspaper office, and the latest thing to turn up missing is the photograph from which this cut of the Globe Theater, of somewhere, was made. If the data is supplied, we

will be glad to give credit for the clever advertising showing. One thing we like about the plan is that an excess use is not made of the flag. Overworking the flag is apt to be antagonistic to the best effect.

Doing Things Right.

H. M. Starr, of the New Empire Theater, Detroit, is the first to report on the Red Cross Seal story for this year. Last year Mr. Starr made an unusually good showing with his newspaper work for Hope, but it was not a marker to this year. The showing of the film marked the opening of the Christmas campaign of the local society, and all of the papers advertised the fact that the campaign would be opened by the showing of the subject at the New Empire. This carried a two-column cut of the seal and a reader. Most of them repeated with a "follow" story and one of them used a two-column story with cuts of two of the young women who sold the seals in front of the house and in the theater during the intermissions, more than $50 worth of stamps being sold during the day. Every story, of course, carried the announcement of the house and the connection of the house with a charitable work of such widespread interest is the most beneficial that a house can get. It stamps not alone that house but the photoplay theater in general, as a factor for public good and does much to offset the occasional attack.

Mr. Starr has been doing a little educational work on his own account, and the word "movie" is not to be found in any of the newspaper reports.

Nine newspaper advance items, most of them at least half a column long, is the sum total of the newspaper campaign and a next day story tells that the theater was crowded all day long.

The Mutual Stuff.

Philip K. Mindil, a "regular" press agent, is in charge of the Mutual Press Bureau. Working with dramatic attractions, Mr. Mindil has even invaded the white house, and more than once. He is getting out a press sheet that is being used by the daily papers and we think that it would be an immense help to the Mutual man with a weekly program and we think that Mr. Mindil will be glad to put program publishers on his list if they will apply. And if your local paper does not get the sheet and you have no program of your own, see that the paper gets on the list. The stuff is newspaper, not press stuff, and will do you good. "Newspaper stuff" is the stuff that newspapers can use. "Press stuff" is the sort a chap writes when he has to please the boss. They seem to be letting Mr. Mindil use his own good judgment.

Bettered.

The Spotlight, the program of the Fichtenberg Enterprises, New Orleans, is out with a colored cover. It looks more like a "regular" than ever.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

American Wants.

NOTE this from the American Film Company, and note also the Chicago address:

We want scenarios that will tax the versatility of America's foremost moving picture stars and that will continue the desire to want to "See Americans First," the slogan of the best American made "movies." Dramas and comedies in any length, from 500 feet to 8,000 feet. Stories that will hold the interest with a not too obvious ending, but with sudden, unexpected changes in the trend of the story. Mail direct to Scenario Dept., Santa Barbara, Cal. Highest prices paid for available subjects. General offices, American Film Mfg. Co., 6227-35 Broadway, Chicago.

In Sending To Edison.

The photoplay writing game seems to be particularly rich in the sort of idiot who cherishes the idea that a script personally directed is more favorably read than one addressed to a company. It may be when you know the person addressed well enough to call him by his first name *if* the aforesaid person is in a position to purchase scripts. This is the only exception to the rule.

Lately it was announced that Acton Davies, of the Evening Sun, would read all Edison scripts before production for dramatic values. It was not announced that he had been made script editor or that he would act in other than an advisory capacity, but ever since the item was printed, the studio has been deluged by scripts addressed to Mr. Davies, who is not at all interested in any script until it has been accepted through the regular channels. Address your scripts to the Edison studio and not to Mr. Davies, Mr. Plimpton, "M. O'K.," any director, actor, scene shifter, property man or office boy. Address them simply to Thomas A. Edison, Inc., 2826 Decatur Avenue, Bedford Park, New York City.

Surely this should be plain enough.

The Oakland Inquesters.

Here is a breezy report from the new Oakland Circle of the Inquest Club. New members should address E. A. Kelley, 2810 Derby Street, Berkeley, California.

Last evening was the second meeting of a lively and instructive Inquest Club, of Oakland, Alameda and Berkeley. A theater was attended, after which we repaired to a home of a member and a lively denouncing of plays seen, criticisms and suggestions on a play soon to be submitted, and various points in photoplay writing were given by members.

Only seven out of a very possible twelve were present. We have three "live ones," with several releases each.

If there is any prize for a cheap organizing of an Inquest Club, I want to compete. A few letters and postals did the work, totaling possibly about 23 cents, possibly a good going number.

Mr. Cole Burke, moving across the bay, wished me to take up his work. He gave me a few names, and, with the assistance of The Oakland Tribune, several more were secured.

Perhaps the Moving Picture World will lend a hand to enlist some more. If so, the favor will be highly appreciated.

I have no objections to being addressed direct and believe it would yield more likely response.

The most forcibly discouraging element that crops out at Inquest meetings is the small price that some companies, not the really smallest or financially wrecked, have paid for some classical plays already produced. Now, with the best public majority disgusted at photoplays, and even the local papers beginning to make fun of them and of their studio-written rot, it would seem that film companies, in making prices, should use more professional ethics and not so much of that business "grabbin habit"; that price makers should either not have such long hours or late suppers, or, take more pills.

The Cines Contest.

We are advised by George Kleine that there will be a slight delay in communicating the exact terms of the Cines script contest. If you have written in for details, please be patient.

And in connection with the contest we can supply the address of a translator into French for those who cannot comply with the requirement that the scripts be in either French or Italian. If you want the address, send a stamped and addressed envelope, please.

Western Studios.

When Marc Edmund Jones moved on to Los Angeles we asked him to give us his ideas of the various studios. Here is his first impression and he will take the others up in regular order. He is familiar with studio equipments and his comments on the Los Angeles studios will be a real help to those who wish to know just what they can do.

Don't get the wrong idea from Mr. Dayton's statement that nothing is impossible. Nothing is impossible to them IF they want to do it, but they are not going to want to do the unusual story involving extraordinary expense, unless they are well assured that there will be a positive return in additional sales of prints here and abroad.

Mr. Jones' next article will deal with the Vitagraph and Kalem studios at Santa Monica.

The Western Universal Studios are located at Hollywood, a part of the City of Los Angeles, and about a half hour's street-car ride West from the central district of the city. Universal City, or "The Ranch," as it is generally called, is some distance back in the hills, and is only reached by a regular automobile service maintained by the Universal for the use of those at the ranch on company business —in other words: no visitors. The ranch provides a large percentage of the exterior locations for the companies, and there are stages at both the ranch and the Hollywood studios. The dressing-rooms, offices, etc., are all at Hollywood, and scripts purchased for the companies are handled theme. The mail address is 6100 Sunset Boulevard, Los Angeles, Cal.

The scenario department is headed by James Dayton, an experienced writer averaging over 150 produced scripts a year, and who has been with the company since the establishment of the Pacific Coast branch. He carries the title of Editor, but does not read scripts, or have anything to do with them until ordered purchased by the director, in which case the voucher must be approved by him. He is virtually a general director of production in his duties, and it might be said that the Western Universal has no editor. A script coming in is read by a reader reporting to Dayton, and unless it is plainly impossible, it is put into either the "comedy" or the "drama" pigeon-hole, there to be read by the different directors. A director, reading the script, will order it returned or held, and if he likes it will order it purchased when he is ready to put it on. If approved by Dayton, the check is mailed and production started. Payment is made upon the start of production and no scripts are purchased ahead for any of the directors. The director is practically his own editor, and a sale depends entirely upon striking the fancy of one of the directors looking over the script. If a story is good, the expense, character of the story, size of the cast, and other details have little bearing on the sale. The Universal has learned that a story necessitating an expensive production will bring back more than the added expense in extra copies sold abroad. Please note, however, that the word "necessitating" is used, not "requiring." Quoting Mr. Dayton, "We can handle any kind of a story whatsoever—no limitations of any kind!"

This article will appear in print from four to six weeks after writing. At the time of writing there are twelve directors working, with some seventy capable players in regular stock, and the character of the work being done by each director is as follows: Changes may occur in the line-up, but the reader who follows the news items in The World will find that he is kept pretty well advised. Incidently, this is not an invitation to mail scripts to the directors or to write to them. Deal with Mr. Dayton only."

The Smalleys and Edwin August write their own scripts. Allen Dwan puts on high-class psychological drama and melodrama featuring Pauline Bush. Francis Ford is making Bison-101 multiples. Harry MacRae is doing likewise, and can also handle animal stories. Otis Turner is making straight melodrama. J. F. McDonald is producing Warren Kerrigan. Alfred E. Christie and Donald McDonald are making high-class comedy, and Allan Curtis is making Joker Brand slap-stick featuring Max Ascher. Wallace Reid is making one-reel Nestors featuring himself, and Robert Leonard makes either drama or high-class comedy for the Rex brand.

Mrs. Breuil Lands.

Mrs. Beta Breuil has been coaxed to reconsider her decision not to take a routine position again and has accepted the artistic management of the North American Films Corporation, a new concern with plenty of money back of it and an ambitious program for the future. She is not editor, nor is she production manager. Her undeniable talent is not limited in any particular line, but she is the artistic advisor of the corporation, bringing to her work the valuable knowledge gained through her previous connections, but here her genius for devising effects and working out ideas will have an absolutely unlimited scope, for she will have no one between herself and the heads of the company.

Mrs. Carr, a wonderfully clever writer, until lately with the Vitagraph, has been engaged to assist Mrs. Breuil, as has Miss Marie Jacobs, a comparative newcomer, but one who has shown some excellent scripts. Miss McCall has also been engaged as title editor.

Mrs. Breuil outgrew her editorial position. The new engagement offers her ample room for the development of he unique ideas. The fact that she has made so excellent a connection will be appreciated by the many friends her courtesies to authors have made her.

More Contentment.

Here is another letter from a contented woman that may help others, and like all other successful ones she is bothered by the pest who seems to feel that a favor is conferred when information is asked for.

The Photoplaywright columns are the first things I look at when I receive my World. Some of the various comments I mentally agree with—others I do not, but one to-day just appealed to me—"A Lesson in Contentment." I would like to know that busy mother, for I am another and her experience seems like mine in many ways.

I have sold a few more than she, my work has gone mostly to the licensed companies and I have not written as many. But I am like her in so far as contentment goes. I have always received the best of treatment and often the rejections have helped me more than the acceptances. I have never happened to lose a script and my courage is always good, though when they return again and again, I know there's a reason. Sometimes I find it—sometimes I don't, then I lay them aside and long after when I see them again, a new line of thought presents itself and lo! the whole thing is changed.

I have not written all summer, but am starting in again, full of enthusiasm. Have sent off my first "two-reel," two short comedies, have others in the process of "simmering" and countless plots in my head and notebook to be developed. I try to have every one the very best I am capable of doing for I know that if I am doubtful, surely others that know more than I will be more so.

Truly, there is much to learn and it is useless for one to try unless they like it and are willing to work—have unlimited patience, courage and a goodly amount of everyday common sense.

I was amused at her experiences with "would-bes." I can appreciate that for mine have been many and varied. Absolute strangers will come to me and not apparently think that it amounts to anything to ask for one's time and assistance. I am more than glad to lend a hand, but there are so many that are impossible, that at times, it is trying, to say the least. If you don't take pains with them, they say you are "jealous" and want it all. If you try hard to help some friend and they do not sell the very first script the first time out, they are discouraged and throw it up, thinking that you did not tell them correctly!

One woman, in particular—a perfect stranger, came to me and smilingly introduced herself and announced that she had heard of me, etc., and she wanted some "information" on the subject. She knew nothing of writing and less of pictures and their requirements, yet she thought she'd like to try it!

Dodging Inserts.

In a recent production a leader flashes, stating that one of the characters is called back to town. Then the scene comes and we see him receive and read the lettergram without the telegram being flashed on the scene. A member of the Inquest Club wanted to know why the telegram was not shown and was told that the nature of the business that called the character home had no bearing on the story and, therefore, the leader saved time and expense of preparing and photographing the telegram.

If you need to show why a return to town is necessary, the chances are that it may be more quickly told in a briefly-worded telegram than in a leader, but if the leader will convey the idea as clearly and with greater brevity, by all means use the leader. It is not possible to establish any hard and fast rule, since each script presents its own problems. To steal a line from Carl Laemmle: "Use the brains God gave you."

Make the right sort of a noise, but do not make too loud a noise or in time you'll get hoarse shouting and be able to make no noise at all.

Some of these days the manufacturers will realize that a better price will bring a better and more careful grade of work. Already the prices *are* going upward. Mr. Curwood has refused an offer of $125 per reel from another company. If you'll do the very best that is in you—not merely the good enough, you'll presently find yourself possessed of a reputation that will bring you better prices whether or not you can write fiction. Don't wait for the hundred dollar price to come. Write hundred dollar stuff to prove you can write it and then kick for the hundred. Someone will give it to you.

Returning Checks.

A correspondent wants to know our ideas on the subject of returning a check to a manufacturer if the sum offered is too small. Here is his position:

> A short time ago I sent a two-reel scenario to one of the companies; they replied, advising the story could be used if I would accept $40.00 for it and that they would have to revamp it. When it was released I was fortunate in being able to see the production, and it followed the scenario very closely, there being but a very few minor details that were changed, showing it was not necessary to revamp it.
>
> A couple of weeks ago I sent a three-reel story to the same company; they came back *with the same reply*, offering $60.00. That story has not yet been released, but I am rather anxious to know if they did find it necessary to revamp it.
>
> Would you consider it policy to return their check and take a chance on placing it elsewhere, and would it not seem if one editor would accept it, that you should stand a reasonable chance somewhere else and perhaps at a better price?

He adds that being a new writer he hesitates to return a check for fear he will not make a sale elsewhere.

On general principles a story offered "at usual rates," is offered at whatever the company is willing to pay and the check should be accepted, no matter what it's figures, unless it is ridiculously small. At the same time, if the payment is not what the author considers to be adequate, it is perfectly proper to inquire if the check represents the average of that company. A letter something like this would be good form:

> Gumph Film Company,
> New York City.
>
> Dear sirs:—
>
> I return herewith signed release for "Kissed by a Cow." May I ask if $40 is your usual scale of payment for two-reel stories? I should like to do business with you, but $20 a reel for two-reel stuff is scarcely a profitable proposition, even where studio revision is necessary as in this case.
>
> Very truly,

This will open the discussion and if the studio wants your work and it really is worth more than the price paid they probably will raise the ante. If it really is worth no more to them the editor will explain why—if he is the right sort of editor. In either case no harm can be done by a courteous inquiry. A stamped and self-addressed envelope should, of course, accompany the inquiry.

Where a check is absurdly small it is customary for the editor to explain why and leave it to the author whether or not he will accept or reject the check. If payment is made at the rate of $10 to $15 a reel, the author is entirely within his rights to refuse the payment, but it is better to take it and then kick.

As to possible sales elsewhere, that is something for the author to deal with personally. Acceptance by one company argues some good in the story, though it may be that merely some single flash of merit has caught the editorial eye and this will not be perceived elsewhere, in which case no other sale is possible, but as a rule the story that will sell to one editor can be sold to some other editor.

In the matter of revision the author is not able to judge from the screened production just how much work has been done on the script. In film it may look precisely like this plot of action and yet it is quite possible that the entire story has had to be written to get the action on paper as it was in the author's mind. He may think he has it all down and yet an editor may have to work half a day to get a good working script from the author's vague copy. On the screen it looks like the story the author thinks he wrote, but not at all the story he did write. At the same time this "revision" thing is being overworked in some studios where the editor is trying to show the boss how much he can save, so too much credence should not be given that statement.

The best plan to follow is this: Try out your market. Find out the markets that suit you best *and that you best suit*. You may write just the sort of stuff the Gumph is willing to pay top price for and yet that may be the very stuff that the Gowoggle Company holds in contempt and will pay the least for if it takes it at all. Take what it offered, make polite inquiry when you think it is not enough and in the course of time, without having gotten in bad standing with any company you will have found the companies where you can market to the best advantage. Then you'll be in a position to market intelligently by submitting first to those that offer you, personally, the best opening. You may get $25 a reel from the Gumph and $10 from the Gowoggle. Your confrere may find the conditions reversed and sell to better advantage to the Gowoggle and curse the Gumph for short payments. It is all a matter of experiment and experience.

Comedy.

It cannot be said too often that the present demand for comedy is almost *wholly* "rough stuff"; not slapstick stuff, as some editors have stated, but rather a broad farce or travesty. Travesty has a call, but few write good travesty and the poor travesty is poor, indeed. Make a note of that nice polite comedy against the time when the polite comedy is again in demand, but meantime rough it up, but do your roughing nicely.

Inspiration.

Its all very well to write from inspiration, but you need the spur of system to make that work. No two men have the same system, but all writers who turn out good work make a business of their writing and do not wait for the lamp of inspiration to be lighted. At first it may be well to wait for a good idea, but even from the first, aim at a certain amount of work each day or each week.

One writer we know has a rather unique system. He writes a story one day and does revision the next, not revision work on the same story, but revision on the story he wrote the week before. One week he does original work on Monday, Wednesday and Friday, doing revision the other three days. The following week he reverses. On Monday he works over the story he did the preceding Monday and on Tuesday he does an original to be worked over the week following. He always has three stories in the rough and three being polished, and he claims that with five stories intervening between the rough draft and the revise he has forgotten the exact run of action and so goes at the work with a more open mind. This will not suit all writers, but it is a good scheeme for the methodical man who turns out a lot of work.

But no matter what your system, let the essential be a certain amount of work done each week or month, and turn out that stint.

One Reel Stories.

Several writers have bewailed the fact that there is no longer any market for the one-reel story. It is not as bad as it looks. The present demand is all for two-reel stuff, but there will always be a demand for one-reel subjects and there will be a better market for the short length presently when the manufacturers get a better appreciation of the market. At present the multiple reel is all the rage, yet the fact that a two-reel subject cannot make good for a poor single-reel is beginning to be understood. Many exhibitors are complaining that they cannot do as well with the long subjects and in the cities they are finding that the transient trade cannot be held with a three or four-reel subject. These are all right where the audience is in at a stated hour, but it does not appeal to the man who drops in to spend half an hour and arrives in the middle of a four-part story. Keep on writing one-reel stories and eventually you will sell them.

Length.

From a recent letter we take the remark that the correspondent is going to get a copy of Technique in order to learn how to estimate the length of a two-reel script.

This is something that no book can teach. If you write a short story or a novel you know that it is about so many thousand words long and will fill about so many pages in consequence, but it is very different with a photoplay. Two directors employed in the same studio might take the same script and one would get 800 feet and the other 1,500. It is not a matter that may be determined exactly and most experienced writers know that some companies will make a half-reel of what another company will work into a full reel.

Length is not determined by the length of script, not by the number of scenes. It is determined solely by the number of feet of film passed through the camera at the time of taking, less the amount eliminated in the cutting room.

The only way to approximately judge is by the value of the idea and this must come through the cultivation of the judgment of the individual. If you have enough story for two reels; not enough action but enough *story plot*, write it in two reels. If it is not strong enough to run two thousand feet try and keep it down to one. You cannot write exactly a thousand feet or two thousand feet. You can only write about a certain amount of action and leave the rest to the director.

Length is something that must come through experience and that can come in no other way.

The Long Way.

There must be something in the early action of a play to grip the attention. The audience will not wait until the last third of the story to become interested. It is not possible in photoplay to use the fiction device of a "punch scene" and then hark back to the real beginning of the story, but it is possible to make your beginning interesting. Get them by the neck with the first three scenes, whisper a little explanation and then get the full swing of action.

Cut Loose.

Because a certain scene suggested to a writer the idea for a play she wrote the story with that scene in it, adding perhaps $50 to the production cost and giving nothing in the way of effect in return. Learn to cut loose from the actual source of inspiration if it is in the way. If the sight of a ship suggested a sailor who had settled on the Western prairies, you would not write in the ship in an Illinois farm story. Get rid of the idea that you must stick close to your start.

Giving Help.

Several writers of standing have recently commented on the fact that the persons who demand the most help from others are generally those least worthy of being helped. That's usually the way. The man who deserves success is generally the man who fights most of the battle for himself and only asks assistance when he cannot down an opponent alone. The chronic "leaner" makes no effort to help himself, but expects to be carried along by those who are forging ahead. Don't lean, hustle .

Get Yours Back.

The North American Films Corporation has several scripts without name or address. They will be returned to their owners on receipt of a stamped and addressed return envelope of proper size. No writer who omits name and address and return envelope should be entitled to receive his stuff back, but the North American wants to be nice about it. If you are one of the erring ones, send for your script—and don't do it again.

Thinking Right.

It is not enough to be able to think. It is as important that thoughts be directed into the proper channel. One photoplay student has evolved all sorts of plots, but they are not practicable because he is thinking along the wrong lines and permits his fancy to roam too far afield. Some writers think photoplays. Others merely think ideas, thinking that all ideas are photoplays. They are not. There are certain well-defined limits to follow though, and unless the ideas are held within these limits, it is better not to think at all.

Just the other day a fiction writer, a German, announced that he knew he could write many good plays, and to prove his point he originated five plots. Four of them concerned poor flower girls. Two of the girls went wrong and two stayed good, but all four were of a type not well known to America and, therefore, none of them would appeal to an American producer. His fancy was working overtime, but it was not working along the right lines. Learn to think in photoplay and you'll be less likely to write a play that starts in New York and goes to Japan by way of the Panama Canal.

How many stories do you suppose have been written around the Panama Canal?

And how many do you suppose have been bought?

And yet some people wonder that the stories are not taken when interest in the Canal is so widespread.

That's the idea. Think about the Canal, but not when you are planning photoplays.

Another Wrinkle.

A Pennsylvania correspondent has found a new wrinkle. He explains:

> I have just discovered a stunt that is new to me and it may be new to some other beginners. Before typing the finished copy of a script, I read it through, not in the order in which it is written, but in the order in which it will be photographed. If scenes 1-6-8 are in the same setting, I read them in that order, making sure that the action is so worked that the director will not have to turn to other scenes to make it out. To an old hand it may be necessary, but personally I find it very suggestive.

The only real value of this idea seems to be that it leads the author to read each scene by itself. This is very apt to show the scene in a new light, since it is read by itself and not as a part of the running story. In this way it is useful, but it is not always possible to write the scenes so that each is independent of all other scenes. It should not be necessary for the director to turn to other scenes, but there is a probability that an understanding of the whole is necessary to the understanding of any one scene. The correspondent has found the idea useful—though he credits the benefit of the wrong source—and others may also benefit. Practice should make it possible to keep each scene clean-cut without these special efforts.

Taking It Easy.

A Western correspondent has been thinking things over and here is his revised creed:

> I have worked on scenarios, and looking back, I can see, scenario by scenario, the improvement. I can now recognize a plot when I see one, which was more than I could do at first. I intend to keep on improving. I also intend never again to shell out any stuff that I don't think is honestly good, not "good for me." I think not having time to turn out any scenarios for a time has done me good too, for it has let some good ideas age, and develop, and has taken most of the haste out of my desire to shell out plays. It has made me more deliberate and careful. But I never let an idea escape, nor a title, for sometimes a title suggests a plot. I jot it down somewhere, and then transfer it to the waiting list, to be thought over, and used when I get a chance. I think I get a lot more ideas than I can write up, but when I begin to retrospect the ideas that I jotted down some time back, and find that many of them were not ideas at all. I'm going to get into this game, and I'm not going to break in—I'm going to work in, and when I get in there, I'm going to work up.

And when you have read it over you are likely to come to the conclusion that it is a pretty good way to look at the business. You cannot build a lasting success on a rush job. Don't break into the game, but like this writer, *work in*, and then work up.

Rejections.

Are you easy to lick?

A man just told us that he got a script back from a certain company and it spoiled his work for the day. He was doing another story, but when the rejection came he got so fussed up that he could not do the story he was working on, but could think only of the story that had come back.

It's no disgrace to have a story come back, not only once but many times. In this particular case it was a story utterly unsuited to the company to which it had been sent and its rejection was foreordained, but that didn't matter. The only thing the writer could think of was that the story had been turned back, and so he lost a chance to write another story on that account and he didn't even send the first one out somewhere else.

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

E. A. K.—Will write soon. A panoram is a single scene. How do we know what was meant in the book? We didn't write it. We've explained the fact before.

R. B.—There is no "average cost" in making trick pictures. One reel under the work you mention may take a week and another three months. The price you mention would not be excessive. It would scarcely cover the cost of some work on this line. We cannot direct you to the plate device. We do not think it has been put on the market yet.

W. E. O.—A stamped and addressed envelope will bring you the address of the Kansas City Circle, but the Answers Man hates to direct envelopes.

A. D. J.—There is no complete list of photoplayers. What would we do with one if we had it? We do not recognize the title you give. We do not chat the players.

C. McD.—Send addressed envelope for the addresses or ask your own newsdealer. Name the character in the Selig, please. We know nothing of the business concern you mention.

T. W. G.—James Cooley.

V. I. H. G.—We do not know what company made the first release. Miss Pickford was with Majestic when it started, but soon left. Augustus Carney has gone to the Universal.

F. F. K.—Possibly the rejected script came in with postage due and the company was not willing to gamble two cents on a careless writer. Since you sent to Imp, and Imp is read for by Universal, it is more probable that they argued that if you didn't know that, you didn't know much about playwriting. For no other cost than a stamped and addressed envelope, you can get a list of addresses that is kept up to date. See the note at the head of this column. You will most assuredly violate a copyright if you arrange a copyrighted story. That's what they copyright them for—to keep them from being stolen.

D. D.—Wall Edwards was the Tom Hood of "Loaded Dice." We do not know the other player. A. G. Vosburg had the title role in "The Greenhorn." Miss Clara Simpson was Miss Gordon in "The Ironmaster." Massachusetts passed the law requiring the picture houses to be lighted at intervals for the same good reason that a dog chases it's tail. It didn't know any better. In the early days, when projection was poor, there was some eye-strain in watching pictures for any length of time, but that was some years ago.

A. W. I.—It looks like the usual school graft.

B. M. G.—We have not that Pathe cast. It is only very recently that their players have been cast.

E. G. H.—We do not believe that the enclosed slip would help the sale of a script. Get a reputation with the magazine first, and then you can dictate, if you have made good. When you do want to offer serial rights only, it is better to so state in a letter and not on a paster.

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Question No. 13.

BEST answer will be published and names of others sending in replies of excellence will be published in the Roll of Honor.

* * *

What care should be given to a commutator, and what is the best evidence that it is in A1 condition? Explain what troubles the commutator is liable to and how you would remedy each.

Roll of Honor.

At this date, December 1st, there are only three men entitled to be included on the Roll of Honor on question No. 7.

Jack Adams, Toronto, Canada, sent in a very good reply, as did W. L. Johnston, also of Toronto, and L. C. La Grow (the name has been misspelled in other issues. It is La Grow, not La Graw), of Albany, New York. It was left, however, for John C. Collins, Pittsburgh, Pa., to set this matter forth fully and completely.

Apologies.

Through some inexcusable error Questions No. 10 and 11 are duplicates. This happened while the editor was sick, therefore, all he can do is to apologize. Very few of you knew it, but he was laid up for two weeks, and there was a good big chance of his taking that long, long trip which all of us have got to take some day; but the trip was not taken, and he is back on the job. He was in bed, however, for twelve days with the Sawbones there every day.

Reply to Question No. 7 by John C. Collins, Pittsburg, Pa.

The question:

Suppose one of the bearings of your motor or generator became sufficiently hot to pull the babbitt and it was necessary that you re-babbitt the same, what would you use, and how would you go about the job? Explain in detail the various necessary steps of the whole performance.

The Answer.

In the first place, if it were necessary to re-babbitt immediately and do a quick job I would not cool the shaft down with water, but by pouring oil over it, since water applied to a hot shaft has a tendency to raise the grain of steel, and thus roughen it. Having brought the journal to its normal temperature I would proceed as follows: First wrap a sheet of ordinary writing paper around the journal smoothly, not letting it lap at all, but "butting" the ends together, applying a little library paste, or any other handy, quick setting glue which would hold the ends to the shaft. The reason for this is that if the babbitt is poured directly on the shaft it will be much hotter than the shaft and if it be a solid bearing it will be impossible to remove the same after it has contracted through cooling, while if it be the ordinary type of split bearing (in two halves) it will still be too tight on the shaft after the babbitt has cooled. The sheet of writing paper will make it just about right. After having first cleaned out the recess in the casting thoroughly, so as to remove all oil, dirt and moisture, I would set the armature and its shaft in place, and support it in such manner that the shaft is central in the opening in the casting, and the armature itself central between the pole pieces. (This is where all the other gentlemen fell down, and it is one of the most important points of all in re-babbitting—to get the armature centered exactly between the pole pieces, because in well constructed machines there is not very much leeway, and the armature must be very carefully centered, or it will rub. Ed.) Having accomplished this I would bank the sides with clay, or stiff mud, which had been worked thoroughly, or kneaded, into a dough, being careful to have it as dry as possible and to leave vent holes at either end at the top, since if this latter is not done there is danger of the mud being forced away from the casting, thus allowing the melted metal to run out. By-the-way, I think I neglected to say that before the paper is put on the journal it, the journal, should be thoroughly cleaned. The boxing is then ready for pouring. But before going further let me say that the foregoing is modified if the boxing be in two halves. In that case the procedure is the same, except that the lower is poured first, and then a piece of paper is fixed in so that it will lie flat on the face of the lower casting and extend out over the babbitt, which has just been poured, to the edge of the journal. This paper may have considerable thickness, say a thirty-second of an inch, or, with large bearings even one-sixteenth of an inch, the object being first to prevent the melted metal of the upper boxing coming into contact with the lower half, which has just been poured, and adhering thereto; second to provide space between the upper and lower halves, so that as the bearings wear the wear can be taken up. In this case the paper will, of course, be removed after the upper boxing is poured and a metal shim substituted, which will be just thick enough to allow the boxing to be pulled down tightly without clamping the shaft. The permanent shim will not extend out to the journal, of course, but merely to the edge of the babbitt. As to the best metal, or babbitt, that is a question concerning which there is considerable difference of opinion. Good anti-friction metals contain mostly copper and tin, plus possibly a very little lead. Many of the patent metals contain too much lead, it being a cheap metal. This may be detected by drawing it across white paper. If it leaves a mark, such as a lead pencil would make, reject it. Good babbitt will leave no mark at all. Inasmuch as the brands of metals change from time to time it would be wise to ask your power house engineer what is the best brand of babbitt. It would hardly be practicable for the operator to make his own mixture. Having secured the metal I would melt the same in a suitable ladle, or a small iron kettle, being careful not to get it too hot, because melted babbitt oxidizes very rapidly and the hotter it is the more rapid is the oxidization. On the other hand, if the babbitt be not heated sufficiently it is likely to set too quickly when it comes in contact with the cold casting and journal and not form a complete bearing. The best test is to heat the babbitt until a sliver of white pine will show slight signs of charring when thrust into it for about two or three seconds. Having our metal properly heated we now pour it rapidly into the boxing through the oil hole on the top, or, if there be no oil hole on the top then through an opening left in the clay at the top, being careful to hold back the "scum" on top of the metal. The pouring must be done rapidly and you must not stop once you have started. Of course, if it be a two-half boxing the above will be modified to the extent that the lower half is poured directly into the cavity at the side of the journal and only the upper half poured through the oil hole. Having completed the job we remove the boxing, especially if it be of the solid type, just as quickly as the metal has set and before it gets cold. This is very important, since otherwise it might clamp the shaft and you would be unable to get it off at all, or at least would have great difficulty in so doing. It only takes a few seconds for the babbitt to set if the shaft and journal be cool or cold, and, I repeat, immediately this takes place remove the same from the journal. The only thing remaining is to scrape the inside of the boxing, removing all roughness, and, if it be a solid bearing, fit it so that it will just slide into the journal without too much friction. Of course, I may have overlooked some point in this matter. Moreover, the question is a difficult one to answer in this way, since there are so many different types of bearings and the details of babbitting the solid bearing of the very small motor and the split boxing of the large motor are quite different. I would suggest also that while it is a good thing for the operator to know how to re-babbitt, still all up-to-date motors and generators are fitted with ready-made boxings, which should be kept on hand, ready to slip in. I would also suggest that it would be impractical, not to say impossible, for the operator to babbitt a ring-feed self-oiler. By the way, I forgot to mention that after the scraping has been done, oil channels must be cut in the babbitt, using a diamond point chisel.

Mr. Collins is right in saying that it is no longer, except in a very few instances, necessary for the operator to babbitt a motor or generator boxing; still it is very necessary that he understand such matters, because he may have other boxings to babbitt and he might get caught in a pinch where he would have to babbitt his own motor or generator or shut down. I, therefore, asked this question to see how many had this particular piece of information.

I would also like to call the undivided attention of operators to the fact that some of the best managers in this country are watching that Roll of Honor, and those who appear any number of times upon it are very likely to be sent for. Therefore, I would humbly suggest that some of you make greater efforts to dig up the right answers. The Roll of Honor to date is disgracefully short.

Simplex Machine Makes Good.

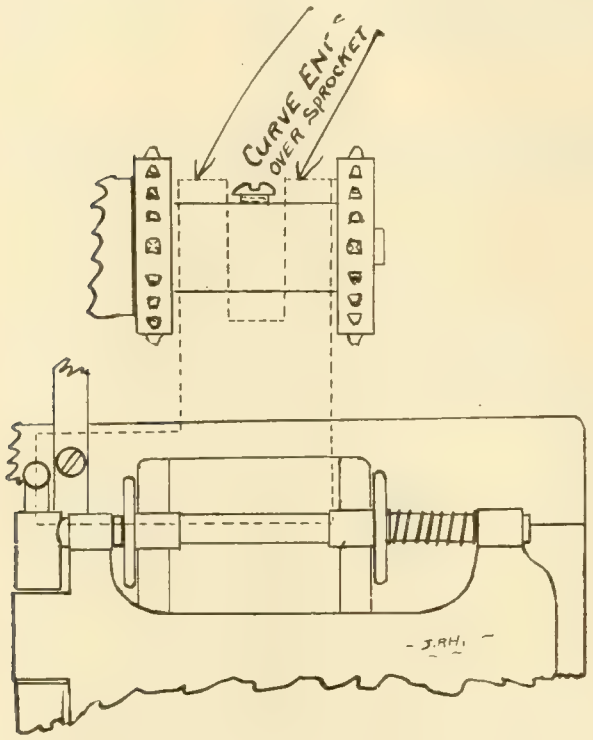
F. W. Gilbert, Yorkton, Saskatchewan, Canada, says:

> I am the operator at the Empire Theater, the seating capacity of which is 420; showing a 14-foot picture at 85 feet. Have a Simplex machine and Fort Wayne compensarc working on 60-cycle 110-volt current. I have had no trouble with the machine or the light. When I first started there was a slight blue ghost; this was eliminated by bringing the condensing lenses closer together. In the basement we have a 9 h.p. Fairbanks-Morse, single-cylinder, 4-cycle, throttling governing gasoline engine, and a 5½ k.w., d.c. generator. This we use when the city current is not good, or when it is cut off, as it is every Saturday.

Will you please tell me why you do not use that plant all the time Brother Gilbert? Can you not produce current cheaper than the city will furnish it to you? What does it cost you to generate, and what does the city charge you—a little more information, Friend Gilbert? I am interested when you mention isolated plants.

A Good Stunt.

J. Roy Hunt, Birmingham, Ala., has made an addition to his Power's Six machine, as shown by dotted lines in cut. It consists of a metal shield, attached as shown, which prevents the film from catching in the upper sprocket teeth, as sometimes occurs when a poorly made patch goes through, and pulling down between the upper sprocket and machine head.



We have some other stunts contributed by brother Hunt which will appear as soon as possible. The little shield is of undoubted value and can be installed by any operator of ordinary ingenuity. The illustration is clear enough to require no special explanation.

Stanton, Iowa, Answered.

W. K. Richards, Macomb, Illinois, encloses $5.00 for two copies of the Handbook, and says:

> Mr. J. A. Wetter, Stanton, Iowa, on page 1,006, November 29th issue, says his Power's machine has a "catch" in it. It might be possible that the shaft on the fire shutter governor has become loose—that is to say has a little end motion, so that the governor cannot set up tight enough to keep the small pinion from getting into the large driving gear. I had the same thing happen, and I think that is the seat of his trouble.

Well, Brother Richards, perhaps Friend Wetter will know what you are driving at, but I am blessed if I do. Suppose you try again, using the numbers in figures 116, 117, 118 and 121 to set forth your meaning. The part that gets me is where you say "set up tight enough to keep the small pinion from getting into the large driving gear." Exactly what do you mean by that? If you mean that gear 621, figure 118 of the Handbook can, by reason of wear, come out far enough to catch on one of the spokes of gear 630, it hardly seems possible that that could occur, but I cannot dope out any other meaning which seems at all reasonable, or even possible.

Replies by Mail.

Michigan orders a Handbook and asks for a reply to the following questions by mail:

> If you were to install a new projection outfit, what make would you buy? I am using an old Edison projector and lamp-house on a. c., with 25 amperes at the arc, using an old H. & H. Compensarc, and strange to say, I am showing a good picture when everything runs right. Would it pay me, and would it be all right to buy a new Edison head and use my old lens, and a Power's lamp-house? What is the best lens to buy or order with a projector? Do you think it would pay me to use the H. & H. reducer instead of the one the projector manufacturer sells?

Here is a gentleman who evidently does not realize that if I went into this sort of thing I would be called upon to answer probably a hundred letters every day—and could do very little else. I must again tell you if you wish replies by mail you must enclose a minimum fee of $1, though carbon copies of the department replies will be sent free of charge where a self-addressed, stamped envelope is sent. As to the make of projector I would buy, why if I were to tell you that through the department I would receive a bouquet from one manufacturer, and a brick from the rest of them. The Edison, Power's and Simplex are all good machines. The combination you propose I would not advise. If you are going to get a new Power's lamp-house, and a new Edison head, and you think the Simplex is the best, why in the name of common sense don't you buy one of the outfits complete? Both the Bausch & Lomb and the Gundlach-Manhattan lenses are good, but in the case of any make of cheap projection lenses some are better than others. If you are showing a good picture with 25 amperes a.c. and an old style, and presumably badly worn Edison projector, it is strange indeed, in fact I think you must be practicing witchcraft. As to the H. & H. reducer (economizer) I do not know anything about it, therefore could not give you any advice. If it was a very good article, however, I think its manufacturers would certainly have posted this department regarding its merits before now.

A Unique Proposition.

Messrs. Linn and Havens, Glidden, Iowa, contribute the following exceedingly interesting, though somewhat lengthy letter:

> We have a Power's Six, which has been in use a little over a year and a half. We have had no trouble with this machine to speak of, until just lately we have noticed an up and down movement of the picture—more than we think there should be. The teeth of the intermittent sprocket are worn some, though not badly. The roller on the intermittent idler seems to be slightly flattened on one side. Is it possible that this idler has been hugging the film too tight? We have never changed its adjustment. Should we get new rollers? Our throw is 71 feet, on an aluminum finished screen. The picture is clear and sharp, using a.c. Our theater is quite a novelty. It is in a store, with groceries on both sides over which we draw a curtain at night. Our seating capacity is 225. There is a stage 12 feet deep by 18 wide, with the screen at the back of the stage. We are sending photograph of the room as it looks in the daytime, also at night. (That photograph has not shown up much to my disappointment.—Ed.) Quite a few show people have said it was a combination they had never before viewed. (I guess that is right.—Ed.) It takes about thirty minutes to get the room ready for projection, drawing the curtains, putting up the folding counters, etc. . The room is 36 feet wide by 60 feet long. We have one hundred opera chairs, sixty folding chairs, and twelve long school seats. Vaudeville is used occasionally. We run three reels per night, changed daily. The town has a population of 960. Enclosed find money order for a copy of the Handbook, which please send as soon as possible. We have electric current.

Well, that is some stunt, all right. Store-room theaters are as common as fleas on canines, but this is the really real thing—a theater in a regular store, and with a seating capacity of more than 200 at that. Send us that photograph, gentlemen, we would like to see it. I would also like to call attention to the fact that by a combination of this kind Messrs. Linn and Havens are successfully operating in a town of less than 1,000 population. As to the machine trouble you should by all means get new idler rollers; evidently the roller has not been revolving. Operators should see to it that their idlers revolve, else they will in time wear flat on one side. In order to properly lubricate these rollers they must be removed from the spindle, the spindle thoroughly cleaned, and a drop or two of light oil be put on. Do not use heavy oil, particularly in cold weather. But the fact that the roller did not revolve would not cause the jumping of the picture. The up and down jumping must be caused by unevenly worn sprocket teeth, and that probably is the seat of the trouble. It could also be caused by dirt on the face of the intermittent sprocket. Examine the Power's machine instructions in the Handbook carefully. I would suggest, however, if your machine has been in use a year and a half, you should send it to the factory for overhauling. This might cost you anywhere from $20 to $30, but it would be worth it. Write to the Nicholas Power Company, 90 Gold Street, New York City, concerning this.

Thank You For "Them Words."

E. M. Roll, Sumas, Washington, says:

> I have been an operator for eleven years, but I find the projection department very interesting and must keep up with it or soon be a back number. I have an attachment on my take-up which gives the same tension throughout the run. I splice all three reels of my show together and run them all through without stopping. Will send a drawing of it in my next letter. I want to thank yourself and the department correspondents, for the good work being accomplished. I am a member of the I. A. T. S. E., and have been for six years.

We appreciate your words of commendation and trust we may continue to merit them. I will be glad indeed to have the drawing and description of that tension equalizer, at your convenience. If it is not too complicated it will be of a great deal of value to thousands of operators and managers, and, indirectly, to the business as a whole.

Information Wanted.

New York City asks the following question:

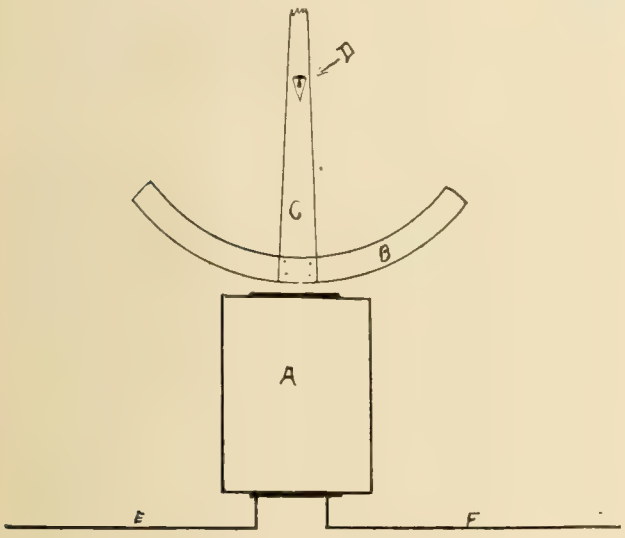
> How many amperes and volts would we get at the arc by connecting two 110-volt compensarcs (or any other economizer) in multiple, the primaries and the secondaries in series?

The writer then makes inquiry concerning an apparent discrepancy as between the Hallberg and compensarc instruction in the Handbook, relating to the relative number of turns in the primary and secondary coils. The brother is not at all clear in his query. You do not connect the "primary in multiple and the secondary in series," but merely connect the economizers in multiple, whereupon you would get the capacity of both economizers, whatever that might be, according to the make of economizer and the contact the controlling lever is on. In using this kind of a combination, however, it would be necessary that some contact be used on both economizers, and that both be of the same make and type. I am not saying it is a really practical combination. Somebody asked if two economizers *could* be used in multiple, and I said yes. I would not, however, advise that it be done. Now, as to the instructions—in the language of the immortal Teddy, "I refuse to be interviewed." The instructions on those different economizers were prepared by their respective manufacturers. I, of course, checked them over as closely as I could.

An Experiment.

In looking over some old electrical magazines I found, in the October, 1913, issue of "Modern Electrics," a description of a home-made "battery gauge," which it strikes me as possible to adapt to the operating room—although I am not sure as to that.

In the sketch, A is an electric magnet, which acts upon permanent magnet B, made of steel, in a curved form and suspended by means of the brass arm C from the pivot D, which should have a knife edge and be attached to a solid standard to prevent vibration. E, F are the wires with which A is wound, and any current flowing through these wires will cause the magnet to attract either the positive or negative end of permanent magnet B, according to which direction the current flows. This attraction is, of course, resisted by the weight of B, the total result being that pointer C is moved a distance proportionate to the strength of the current flowing. Magnet B is made of a piece of steel, which is first hardened and then magnetized. Needle C should be cut from a piece of sheet brass, and may be fastened to the magnet, either with rivets or solder, but care must be taken in doing this latter not to destroy the magnetism in the steel. By extending pointer C a considerable distance above pivot D, and placing a scale at its top end, it strikes me the operator would have a fairly efficient current indicator (provided the thing will work at all). It would even be possible to borrow an ammeter and calibrate the scale, thus making a crude ammeter.



Now, gentlemen, I don't know if this thing will work or not, but it will form an interesting experiment, and if it does work it will be great, since the operator will be enabled to make a current indicator which would, in effect, be an ammeter, at almost no cost at all. Magnet A would be made, I should say, of a core built up of pieces of sheet iron, which would then be wound with just a few turns of one of the arc circuit wires. These turns must not, however, be sufficient to set up any appreciable choke coil action. I am only giving this for what it is worth, and maybe it is not worth anything. I do not know how it will work out but, as I said before, it looks like a possibility—and there you are.

The Rights of the Patron.

A moving picture theater audience is, I think, the most shining example of an easy mark yet discovered. The things the payers of the nickels and dimes will stand for are almost unbelieveable and they stand for them, too, without a kick, mainly, I presume, because they don't really know what in thunder is the matter, or that they have a right to kick. They simply see that something is not right, but as to what is wrong they have not the faintest idea. They are likely to blame the operator for that which is entirely the manager's fault, and, vice versa, they frequently blame the manager for what is entirely the operator's fault. However, the fact remains that if moving picture theater audiences were more critical and registered their kicks vigorously and frequently to the manager it would be vastly to their benefit. The manager, if he be a real manager, can at least see that his screen is kept free from shadows and discolorations of the light. He can demand that much of his operator; also he can cause the films to be run at proper speed to bring out the full value of their action.

Except in very small towns where possibly the patronage is not sufficient to justify it, the manager can use enough current to produce a clear, white, brilliant picture. All these things can be done, and would be done, too, if patrons demanded them and put up frequent and vigorous howls to managers who do not "produce the goods" in these particulars. But, as I said, in the beginning, too often the chap who coughs up the dime does not really know what is wrong and (whisper) all too often the "manager" does not either; and again (whisper) too often the operator does not either—fine combination, but it is present in an amazing number of houses. When the patrons of picture theaters are educated to the fact that they have a right to complain if the projection is bad, just as much as they have when the theater is too cold, it will prove to be that much better for projection all around. In my humble opinion this should be done. If every manager who knows he has good projection were to display a slide advising patrons of their right to register a complaint when the projection is bad, he would soon set a pace that some of his go-as-you-please competitors would have to meet or get out.

From Palestine, Texas.

The accompanying photograph shows some of the members of the I. A. T. S. E., Local 521, Palestine, Texas. Beginning with the old gentleman sporting the ragtime cap, standing on the left, we see Douglas Potter, Oscar Bridges, Warren McFarlane, Virgil Bridges and O. B. Allstott. Brother Oscar Bridges is holding Harry Winner down with both hands,

while Brother Warren McFarlane peeks over the glad headgear of Brother Will Thresto. I would like to ask one question about this picture, viz.: has Friend Allstott recently got religion? That is the only way I can account for that soulful, upward look. Joking aside, however, the boys are a bright-looking bunch, and they are furnishing amusement in a town where I lived for almost two years.

A Joke.

A letter comes from Fort Worth, Texas, the signature of which I am unable to make out. It reads as follows:

> Here is a real joke. Brother Smith, of our city, and I, were returning from the express office, whither we had conveyed the films. When half way up Main Street an officer, the captain by the way, looked Brother Smith over and in his best official growl said, "What's that y' got in yer hip pocket?" Horrors! I looked at the cop and Smith, but the cop's eyes were glued to a bulge under Friend Smith's coat-tails. Smith turned pale. The ghastly look on his face was something awful to behold. All is lost he wailed as he slowly and with a shudder of dread that shook the casements for blocks around, reached under his coat-tails, and abstracted from a hip pocket a copy of the Moving Picture World, which he politely handed to Mr. Policeman, asking him if he did not want to read it and learn something. Now wadda y' think of that? I had a queer experience a week ago. I put in a new condensing lens, struck an arc and let it get pretty hot and then let it cool off some. I then struck the arc again and allowed it to burn for fifteen or twenty minutes, after which I removed the lens and let it lie in the bottom of the lamp-house for a couple of days. I then put it in position. At one o'clock it started to crack just a little at the bottom edge. Gradually and slowly this crack extended up, and then around, in a fish-hook form in the center of the lens, completing the action about four o'clock. It was the oddest break I have ever seen. It was the first lens I had broken in a long time. I show first-run films and have a great deal of trouble with the emulsion sticking to the springs, but have overcome the greater part of the difficulty. Will send drawing of attachment, and a sample of the preparation I used, accompanied by a receipt for the same,

Brother Smith ought to be thoroughly ashamed of himself for thus dallying with the majesty of the law. However, inasmuch as he made up by offering to educate the gentleman, we will let it pass. Condensing lenses do some funny stunts at times. I have had lenses to break just as you describe, though it does not happen often. The tempering you speak of might do some good, though I rather doubt it. I am inclined to think those things are largely a matter of imagination. This is based on the fact that the only process I know of for annealing or changing the quality of glass is to heat it red hot and to allow it to cool off slowly during a period covering several days. However, if you think it helps, keep it up, as the practice certainly won't do any harm. Send on the drawing and the recipe.

Another Artist—Operator.

George L. McCann, Enid, Oklahoma, sends in a really excellent pen-drawn slide, the same being in three colors. He says he uses a very fine pen and a high grade of drawing ink, but that I am right about the ink spreading, although the black will not be as great an offender in this respect as the colors. Says when he uses colored ink he first outlines in black, in order to keep the colors from spreading, and then lays the glass on the picture from which he wishes to draw and traces it with the black ink, adding the colors afterward. Brother McCann states that he finds a frosted mirror is a splendid thing to make patches on, with a light above. Emery paper will frost the glass. He says Enid has a local union now, of which he is a member, which was chartered October 15th, and that projection in that little city is good.

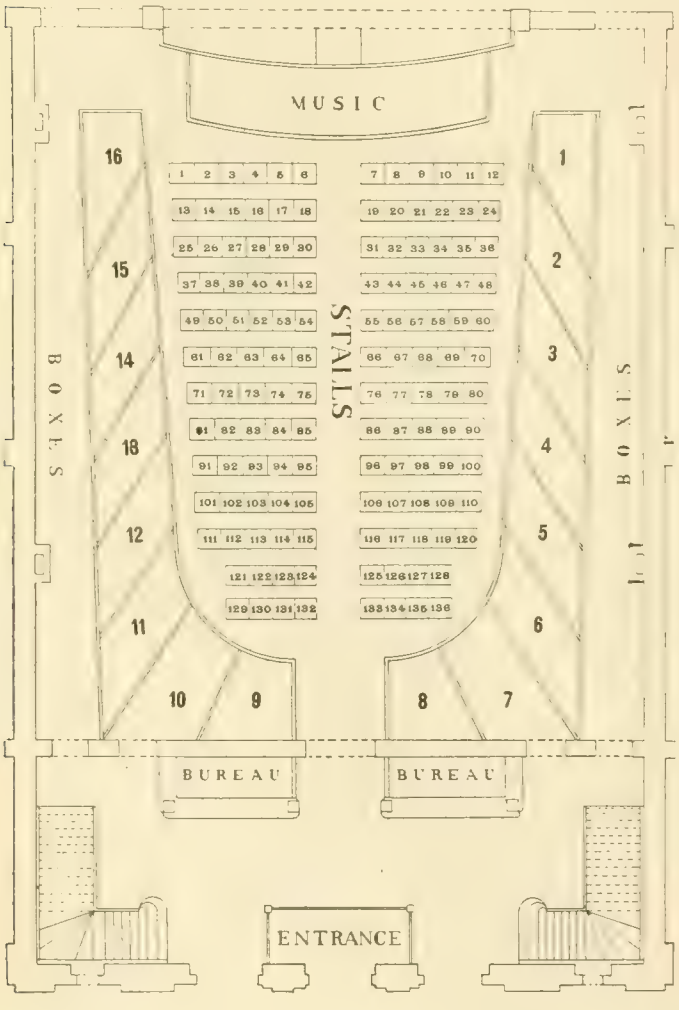
I am told that ink will not spread if the glass is heated. That if it be laid on the top of the lamp-house for a few minutes and then drawn on while the glass is still warm the ink will "stay put." Brother McCann's work is indeed very excellent. Well, I guess I will have to back up in my assertion that it is impossible to draw on raw glass. However, it is admitted that it cannot be done except with a special pen and considerable care. My compliments to the new local. May it live long and prosper.

New Theater in Pekin, China.

M. S. Ayer, manager, Arcade Amusement Company, Tientsin, China, writes:

> My Moving Picture World was cut off for three months, and, to tell the honest truth, I felt as if I was missing one of my regular daily meals; but the papers are coming regularly now and I am again happy. We are opening a new theater in Peking, China's capital, under the name of "The Peking Pavilion." As the winter is setting in we are doing our level best to have the building completed by the end of November, and will probably open it by the middle of December. I enclose cut of the seating plan for your perusal and comment. I have this day sent to Mr. Hallberg, of your city, with whom we deal, an order for a Power's Six A Cameragraph to be shipped as quickly as possible. We are at present using an Urban Silent Knight machine, but have had trouble with the lower loop, owing to the difference in pull of the take-up tension when the reel is only half full and full. We hope that the Power's loop setter will overcome this trouble.

In the first place, Brother Ayer, I would suggest that, presuming your Urban machine take-up to be driven by a belt, you put a belt tightener on, attaching same to an arm, with a handle placed in convenient position for the operator, so that he can slack up on the take-up belt at the beginning of the run and tighten it a little toward the end. This would be some bother, but it is a practical thing to do all right, and it has been done by a number of operators, who have overcome the same trouble in that way. Possibly my description is not very clear, but I believe you will catch the idea. It is something on the same principle as the motor drives illustrated on pages 370 and 371 of the Handbook, in which the speed is changed by means of a belt tightener. The floor plan is quite different from those of our American theaters, in that on the ground floor the central portion is taken up by thirteen rows of seats surrounded by stalls, or boxes, as shown.



The balcony has a section of 102 seats, known as the "dress circle," at the rear, with stalls or boxes at the side, the same as below, there being fourteen of the upper boxes. I publish the ground floor plan because I am of the opinion that here is something which might be, in a modified form, used in our own theaters to great advantage. In the West it is used, though in a very much modified way, the boxes or loges being placed either at the back of the auditorium, or the front of the balcony. Now, in theaters where the ceiling is high, and where there is no balcony, why could not a row of narrow ornamental loges be suspended from the ceiling, or supported in some substantial way, extending clear around the auditorium, the same as the boxes shown in sketch. These loges could seat four persons each, at 25 cents per person, where the admission is 10 and 15 cents, or at 15 cents where it is 5 and 10 cents, and you can bet your last dollar that you would find plenty of young sprouts who would like to cut a tremendously wide swath in taking their girls into a "box" at a few cents advance in price. I have not the space to dilate on this subject just now, but it is worth consideration by managers. The boxes should be nicely fitted up, with bow fronts and comfortable chairs.

Discoloration of Condenser Lenses.

Mr. J. Wall, Professor of Photography, Syracuse University, Syracuse, New York, says he has bought a copy of the Handbook and read it through. He points out several typographical errors and two or three basic ones, though he pronounces the book a very useful one, which no doubt is high praise, coming from a university professor. One error in particular is of interest, since it has served to bring out what seems to be the real explanation of something which has puzzled the editor for a long time, viz.: the discoloration (pink and purple) of condensing lenses under the action of heat. In the Handbook I said on page 363 "this was due to excess of one of the ingredients." Professor Wall corrects me as follows:

> The discoloration is not due to excess of one of the ingredients, but to the rotten system which glass smelters have of adding a very small quantity of a manganese salt to their flux; this gives a pink tint which masks a too strongly pronounced green tinge in the glass, and, therefore, apparently makes it more colorless. As a matter of fact what it does is to mask the green by making a gray of it, so that there is actually a greater loss of light than if the glass were green. In course of time the ultra-violet rays in the arc decompose the manganese silicate, whereupon the pink tinge appears, and the longer the lens is used the worse it becomes, until finally it is a very marked purple color. This phenomenon has been repeatedly noticed in window glass. If the users of lenses would put up with the green, it would be much better or, better still, if they would pay more for their condensers, the trouble would disappear altogether.

I am more than pleased to have this correction made. I have tried for a long time to find out just what the real reason for this discoloration was but without much success. The nearest I could get to it was a statement that it was an excess of manganese or some other property which I presumed to be an ingredient of the glass. It seems, however, from this that the pink and purple discoloration is really due to an effort on the part of manufacturers to foist off cheap green-tinted glass for a higher grade by hiding the green discoloration temporarily, well knowing that later on their trick would ruin the lens, and that even in the beginning it was not as good as it would be without the addition of the injurious ingredient. I feel that thousands of managers and operators are deeply indebted to Professor Wall for the information he has supplied. We now know that the purple discoloration is the result of what we might almost call a deliberate swindle on the part of lens manufacturers, and are in position to talk good and straight to the dealer who handles this kind of article.

As to the other errors pointed out by Professor Wall, they are mostly typographical, but there are one or two which deserve mention, viz.: (a) On line 7, page 140, in speaking of water resistance I say that copper sulphide may be used. The professor comments on this as follows:

> Copper sulphide is insoluble in water. It rapidly decomposes when dissolved in water, especially when heated, and gives off sulphuretted hydrogen that would stink out any theater in about ten minutes.

(b) On page 356 I give the method of measuring the focal length of the plano-convex lens, and he says I am in error, and corrects me as follows:

> With the plane side presented to the incident light the nodal point of emergence, from which the focus must be measured, is on the pole or vertex of the curved surface. With the convex side to the incident light the nodal point is practically one-third the thickness of glass from the vertex of curved surface.

The professor then gives the formula for measuring the lenses, but it would be Greek to anyone but a professor of optics, therefore it would be useless to give it.

I am not, of course, in a position to dispute Professor Wall did I desire to do so. I presume that he is correct, but the rule given in the Handbook was supplied me by the manufacturer of plano-convex lenses, and it was only obtained after a great deal of trouble. Nobody seemed to know what really was correct, as far as I could determine. I had at least half a dozen rules for measuring plano-convex lenses, each one presumably coming from an authority, and the one selected was selected because it appeared to frame up with common sense better than any of the others. However, Professor Wall may be considered an authority, and we therefore accept his decision in this matter as final.

Calcium Light.

Rosswell, Georgia, comments favorably on the Handbook, and then states there is one criticism he would like to make, as follows:

> You have nothing on calcium light operation. Now, there are a good many country shows using calcium light. Could you advise me where I can purchase a treatise on calcium light projection? I would appreciate the address of any publisher of such a work. Could an Edison-Goodyear calcium outfit be operated with advantage by changing the foci of the lenses of a Power's Six projecting a 10-foot picture on a mirroroide screen at 70 feet?

I do not know of any treatise on calcium lighting that is worth much more than the paper it is written on; perhaps there is, but I have not seen it. Can any of our readers suggest any book? Yes, you can reduce the size of your picture by getting lenses of longer focal length. You ought to be able to project a fairly good 6 to 8-foot picture on a mirroroide screen. At 70 feet you would want about an 8-inch objective lens with condensers to match for an 8-foot picture; I should say probably 7½ behind and 8½ in front ought to work all right. However, it would be better to have a shorter throw, owing to the loss of light between the lenses and the film where such long focal length objectives are used.

Freezing Carbons.

Mr. A. A. Johnson, Cranbrook, British Columbia, asks:

> Regarding current from a G. E. mercury arc rectifier; when the arc burns unsteadily and roars does it do any good to jam the carbons together and separate them repeatedly, and what effect has this on the tube?

When the arc roars it is usually an evidence that your carbons are too close together—your arc too short. Under these conditions it is likely that a cap of graphite will form on the tip of the lower carbon. Ordinarily when the arc is burning normally the carbon volatilized, or, in other words, dissipated in gas. With the carbons too close together, however, the arc does not receive sufficient air to enable it to volatilize all the carbon, and graphite is formed. Graphite has an enormous power of resistance to heat—a much greater resistance than has the carbon from which it was, in this instance, made, and the result will be that it will remain there and the lower carbon tip will burn in a mushroom shape. Eventually the graphite will burn away, but it may sometimes be knocked off by jamming the carbons together quite hard. Presumably this is exactly what has happened to you. First, you have carried your arc too short and acquired a graphite tip on the lower carbon; then you have jammed the carbons together, the effect being that the graphite was removed and the light brought back to normal. It is a poor practice, however, since in doing this you produce a bad effect on the screen, and, moreover, are likely to break off one of the carbons, or knock it out of line. The better way is to have a pair of arc glasses, enabling you to look directly at the arc, so that you can knock the obnoxious tip off with the point of a screw-driver. Freezing the carbons has the effect of removing the resistance of the arc and boosting the amperage, thus throwing a heavier load on the tube. However, as this lasts but a fraction of a second, I think no harm is done the tube.

A Question.

W. S. James, Camden, New Jersey, has raised a point which is of much interest. He says that if the light rays emerge from the objective in a straight line and do not begin to spread until they have reached a distance of several inches from the lens, then the focal length of the condenser is too great to match the focal length of the objective, meaning that the back combination of the objective lens is not receiving the light from the condenser so as to allow of the crossing of the rays between the front and back combination of the objective.

That answers something which has puzzled the editor for a long time. It hardly seems to me that Brother James can be correct in this matter, but if he is I would like to know it. Will Mr. James kindly advise the department as to what he bases this proposition on? Has he determined this matter by experiment, or how has he acquired the knowledge? We would like to know if he is correct or not.

Photometry.

Jos. H. M. Smith, Fort Worth, Texas, writes as follows:

> Here are three facts relating to photometry which are interesting. Motion pictures, as a rule, require a light intensity of between 6,000 to 10,000 c.p. to project an A1 16-foot picture, and as 6,000 c.p. is the maximum obtainable from a.c. through the best auto-transformer, it is evident that the best a.c. under such conditions is not entirely satisfactory. In d.c. through a rheostat some have found relief, but the additional cost entailed by the loss of at least 60 per cent. energy drawn from the line is, of course, rather discouraging. Assuming a light intensity of 5,000 c.p. to be required it will be found from actual test, carefully made, that the following will be required to obtain that c.p. from a 110-volt current. With rheostat about 7 k.w., with d.c. through rheostat 2.25 k.w.; with auto-transformer 2.1 k.w.; with mercury arc rectifier 1.7 k.w. From the above we find a saving of 400 watts on 5,000 c.p. in favor of the rectifier on a run of ten hours, which would mean a saving of about $62 per year. Now, if we were using d.c. and wanted a light intensity of, say 7,000 c.p., it would take 3.1 k.w. from a 110-volt line through a rheostat, but would only take 2.15 k.w. with a rectifier, or a saving of 950 watts at ten hours per day, amounting to $296 per year.

I cannot quite see what the foregoing has to do with photometry, nor have I checked up Brother Smith's figures. Moreover, I do not know what actual tests he has made, from whence he gets his data. In fact, I have simply published this letter, without any idea of vouching for the correctness of the deductions, in the hope that it would set others to thinking and figuring, since the question raised is, of course, an important one. What Brother Smith is really driving at is the saving effect through the use of modern methods of rectification and voltage reduction. This is a very live topic and one well worthy of extended discussion.

Book Not Suitable.

Recently a correspondent recommended an electrical book published by the McGraw-Hill Book Company, New York City. I wrote this company to submit a copy for examination, and their reply is as follows:

> The Standard Handbook for Electrical Engineers is a highly specialized book, and would not be of any use to moving picture operators. The sale of this book is among electrical engineers only.

Excellent Replies from Seattle.

Mr. Stanley E. Babcock, Seattle, Washington, sends in excellent, and in the main, correct replies to questions 1, 2, 3, 4, 5 and 6, all in one bunch. They are notable as being the first correct replies to any of the questions coming from the Pacific Coast. I don't quite know what to make of this. I know there is a bunch of rattling good men out there, and men who are possessed of good technical knowledge, too, yet, so far, out of the many answers to questions received from Portland, Seattle, San Francisco, Los Angeles, Tacoma and other coast cities, every one has been a waste-basket proposition. Now, I know there are plenty of able men in Seattle, Tacoma, Portland, San Francisco and Los Angeles, so what's the answer?

Books on Electricity.

Peter Uckele, who is enroute with the Edison Talking Picture Company, says:

> I note you ask some of the operators to name electrical works which they have found of value. If I was in New York City this would be my plan: I would take the Moving Picture World with the questions and go to the nearest public library. In the free reading-room you will find a set of six books on electrical engineering, by the American School of Correspondence, or the International School. These books are of such nature that they can be understood by anyone. I would select the book on motors or generators; first, the motor, then the generator, and, believe me, the man who does this, and studies, will get on the Roll of Honor, and will also learn how to re-babbitt the bearings of his motor or generator properly. These books can be bought outright for about $18, or so much down and so much each week. The Western Electric Company, of Chicago, also sends out a number of bulletins which may be had by anyone who will write for them, and other bulletins are in course of preparation.

I have not seen the books the brother recommends, but will try to find time to examine them. I have written to the Western Electric Company for a copy of the bulletins he names, and if they seem to be of value will give their numbers later.

A Correction.

The Maggard-Bradley Company, Inc., Morehead, Kentucky, by its vice-president, Mr. A. M. Beatty, makes the following statement:

> In the issue of November 29th, you, without knowing it, have done us an injustice, in the article, "A New Projector." This machine is manufactured by this company. We have an application from the Knickerbocker Film Company to represent us in New York. Now your article gives full credit to the Knickerbocker Film Company, and it is to this we object. . . .

We regret exceedingly that this mistake has occurred. However, we do not feel in the least to blame, but make the correction with pleasure.

Nothing Doing.

Harold Weiss, Battle Creek, Mich., submits a correct answer to the "Puzzle," and trusts I will publish all the correct ones, which would mean that the whole department for two or three weeks would be taken up with replies to that quite simple little puzzle. By the way, brother Weiss, Merton Wentworth, of the Battle Creek Sanitarium of your city is the son of my father's sister and his mother and another one of my dad's sisters live there with him. If you see him tell him hello for me.

Union Slide.

Mr. G. H. Busch, Peoria, Ill., says we ran a picture of the union slide in the department some time ago, but he lost the copy of the paper in which it appeared. He wishes to know if we have a cut of the same slide, or some diagram, presumably from which one could be made. I have not. Write to Lee M. Hart, general secretary and treasurer of the I. A. T. S. E., Gaiety Theater Building, New York City, who will supply you with what you want if you are entitled to it.

An Odd Proposition.

A Kentucky correspondent wants to know if it would be possible to connect an economizer and a rheostat in multiple with each other; that is to say, connect the rheostat to the primary leads and to one of the secondary wires. I do not know what the exact effect of this would be, but I do not think it would work with any degree of satisfaction, and I also believe it would immediately set up trouble in the transformer. It is something I had never thought of before, and I will submit the question to our readers for their consideration. I would suggest that either Brother Preddy, of San Francisco, or Friend Hallberg could give us the dope on this particular problem.

"Me Too."

Brother H. W. Griggs, Milwaukee, Wis., writes:

> Am pleased at your comments on Mr. A. C. Stewart's "brain storm," December 6 issue. Mr. Stewart's ideas and suggestions as to reducing flicker are in line with what I have been experimenting on, and which I think I mentioned to you at one time. I can take the flicker out of the high lights and throw it into the shadows where it is not noticed. I do this by a deflected ray from the arc. It works, yes, but there is one minor defect to be overcome to make it complete, and this is what I occasionally dabble with when I have time.

Comment not necessary, I think. Here are two souls with but a single thought and two minds that scrap with the same problem. Success to you.

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Comments on the Films

Licensed

"O, SAMMY" (Biograph), December 15.—A farce of grotesque Jewish noses. The situation is very good indeed, much better than the picture itself, which is by no means an artistic production.

"RILEY'S DECOYS" (Biograph), December 15.—Rival Irish boarding house keepers and a couple of stranded vaudeville girls have figured before in picture farces in which one proprietor gets the better of his competitor. It got its laugh.

"WITH EYES SO BLUE AND TENDER" (Selig), December 16.—Mabel Justice has added a bit of real life to a melodramatic situation and carried it on from that point. It is a bit more interesting than the melodrama without the touch of truth and has some sea backgrounds that are acceptable. As a whole a fair offering. In the background of the picture's story there seems to be a song. Perhaps, if this had been used by the pianist, it would have helped the effect materially.

"THE ACTRESS" (Edison), December 16.—A very pretty picture with a fair story by Richard Ridgely, who has used old things, to be sure; but has put a little freshness in them. Automobile accidents are a bit old style and not nearly so effective as formerly. The offering has the charm its players give it by their art and their personality. Mabel Trunnelle certainly supplies both, but is strong on art. Barry O'Moore plays very skilfully opposite to her and they are helped by Bessie Learn and others. Then the offering has pretty sets and fine backgrounds perfectly photographed. Mr. Ridgely produced it.

"LIFE'S WEAVING" (Essanay), December 16.—Plenty of perfectly made scenes beautifully photographed and good acting are here; but what it is all about we have no clear idea and we saw it twice. E. H. Calvert is most worthy notice, but not far behind him are Irene Warfield, Richard Travers and Wm. Bailey.

"THE COUPLE NEXT DOOR" (Patheplay), December 16.—A likable love story picture with an excellent situation; but there is much in it that, while perfectly clear, is not effective; because of its artificiality. Some of it is good comedy and there are many pretty scenes.

"WHEN HE SEES" (Lubin), December 16.—A weakly managed opening scene, followed by an obscure gap in the action, harms the impression of the opening of this picture. Toward the end, when a good situation is approaching, an expedient that is trite gives an easy and not very interesting close. The script is by Will M. Ritchey and Bert Brackin produced it.

"UP IN A BALLOON" (Vitagraph), December 16.—Two of the Vitagraph people really go up in a balloon. In the picture's story, it makes a novel way to get away from Ma and Pa, who don't want the young man for son-in-law. James Young, who wrote the script and produced it, has bettered the incident with some fresh fun and it makes a very fair offering. The photographs are rather poor in several of the scenes.

"ELEPHANTS AT WORK" (Vitagraph), December 16.—Just a bit that is interesting and welcome. This same thing has been pictured at least twice before.

"BRONCHO BILLY'S CHRISTMAS DEED" (Essanay), December 20.—A characteristic offering with the usual Western setting, in which Broncho Billy, as sheriff, releases the burglar on Christmas day. He himself pays back the amount stolen. There is a Christmas tree and a happy child with a drum at the close.

"THE HAUNTED BEDROOM" (Edison), December 20.—This screen presentation of a story by Rita is creepy enough to please the most hardened observer. Double photography is employed to show the ghost of Paul, guarding the money he hid in the haunted room. This is a sure enough ghost story and is subject to all the objections some people make to this type of entertainment, but on the other hand many observers will enjoy its thrill. Mabel Trunnelle, Jack Strong and Augustus Phillips are in the cast.

"THE ELECTRICIAN'S HAZARD" (Kalem), December 20.—This is a photoplay of about ordinary strength, in which the girl saves the young electrician from the rival, who would have allowed the current to be turned on too soon. The plot is not the most convincing. While Jim might have been willing to see the hero die, it strained a point that the other man should aid him so willingly. The outdoor settings are very pleasing and the photography good.

"THE FIRE BRIDE" (Patheplay), December 20.—A strong adaptation of a novel by Yvanoff, a Russian writer. The snow scenes and Russian settings prove very novel and pleasing. The story is tragic in its denouement, but finely handled and legitimate in its effects. Michael, the blacksmith, invades the wedding ceremonies and bears away the bride by force. They perish together in the burning blacksmith shop. A powerful offering of the tragic kind.

"THE CONSCIENCE OF HASSAN BEY" (Biograph), December 20.—This story of the Harem is notable for its strong atmosphere of the Orient and good photographic effects. The incidents themselves have a grewsome tinge, the death of the slave girl from a serpent's bite being especially so. Hassan Bey, conscience stricken, restores the daughter of the rug dealer to her lover, and he himself is killed by the serpent's sting. Lacks lighter scenes, but a strong offering of its type.

"A LOVE OF '64" (Lubin), December 20.—This story of Civil War days features Ormi Hawley as a girl spy. The chief scene is where she feigns blindness and is allowed to fall through a bridge partly torn up, this during active skirmish firing between the opposing troops. The Union hero risks his life to save her. This is not the usual overwhelming reproduction of warfare, but makes an interesting episode and is helped out by smooth photography and attractive scenery.

"FALLING IN LOVE WITH INEZ" (Edison), December 17.—A farce of suitors for the hand of Inez, whose uncle is as cross as a bear. One can't help laughing, but the laughter does not come from the heart. One is apt to feel when laughing at young lovers that he is laughing at what he himself was once. Its author is Mark Swan and it was produced by C. Jay Williams. The players do well, but there is nothing especially brilliant in their work.

"HELLO TROUBLE" (Essanay), December 17.—A cleverly written farce that is truly laughter-making. The freshness and the unexpected turns that its primary satuation takes, make one expect almost anything to develop before all the trouble in that telephone is used up. Charles Stine, as the grouchy architect, and "Bobbie" Bolder, as the stern lawyer, make the best fun, but it is a picture in which the situation is first and the actor second.

"ANY PORT IN A STORM" (Vitagraph), December 17.—There is fun in this farcical story, but the picture is full of artificial suggestions, due to the unconvincing atmosphere around the characters. The girls especially are more like summer girls than the daughters of salt water skippers. The picture was taken around the boats, nets and cabins of a fishing village, and makes a very fair offering. T. H. Bridson wrote the script and it was produced by W. J. Bauman.

"BUSTER'S LITTLE GAME" (Selig), December 17.—Buster, the cowboy (William Duncan), gets a legacy and decides to go to college. Six years later he comes back in disguise as a tenderfoot and the girl (Myrtle Stedman) thinks he can't ride, so she makes a promise to marry him when he can keep on an especially ugly broncho. He at once proceeds to do it. The only fault is that the idea is too slight; there isn't enough body to the offering.

"INSECTS THAT SING" (Patheplay), December 17.—Each installment of Raymond Ditmar's series on natural history brings it home more forcibly that brains and a moving picture camera are a hard combination to beat when one is looking for things of interest and value. In this offering he has chosen merely crickets and katy-dids, but has managed to make us pretty well acquainted with them. Some photographs might have given glimpses of all kinds of insects that we can see in nature for ourselves.

"NICA" (Patheplay), December 17.—On the same reel are some lovely views of a lovely city.

"BEYOND ALL LAW" (Biograph), December 18.—Picture of a foolish wife, who, without reason, brings about an idiotic tragedy. It takes place in a backwoods community filled with beautiful scenes; especially fine is a wild torrent with a heavy waterfall. The story is brutal for, except the man chase with which it closes, it isn't even truthfully elemental.

"THE TRAIL OF THE SNAKE BAND" (Essanay), December 18.—The snake band is a hat ornament which the hold-up man has dropped and the cowboy hero innocently picks up. There is a bar-maid heroine and a gambler, but the story is fresh and has marked suspense in spite of its closeness to other stories we have seen. The reason is the snappy, vigorous way in which it is produced.

"CITIES OF JAPAN" (Melies), December 18.—Taken in cherry blossom time, these views of Yokohama, "the cherry blossom city," as well as those of Nara and of Kyoto, once the Capital City, are most acceptable. There is very welcome information in such pictures as this. The photographs are clear enough.

"UNTIL THE SEA" (Selig), December 18.—A variation on Enoch Arden, dealing with humble sea shore folk. The theme is very common and there is little suspense until the end. It is picturesque in places.

"THE FACE OF FEAR" (Vitagraph), December 18.—Vitagraph Indian pictures are not very common and have usually been vigorous. This one, by William McLeod Rain, is no exception to the rule; it surely is not lacking in suspense. The chief reason of its new interest lies in its apparent truth. It convinces, but is wholly an elemental story and its theme is nothing other than a brutal game with life as the stake; but it is not unwholesome. The backgrounds make it more impressive. The producer is W. J. Bauman. Otto Lederer, as the leading horse thief Indian, is about all that could be desired, and George Kunkel is a good second. Thomas Colmesnil with George Cooper play the two soldiers who are sent to arrest them and acquit themselves as well.

"THE GIRL AT THE LUNCH COUNTER" (Vitagraph), December 19.—There is good comedy in this picture. It is made in part by John Bunny as the uncle of Cutey, who courts a young widow, portrayed by Lillian Walker. Uncle comes to the college town to prevent a disgraceful marriage, but falls before the wiles of the charmer. Flora Finch contributes to the

general hilarity, she also being concerned in the administration of the college lunch room. It is in a comedy of this sort that Miss Walker is at her best, and so she is here. The script is by James Young.

"THE LURE OF THE ROAD" (Selig), December 19.—This well-staged picture will interest, especially in the last half. It is a story of a wandering minstrel who marries and settles down; after a half dozen years the lure of the road is too strong for him and he leaves his family. A year later he returns, and from a distance sees an attack by robbers on his home. He rescues the besieged and rejoins his family.

"FRAYED FAGIN'S ADVENTURES" (Kalem), December 19.—A short comedy in which John Brennan plays the tramp. A hospital employee takes smallpox-infected clothes to the middle of the highway to burn them; for some reason he does not. The tramp makes his selection. Then things happen. Mildly amusing.

"ULSTER DAY IN BELFAST" (Kalem), December 19.—On the same reel are several topical pictures, all of them of interest. There is just a flash of a fair at Stratford, which might also have shown a bit of the town.

"A SCANDINAVIAN SCANDAL" (Patheplay), December 19.—Pearl Sindelar and Charles Arling have the leads in this fun-making comedy. The story is the not new one of the servant girl answering a "husband wanted" ad, and through inadvertence inclosing the photopragh of her mistress. It just happens the head of the house is very jealous and what he discovers is inclined to make him worse. The picture should make a hit.

Licensed Specials.

"THE HUNCHBACK" (Kalem), December 15.—Unquestionably the general situation and the characters of this picture are interesting, but one can't help seeing that the girl is not quite normal. Her morbid treasuring of the memory of the accident, in childhood days, which was due to her and the innocent cause of injury to a playmate, is not truly interesting. Then again, when "Humty Jackson," the slum thug, overhears her confession to her sweetheart and claims to be the boy whom she had pushed over in play, why didn't she ask him some questions? The spectator was asking how the rich boy came to be the terror of the slums; she assumed that it was all right. These things break the back of the picture's story. If it weren't for them it would be a strong offering. Alice Joyce plays the girl. Tom Moore makes Humpty Jackson and very interesting scoundrel.

"THE SUNKEN TREASURE" (Cines), December 16.—A spectacular, two-part special offering without much story. The picture's feature is a few under-the-ocean scenes with divers seeking for treasure and fish about them. They are very beautiful and worth seeing; but the offering has little else but good scenes well photographed to its credit.

"THE STOLEN LEGACY" (Cines), December 9.—There is a good story in these two reels, and it is well put on. The tale is of a man who through murder, obtains possession of a hidden fortune and becomes respected and influential, living in a palatial home and taking to himself a charming wife. The daughter of the murdered man has been raised by gypsies. When grown to womanhood she is sent to rob the home of the man who had wronged her family. Just why a woman should have been selected to perform a burglary when there were two men in the party is not clear, unless it was for the purpose of confronting the murderer. The meeting makes a most dramatic situation. There are many good scenes in the picture, which interests all the way.

"UNCLE TOM'S CABIN" (Kalem), December 17.—A two-part offering more effective than any one, two, or multiple-reel picturization of "Uncle Tom's Cabin" that we have seen. It has its faults, but its excellencies more than balance them. The best in it is the Simon Legree played by Hal Clemmons, and the strongest portrayal of the part that this reviewer has even seen anywhere. This picture is in itself a comment on the presupposition that any and every "big" story needs four or five reels to put it over adequately. It ought to be axiomatic that the fewer the reels a producer can get along with, the stronger his work will be. By the way, the Kalem people are earning the right to be counted experts on Southern stories.

"THE SON OF HIS FATHER" (Lubin), December 18.—A story with human interest and sufficiently well put on to make an interesting offering. In part, it is well acted and in part very poorly. Joseph Smiley, as the father who deserts his wife and baby yet in comfortable circumstances, and Clarence Elmer, as his son, who finds him in the end when, after a Western bar-room gun fight, the lad is wounded and recognized, both act acceptably. There are some lovely scenes and excellent photographs. Its author is George Terwilliger and it was produced by J. Joseph Smiley.

"THE FINGER OF FATE" (Patheplay), December 18.—The best offering among the licensed regular features for several days, and there have been other good ones. It is the most coherent and best acted Patheplay made in America that we remember in a month or two. It isn't great, especially the happy ending, but well done and restrained. The heroine is a fond girl attracted by a young doctor and walking in dangerous places. Her old mother watches with apprehension in the background. Some clever camera work changes the story from actuality to a dream, yet it is carried on as though without a break. In the dream the story has its probable ending, the fate of a woman gone wrong, given in detail but decently. The acting makes it very effective. Then the dreamer wakes and the actual story is closed with a marriage. Irving Cummings plays the role of the doctor, with Eleanor Woodruff as the young woman, and Marguerite Risser as the society girl he dreams he marries.

"THE STIGMA" (Essanay), December 19.—We are not told who is the author of this two-reel subject, but we are bound to say that the writer was trying harder to make a picture than he was to create entertainment. Entertainment it is not. Good acting and fine natural backgrounds are present—Francis Bushman has the lead, but even he cannot overcome the handicap imposed upon him. The story is of a girl washed ashore from a wreck. She is taken into the home of a man and woman, and their son falls in love with her. She is always pushing everyone away from her. She shrinks from them as if she were afraid she would convey to them some dread disease. We find a little later that she has leprosy—an affliction with which a mighty few persons in any state know anything about. The upshot is that when the young man leaves his home to go with her she leaves him asleep at the foot of a tree and jumps over a cliff. He sees her leap and follows her. The final scene is of the two at the foot—the woman dead, the man dying.

"THE ANCIENT ORDER OF GOOD FELLOWS" (Vitagraph), December 20.—There is a fine Christmas flavor about the fore part of this two-reel offering. Hughey Mack makes an ideal "cop" and his friendship with the women and children gets hold of the observer. It also gets Hughey into trouble, as a robbery occurs on his beat while he is off buying presents. The events in the second reel were so stirring and tragic that they almost destroyed the Christmas spirit of the peace. It is difficult to get a reaction to lightness on the part of the observers after a scene like the death of the kidnapper. The photography and acting is all that could be desired.

Independent

"HER BROTHER'S PARD" (Ammex).—This is a Western picture, of a type not only of the early West, but also of the early Western subject. While in the several reels there is but one drowning and one murder, there are many instances of gun stuff and bar-room adventures. It is too lurid and too melodramatic to serve as entertainment, except in exceedingly primitive communities.

"THE DEADLINE" (Nestor), January 7.—David M. Hartford, as the "Cattle King" in this Western drama, plays convincingly and is well supported. The story is gathered about a war between some sheep herders and the cattlemen on a Western range.

"THEIR LITTLE ONES" (Joker), January 3.—A farce romance between a widow and a widower who talk of "their little ones" before the ceremony and then begin to fear, thinking of the size of the children, but each is in the same box. The idea has been used before, but has been played in good farce spirit and the offering can safely be commended as a good, laughable offering for all kinds of audiences.

"SAM SLAMEM SLAMMED" (Imp), January 5.—This comedy was written and produced by E. Mason Hopper. It is not strong as a laugh-maker.

"THEM OL' LETTERS" (Powers), January 5.—A drama of retrospection, in which the inmate of a home for Civil War veterans is reminded of the love affair of his youth by some old letters of his sweetheart who, because he was thought dead in the Civil War, married another man. The captions are in verse. The film presents a short, graphic battle scene.

"THE ROSE OF SAN JUAN" (American), December 27.—In which the hero, portrayed by Sidney Ayres, falls in love with a Mexican girl and awakens the animosity of a rival, played by Jack Richardson. The scenes in this were hurriedly put together and the peon's work in changing the cartridges was done too openly to be impressive. The photography is pleasing and the story a fairly entertaining one.

"THE PSUEDO PRODIGAL" (Reliance), December 17.—A fairly strong story, in which the prodigal son deserts a girl. Later his father falls in love with her and marries her. The son, discovering their happiness on his return, again leaves. The work of Miriam Cooper as the girl was particularly interesting, her face being expressive and well adapted to screen work.

"THE FLY LEAF OF FATE" (Reliance), December 22.—An unusually artistic number, with Henry Walthal, Consuello Baily and Anna Luther in the leads. The scenes occur in a bookstore. Mary's love for the hero remains true through many vicissitudes and she finally wins him. A pretty story, well photographed and very pleasing throughout.

"THE LAW OF HUMANITY" (Princess), December 19.—The young husband's eyes are injured in an explosion and his employer refuses to aid himself and family. Later the children eat poisonous tablets, thus bringing the two families together in a common affliction. Muriel Ostriche and Boyd Marshall appear in this number, which makes quite an appealing little story.

"HIS FATHER'S WIFE" (Thanhouser), December 26.—This proves an entertaining number. The broker falls prey to a designing woman, only to learn the truth after he has married her. His final will, leaving all his property to his son, falls into the hands of the Thanhouser kidlet, who does her part very cleverly. A pleasing offering, in which the action is nicely proportioned throughout.

"THE HEAD WAITER" (Thanhouser), December 28.—In which a head waiter falls in love with a society woman. She gives him a card and requests him to call, but it is only to offer him employment as butler. The story awakens more sympathy for the head waiter than laughter at his expense. This proves a fairly amusing offering.

"A FOOL AND HIS MONEY" (Rex), Here we see the Smalleys in a farce. It is well put on. Phillips Smalley has the role of an impecunious good dresser who accepts money from a small restaurant cook for introducing him to good society. The family to which the finder of the valuable pearl is sent lives in a beautiful home, set amid most picturesque grounds. Lois Weber is the daughter of the house, and it is she that the newlyrich tries to win. He fails. The sketch will amuse.

"FIGHTING IS NO BUSINESS" (Crystal), January 6.—Here is a laughmaker. It is straight Jewish comedy. The only Gentile in it is the big husky boxer, who always wins the money or rather saves his own $500 which he has offered to any one who can stand up to him. The slim one who is misled by his friends and induced to enter the squared circle lasts but a moment. At the first blow he goes to the floor and tries to crawl out from under the ropes. His antagonist chases him through the streets right to the arms of a policeman. Ben Goetz produced the picture.

"SHADOWED" (Crystal), January 6.—Rather slight comedy, in which the leads are played by Pearl White and Chester Barnett. The story is of a wife whose suspicions of her husband are aroused by a note which she finds. Attired in men's garb, she follows him. She has a narrow escape from arrest for impersonating an officer, but, owing to her lightness of foot, she is able to get home. Resuming proper clothing, she fools the detective. Then her husband explains.

"A TALE OF A LONELY COAST" (Rex), November 27.—A simple story in which Bob Leonard and Marguerita Fischer have the leads.

"PRINCE" (Kay-Bee), January 2.—This story is well pictured and features a coach dog, which is the pride of the fire station. Quite a lot of excitement is worked up in the fire scene and there is a good heart interest. This latter would have been stronger if the dog had rendered a real service, instead of one that was unnecessary because of the alarm being turned in.

"THE TRIALS OF ALEXANDER" (Imp), January 1.—This is a breezy farce comedy with a young clubman, who is unlucky in love, for a hero. With the help of fellow clubmen he finally succeeds in winning the lady of his desires and in these efforts is the comedy contained. The story has a unique beginning and ending, both appearing in a cabbage patch.

"AND THE VILLAIN STILL PURSUED HER" (Nestor), January 2.—This is very much and very good burlesque. Few people can fail to laugh at the antics and counter antics of the desperate villain and the beautiful heroine and their friends and accomplices. A bunch of firemen, who are more laughable than useful, is not the least of the fun.

"THE LIFTED VEIL" (Crystal), January 4.—This is not so much a drama as it is a series of pictures depicting the harm which a rich man's money does. A love story is woven in through the scenes and if interest does not depend so much on how the whole affair is going to turn out, the film has the other merit of pointing an old truth.

"CUE AN MISS-CUE" (Eclair), January 4.—There is considerable fun in this fantasy of a pool player who falls asleep and dreams all manner of things about his cue.

"NUTTY HAS BIG IDEAS" (Eclair), January 4.—Two men appear in this farce with toy balloons for heads and some laughable situations grow out of this. The subject is only half a reel long, the preceding filling the first half.

Independent Specials

"AN ORPHAN'S ROMANCE" (Thanhouser), December 23.—A two-reel offering, featuring Maude Fealy as an orphan girl, who is taken into the home of an aunt. The transition from the streets to high society was very abruptly shown and lacked conviction. The later scenes, in which the girl wins the love of her cousin's friend, were much stronger. Harry Benham appears as the man. The story has certain elements of interest and proves quite entertaining.

"THE SHRINER'S DAUGHTER" (American), December 22.—A two-reel number, featuring a convention of the Shriners in California. The story was clearly made up to fit the occasion, but answers very well considering this. It begins with a rivalry for the hand of a girl. The unsuccessful one later makes away with his rival's child and takes her West, where she grows up, thinking he is her father. The real father comes West with the Shriners and is taken to the hospital, where the girl is employed as a nurse. George Field, Edward Coxen and Winnifred Greenwood play the leads in this fairly strong offering.

"IN THE FIRELIGHT" (American), December 29.—A two-reel number, based upon a very old theme, but working out in a manner that interests the observer and leaves a pleasing impression upon his mind. The opening scenes on the farm were characteristic and well handled. Edward Coxen and Charlotte Burton appear as the young couple, and George Field as the city man, who lures the girl away. Later, when she has been cast off, the country boy searches for her and takes her back home. The acting and photographic effects are the strongest features of this number.

"KING, THE DETECTIVE" (Imp), December 29.—Another two-reel number, featuring King Baggot in his semi-serious detective work. Mr. Baggot is best when he enacts this with broad burlesque, as, of course, none of the situations are to be taken too seriously. The plot of this unfolds a little too vaguely, but it is well pictured and certainly of an enjoyable character. Ethel Grandin is the girl in the case.

"THE WATER WAR" (Bison), December 20.—This two-part story is written and produced by Henry McRae. It was made to fit the official opening of a great aqueduct, the topical scenes of which will interest. From a dramatic standpoint the picture is marred by overacting on the part of several in the cast, the leading villain being one of the chief offenders. There are three explosions, or two anyway. There would seem to be insufficient motive on the part of the boss malefactor for any such murderous manifestations as we see. There is in the cast an Indian girl, who takes a lively interest in preventing disaster and who always seems to be on the job, although the occasion for this active participation is not quite clear.

"HIS FATHER" (Frontier), December 27.—This conventional story is overacted at times. The tale is of a man being pushed out of town, leaving behind him a wife and son. Twenty years later he tries to rob the house of the son, knowing only that there is $5,000 in the home, but not knowing the owner. In the struggle which ensues the mother enters the room and prevents the son shooting his father.

"THE FEMALE OF THE SPECIES" (Rex), January 1.—This is a two-reel production of the Smalleys—Lois Weber as a gypsy girl in the lead, Philips Smalley as a sheriff, and Rupert Julian as an outlaw, a part not well suited to him. He plays best as a society rascal. The sheriff becomes infatuated with the gypsy, but is persuaded by his sweetheart's mother to give her up. In pursuing the outlaw whom her father tries to help escape, he encounters her again and she sacrifices her life to save his. This is a good story.

"THE MAGIC SKIN" (Victor), January 5.—This two-reel drama was based on the story of similar title by Honore de Balzac. J. Warren Kerrigan plays the part of the young man to whom the old curiosity dealer gives the magic skin. This skin enables the young man to wish for anything and get it, but with each wish the skin grows smaller. When it vanishes the young man dies. This story has been admirably done. It will certainly be well received.

"THE CHASE OF CHERRY PURCELLE" (Eclair), January 7.—We are not exactly impressed that the principal lady in this three-reel drama of crime and criminals is the cleverest woman in the world. She appears as quite an ordinary adventuress, one of a gang of fake wiretappers for whom she acts as a decoy. Belle Adair takes this part and she handles it well. She is always a convincing actress and it is unfortunate that she has no better story here to interpret. Alec B. Francis, as Coke Morgan, a dope fiend, gives an excellent interpretation. As a whole, the acting, the settings and all the work of producer and scenario writer are better done than the story warrants.

"THE LIE" (Gold Seal), January 6.—This is a very good two-reel production concerning an old man who was too strict with his children, a boy and a girl. Both almost going to the bad in a scrape with a gambler teaches the father that too much strictness does not pay. The story is interestingly presented and holds the interest from the beginning. It is perhaps a little drawn out in places, but on the whole the film is a commendable one.

"A MILITARY JUDAS" (Broncho), January 7.—A three-reel offering, written by Wm. H. Clifford. Two brothers love the same girl and she, of course, prefers the black sheep. The usual Southern setting is pictured; the war scenes come on in good form, with some pleasing variations from former productions. The scene in which the Northern spy meets Jim at the gambling house is well put on. Later Jim sells information to pay his debts and the good brother is suspected. Jim confesses the truth and kills himself. The production is well constructed throughout and holds the interest. The close is strong and logical.

"BY WHOSE HAND" (Great Northern).—There are many excellent factors in this three-reel subject, filled with good acting. In the second part approximately a half reel is given over to the father of the young man under arrest for murder, and not a foot of the film is wasted. It is a remarkable piece of work and holds all the way. Another member of the cast whose work stood out was that of the man who played the butler. The daughter of the pawnbroker showed unusual skill in the handling of her part. In fact, it was a finely balanced cast. The photography and settings were Great Northern. As to the manner in which the gun was discharged—from heat generated by the rays of the sun passing through a magnifying glass—there may be some skeptics. Also, it did seem strange that the recoil from the weapon did not drop the finely-balanced weapon to the floor. Nevertheless, it is a splendid picture.

"THE FORTUNE HUNTERS" (Blache Features).—This multiple-reel subject is not only over-melodramatic, but in various places shows carelessness in construction—the doing of improbable things in order that desired results may be obtained. For instance, that the villain may have knowledge of the contents of a letter the maid leaves the envelope, which is unsealed, on a table, the bold bad man being in the same room. Again, when the true lover is sent through a trap door into the sluiceway no attempt is apparently made to learn who was responsible for the attempt on his life. A man who poses as a doctor and who writes prescriptions has not been shown to have any knowledge of medicine. There was nothing indicated as to any attempt by a doctor to put the police authorities on the trail of the false one who throttled him into such sudden unconsciousness. In one scene the heroine enters the picture on one side just as the villain, unseen, goes out of it on the other. The sinking canoe was palpably on the bottom of the river. The real doctor, from behind a curtain, sees a nurse accomplice administer medicine to the patient, and in spite of the fact that it may be a poison, he makes no attempt to stop her. When the real doctor is kidnapped and taken across the lake on a cabined motor boat it is on the top of the superstructure that he is bound, where he may be seen plainly; the object, of course, is to permit the aviator to discover him. When the doctor was seized and taken from his patient's home the heroine made no attempt to notify the police. The use of double exposure where the restored patient appears to the bogus doctor was unnecessary; it would have been more convincing had he appeared in the flesh.

VITAGRAPH GIVES 2½ TONS OF TURKEY.

Two and a half tons of turkey, more than three hundred big birds, were ordered from Maryland by the Vitagraph Company and given away to their players and employees on the day before Christmas. Every year, about two months previous to the holiday, an order reaches the turkey raisers from the Vitagraph Company, which reads: "Begin fatening up the turkeys. We will need from three to four hundred." This means that several big farmers get busy at once getting the chestnut-fed turkeys ready for the three hundred or more Christmas dinners, at which they will be served.

It was amusing to see the Vitagraph force leaving the studios the day before Christmas, each carrying a big turkey under their arms, with its long legs hanging out at one end of the bundle, and its head and neck out of the other. This has been known at the Vitagraph studios as "The Turkey Parade." This year it was called "The Turkey Trot." One of the requirements relative to being in the "parade" is that everyone must carry his own turkey home. As many live long distances away, in Brooklyn and New York, no small amount of amusement was aroused in the elevated trains, subways and street cars when they bustled in with their turkeys. John Bunny, being the most portly man at the studio, received the largest turkey. He got a prize bird weighing thirty pounds. The confirmed old bachelors had the privilege of taking the equivalent value of the turkey in money, with which to buy themselves cigars or whatever else they might desire. There are not many confirmed bachelors with the Vitagraph Company, and it was noticed that what few there are looked with envy at the happy married men who were taking home a big savory turkey to a joyous family.

"Sixty Years a Queen."

Life and Times of Queen Victoria Illustrated in an Educational Multiple Reel of W. G. Barker.

Reviewed by Louis Reeves Harrison.

A LIVING picture of a great epoch shown by the producer at a Hotel Astor ball-room drew a large and representative audience and set many of them to thinking hard, not only because of the feature's intrinsic merits, but because of the artistic completeness of its presentation as well. The appropriate music, harmonizing with every phase of the screen portrayal was beyond doubt, a powerful factor in the interest generally felt, and Mr. Barker's running comment proved to be the finishing touch on a delightful performance. A lady near me wittily remarked that if anything was needed to complete the "atmosphere" of the piece, his decided accent supplied it.

Scene from "Sixty Years a Queen"

The feature is a visualized biography, presenting the history of Victoria's reign from the point of view of her immediate environment. It is a representation of the good queen's relation to her times, a difficult task under all circumstances and especially so in a sincere attempt to be authoritative. It does not show her to any great extent as she stood firmly against corrupting influences of her times, nor how her knowledge of those times shaped her course, but it beautifully portrays the romantic, familiar and touching sides of her career and does this through the more impressively through a remarkable choice of types to represent the remarkable woman.

Meeting of Queen Victoria and Dickens—Scene from "Sixty Years a Queen."

There are some striking suggestions in the excruciating formality of court scenes, vanishing social states that will always furnish picturesque backgrounds for the drama. We can hardly realize that forms devised to make an impression on childish minds are so recently in use among English speaking people. The English temperament is, however, on view, with all its passionate patriotism, its struggle between practical energy and stupefying adherence to tradition—possibly the most fascinating part of this presentation was what it suggested to men and women of broad ideals who sat watching it in silence.

A number of Englishmen present applauded the flag and the troops as small boys do our own emblem in the picture shows, but the deepest impress made on thinking people was that enforced by the good queen's character as a mother and wife, as a woman compelled by all that bears on the formation of character to live a noble life. So far as I am concerned, the most interesting episode shown was that picturing her relations with Charles Dickens. The great author was of the people and, in spite of his many petty vanities, for the people, his heart reaching out in such world-wide sympathy that it softened those of millions who understood him.

Queen Victoria was one of those millions, one of his most ardent admirers, but he was little impressed by what she apparently represented, privilege for the few and hardship for the many. He declined titles and other honors commonly bestowed by those of inherited rank, even refusing to visit the queen on pressing and personal invitation. It was in the year before his death that she finally prevailed upon him to grant her an interview, and her infinite tact is shown in her presenting him a book of her own inscribed "from the humblest author to one of the greatest."

The best portions of this feature present us with knowledge of a kind that furnishes food for the imagination and enables us to project our minds farther afield in new paths of thought, forming, as they do, a veritable poem of a great ruler's intimate life.

Harry C. Myers.

Lubin Actor-Director Who Has Risen from the Ranks and Become a General Favorite.

ON THE screen, even more than on the stage, personality counts. With the voice silenced the camera catches the very essence of the actor's individuality—if it exists. Few photoplayers are as successful as Harry C. Myers in giving to the picture public their real selves. Away from the Lubin Studio Mr. Myers is exactly as he is known to his admirers all over the world.

Harry C. Myers.

He is a happy-go-lucky big boy who shoulders, but is never weighed down by the responsibility of directing every photoplay in which he plays the principal role. A big scene employing two hundred extras does not disturb him, nor does an intricate bit of business which must be "got over" in fifteen feet of film. He is never too busy to call out a cheery greeting to a fellow player; neither is he too self-centered to play up to a member of his company.

Mr. Myers has been associated with Lubin productions for so long that he laughingly declares he goes with the lease! For purposes of comparison it is interesting to see one of the films of those days. In most of them the young actor-director of to-day may be seen filling in as a supernumerary. Soon he was given more to do; then was made leading man, and, finally, about three months ago, he directed his first production. Within twelve weeks he has finished fifteen photoplays. His results are remarkable and can only be accounted for by Mr. Myers' habit of close observation during his years in photoplay.

Myers' skill at make-up is rarely called into play. His admirers have often signified their preference for him as he is, so he has little opportunity to equal his wonderful characterization of the Indian halfbreed in the "Price of a Silver Fox." In this make-up he completely altered his features—a feat accomplished after hours of experimenting. When he strolled on the scene his fellow players were amazed at the transformation.

At the Sign of the Flaming Arcs

By George Blaisdell.

IT was a wise person who remarked that a really big man is never pompous. Which saying is recalled to mind by a mighty pleasant half hour's chat on an early Saturday afternoon with David W. Griffith. It is a remarkable fact that the most striking figure in the motion picture industry—the man who in whole truth may be said to have done more than any other to advance and bring us now to the day of the universal recognition of the greatness of the screen as a factor in the amusement world—it is, we repeat, a remarkable fact that for so many years the identity of this man should practically have been unknown outside of trade circles. The reason is simple. It was the policy of his employers that the public had no legitimate right to any knowledge of the personality of the men and women who made and appeared in their pictures. There was no belief in, there was utter repudiation of, the theory that the interest of the public was heightened in the productions of a company by a knowledge of the human elements entering into the construction of them—even if that information be restricted to the names of producer and players. In line with this business practice of the Biograph Company—it is now nearly a year since its abandonment, by the way—was the unusual disinclination of Mr. Griffith for publicity. He apparently cared little for it. This attribute was forcibly brought to the attention of the director's associates just after his recent alliance with the Mutual forces. They advised him to make public by means of an advertisement in the trade press a list of some of the successful pictures produced under his guidance. It was only after repeated urging that he consented.

The writer had gone to the Broadway studio of the Reliance Company to have a talk with Henry Walthall. He had met Philip Mindil, old-time newspaper man and all-around live wire, who is at the head of the Mutual's most efficient publicity bureau. Mr. Mindil is good to meet. When a man delays his departure for a half holiday on a sunny afternoon in the height of the Christmas shopping season just to entertain an intruding scribe and retains his affability you respect him.

Hopp Hadley, secretary of the Screeners and associated with Mr. Mindil, undertook to guide us about the studio. Near to the Broadway end of the building Jim Kirkwood was seated in a comfortable chair, his long frame sunk into its depths as he meditatively watched and guided the rehearsal of the players under him. We wandered to the Sixteenth Street part of the studio. Under lights fiercer than any that ever beat on a throne stood Blanche Sweet and Mae Marsh rehearsing a scene in the forthcoming feature production of Paul Armstrong's "The Escape." In the play the two are sisters. Miss Sweet uttered no word. Her lips did not move. She looked. You felt what she was thinking. Miss Marsh, a slip of a girl, looking even younger than she actually is—and she is in the teens—indulged in pantomime. Her lips moved, but she spoke not. A slight cough indicated the tuberculous taint of the character she was portraying. It was all very interesting.

For a quarter of an hour we stood by the camera just behind a tall man seated comfortably, a big brown fedora hat pulled over his eyes serving as a shade from the lights. He was talking into a megaphone. It was a mild, conversational tone. At times there would be a lull. Then again there would be advice, but the voice was not raised. So this was the man who so thoroughly inspires his players that they in turn may penetrate and stir the hearts of their audiences; who by his magnetism binds to him with hoops of steel these same players. It is a rare trait, this secret of commanding unbounded loyalty, an unusual equipment, especially in one of pronounced artistic temperament. It is a cordial handshake Mr. Griffith has for a stranger. It was early in the conversation that the writer referred to the Biograph picture, "Man's Genesis," released a year ago last July. The director said that within a few feet were two of the principals in the cast of that story. They were Miss Marsh and Robert Harron. It was the latter who had played Weakhands, but the writer had not recognized him. You are not long talking with Mr. Griffith before you realize that his chief aim is to reproduce life as it is—the avoidance of the stagey, the artificial, the affected. He said sometimes in a picture show, when a screen player was plainly overacting, he would be inclined to shudder at the remark of some enthusiast near by: "Isn't that splendid acting!" He said that successful stage artists were not necessarily good screen players. He instanced one well-known actor who had come to him for engagement, but who was only employed on an extra basis until the result of his work might be judged on the screen.

Asked as to the recent statement attributed to him about young players, Mr. Griffith smiled. "I was not quite accurately reported," he said. "What I meant was a youthful player for a youthful part. If the character calls for a girl of eighteen, I don't like to see it portrayed by a woman of thirty. When large figures are used the player is necessarily close to the camera. Then every line of the face is revealed." Mr. Griffith agreed that it is difficult if not practically impossible to fool the camera. He said that of course if a player has to indicate more than one age a resort to makeup is compulsory. Reference was made to some of the girls who have been so successful under Mr. Griffith's direction, included among others being Miss Pickford.

"Yes," said Mr. Griffith, "the public notes the successes, but it has no knowledge of the hundreds who are tried and fail to show the possession of that indefinite quality, that something in here"—as he tapped his temple—"which gives them the power to impart to others a clear realization of a given situation." Mr. Griffith told how for two years he had tried to secure a player in a certain branch of dramatics commonly supposed to be oversupplied, but had failed.

During the conversation Mr. Griffith made a statement than which none could more clearly reveal the size of the producer—his unstinted praise of work done in a studio other than his own. We had been talking of the great respect shown by experienced stage players for the remorseless camera. The writer had told how at the invitation of Producer Porter he was standing alongside the camera in the Famous Players studio when Mrs. Fiske was rehearsing a scene in "Tess of the D'Urbervilles." The great actress who in her long career had from the stage faced hundreds of thousands was, when she was preparing for the record of her work on the screen, perturbed by the interested scrutiny of but one. She intimated to Mr. Dawley her desire that there should be no audience. "By the way," we asked Mr. Griffith, "did you see the work of Mrs. Fiske in 'Tess'?"

"I did," he replied. "I think it was the most wonderful performance I ever saw on the screen—surely one of the most wonderful. It moved me and it held me, for its art and for its life."

* * *

King Baggot tells a story as to the use to which P. A. Powers, president of Warner's Features and director in the Universal, put the bright Bison nickel attached to the souvenir distributed at the Exhibitors' ball by the Universal Company. King says P. A. used it for a telephone call when he rung up Carl Laemmle to say goodnight.

* * *

It was Sam Trigger who suggested that Kate Price and Carl Laemmle be introduced together from the stage at the Exhibitors' ball when the notables were being presented. The jolly Vitagraph woman dragged out in front the president of the Universal much in the same manner she had corralled Marshall P. Wilder in a well-remembered Vitagraph comedy. The crowd was expecting something in the way of fun, and it got it in good measure. When the comedienne leaned over and planted a resounding smack on the presidential forehead there was an answering shout from the watching thousands that eclipsed in the way of noise any other effort of an evening—and morning—not exactly notable for its quietude.

* * *

Officials of the West Central Minnesota Development Association are to install moving picture projectors in every county where the organization is represented. It is designed to show pictures in the open during warm weather and in school houses in the winter. There will be shown illustrations of improved methods of agriculture, better home life methods and travels in foreign lands.

* * *

Augustus Carney, best known to picturegoers as Alkali Ike, arrived in New York on the Lusitania, December 19th. On the 22nd he started on his long trip for the Universal studios in Los Angeles, where he will be featured in comedies; the name of the brand has not yet been decided, but will probably be either Joker or Nestor. Mr. Carney was away nearly two months, and in that time visited Paris, London, and Ireland—the latter entirely, he says.

* * *

As indicative of the hold of good pictures upon even hardened film men, W. Stephen Bush tells of a recent experience in Philadelphia when in company with Mr. Greenberg, the moving picture king of Camden, N. J.; Edward M. A. Super, well-known exhibitor of Bristol, Penn., and General Manager Schwalbe, of the Philadelphia branch of the General Film Company, the question arose as to how best to spend the evening. It was decided to see the stage production of "Madame President." At the conclusion of the first act the quartet agreed that a mistake had been made in not choosing a picture show instead.

CHICAGO LETTER

BY JAS. S. McQUADE.

Chicago Censorship to Be Tested in U. S. Court.

SUIT, attacking the validity of the film censorship ordinances of Chicago, was filed Saturday, December 20th, in the United States District Court. The complainants asked to restrain the city from enforcing it until its constitutionality shall be passed upon.

The World's Special Feature Film Company, the Mutual Film Corporation, the H. & H. Film Service, and August Zillegen are the complainants.

Unconstitutionality is alleged "by attempting to lay upon motion picture films brought into Illinois from other states and countries imports and duties under the guise of an inspection tax."

The immediate cause of the suit is the fact that the police interfered with a series of pictures at the Kedzie Theater depicting scenes from the "ritual murder" trial of Mendel Beilis, which was billed under the title, "Terrors of Russia."

Following are the eight principal arguments upon which the suit for injunction is based:

That the priviligeses and immunities granted to citizens of the United States by the Constitution, conducting business of this character, are abridged by the censorship ordinance.

That the censorship ordinance is an illegal burden upon the interstate commerce privileges granted by the United States.

That the censorship ordinance violates the spirit and genius of American institutions as set forth in the ordinance of 1787, creating the Northwest Territory.

That the censorship ordinance is in the teeth of the bill of rights as set forth in the Constitution of the State of Illinois of 1870.

That censorship and its consequent confiscation of property denies the right of trial by jury.

That the property thus taken is without compensation.

That the City Council has not the power to legislate on matters of censorship. This power is being absolutely alien to any known principle of American law.

That censorship is double taxation.

Henry J. Toner, counsel for the complainants, declares that the future of American institutions is at stake in the suit.

"If we fail," he said, Saturday night, "it will be but a short step to censorship of the press, the pulpit, the lecture platform, political conventions, educational courses, public speeches everywhere, publications of all kinds."

"I shall keep on censoring, unless I am enjoined," are the latest words of Second Deputy Funkhouser on the subject.

Prominent Chicagoan Contrasts Morality of Grand Opera and Moving Pictures.

"La Tosca" as a moving picture film made under the same moral code that guides its production for the benefit of opera-goers at the Auditorium would get a nickel show proprietor rushed to jail, in the opinion of A. A. McCormick, president of the Cook County Board.

"I am used to almost anything as a result of my year's experience on the county board, but grand opera makes me catch my breath," said Mr. McCormick recently.

"'La Tosca' would not be tolerated for one hour in 5-cent moving picture theaters.

"What I want to know is whether grand opera is to be brought up to the moral plane established for moving pictures, or will we allow the pictures to drop down to the level of grand opera. There is no question that the pictures are much cleaner.

"If a film portraying anything approaching the fervent love scene that Mary Garden and Vanni Marcoux put on amid the applause of white-gloved hands at the Auditorium appeared in a moving picture house, a patrol wagon would be backed up to the door for the loading of that proprietor and his assistants as accomplices.

"There is only one good thing about grand opera. It doesn't reach the number of people that the moving picture does. We have to be thankful that the prices make grand opera just about as nearly prohibitive as it could be," Mr. McCormick concluded.

Famous Italian Educator Praises Moving Pictures.

Dr. Maria Montessori, the world-famous Italian educator and teacher of children, gave two lectures in Chicago recently, and during the delivery of one of them she paid a glowing tribute to moving pictures.

"Children come to my schools in Rome not only from the slums, but from every class of society, and the physicians in Rome recommend my system for the nervous children," she said. "There are many schools in Rome where my method is followed—perhaps twenty—and children are taken there between the ages of two and one-half and ten. Some of the schools are in the municipality, and the city government is considering now the establishment of still more of them.

"There is no difference between the boys and girls. I am an ardent suffragist on that account.

"I use a method, not a theory. I believe in moving pictures. They have done a great deal for the cause of education, and they are used now in the schools of Rome. I made use of stereopticon pictures seventeen or eighteen years ago."

Wm. A. Brady and "Butcher-Actors."

"The theatrical business is in the ascendency, while the moving picture business, which has this year driven us to the worst theatrical season in my memory, is on the decline. There will be many failures in this line of amusement in the next eighteen months."

This prophecy was recently made by W. A. Brady, the well-known theatrical producer, in a recent interview with a Chicago Examiner reporter.

"The present year," continued Mr. Brady, "is the worst I have ever experienced in the theatrical business. The condition exists throughout the country. There is no doubt about the cause—it's the moving picture business.

"But the moving picture business has reached the pinnacle of its success, and is already on the decline. In the next eighteen months there will be many failures in this business. They are putting themselves out of business by 'overplaying' the people.

"The downfall of moving pictures will have a far-reaching effect, due to the fact that many of the investors are widows and even children.

"With the moving picture business on the decline, the theatrical business is bound to ascend. The people are tried of moving pictures, with their butcher-actors. They have been educated to better things."

The term, "butcher-actors," is just a reminder of Mr. Brady's love for pictures. It is also a reminder that Mr. Brady, in the early days, was "butcher" boy on trains running between San Francisco and Sacramento. After the "butcher" boy days he barnstormed California with a persistence that paved the way to bigger things. This is not intended as a reflection on Mr. Brady, but rather as a reminder that he once filled positions that were considerably inferior to those now held by the "butcher-actors" in moving pictures.

White Slave Film Forbidden in Chicago.

A committee of men and women witnessed an exhibition of a moving picture, entitled, "The Inside of the White Slave Traffic," shown under the direction of Major Funkhouser, deputy chief of police, Saturday, December 20th, and the women unanimously condemned it. All were agreed that the pictures contained a moral lesson which they thought would be of value, especially to girls, but rejected them on the ground that the effect upon boys might be injurious. Major Funkhouser agreed with them, and the pictures will not be shown in Chicago.

Among those present while the films were run off were: Mrs. Gertrude Howe Britton, president of the Juvenile Protective Association; Mrs. Virginia Brooks Washburn, Mrs. George M. Shirk, Mrs. Herman Landauer and Mrs. Charles G. Snow.

"The pictures would have a good effect on girls — to show them what they have to guard against," Mrs. Britton said. "Especially would the effect upon factory girls be a good one, but I think it would have a different result when shown to boys."

Mrs. Washburn agreed with Mrs. Britton.

Samuel H. London, a federal government investigator of the traffic in women, is the author of the story portrayed in motion pictures, as produced by the Moral Film Company, of New York City.

"The women were unanimously for condemning the pictures as intended to be exhibited in a theater for an admission of 25 cents, even though children under 16 years of age were to be barred," said Deputy Chief Funkhouser. "We did think that for a free public exhibition, for the purpose of moral instruction, the film might serve a good purpose."

Moving Pictures in Kansas City (Mo.) Schools.

A moving picture machine to teach the pupils geography, natural history and other subjects in the most pleasant and vivid way, was installed in Morse School, Kansas City, Mo., December 19th.

W. H. Martin, principal of the school, and several of the teachers will operate the machine for school work and also for free shows to the school patronage evenings.

"We are going to do more than merely educate and entertain the pupils with pictures," Mr. Martin said. "An attempt will be

made to form their tastes for good pictures and thus make them a factor in the final eradication of the questionable pictures we find in many of the theaters."

H. H. Buckwalter's Hobbies.

H. H. Buckwalter, just returned from several months' work for the Selig company in the tropics, spent a week in Chicago looking over the developed negatives he made on the trip and visiting many of his friends in the picture business. He left for Denver, Friday, December 19th, and will spend the Christmas holidays in Colorado eating turkey every meal, and, incidentally, placing into commercial shape a new static eliminator, on which he had been working for many years, prior to last winter when it was successfully completed.

The new appliance is very small and can be put inside the case in some cameras or attached to the outside of others. The idea is entirely new, and, above all, foolproof. It has no adjustments of any kind, and the whole "works" are contained in a small box filled with cement so that should there be any tampering or "fixing" by the amateur inventor, such efforts will be immediately indicated. The apparatus was tried out last winter, not only in Colorado where the static is exceptionally bad on account of the rarefied, dry air, but also in North Dakota, where, one morning, the temperature was 37 degrees below zero.

It is not generally known that Mr. Buckwalter is the designer and inventor of several electrical and mechanical appliances which he sold to others without specifying that his name be used in connection with the articles. He has, in Denver, a private machine shop fully equipped with precision tools and in which no outside work is ever done. During his spare time—of which he has had very little for a couple of years—he works in this shop and gets recreation and pleasure from experiments that frequently end with a completed article, which is at once taken over by one of several large corporations that have a standing request for "first bid."

Chicago Film Brevities.

William A. Brady, who, in a published interview, has shown his bias against moving pictures, has been selected by Second Deputy Superintendent of Police Funkhouser as one of the members of the censor board in Chicago that sits in judgment on moving pictures. What next?

* * *

"The Adventures of Kathlyn" are just now being exploited by a syndicate of leading newspapers throughout the United States—about 52 in number, I understand. William N. Selig has shown his customary enterprise in securing this splendid publicity for Miss Kathlyn Williams' series of animal pictures. It is whispered that the publicity campaign will run close to the $100,000 mark! The Chicago Tribune is the head of the press syndicate referred to.

* * *

Colonel William F. Cody ("Buffalo Bill") and H. H. Tammen, publisher of the Denver Post, who are interested with George K. Spoor, president of Essanay, in the series of moving pictures taken out West recently, in which generals and soldiers of the United States Army and Indian chiefs and tribes participated, were in the city last week to get a first view of the pictures as at present assembled.

* * *

The Trans-Oceanic Film Company has filed suit in the Federal Court to restrain the City of Chicago from interfering with the display of the moving picture of the Mendel Beilis "ritual murder" trial. The films of this picture were seized by the police about ten days ago when an attempt was made to exhibit them at the Kedzie Theater, this city.

* * *

George A. Blair, of the Eastman Company, Rochester, N. Y., spent several days in the city last week.

* * *

The Rogers Theater, Fullerton and Maplewood Avenues, this city, was opened Saturday, December 13th, with Mrs. Fiske in "Tess of the D'Urbervilles." The Rogers will run Famous Players subjects and special feature subjects of the General Film Company. The Rogers is a fireproof concrete building which seats 500 people. A beautiful pipe organ was installed at a cost of $5,000, and C. H. Shook, well known in the city as a pianist and a graduate of the American Conservatory of Music on the pipe organ, has been appointed organist. An admission of five and ten cents is charged.

* * *

Exhibitors in Danville, Ill., have all agreed to charge not less than ten cents admission for any program. Good for the Danville men!

* * *

Mrs. P. J. Droske, wife of the owner of the Idle Hour, Neenah, Wis., was the only lady present at the late Wisconsin State Convention in Oshkosh. Mrs. Droske is an attractive and intelligent lady and followed every turn of the proceedings with great interest.

* * *

George L. Cox, general manager of the Advance Motion Picture Company, has gone East on a business trip. During his absence he will visit Pittsburgh, Philadelphia, Buffalo and New York.

* * *

G. E. Prickett, of Crystal Lake, Ill., who owns the Crystal Theater there, visited The World office recently. The Crystal seats 270 people, uses Licensed service, and charges five and ten cents admission.

F. J. CARROLL WILL MAKE PICTURES.

Together With C. A. Willat and William A. McManus He Has Organized the Stellar Photoplay Company.

ANNOUNCEMENT is made of the organization of the Stellar Photoplay Company, with Frank J. Carroll as president, C. A. ("Doc") Willat as vice-president, and William A. McManus as secretary and treasurer. The company will have offices in the Candler Building in Forty-second Street. The first production will be "Forgiven; or, The Jack of Diamonds," a play in which Frederick Bryton starred for years. In the pictured version the star will be Edwin F. Forsberg, a stepson of Mr. Bryton. "Forgiven" is an old-time melodrama containing, it is said, remarkable situations for screen portrayal. The play has been prepared for the screen by Bennett Musson. Mr. Carroll states that he has contracted for the rights of other plays to follow "Forgiven." A full company will leave New York probably on January 5 for St. Augustine, Fla., the location of the story.

Frank J. Carroll.

Mr. Carroll is favorably known to the film trade. He has had experience as actor and producer, his first work for the screen having been with a Western company of the Selig forces. In the producing field he has specialized in Western pictures, and is considered an authority in that division of screen work. He has traveled through Mexico, New Mexico, California, Colorado and Wyoming. It is his intention to accompany his producing companies and to exercise active supervision over the making of his pictures. Mr. Carroll has been in negotiation with well-known stars, looking to their engagement in productions to be filmed in the future. Mr. Carroll is a member of the Screen Club, and has been from its inception. He is one of the most popular members, and that is saying much. As to Mr. Willat the World has printed a great deal lately as to his wide interests in the picture business. He is a film technician and knows the manufacturing end from A to Z. Mr. McManus has had an extensive business experience. He has large real estate interests in Newark, N. J. He will have charge of the business management of the company, and will devote his time to it. Altogether, the Stellar Photoplay Company is most efficiently officered, and will begin business under unusually auspicious circumstances.

G. F. CO. POSTER DEPARTMENT AT ST. LOUIS.

The General Film Company has filled a long felt want in establishing a Poster Department at its new quarters, 3610 Olive Street, St. Louis, Missouri. This office is one of the most completely equipped in the country, and from the congratulatory letters that are coming in from the exhibitors, it will be a big success. Mr. George Balsdon, Jr., is in charge of the Poster Department, and is a real "live wire." He was formerly in charge of the Cincinnati and Pittsburgh Branches where he made a host of friends among the exhibitors.

Will Barker

A Chat With England's Pioneer Film Magnate. A Practical Man in Every Department of His Work.

By Hugh Hoffman.

THE British equivalent of our own Bill Swanson is Will Barker, president of Barker Motion Photography, Ltd., London. He landed in America from England last week on his sixth excursion to this country as a motion picture man. For the past thirty years he has been coming to these shores with regular frequency, but the last six trips are the only ones that count under this heading. His particular business on his present visit is the exploitation of his crowning masterpiece of film production, "Sixty Years a Queen."

Will Barker.

Mr. Barker is such a thoroughgoing Britisher that it is with much timidity we venture to say that he would have made a great American if he had been born here instead of in London. He makes no concessions to America in the matter of film production. The fact that America got the jump on England in that respect, he believes, is not because Americans have any superior ability or methods, but that English producers suffered the usual fate of the pioneer by doing the early spade work which made it easy for others to come along when the ground was broken and reap the golden harvest.

"Everything travels in cycles," says Mr. Barker. "Styles and fashions go by stampedes. The world goes along contentedly adhering to well established fancies until some new idea puts in appearance, when the old ideas are forsaken in a minute and everybody follows the new.

"That was the case in regard to British films," he went on. "The trade seems to have forgotten the fact that story pictures were first produced in England. The multiple reel originated there and we were the first to introduce the exclusive idea in service. Moreover, the first instance of a reputable legitimate theatrical star appearing in pictures was when Sir H. Beerbohm Tree accepted an offer of mine in 1908. If you think back you will remember that the early picture theaters in America depended largely upon England for their supply of new subjects.

"Then the pendulum swung to the other extreme. We had spun ourselves out. We went dry on fresh material and along came the American subjects, mostly following the lead of Mr. Griffith. The American stuff tapped a new vein that was rich and prolific. The cowboy picture was a breeze from the west that fanned the burning desire for American pictures. This craving for American stories, it seems to me, has now run its course. The mine is apparently worked out and the stuff is beginning to grow stale for lack of variety. The pendulum is swinging again to the other extreme and all indications point toward a great demand for British subjects for some years to come.

"Never before has the English branch of the trade been in such a flourishing condition. Our factories are swamped with work and new studios and factories are being rapidly built. I am doubling the capacity of my plant at Eiling and when these improvements are made we shall have a capacity of a quarter million feet of film a week, all finished by automatic process. This means that we will start the raw film through machinery that I have perfected and it will come out finished in tin boxes without a hand touching it from the beginning until the finish."

Mr. Barker is such a many sided man that it would require many pages to give an adequate description of his remarkable career. He goes back to the very beginning of cinematography and has continued as an important factor during all the developments that have ensued. He is identified with many of the important precedents that have been established in the trade and his influence in laying trade foundations has been scarcely less in our country than it has been in his own. From the beginning he has sat in council with the big men of the trade on both sides of the Atlantic.

It is doubtful if there is another film manufacturer who knows his business, from a practical standpoint, any better than does Mr. Barker. There is no stage in the making of a picture that he cannot do himself. He is a capable photographer and an expert cameraman; a mechanic, an electrician, a producer, a carpenter, a scientist, an author, a director—in fact, he is all things to all men within his own bailiwick. Aside from that he is a financier and a man of political resource.

Mr. Barker is opposed to the multiple-reel subject because he believes it will rob the picture of the very element that gave it such a vigorous hold on the hearts of the people—variety.

"If persisted in," said he, "the long picture will kill the business. The public will tire of it; with a varied program we can please the cynic, the empty head, the prude, the frivolous, and all sorts of people, but with the long subject, never. The manufacturer should be careful not to run the small exhibitor out of business, because he is the main support. Through him the business was made—yes, and even the manufacturer himself. If in the heyday of success the little fellow is forgotten and driven out the reaction will be a terrific blow to the industry."

"Over Niagara"

Real Sensations Are Distributed Through a Four-Part Melodrama by the Sterling Camera and Film Company.

By H. C. Judson.

THIS picture, which is about 3,600 feet in length, tells a story that is in itself fair though not extraordinary; but it gets an extraordinary quality as entertainment for a large majority of spectators by the snap and realism of its sensations. There are five big sensations in it, of the kind that will make the average spectator stand up and yell. He will have to do it; for they come on him suddenly with no warning at all and the producer has seen to it that they hit. Besides these, there is a larger number of lesser sensations of the kind that fill many a picture and have given fair entertainment ever since melodramas have flourished and will still please, for no one knows how many years to come. Besides these the picture gets quality from its backgrounds.

The early scenes, coming as soon as the story gets well started, are laid in New York City and are mostly street scenes with some good house-top glimpses, etc. Then the story carries to near the northern boundaries of the State. There is an actual, but romantic looking cave that seemed almost made to fill the picture's needs and finally there are the Falls themselves—they furnish the wherewithal for the last two sensations and one can hardly imagine more breathless ones. Finally, and what we have already noted implies this, the players do not stint their strength and energies in putting the story over. When there is any tussle on the screen it is a tussle. The photography is good.

The first sensation—it really is a group of sensations—comes when the secret service man whom the heroine has interested in the sad case of the hero, a young doctor unjustly serving a long term for a crime that the villain committed and who is also investigating the smuggling of Chinamen, is caught in a low dive eavesdropping and has to fight his way out. This struggle has been vigorously played and what is more, photographed so as to be effective when shown on the screen. Following this we are startled to see an automobile dash into a train. This is made effective by clever camera work. The band now captures the girl and puts her in one of the queer barrels that were used to carry the Chinamen across the river to the States and sets it with her inside, free to float down towards Niagara Falls. The hero arrives too late and, though there is a frantic attempt to save her, it is unavailing. We sadly watch the barrel approach and actually slip over the tumultuous waters. Opened later, below the Falls, the girl is found alive. The hero and the villain have been struggling on the lip of a cliff and now the villain is thrown over. We catch a glimpse of him as his body is caught in the rapids and carried over the abyss.

"CALIFORNIA" BRAND.

The California Motion Picture Corporation, whose main office is in San Francisco, announces that its product will be released in the future under the brand title "California." The company expects to specialize on feature productions. The climate of California, permitting as it does the production of moving pictures in outside settings all the year round, is particularly favorable to the best work along this line. The selection of the word "California" as a brand title for this product seems particularly suitable.

Ladies' World Contest

Popular Woman's Periodical Searching for a Motion Picture "Hero"—Ballots Coming in Rapidly.

THE first of the big magazines to capitalize the great popularity of motion pictures was the Ladies' World, published in New York by the McClure Company. Its publishers conceived the plan of running a story in the magazine which would be interpreted by a motion picture bearing the same title and appearing about the same time that the story was printed. "What Happened to Mary" was the story and the pictures were made by the Edison Company. This subject ran a year and was supplemented by another series running for six months entitled "Who Will Marry Mary." Mary Fuller was the "Mary" of the pictures that illustrated the magazine story as well as the player who took the title role in the motion pictures, and the plan was pronounced a great success.

Having scored so well in the first undertaking in this peculiar line, the publishers of the Ladies' World had a few more thinks on the subject and decided to conduct a contest. The object of the contest is this: A story was secured that promised to adapt itself to picture production. It provided a splendid part for a "hero," so the task to perform was to discover a proper hero for the part. Having a circulation of 1,300,000 and being quite well known to motion picture fans by reason of the "Mary" series, the publishers of the Ladies' World suspected that there would be a liberal response to their call for votes for the most popular of a number of players suited to assume the role selected by them.

Accordingly they chose seven of the already popular picture players among the male stars, namely, Maurice Costello, of the Vitagraph; Warren Kerrigan and King Baggot, of the Universal; Crane Wilbur, of Pathe; Arthur Johnson, of Lubin, Carlyle Blackwell, of Kalem, and Francis Bushman, of Essanay, and the voting began.

At this writing the number of ballots received total more than two hundred thousand and the standing of the contestants is in about this order: Kerrigan, Costello, Bushman, Johnson, Wilbur, Baggot, Blackwell. Ballots are coming in at the rate of ten thousand every day, but the standing of the leaders does not materially change and the difference between the first three is very small.

To promote this contest, the Ladies' World has a slide which carries the portraits of the contestants that has been distributed to several thousand exhibitors. Excellent cooperation by the exhibitors has been reported; in many instances special pictures with the "hero" particularly favored by a certain community are secured by an exhibitor and a "hero night" is advertised. Street car cards are being used with liberality and no small interest is being aroused in the contest.

Whatever may be the result of the contest the motion picture is sure to profit by the enterprise of the Ladies' World. It is a high-class publication and it will carry the glad tidings of the photoplay to many homes.

WHITE SLAVE PICTURE AT BIJOU.

On Monday, December 22nd, the Rosenbergs opened the Bijou Theater, on Broadway, New York City, with "The Inside of the White Slave Traffic," a picture in which the police have recently been very much interested. Mr. Jerome Rosenberg told a representative of THE MOVING PICTURE WORLD that they expect to keep the picture there for three months. After the run is closed, the theater will be renovated throughout and a magnificent Wurlitzer organ installed, and the house will then be run as a high-class feature theater. For their Savoy Theater, on 34th Street, near Broadway, they have just bought an organ from Muller & Company, of Hagerstown, Md., at a cost of $12,000. The Savoy is the house offering the $500 prize to any patron who can prove he has seen any picture there before the day he shows it. Of course, he has only "first-day runs" and the offer is to impress that fact on the public. Six reels of Licensed offerings are shown; one and sometimes two of them are feature pictures and the rest one-reel releases. This is rather an expensive program; but they are playing to large audiences all day and in the evening, every day in the week.

RALPH INCE AS LINCOLN AGAIN.

Ralph Ince, Vitagraph player and director, will soon be seen in a portrayal of Abraham Lincoln, a character which has made him famous the world over. This Vitagraph production will show Lincoln in a new light and show a phase of his nature never before exploited. It will be released some time in the month of February.

Mr. Ince has appeared as Lincoln in "Battle Hymn of the Republic," "Lincoln's Gettysburg Address," "The Seventh Son," and "The Song Bird of the North."

Joe Brandt is Back

Universal Ambassador Returns from a Long Sojourn Abroad —Has Prospects of a Real Dinner at Home.

Joe Brandt is back!

Much is contained in that brief statement of fact. Whether it was through fear that the quality of Christmas dinner served up abroad might not be up to his liking or by reason of a knowledge born of experience that the home brand of "gauzebrust" could not be excelled is not recorded in the minutes; only the fact is on the record—Joe is back! He landed on these hospitable shores from the good ship George Washington, Monday morning, December 22, after five months of the busiest kind of hustling in England and the continet.

Notwithstanding that the hour was an early one a good party of Joe's friends were present to give him the glad hand as he stepped ashore. He managed to satisfy the customs officials that he had no diamonds concealed about his person and got through the barrier in record time, when he

Universal Berlin Office, Freidrich Strasse 224.

was taken to the Universal offices and given a regular ovation.

The writer has not had an opportunity to take stock of Joe's personal appearance since his return, but we trust to the truthfulness of the report made by George Stevenson that he brought back a fine color and that his nerves seem to be in efficient working order. It is said that Joe's sudden determination to return home was occasioned by a request to proceed to Moscow, there to establish another "Universal Weekly." His otherwise obedient nature rebelled at the prospect of so cold a Christmas as is dealt out by the Muscovites and he immediately sought the first boat bound for good old New York.

The accomplishments of Ambassador Brandt while abroad have been recorded from time to time in these columns, so we will not attempt to rehearse them, beyond noting that the Berlin office has been properly installed, as the accompanying illustration shows. In the foreground are to be seen Mr. Theodor Einstein, representative of the Imp Company (with back to reader), and at his right is Mrs. Oskar Einstein, who represents Victoria Films. Opposite her, at the typewriter, is Miss Elize Birkricht, head of the registration office; the other young lady is Miss Gertrude Ulner, at the head of the correspondence department of the Victoria Films. In the background from left to right are: Messrs. Alfred Arndt, delivery department, Imp Films; Fred Pohl, head of poster department, Victoria Films, and Charles Suess, head of projection department, Victoria Films.

J. E. ROBIN'S NIFTY CHRISTMAS CARDS.

J. E. Robin, sales manager of the Simplex machine, and Mrs. J. E. Robin are sending out to their many friends in the trade one of the niftiest little Christmas greetings that has come around. By this means the big secret is out. Hitherto Robin has been known only by the handle of "J. E." In full he is Joseph Edmond Robin.

NEW PICTURE HOUSE AT FARGO, N. D.

Charles E. McCarthy, 218 Broadway, Fargo, N. D., will open a new and up-to-date picture house in that city about January 5. The investment will aggregate $25,000, when everything is ready. The operating room will contain two Power's 6-A machines and a General Electric rectifier.

EDGAR JONES.

Accomplished Actor-Director of the Lubin Company Who Excels In Western Character Portrayal.

EDGAR JONES, actor-director of the Lubin Stock Company, is a real man of the West, but born in Steubenville, Ohio, where he spent his young manhood. He has always been devoted to sports, but his skill at horsemanship easily shows where his preference lies.

Edgar Jones.

For several years his interests lay in the field of commerce in New York, but owing to a lull in his work he accepted the advice of a friend and applied for a position as super in a revival of "Arizona" at the Academy of Music. His earnestness and the perfection of his type soon brought him an offer of something better after he had played but three performances. Edgar Selwyn, then stage manager of the production, took Jones with him to play a part in Kyrle Bellew's production of "A Gentleman of France," of which Selwyn was to be stage manager. Mr. Jones continued under the Liebler management for some years accepting, during the summer, stock engagements in various parts of the country in order that he might perfect himself. His last engagement on the stage was with Miss Viola Allen in "The Herfords." Following this, he accepted Mr. Lubin's offer to join his Western company, where his personality and gifts quickly made him conspicuous in the film drama.

His success as a leading man induced the Lubin management to promote Mr. Jones to the responsibility of directing the photoplays in which he plays the leading part. For the past few months he has been utilizing the knowledge he had gained while playing leads. His methods are peculiarly adapted to the stories assigned him to produce at Betzwood, the mammoth Lubin estate on the Schuylkill River, where he has had resources for the filming of out-of-door stories such as no other director in the East has had at his command. His wholesome personality and his manner—careless, devil-may-care—suggest the ideal hero of the far West.

FEATURE MEN ORGANIZE.

On November 20, 1913, a body of members consisting of feature film renters assembled at the office of the Advance Feature Film Co., 683 Sixth Ave., New York City, for the purpose of organizing a feature film renters association, for the purpose of improving the moving picture business in various respects, such as getting better features, and trying to improve conditions of the exhibitors in general and also to derive ways and means of protecting all feature film men from these so-called pirates.

After various debates the organization was formed and the following officers were elected: Moe Striemer, Theater Film Co., President; Murray Bier, Emby Feature Film Co., Vice-President; Wm. Weisfeld, Advance Feature Film Co., Secretary; Mr. Cohen, Feature Film Co., Treasurer.

There are enrolled 28 members with applications pending of 15 more to be taken up at the next meeting.

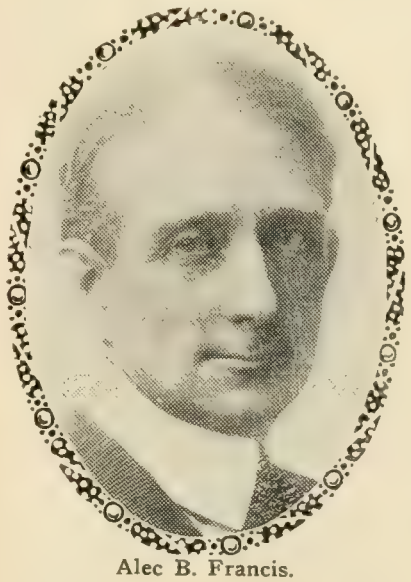
HELEN GARDNER GIVEN OVATION.

On December 19th, Miss Helen Gardner, accompanied by her director, Charles Gaskill and a number of her picture players, made a special trip from Miss Gardner's studio at Tappan-on-the-Hudson to New York as guests of Manager Rothaphel of the beautiful Regent Theater. At the conclusion of the third reel of "A Daughter of Pan," produced by Miss Gardner and Company for Warner's Features, Inc., the audience with one accord insistently applauded and kept it up until Miss Gardner graciously arose and acknowledged their appreciation of her work as a star of the silent drama.

ALEC B. FRANCIS.

The principal of this little biographical sketch, Mr. Alec B. Francis, possesses, without doubt, one of the most likable and pleasing screen personalities of any artist engaged in the work of motion pictures today.

Finely proportioned physically, with a handsome face and most charming manner, Francis is at his best when playing the leading role in society and domestic dramas. His ability as an artist is unquestioned, as he has to his credit a long period of work in legitimate, comic opera and vaudeville, both on this side of the water and in England—the latter place being his home.



Alec B. Francis.

He was a huge favorite over there in leading productions for years, and it was indeed a fortunate stroke for the exhibitor and photoplay patrons that he abandoned his first love for the silent drama, as his personality and clever work has endeared him to countless thousands throughout the United States and Canada, who nightly watch anxiously for the appearance of their favorite star in an American Eclair production.

With the versatility of the true artist, Mr. Francis is equally at home in drama and comedy, and has done some exceptionally laughable characters of the light comedy type for the Eclair Company, although his forte is straight dramatic roles.

He is happily married, takes great interest and pride in his home, which is a beautiful cottage situated near the Fort Lee studios of the Eclair Company, and his chief diversions are the purchasing of clothes of the latest mode and the running of his trim roadster, with which he travels the hills and country roads of Fort Lee, daily, going to and from his work.

His admirers and friends are numberless, as he possesses a most lovable disposition and is always the man, both off and on the screen.

WHO HAS SEEN THIS BOY?

Mr. and Mrs. Fred Van Selus, of Northfield, Minnesota, are in a state of depression owing to the disappearance from home of their son Edgar, whose portrait is published herewith. According to their solicitous letters, the young man is a highly talented musician and a skillful performer on the clarinet and violin and also plays the piano and some brass instruments. He left home after a slight difference with his parents and since that time they have been searching high and low for him. It is the opinion of Mr. and Mrs. Van Selus that their son has not gone into the band or orchestra business but that he is playing somewhere in a moving picture theater. It is evident from their letters that they are in a state of much sorrow over the disappearance of their boy, and it is suggested that anyone knowing the lad's whereabouts would make them very happy by communicating with them to Northfield, Minn., Route 3.

Edgar Van Selus.

Edgar Van Selus disappeared from home July 2, 1913. He is described as being 21 years old, fair complexion, large gray eyes, reddish brown hair, small white teeth, weight about 140, height five feet seven.

The Ernemann Camera

Reviewed by Hugh Hoffman.

BEFORE the Ernemann Company, of Germany, opened its first American branch office at 114 Fifth Avenue, New York, the Ernemann motion picture camera was well and favorably known among expert cameramen. This camera has been comparatively scarce on this side of the water for the reason that London was the nearest known selling point, but, in proportion to other European makes, the Ernemann is well represented on the firing line here in America.

With the advent of the new Ernemann branch office there are introduced some improvements in the camera which make it a far better instrument than it was a few years ago. The latest pattern of the Ernemann professional camera is known as the "Model B." It is assembled in a substantial, heavily-built teakwood case, and weighs, without the tripod, about 16 pounds. As is customary, the box is divided into independent compartments, but this case has one more compartment than is usual with the general run of cameras. On the crank side and below the customary compartment of the take-up mechanism is a space about 2 x 3 inches, extending from front to back, which is used as a finder, having a lens in front, a ground glass a few inches back, and an opening in the back for the operator to look through while grinding. All this is in addition to the regular focusing tube through the center of the case to the motion picture lens.

The intermittent movement is located in the front compartment, just under the lens. This is a very good arrangement since it allows the operator to get at his mechanism and adjust it without exposing the film. The intermittent movement is an excellent combination of friction and pin movement in alternate action. The downward pull is not obtained by eccentric rotation and claw, but by a sidewise arm and pivot action timed by a cam. The finger feed consists of two pins at the top corners of a rectangular frame. The bottom of the frame is on a hinge and the tendency is for it to pull away from the film tracks by spring arrangement. In feeding, this frame is pushed forward tightly, and the pins engage with the sprocket holes. The next movement is the downward pull with the friction shoes released. Next the friction shoes bind the film during exposure, while the pin frame releases, drops back and raises into position for the next pull.

The camera holds two magazines having a capacity of 400 feet each. The double sprocket system is used in feeding the film from one magazine to the other. There are no belts in this camera. The feed and take-up are operated by spur and bevel gears. Besides this, there is a very excellent signal if the take-up is not working. This signal consists of two small auxiliary cranks, one for each magazine, on the crank side. As the camera operates, these small cranks revolve, showing that the film is traveling all right. If one of them should stop it is a signal that the film is buckling, in which emergency the operator may turn the small crank by hand and thus get out of the difficulty.

The "Model B" is equipped with a measuring dial on the metric system. Two speeds may be had by inserting the main crank into one or the other of two slots provided for the purpose. One slot is for the regular standard speed and the other is for slow speed. The film may be run forward or backward by merely reversing the crank, no other adjustments being necessary. The "Model B" head sells for $300. The tripods are of two sizes; the two-fall ladder tripod with tilting and panoramic head sells for $72, and the three-fall ladder tripod with panorama and tilt sells for $90.

The "Model A" is a smaller camera designed for microscopic and stop-motion work. Its capacity is 200 feet of film. The take-up action is by means of spring belts and the single sprocket system is used inside. The finder is on the side on the bevel plan. Aside from these points, it is the same in general appearance and finish as "Model B." It sells for $135. Tripod with full movement, $60.

The Ernemann Company expects, by the coming spring, to have ready for the market a camera for amateur use and for use by exhibitors in taking local events.

"A WAIF OF THE PLAINS" (Warner Feature).

The famous Miller Bros. 101 Ranch in Oklahoma, the largest of its kind in the United States, furnishes the scenes for the action of "A Waif of the Plains," a story dealing with the true spirit of the West as our forefathers, the pioneers, found it. Baby Early, the talented child actress, does some remarkable riding in the "early" part of the story. She grows up into a beautiful young squaw, having been adopted by Standing Elk after the massacre of the settlers. Elsie Albert finishes the story in the same effective manner that has gained for her a warm spot in the hearts of the photoplay fans. Those who saw Miss Albert play the role of the Princess in "For the Heart of a Princess" will undoubtedly marvel at her ability to ride western horses.

Guests at a Poodle Roast and Dance Given By the Lubin Comedy Company, Under Direction of A. D. Hotaling, to the Members of the Kalem and Edison Companies Wintering in Jacksonville, Fla.

KALEM—Robert Vignola, Tom Moore, Guy Coombs, Alice Hollister, Harry Millarde, Marguerite Courtot, Helen Lindroth, Henry Hallam, Ben Ross, Robert Walker, Madam Courtot, Juliette Courtot, Leo Beyer, Lynn Darling, Mary Taylor and Jack Mackin.

EDISON—Herbert Prior, Mabel Trunnelle, C. J. Williams, Mrs. C. J. Williams, Yale Benner, William Wadsworth, Alice Washburn, Arthur Housman, Richard Ridgley, Richard Tucker, Alice MacLeod, Richard Tucker, Carlton King, Harry Gripp, Bigelow Cooper, Lizzie Conway, William Chaflin, Alice Owen, Lena Coughlin, Saul Harrison, William Forsythe and Henry Bredeson.

LUBIN—Arthur Hotaling, Mae Hotely, Jerry Hevener, Frank Griffin, William Betts, Francis NeMoyer, Marguerite NeMoyer, Julia Calhoun, William Bowers, James Levering, Raymond MacKee, Walter Hiers, Peggy Anderton, Leola May, Neal Morton, Garry Hotaling, George Sherwood and Henry Bard.

Manufacturers Advance Notes

"THE CAST OF THE DIE" (Essanay).

This Western, two-part drama is unusual inasmuch as two rats play the leading roles that are the foundation and plot of the story.

Frederick Church, a young chap from the country, secures a position in a grocery store. His employer, somewhat of a miser, keeps close watch on Fred.

From time to time the employer misses sums of money from the cash drawer and feels certain that Fred is the guilty party. The truth, however, is that the two rats have been stealing the money and making a nest of it. Fred is accused of the theft and is about to be arrested when he makes his escape. The rats, in their nibbling, get into a box of matches and set the store afire. Fred is accused and

Scene from "The Cast of the Die" (Essanay).

leaves town. Five years later we see Fred as a prospector in the West, married and happily so. He receives a letter from his father saying that the authorities have discovered his whereabouts and that detectives are on his trail charging him with robbery and arson. True Boardman, a notorious outlaw, wounded by the sheriff's posse, falls unconscious at Church's door. The prospector administers first aid. Fred, fearing for his own safety, shows the letter from his father to his wife.

The outlaw secures the note and places it in his pocket, dying shortly thereafter. The detectives, sheriff, and posse arrive and find the outlaw dead. Thinking the outlaw is Church, and that their mission is ended, they depart quietly from the room. Church and his wife kneel at the bedside of the outlaw, and offer a prayer of thanksgiving from saving this happy family from almost certain separation and imprisonment. This production is booked for release Friday, January 16th.

VITAGRAPH FILMS W. R. HEARST'S FAMILY.

Mrs. William R. Hearst and her three sons were filmed by the Vitagraph Company at the studios on Saturday, December the 20th. This film was especially made for Mrs. Hearst and intended for a surprise for Mr. Hearst for Xmas. There were about ten scenes made; one showing the boys playing foot ball on the lawn, several family groups, some very novel effects of animated portraits in frames and another showing the whole family in their limousine leaving the studios, biding a fond farewell to A. E. Smith and thanking him for the courtesies extended and the good time they had going through the plant, prying into the many wonders and marvels of the Vitagraph mysteries.

"THE POWER OF LIGHT" (American).

An intensely dramatic production illustrating in a forceful manner that transgression of the law is frequently not because of deliberate intent to infringe upon the rights of others but through misapplication and lack of understanding. The story provides excellent opportunity for portrayal of life and conditions in a moonshiner's camp. Sydney Ayres effectively portrays the boy, who through a mixed sense of fear and devotion, aids his father and the latter's accomplices in operating an illicit still, yet prompted by an alert inner-consciousness, resolves to seek a remedy other than through the aid of the law. His determination enables him to succeed

Scene from "The Power of Light" (American).

in that he brings intellectual light to a people blinded by ignorance.

Jack Richardson does splendid work as the moonshiner and Miss Cook is commendable in her excellent interpretation of the timid subservient wife of the moonshiner and the solicitous and devoted mother of Ayres. Vivian Rich and Charlotte Burton, as rivals for the love of Ayres, lend a realistic touch.

Human interest and thrilling situations abound and the subject will undoubtedly be well received. Lorimer Johnston is the producer and Clarence J. Harris the author of the scenario.

"MADAM SATAN" (Film Releases of America).

"Madam Satan" sets the river on fire—figuratively and literally. She trains a cannon upon the side of a distant oil reservoir and shoots a nice hole through it. Then she fires a second shot—a shell. It explodes the works. The oil has poured down upon the river's bosom, and becoming ignited sets the stream ablaze from bank to bank. It's quite a sight.

A revengeful person is "Madam Satan." While her relationship to Satan is probably only nominal, her conduct quite merits her sobriquet. She has had a sinister and eventful career in which her steps upward in position and finances were not chosen to accord with recognized ethics.

She marries men mercenarily, kidnaps daughters, ties them in burning cabins and makes the lives of her enemies entirely free from monotony. Where Madam Satan is, mischief is rife. Not all her own way does she have things, however, as it happens that her opponents are not non-combatants and they are sufficiently able and militant to keep her malevolent wits working hard in an effort to destroy them and their property.

"THE LIE" (Gold Seal).

To the old Scotch father, a lie is one of the worst crimes in the category of evils. He is of the old religious school and his training has been that way. He has two children, a boy and girl. He loves them dearly, but greater than all is his abhorrence of a lie from their lips. His boy rushes into the house one day and tells the old man that his sister is suspected of murder—that if the old man will say that the girl was home an alibi can be established and thereby save her from arrest. Remember, this old man hates a lie above everything else—yet, at the same time, he loves his girl dearly. What does he do? What would you do under the same circumstances? Even if the girl were

Scene from "The Lie" (Gold Seal).

innocent of the crime, would such a lie be justified? You say yes. But, again, you haven't got this old man's point of view. You must see this play to get that.

It is a great play. There is a remarkable and unique situation. Such questions as the above flash through your mind and demand a solution as the gripping action develops. Is a lie ever justifiable? If you are a reader of the Bible you will remember the story of Abraham and Sarah when they went down into Egypt. To safeguard the honor of his wife he told the King that Sarah was his sister, and, according to resultant events, the Great God was inclined to justify him in it.

Allan Dawn, one of the Universal top-notch directors, has produced the play. It is laid in the West, and if there is a place on the green earth that Mr. Dwan is familiar with, it is the West and its people. He has made every scene ring with realism.

NEW OFFICES OF THE FILM EXCHANGE.

Very nicely situated in two large and comfortably furnished offices on the ninth floor of the new building located at 35 and 37 West 39th Street, you will find The Film Exchange, formerly housed at 64 West 14th Street. E. S. Manheimer, president of the company, though in love with the new location, was sorry that he had to move uptown, and hung on to the Fourteenth street office as long as it was possible to do business in that neighborhood. The business policy of that company will be the same as before the removal, but for the fact that business will be carried on on a larger scale, owing to the increased space and other facilities. Mr. Manheimer was fortunate in booking his three reel feature "The Great Lure of Paris," in Hammerstein's Theater for three weeks.

MOTION PICTURE INDUSTRY HONORED.

It is not generally known that over seven million people daily attend motion picture theaters, which brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the projecting machines, and it is interesting to note that a gold medal was awarded to the Nicholas Power Company, manufacturers of Power's Cameragraph No. 6A, by the American Museum of Safety, under whose auspices the First International Exposition of Safety and Sanitation was held at the Grand Central Palace, New York, December 11th to 20th, inclusive. This distinguished tribute to the mechanical genius and untiring efforts of Mr. Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power has been heartily congratulated.

VITAGRAPH TO HAVE BROADWAY THEATER.

On an early date of the New Year, one of the most up-to-date, handsomely equipped and accessibly located theaters on Broadway, New York, will be opened. This beautiful motion picture playhouse will be known as "The Vitagraph Theater." All the big Vitagraph Features, of five or more parts, will be shown there previous to their general release. This will give them the same test as the regular stage productions, adding to their advertising and drawing powers by reason of metropolitan indorsement and success. These Vitagraph productions will be designated as "Broadway Star Features."

KERRIGAN WINS POPULARITY CONTEST.

J. Warren Kerrigan, of the Universal, who is at present being featured in a four-reel production of Samson, has been notified that he has won first place in a popularity contest given by the Pansy Motion Picture Correspondence Club, of Buffalo, N. Y.

"THE CASE OF CHERRY PURCELLE" (Eclair).

"The Case of Cherry Purcelle," released by the Eclair Film Company on Wednesday, January 7, 1914, contains an expose of the fake wire-tapping gang, which has been but recently rounded up in New York City, and given long terms in jail. The story is by Arthur Stringer, a famous novelist and magazine writer, and carries several big punches with it. Alec Francis and Belle Adair play the leading roles of "Coke" Morgan, cocaine fiend, and Cherry Purcelle, and their work makes it a film worth while.

"THE FIRST NUGGET" (Eclair).

The Eclair Company has turned out a corking drama of the northwest in this picture. It tells the story of adventure, love and gold, and from beginning to end the interest never slackens and the action keeps the auditor keyed up to a high pitch. The most realistic and exciting scene staged in many a day is the dash of a boat containing four people through the rapids and over the giant waterfalls, where one of the men throws himself on the water forming a human anchor.

MISS WOODRUFF REMAINS WITH PATHE.

Miss Eleanor Woodruff, who it has been rumored was to leave Pathe Freres, announces that she has no such intention. It is understood that she received flattering offers from several other manufacturers but was tendered a Pathe contract that makes her one of the highest salaried stars in the moving picture business. Such a recognition of her talents is certainly gratifying to Miss Woodruff and her friends. She was born in Towanda, Pa., in 1892. Her stage experience covers four years, starting in with the Philadelphia Orpheum Stock Company where she remained for a year and a half. Then came an engagement with the Shuberts' Five Frankfurters Company at the 39th Street Theater, New York, which lasted until she accepted a flattering offer with Pathe Freres. She has never been seen on the screen in other than Pathe pictures.

GEORGE TERWILLIGER AS A DIRECTOR.

George W. Terwilliger, formerly of the Lubin scenario department, has assumed directorship, succeeding Barry O'Neil, and taking over Mr. O'Neil's company. Terwilliger, who is yet in his early thirties, is probably the youngest director in filmdom to produce special features. He is engaged on Charles Klein's "Daughters of Men," adapted for the screen by Lawrence S. McCloskey, with "The Gamblers" to follow. Terwilliger has the hearty cooperation of the entire Lubin Studio.

FIVE EXPOSURES IN ONE SCENE.

A remarkable piece of photography has been accomplished at the West Coast studios of the Universal in Francis Ford's production, "The Return of the Twins' Double." In one scene a double-exposed vision is seen in a triple exposure. In other words, five separate exposures are made on the same piece of film.

THE FILM HUSTLER.

Charlie Feature Abrams, general manager of the Great Northern Feature Film Company, is another one of the "downtowners" who has been infected with the uptown idea, and moved his cash book, ledger and stenographer to a new office in the Candler Building, 220 West 42nd Street. Besides hustling for the Great Northern Features, he is also general booster for the Laclede, Films Lloyd, and Photo Drama brands.

BLINKHORN'S "COPPERFIELD" ALL SOLD.

In less than seven weeks, Albert Blinkhorn has sold his seven part feature "David Copperfield," in every state and territory in the United States. Reports are received daily of the enthusiasm with which this production is being received throughout the country. All of Blinkhorn's releases are meeting with popular favor almost equal to that enjoyed by "Copperfield."

"SHADOWS OF THE MOULIN ROUGE" (Solax).

This story of the Paris underworld concerns the machinations of a depraved doctor and his willing confederates, two degenerate Apaches. Dr. Chevrele takes a fancy to his benefactor's wife, unknown to the latter, Mr. Henri Dupont. Dr. Chevrele manifests his admiration for Mrs. Dupont and is repulsed. Later, in revenge, he manages to secure the body of a woman of the streets who has all the facial characteristics of his friend's wife, and substitutes her for Mrs. Dupont, whom he spirits away to a low dive. When Mrs. Dupont awakens from the artificial slumber, she is lead to believe that she is a notorious Moulin Rouge habitue. When Mr. Dupont returns from a decoy trip and finds his supposed wife lifeless in her boudoir, he calls for his friend, Dr. Chevrele. The doctor pronounces her dead beyond question. While tenderly caressing the lifeless form of his wife, the husband sees several marks on the woman's hand which makes him doubt the real identity of the dead body. When he violently questions the doctor with regard to this peculiar circumstance, the doctor cunningly motions to those about that the shock has unbalanced the unfortunate young man. Immediately, the physician waylays Mr. Dupont to an insane asylum where he has him incarcerated and placed in a padded cell. The complications that ensue develop scenes of realism and the character portrayals are delineated with startling fidelity. The well-bred Mrs. Dupont, living in the unaccustomed atmosphere of the Parisian underworld, meets with many horrifying experiences and adventures. Her husband escapes from the asylum and is soon able to trace his wife through the designing efforts of the doctor. There is a mob scene in the Moulin Rouge, or the Cafe of the Red Mill, that for sensationalism will long be remembered. There are also several scenes enacted in the Cafe de la Assassin, the meeting-place of the Paris Apaches. The sewers of Paris are also brought into play, as also other underworld places.

"INTO THE WILD" (Eclair).

Melodrama has lost none of its charm for thousands of people as is exemplified by the reception of good films of this character. A thriller which cost thousands of dollars and some weeks to make is the coming Eclair feature, "Into the Wild." The action is laid in London, New York and among the Rockies, and the plot, bristling with blood-stirring incidents, exciting climaxes and pathetic situations, carries the character in rapid-moving style from place to place. The big moment of the play is the train-wrecking scene in the third reel. An overland express of five passenger cars and a mammoth locomotive, running at high speed, are thrown off the track, and the cars catch fire, creating a most awe-inspiring and wonderful scenic effect. It's a melodrama with the punch and is due for a sensational success.

SOMETHING NEW IN SLIDE INK.

In the midst of all this discussion about the practicability of writing slides with ink along comes the Thaddeus Davids Company, of New York, with an ink for that purpose which has been developed and perfected after long research and chemical experiment. Most exhibitors and operators do not need to be told of the perversity of ordinary India ink when used for writing on raw glass. The one big difficulty is that such ink spreads and will never "stay put." The Davids Company is certain that its ink overcomes this objection entirely and that exhibitors and operators may depend upon it absolutely for results without any trouble in producing them. This ink can be used with any pen and is made in six different colors, viz.: red, green, blue, violet, black and white. Attention is called to the Davids Company's advertisement in this issue.

NOTES OF THE TRADE.

LUCILLE YOUNG and Jessalyn Van Trump are the two latest addition to the new Majestic staff of leading women, raising the number to seven in all. Miss Young was formerly with the Thanhouser Company, and Miss Van Trump comes from the American Film Company.

* * *

Crane Wilbur, the popular Pathe lead, has, with six other motion picture stars, been selected by The Ladies' World as a candidate for leading honors in their contest to determine the hero of "One Wonderful Night." The Ladies' World is to spend $6,000 per month for some time on this contest, which will boost the best side of the moving picture business.

* * *

Adrienne Kroell has returned to her work as leading lady at the Selig Company, in Chicago, completely restored to health, and has started in to impress the flying film with her own fair image, as she is reckoned one of the beautiful women of the business.

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The California Shriners' tour of the State has been made a feature of the two-reel "Flying A" subject, "The Shriner's Daughter," produced by Thomas Ricketts. It is a beautiful, gripping, heart-interest story taken from life. The story itself was written by Julius Frankenberg and Thomas Ricketts, and has a strong vein of human interest told in a very forceful and convincing manner.

* * *

The American Theater Curtain & Supply Company has placed a full line of equipment, including Radium Gold Fibre screens, machines and brass frames in the photoplay houses of Spbar Swift, of Winchester, Ky.; H. P. Bartram, of Frankfort, Ky., and John Kilcorn, of Rock Island, Ill.

* * *

The employees of Albert Blinkhorn's offices each received an extra week's salary for a Christmas present from their employer. This is in keeping with Blinkie's usual generosity and good-naturedness towards his employees.

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The Biograph Company has installed two Simplex machines in the New York studio and one in the California studio.

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"Onion Skin Sam" (Spedon), chief of the Vitagraph publicity department, is still leading the Mimeograph League with a batting average of 1,000. He alone has saved mimeographing on onion skin from becoming a lost art.

* * *

Hazel Buckham, remembered for her work in many of the best stock companies in America, has been engaged by the Universal to play ingenue leads in the Rex company of which Robert Leonard is director.

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E. Mandelbaum, president of the World Special Films Corporation, has returned to Cleveland to spend the holidays with his family.

* * *

Miss Belle Bennett, new leading woman of the Balboa Company, Los Angeles, is doing excellent work with Director Bracken's company. Miss Bennett has already had an opportunity to show her ability as an actress in a difficult role. Miss Bennett will be featured in all future releases of the Balboa Company with Henry King, who will play opposite her.

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Dr. Fred B. Howe, president of the Star Theater Company, of Ithaca, N. Y., and Mrs. Howe, are sending out tasty engraved cards with holiday greetings to their many friends in the business.

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Bernard Loewenthal has recently purchased all the outstanding stock of the inactive stockholders in the Commercial Motion Pictures Company, and will soon be actively interested in the feature productions that this concern will produce.

* * *

C. Lang Cobb, Jr., left New York on Christmas night for St. Louis, Indianapolis and St. Paul to install booking agencies for Ramo features.

Picture Theatres Projected

Philadelphia, Pa.—E. K. Tomlinson has been awarded the contract for the erection of a one-story brick moving picture theater, 29 by 59 feet, at 4302-04 Fleming Street, for George Shelly, to cost $2,800.

Philadelphia, Pa.—A. W. Barnes, 130 South Fifteenth Street, is preparing plans and specifications for alterations and additions to the Dixie Theater, Manayunk; alterations to consist of one-story brick, 50 by 75 feet.

Philadelphia, Pa.—George Felt has taken title from Gill & Co. to a plot of ground, 78 by 75 feet, at the southwest corner of Salmon Street and Lehigh Avenue, for a consideration not disclosed. The lot will be used as a site for a moving picture theater.

Philadelphia, Pa.—B. Bornstein has been awarded the contract for the erection of a one-story brick moving picture theater, 42 by 102 feet, at the northwest corner of Wyoming Avenue and A Street. The structure will cost $11,500.

Philadelphia, Pa.—Morris and Bernard Shore have taken out a permit for the erection of a one-story moving picture theater, 45 by 135.6 feet, at 7101 Woodland Avenue. The building will cost $18,000.

Philadelphia, Pa.—E. Allen Wilson is preparing revised plans and specifications for a one-story fireproof moving picture theater to be erected at 55th and Spruce Streets for W. R. Bricker and E. P. Hutchinson.

Atlantic City, N. J.—Simon & Bassett, Philadelphia, Pa., are preparing plans for a fireproof hollow tile and plaster theater building to be erected at Virginia Avenue and Boardwalk, Atlantic City, for the Steel Pier Company. The building will be 100 by 150 feet, and will seat 1,600 persons.

Newark, N. J.—The Springfield Construction and Amusement Company, Louis Buechler, president, 336 Thirteenth Avenue, are to erect a one-story moving picture theater, 90 by 130 feet, to cost $18,000. There will be seating capacity for 700 persons.

Jersey City, N. J.—Edwin Erickson, 74 Court House Place, will build a one-story moving picture theater, 38 by 100 feet, to cost $12,000.

Hoboken, N. J.—Gus Hansen is planning to build a one-story moving picture theater, 80 by 60 feet, to cost $12,000.

Paterson, N. J.—Jacob Fabian, 209 Main Street, has had plans completed for a two-story moving picture theater, restaurant, roof garden and hotel, 120 by 120 feet. The theater will have seating capacity for 1,800 persons.

Cliffside, N. J.—Rose Schentino is to build a one and two-story moving picture theater, 22 by 114 feet, to cost $8,000. A dwelling adjoining will be included with the theater building.

Weehawken, N. J.—Weisbrod, Koster & Strickland, 256 Park Avenue, will alter a garage into a moving picture theater.

Keansburg, N. J.—The Keansburg Heights Company is laying out work to be completed before the summer of 1914 for an amusement park, to include dance hall, moving pictures, carosel, swings, park building and broadwalk.

Indianapolis, Ind.—Fraik C. Retmeir, 534 Lemcke Building, has obtained the contract to remodel a moving picture theater and cafe for Charles McNulty, 11 East Ohio Street.

Allentown, Pa.—E. F. Peters, 211 South Franklin Street, has been awarded the contract for a one-story moving picture theater, 40 by 65 feet, to cost $3,000, for Harry H. Hunsicker, 736 North Sixth Street.

Pittsburgh, Pa.—W. D. Beatty, 900 West Diamond Street, north side, will soon start work on the alterations of a store building, which will be turned into a modern moving picture theater, to cost $6,000, for Sam Goldstein.

St. Paul, Minn.—Alfred H. Wheeler, 416 Globe building, has prepared sketches for a one-story moving picture theater, 40 by 90 feet. The theater will have seating capacity for 500 persons.

Washington, D. C.—N. T. Haller, Corcoran building, has prepared plans and specifications for a one-story moving picture theater, to cost $12,000.

Pittsburgh, Pa.—J. G. Emanuel, 251 Fifth Avenue, has prepared plans for the remodeling of a local picture house, to cost $1,200.

Atlantic City, N. J.—Joseph Snellenburg, Twelfth and Market Streets, and E. J. Pershey, 1314 Walnut Street, Philadelphia, Pa., have had plans prepared for alterations of commercial building into a three-story theater. The alterations will be somewhat extensive and cost about $25,000.

Hartford, Conn.—I. Goldberg, North Main Street, will build a five-story theater and store building, 125 by 45 feet.

Syracuse, N. Y.—Joseph Bondy, 329 East Onondaga Street, will erect a two-story moving picture and vaudeville theater building, 78 by 132 feet, to cost $50,000. There will be stores on the ground floor adjoining the theater. The seating capacity of the theater will be 1,200, according to present calculations.

Brooklyn, N. Y.—L. A. Sheinart, 192 Bowery, New York City, will erect a one-story moving picture theater, 25 by 90 feet, to cost $6,000.

Brooklyn, N. Y.—Max Freund will build a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

New York, N. Y.—Samuel E. Jacobs, 30 East 42nd Street, will build a two-story theater building, 100 by 130 feet, to seat between 1,400 and 1,800 persons

Chicago, Ill.—Emil H. Schintz, 139 North Clark Street, contemplates building a two-story theater, store and office building, 50 by 125 feet.

Washington, D. C.—S. R. Turner, 432 K Street, northwest, has prepared plans and specifications for a one-story moving picture theater, to cost $8,000.

Chicago, Ill.—M. F. Stranch, 1356 Diversey Parkway, has prepared plans and specifications for two modern theater buildings. One calls for a two story theater, store and office structure, 70 by 135 feet, seating capacity 850 and cost $35,000. The other is a theater and store building, 75 by 125 feet, seating capacity for 300 and cost $17,000.

New York, N. Y.—Robert Goelet, 9 West 17th Street, will build a two-story moving picture theater and store building, 108 by 162 feet.

Baltimore, Md.—Lord Calvert Theater Company, Walter D. Barnes, secretary, 121 West Baltimore Street, are planning to erect a one-story moving picture and vaudeville theater.

Beverly, N. J.—Jacob Naschold, 5148 Sansom Street, Philadelphia, Pa., has prepared plans and specifications for a one-story moving picture theater, 35 by 96 feet, to cost $10,000.

Town of Union, N. J.—F. Kukuk and W. Goetz, 361 Bergenline Avenue, are planning to build a two-story moving picture theater, 56 by 100 feet, to cost $15,000.

Newark, N. J.—Risele and King, Mutual Benefit building, are having plans and specifications prepared for a one-story moving picture theater, 40 by 117 feet.

Whitman, Mass.—Peter Donnelly, 14 School Street, Brocton, Mass., will build a two-story moving picture theater and store building here to cost $20,000.

Flushing, L. I., N. Y.—Thomas Burnett, Parsons Avenue, is planning to build a two-story theater, 40 by 125 feet, to cost $11,000.

Brooklyn, N. Y.—Harry Santag, 429 Fulton Street, and Rose Weinhandler, 8659 Twenty-first Street, are to make interior and exterior alterations to their moving picture theater to cost $3,000.

Brooklyn, N. Y.—The Arenkay Realty Company, Columbia Building, are to erect a one-story moving picture theater, 74 by 138 feet, to cost $28,000.

Brooklyn, N. Y.—J. Carmadella, 6822 Tenth Avenue, has had plans prepared for alterations to his theater and store building to cost $8,000.

New York, N. Y.—Abraham Kane and N. Fels, 43 Second Avenue, have had plans and specifications prepared for a one-story moving picture theater and store building, 47 by 100 feet, to cost $9,000.

New York, N. Y.—P. Silverman and B. Marks, 772 Forest Avenue, are to build a one-story moving picture theater, 40 by 100 feet, to cost $12,000.

New York, N. Y.—Local architect is planning a two-story theater and store building, 100 by 138 feet, seating capacity of 2,000, to cost $80,000. Same will be leased by John W. Springer, 149 Broadway.

New York, N. Y.—E. G. Gollner, 256 Broadway, has prepared plans for theater and store building, 100 by 125 feet, to cost $125,000.

St. Paul, Minn.—M. P. Ryan, 812 New York Life Building, will build a one-story moving picture theater, 40 by 120 feet, with seating capacity of 500.

Ashland, Wis.—Lotts Brothers are planning to build a combined theater and motion picture house, 50 by 140 feet, to cost $20,000.

Detroit, Mich.—Simons & Co. are to build a two-story theater and dance hall, 51 by 55 feet.

Hammond, Ind.—Jacob Schlayer has had plans prepared for the remodeling and additions to his Gem Theater.

Indianapolis, Ind.—E. J. Spink Company, 914 Hume-Mansur Building, expects to build a one-story moving picture theater to cost $6,000.

Hazard, Ky.—Zolley Amusement Company are planning to erect a one-story moving picture theater, 31 by 100 feet, with seating capacity for 350 persons.

Cincinnati, O.—Casino Theater Company, 413 Provident Bank Building, have had plans prepared for a two-story theater and store building, 90 by 123 feet, to cost $125,000.

Grand Rapids, Mich.—Joseph Nordelia, 19 Quigley Street, has been awarded the contract for the erection of a one-story moving picture theater, 35 by 100 feet, for Nicholas Brothers, 314 Monroe Avenue. Seating capacity calls for 350. The same builder has also obtained the contract to erect a one-story moving picture theater, 40 by 100 feet, to seat 400 persons, for Wilmarth T. Shafer, R. F. D. No. 11.

Detroit, Mich.—Korneffel & Knickerbocker, 474 Townsend Avenue, have been awarded the contrac to remodel a store property into a modern moving picture theater, with seating capacity of 700, for the Jefferson Amusement Company, 2601-07 East Jefferson Avenue.

Richmond Hill, L. I., N. Y.—Plans have been completed for the Hillside Amusement Company, 1796 Jamaica Avenue, for a two-story theater building, 51 by 120 feet, to cost $25,000.

London, Ont., Can.—Griffin Amusement Company, Toronto, Can., will erect a brick and fireproof theater, to cost $60,000.

Rock Island, Ill.—H. Paulsen, 211 Safety Building, has obtained the contract to erect a one-story moving picture theater, 34 by 67 feet, with seating capacity of 300, for S. J. Sward, 1810 Fourth Avenue.

Parsons, Kan.—Harry Strausberger will build a two-story theater building, 62 by 100 feet, to cost $40,000.

(*Continued on page 100*)

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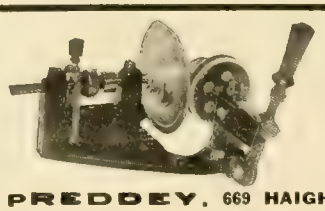

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CORRESPONDENCE

LOUISVILLE.

THE twenty-six or more moving picture theaters which Louisville is supporting in such splendid style have convinced local capitalists that the field is a good one for further investment, and plans are under way for the addition to the list of houses now doing business of two more, both of which will be larger and handsomer than any now existing, if the National Theater, which is rather a vaudeville house than a motion picture house, be excluded.

The Broadway Amusement Company, which now operates a chain of six motion picture theaters in Louisville, is planning to erect the larger of the two new houses at Shelby Street and Broadway, at a cost of $150,000. It is stated that the seating capacity of the new house will be between 1,800 and 2,000. It will be erected on a site now occupied by an old theater and a residence. These will be torn down as soon as the plans are completed, and the erection of the new building will be started. The site measures about 70 by 150 feet, giving ample space for a large and handsome building. A large balcony will be a feature, which is not common in Louisville motion picture houses. Joseph & Joseph, a well-known firm of architects, are planning the theater. The other houses in Louisville controlled by the company, whose heaviest stockholders are the Steurle Brothers, are the Broadway, which will be torn down to make way for the new theater; the West Broadway, the Ideal, the Baxter, the Crown and the Royal.

If the plans of a company now being organized are successful, as there seems to be no reason to doubt they will be, another photoplay house, to cost between $100,000 and $150,000, will be built on Fourth Avenue, on a site which has not yet been selected, according to Dennis H. Long, who will probably be at the head of the company. Mr. Long was formerly resident manager of the United States Cast Iron Pipe & Foundry Company's Louisville plant, which was discontinued several months ago, and is backed by ample capital. It is understood that all the capital of the proposed company has been subscribed, and that only the completion of minor details stands between the idea and its final accomplishment. The theater, if erected, will be the largest and handsomest on Fourth Street, if not in the city.

A bill to create a commission which will have supervision over all places of amusement where children resort, including, necessarily, picture shows, may be introduced before the next Kentucky legislature, if the plans of a number of child welfare workers in the Kentucky metropolis do not go wrong. A committee called upon Mayor Buschemeyer to present the idea to him, and he took it under consideration.

M. Switow, head of the amusement company bearing his name, returned several days ago from a week's trip to Martinsville, Ind., where he attended the successful opening of the new Switow's Dream Theater. Simon Switow is spending the current week in Martinsville in charge of the theater, to see that the good start is kept up.

H. Fain, of the Louisville organization of the Kinemacolor Company, went to Helene, Ark., last week, to make a machinery installation for a house taking on the Kinemacolor service. A new Simplex machine will be used. Fred Sheldon returned recently from a trip to Jacksonville, Fla., and other points, where he closed a number of contracts for Kinemacolor machines and service. Mr. Sheldon stated that there is a strike of operators on in Birmingham, Ala., which has been in progress for some time, and that exhibitors are using non-union operators and Wurlitzer orchestras in order to keep their houses going.

Carpenter & Johnson, a Louisville firm which has met with considerable success in motion picture photography, have acquired an interior lighting plant for use in taking motion pictures of indoor scenes, and are now prepared to enter that field, which is one not ordinarily attempted by operators outside the big studios.

The growing prominence of multiple-reel subjects seems to be justified by the enthusiasm with which the better productions meet, "Over the Cliff," for example, a three-real Eclair on the Universal program, doing remarkably well last week at the Novelty.

H. B. Strube, of the Empire, will have a big Christmas tree out in front of his house for a number of days before the holiday itself, splendidly trimmed and well lighted, with Santa Claus himself in attendance giving away candy on Christmas, with copies of the Universal Weekly, a house organ published by the Universal Film Mfg. Co.

Owen Moore and Mary Pickford made a tremendous hit at the Majestic last week in the Famous Players Film Company's production of "Caprice." The Famous Players' releases have come to be very popular with Louisville theatergoers, and the announcement of one of them is always met with big attendance at the Majestic.

Charles D. Sinai, manager of the Louisville Film Supply Company, the newest of the houses in that branch of the business in Louisville, says that things are coming his way nicely, in response to vigorous work, and that when all his stock is placed he will be ready to handle business even more advantageously than at present. Out-in-the-State business is especially good with the new company.

Earl Rife, of Indianapolis, representing the World's Best Film Feature Company, was in Louisville recently. Mr. Rife was formerly with the Warner's Feature Film Company.

The Owl Feature Film Company, one of the newest of the film exchanges, is the only one in this section handling features exclusively. The company now has ninety-one features, and is doing nicely with them. Beginning with January 1 the company will open a daily service of twenty-one reels a week. The program which will be used has not yet been announced.

New houses are opening all over the South, according to a motion picture man who recently made an extensive trip through that section. Business is excellent with practically all of them, he stated, especially in towns of 10,000 or more inhabitants.

The Kentucky Motion Picture Exhibitors' League will meet in Covington, Ky., January 28 and 29, at the same time that the Ohio organization of exhibitors is in session across the river in Cincinnati. The Kentucky organization will be entertained by the Buckeye people, and Louisville members are looking forward to the finest kind of time.

The Pathe feature, "The Peerless Leader," featuring Frank Chance, made a tremendous hit at the Majestic early in the week, notwithstanding the fact that the great ballplayer's leadership was not so obviously peerless during last season as earlier in his career. The popularity of the national game doubtless had a good deal to do with the way the people flocked to see the picture, as well as the personal liking of most Americans for Chance himself.

The Kentucky Traction & Terminal Company, operating a number of electric railway lines out of Lexington, Ky., as well as the city line there, has arranged to have shown at the Colonial Theater in that city a motion picture called "The Fruits of Thoughtlessness," showing the results of carelessness on the streets. The film is a part of the company's accident-prevention campaign, and will be used wherever possible throughout the territory covered by its lines.

G. D. CRAIN, JR.

OHIO.

MANAGER McDERMIT, of the Colonial Theater, Dayton, is culling the first run releases for his Sunday programs. He now has twelve solo musicians in his orchestra and is dispensing popular and classic music.

Stanley Lawrence, manager of the Mystic at Findlay, has arranged to remodel the house. Plans have been submitted to him by the Decorators' Supply Company, of Chicago, to make the theater modern in every particular, with a two and a half story arch front, illuminated by hundreds of electric lights, a screen of the latest design and a dome-shaped ticket booth. Since its start the Mystic, located on South Main Street, has enjoyed a liberal patronage. It is thought the building will be entirely remodeled and ready for occupancy by the last of January.

Manager Dougherty, of the Star Theater at Lorain, is operating to an ever increasing patronage. He had success with the "Captain Kidd" production by the 101 Bison Co.

Stewart's orchestra is playing at the Gilger Theater, Norwalk, and has quite a following.

J. M. Geier, of Chicago Junction, has purchased the Mystic Theater at Bellevue from W. DeWalt and took immediate possession. The new proprietor has had several years' experience in the motion picture industry. Mr. DeWalt has made no plans for the immediate future.

Advocates of a stricter censorship of moving picture films to safeguard children of Youngstown were heard at a meeting of the civic committee of the Chamber of Commerce, and the managers of picture theaters were also given a hearing. The committee decided to obtain a copy of the censorship law from the State Board of Censorship before taking definite action.

A new theater for East 105th Street, Cleveland, is contemplated in a deal closed recently, involving a lot frontage of eighty feet on East 105th Street and 140 feet on Kempton Avenue. The seller was Joseph Strauss, plumber, and the buyers were H. F. Heinz and E. Kohl, theatrical promoters and managers. The land, it is said, brought $100 a foot for the East 105th Street frontage. Mr. Heinz and Mr. Kohl expect to erect a two-story brick business block and theater with a seating capacity of 700.

Thieves stole the whole show from Operator McLaughlin, of the Corona Theater, at Chester recently while he was riding on a car into Wellsville. Mr. McLaughlin is in the employ of A. E. McDonald, proprietor of the Corona at Chester, and also a big moving picture house at Wellsville. Mr. McDonald had packed four reels of film in a satchel and detailed McLaughlin to ship them to his Cleveland exchange. The films were valued at $250.

C. W. Hall, agent for the American Seating Company, Chicago, recently closed a contract with the Utopia Amusement Company at Painesville for 1,000 opera chairs at $2,500.

Rev. F. W. Fraser, pastor of the Second Presbyterian Church at Massillon, is earning $20 a week for the Sunday school fund by conducting a moving picture show. He has organized the Presbyterian Sunday School Moving Picture Company, and two shows are given each week in the church auditorium. The company has bought its own apparatus and employs an expert operator. "We show pictures of the highest class and always have packed houses," says Rev. Fraser. "In a short time we will give shows more frequently and give the church funds a bigger boost."

The Corona Theater, 745 Prospect Avenue, Cleveland, one of the pioneer picture houses in the city, was sold recently to Aubrey P. Hess, of Marion, for $13,000. A lease of the theater to Mr. Hess for a term of three years was given by the Huron Square Realty Company, owners of the building the theater occupies.

The Stanley Amusement Company has been organized at Akron and incorporated in the sum of $10,000. The incorporators are E. M. Stanley, G. E. Stanley, B. E. Stanley, Marjorie Stanley and S. B. Little.

Efforts to standardize the length of programs, according to a graduated scale of admission charges, will be one of the features of the fourth annual convention of the Motion Picture Exhibitors' League of Ohio, to be held in Cincinnati at the Sinton Hotel, January 26-29. Between 1,200 and 1,500 exhibitors are expected to attend. Standardization of programs, advocates of the plan say, means much to the theater business. They maintain it takes sixteen and a quarter minutes for a thousand feet of film to be run and that the best results in minimizing strain on the eyes and giving a clearly cut, distinct exhibition are obtained when the pictures are all run off in the same period of time. Governor Cox and former Senator Foraker will be principal speakers. There will be a banquet the night of January 28 and a ball the night of January 29. An exhibition of the latest motion picture equipment and devices will be held in connection with the convention.

Manager Chaney, of the Orpheum, Hillsboro, is more than pleased with the results he received from a long run of the "Battle of Gettysburg."

The Columbia Film Company, Columbia building, Cleveland, is making pictures in a number of Ohio towns for theater managers and industrial concerns. Manager Lustig has been in the film business for a number of years and has developed a first class producing organization.

Clay E. Brehn, Columbia building, Cleveland, who has handled a number of big film features, recently was in New York purchasing new attractions.

The Western Reserve Film Co., 712 Williamson building, has purchased from the Jungle Film Co., of New York, the Ohio rights for the famous African hunt pictures of Paul Rainey, former Clevelander and noted hunter.

Catering to a heavy holiday business the Colonial Theater, Cleveland, is presenting "Traffic in Souls."

The largest motion picture house in downtown Cleveland is planned by Joseph Grossman, 2284 East 73d Street, who has arranged to lease a building to be erected for him by the Standard Drug Co. at the rear of the O'Brien building, 813 Prospect Avenue. Architect M. B. Vorce is preparing plans for a structure which will accommodate between 700 and 800 persons. The building will be completed about April 1. Grossman was formerly proprietor of the Delmar Theater, East 71st Street and Central Avenue, and is secretary of the Cleveland Motion Picture Association.

In a new building under construction on East College Street, Oberlin, George Broadwell will conduct a motion picture theater that promises to rank with anything of the kind in northern Ohio. The auditorium is large and well ventilated, with a seating capacity of 300. Mr. Broadwell will install an absolutely fireproof booth for his machines.

The management of the Palace Theater at Steubenville ran the Red Cross film annually released and gave all the proceeds of the day's business toward the Red Cross fund.

The Fairview Amusement Company, of Cincinnati, has increased its capital from $6,000 to $12,000.

Harry Hale, manager of the Opera House at Chardon, purchased a new machine and has installed it for Christmas operation.

The Cameraphone Theater, Cleveland, is publishing a weekly bulletin of news concerning the latest releases and general notes of the industry for the benefit of regular patrons. A mailing list gives the bulletin quite a circulation. Souvenir calendars were given to patrons Christmas week.

Motion pictures were used to boom the sale of good will stock in Cleveland's community Christmas. Pictures were shown at the headquarters of the committee in charge of the community. Christmas idea and funds collected as a result?

Findlay in motion pictures was shown at the Lyceum Theater in that city recently. Pictures presented the fire department, local industries, schools and other public subjects of interest.

The Lincoln Amusement has been incorporated for a motion picture business in Cleveland, with a capital of $5,000. William Fahey, J. S. Craig, William C. Lovett, F. Duerr are incorporators.

With the close of the Schultz Theater at Zanesville, Manager W. S. Canning became lessee and manager of the Hippodrome Theater through a deal with C. W. Morrison. His first day at the Hip-

podrome was a distinct winner. Mr. Canning is booking first run and feature films.

The old name of "Nickelodeon" for motion picture houses at Dayton seems likely to be revived with special force and meaning as a result of the throwing down the bars to free and full competition. At a meeting of the Motion Picture Exhibitors' League recently the rule previously adopted requiring that a 10-cent price should be charged when more than three reels are shown was rescinded.

H. W. Riddle, Sr., of Ravenna has engaged J. W. Green, architect, to draw plans for a new theater to be erected in that town. It will be built to accommodate 1,000 persons. Art Lee will take a lease on the house.

The Palace Theater has been opened in the Miller building at Follansbee with entire new equipment and a booking of feature films.

Motion picture houses in Cleveland are adequately ventilated, City Chemist White reported to Health Secretary Ford, after investigating the air in the playhouses.

Charles Garner, press representative of the Priscilla Theater, Cleveland, and Bert Todd, assistant manager of the house, have announced their departure for South America. They have purchased the right of the Passion Play film and will show it in all Spanish speaking countries.

The entire receipts of one day and evening performance at the American Theater, Elyria, were recently donated to the Associated Charities to be used toward Christmas baskets for unfortunates.

A. L. Hall who has been in charge of the Family Theater at Salem for several years has announced its sale to W. R. Holden, of Wooster, who has assumed the direction of the house. Mr. Hall contemplates extended southern and eastern trips before entering another line of business.

BUCKEYE.

INDIANA.

THE Richmond, Ind., Chamber of Commerce announces that it has secured the plant of the Phantoscope Manufacturing Company to add to the list of Richmond industries. The makers of the phantoscope feel that they have a large field for their invention in the home and commercial field, the price being low enough to put it in a class with talking machines, and the size of it being such that it will pack away in a grip small enough for the traveler to carry and at a moment's notice put on a demonstration of his plant or his product. The headquarters of the company at present are at Washington, D. C. According to the Richmond Chamber of Commerce it was only the intention to keep the factory in Washington until the invention was perfected to such a point that it would not require the close personal attention of C. F. Jenkins, its inventor, and president of the company.

The Switow Amusement Company, of Louisville, Ky., which operates eight houses in Indiana, opened its latest in Martinsville, Ind., this week. The name of the new house is the Bijou Dream.

Burton Garrett has opened a booking agency in Indianapolis for Blache and Solax feature films. One of his first customers was M. Switow, who took on "A Fight for Millions" as an opener for his new house at Martinsville. Garrett is booking his stuff "first come first served," as a number of Evansville exhibitors learned this week when they came to offer a kick because a five-cent house had been given "first run" on a Blache film. The kickers were from ten-cent houses.

The semi-annual convention of the Indiana Motion Picture Exhibitors' Association at Evansville, Ind., has been postponed on account of the illness of A. C. Zaring, secretary-treasurer of the association. It will be held the third Tuesday in January instead of the first. Already the exhibitors are giving thought to the Indiana legislature to meet in January, 1915, the way they had had to hustle to head off unfriendly legislation last January still being fresh in mind. The question of a "war chest" may come up.

President J. M. Rhodes of the Indiana Motion Picture Exhibitors' Association, also is an M. D. One of the official as well as professional duties devolving upon him at this time is that of attendance at the bedside of Secretary A. C. Zaring, of the association. Secretary Zaring has been ill of typhoid fever for three weeks. He will not be at his desk again before the new year has been ushered in.

The Noblesville Milling Company, Noblesville, Ind., is among those to see the value of the motion picture in advertising. The plant has been filmed recently by the M. & C. Film Company, Indianapolis, to show the plant growth, which was possible because of the fact that the original mill still stands, and is the best kind of ocular evidence of the company's prosperity. The film also shows the mill's capacity, its warehouse, addition, and a new 350,000 bushel cement tank just built. Two copies will be shown in Oregon, one in Alabama and two in the Central Western States. The film is 500 feet. C. B. Jenkins, superintendent, believes the investment a good one.

The women of the Christ Child Society, Indianapolis, have obtained the Indianapolis rights from the Empress Feature Film Company for the Kalem feature "From the Manger to the Cross" and are showing it at the Murat Theater this week to big crowds. The feature is getting extensive publicity in the local papers because of the fact that the proceeds will be used by the society for the purchase of shoes for poor children.

A building permit was taken out by the Central Amusement Company, Indianapolis, for their new house, the Isis, which is to cost $20,000. This represents the biggest investment in a film theater in the state. It is the first strictly picture house to be built with a gallery.

C. N. Stevenson asks the statement that he is the owner of the Starland, the new house to open opposite the Terminal station in Indianapolis, be withdrawn. Mr. Stevenson has taken on the burden of the work in launching the house, which is now open, but desires it to be known that C. C. Conrad is the owner. The house seats 296 and first run feature films are being used.

J. R. Eastman expects to spend $8,000 remodeling the old fire headquarters building at Indianapolis, the first floor of which will be devoted to moving pictures. The house is in unoccupied territory and should be a paying venture. The building permit was taken out this week.

J. W. Tucker, manager of the Manhattan Theater, Indianapolis, will spend $300 on changes to his Liberty Street house.

WILLIAM.

ILLINOIS.

IT is the managers of photoplay houses in Illinois who are reaping some of the benefits of the electric power mergers which are rapidly being formed throughout the state. Heretofore the manager of a picture theater in the smaller towns found it impossible to give matinee performances because the power plants were operated only after dark. With the advent of the power trust the smaller plants have been eliminated and current supplied throughout the twenty-four hours from central stations in the larger cities.

The Gem Theater, at Clinton, has been advertising in the papers of that city in order to increase its advertising slide business.

Gene Dagle has sold the Star Theater, at Murphysboro, to W. J. Tilford, proprietor of the Tilford Theater, who assumed charge December 15.

The I. A. Fosser building, at Leaf River, has been remodeled into an opera house and moving pictures will be among the attractions used.

George Kleine's "Quo Vadis?" was the attraction at the grand opening of the Pittenger Grand Theater, at Centralia.

The Industrial Moving Picture Company, of Chicago, has increased its capital stock from $2,400 to $25,000.

The Corner Theater, at Decatur, which is now under new management, has switched to the exclusive film service of the General Film Company.

The Royal Theater, at Grayville, has been leased by J. Gordon Rigall of that city. Miss Velma Singer has been engaged as pianist.

The Woman's Club, of Moline, has gone on record as favoring a censorship for moving pictures, dance halls, vaudeville houses and all other forms of amusement attractive to young people.

The Jones, Linnick & Schaefer syndicate, of Chicago, which runs a small amount of pictures, is said to have its eye on a location in Elgin for a new house.

L. E. Julian and Louis Hill, of Tuscola, have rented the Foster building in that city and will open a picture show. They will have their own electric light plant.

Manager Edward Bauch, of the Princess Theater, at Freeport, has installed new projecting apparatus.

The Bijou and Lyric Theaters, at Monmouth, are participating in a voting contest inaugurated by a newspaper in that city.

Five reels for five cents is reported as the result of a war among the managers in St. Charles. The new management of the old Star Theater is said to have reduced the price to five cents and the fight took the usual course of increasing the number of reels.

The Columbian Opera House, at Farmer City, has been leased by Johnson & Phillips, of Danville, who have opened a picture show. A free Saturday matinee marked the advent of the firm into the field.

The Pastime is the name of the new moving picture theater which has been opened at Pearl City.

Significant recognition of the place that the photoplay theater is playing in the development of Illinois cities is shown in a recent competition conducted by the junior class in architecture at the University of Illinois, at Urbana. A number of medals were awarded for artistic and utilitarian designs for modern theaters in brick and stone.

A special matinee for grade pupils was given at the Opera House, in Batavia, when "Ivanhoe" was presented. Special music was furnished by the Boys' Glee Club.

The Lawrencevill band attested to the popularity of Manager G. H. Bauer, of the Bijou, in Lawrenceville, by giving him a surprise serenade. Favors shown bands in the smaller cities are invariably appreciated.

The Star Motion Picture Company has leased the Opera House at St. Augustine, and will give exhibitions each Tuesday night. The program will include vaudeville every other week.

F. W. Zeigenheim has filed suit in the City Court at East St. Louis against the St. Clair Amusement Company, alleging that $1,500 is due him for rent of the Majestic Theater.

T. B. Henderson will resume the management of the Apollo Theater, at Princeton, the first of the year. Coincidentally he will inaugurate a picture policy which will include photoplays every night; there is no other attraction. Friday nights six acts of vaudeville will be given in addition to the pictures. New projecting apparatus and a new curtain will be installed. The Apollo will be one house in a circuit composed of La Salle, Ottawa and Kewanee. Manager Belden has not decided upon plans for the future.

Manager J. S. Quirk, of the Olympia Theater, at Arcola, recently made a number of announcements of interest to his patrons. The first was that he would start his show at 6 o'clock, the second that he thought it advisable to return to the licensed film service, and third that he had installed a new Power's machine.

It is announced that a corporation will soon assume charge of the Oak Park Theater, at Oak Park. Manager Hodson will continue in his present capacity, the plan being to allow his associates to become interested in a larger sense.

Madam Raacke, singer, has been added as an attraction at the American Theater, at East St. Louis. The place is now running five first-run films daily and has an excellent orchestra.

Turkeys were given away by the picture show management of the Murphy Opera House, at Mt. Sterling, just before Christmas.

E. B. Maurice, of Arrowsmith, has purchased the Star Theater, at Watseka, from Clyde Eastburn, who has conducted it for the last five months. Maurice has had experience in the picture business.

The American Theater, at Carthage, has been sold to Dell Hoes, formerly of Story City, Ia.

Mrs. Ralph Simpson is now owner of the moving picture show at Hopedale, having purchased it from Manager Oldham.

The Majestic, at Manhattan, has been re-opened under the management of John Hoerner.

From Grafton comes two new advocates of the moving picture show. A saloonkeeper welcomes the photoplay houses because it takes the patronage of young men who are so near their majority that it is hard for a bartender to tell whether or not they are twenty-one. The dramshop men dislike to refuse a youth whom they suspect of being under age, neither do they like to supply minors. The moving picture is a sufficient counter attraction. The postmaster says the photoplay theater has solved the problem of the early evening nuisance when the young people gather in the lobby to wait for mails and has turned this regular custom into a noisy festival.

Hedenberg & Parsons, of Meredosia, gave special Christmas day programs of religious reels. A matinee for the country patrons was an innovation for that small city.

J. W. Quinn, manager of the Majestic Theater, in Rock Island, was host, recently, to the carriers of the Davenport Daily Times, in Rock Island.

Garner & Harbison have opened a moving picture theater at Chandlerville.

Truman Hardin, of Mason City, has opened a skating rink and will give photoplays Tuesday, Thursday and Saturday nights.

The Coliseum, at Danville, is to pass out of existance as a theater after a seven-year career.

The Elite Theater, a moving picture house, has been opened in the Walker building, at Shawneetown.

William J. Kearney, of Chicago, has purchased the interest of William Padeford, also of Chicago, in the new Lyric Theater, which recently was opened in the Burton Building, at Batavia.

Miss Alzora Verton, a talented reader of Chicago, is accompanying F. E. Moore's "Hiawatha" pictures, which are being played in Illinois houses.

The East Main Street Sunday School, of Galesburg, has purchased a motion picture machine.

"A five-reel show at the Lyceum tonight. Vaudeville cut out," is the expressive advertisement of that house in Braidwood, which has had unsatisfactory experiences with "the talent."

The Lyric Theater, at Farmington, has been won over to the Universal service.

McElroy & Fitzpatrick, owners of the Lyric Theater, in Blue Island, have purchased the Grand Theater, also in that city, from Thomas Flynn, of Chicago Heights. The new owners have retained as manager of both houses Ben Snyder, who has been in charge of the Grand. The Lyric will be an exclusive picture house, while the Grand will give vaudeville and pictures.

Truant Officer Mrs. Margaret Arthur, of Joliet, reports that children are again visiting moving picture shows during school hours.

Carl Lingwall has leased the Knights of Pythias hall, at Oneida, and will conduct a moving picture show this winter.

The Majestic Theater, at Mattoon, opened December 15, featuring exclusive Universal service. Guhler's complete orchestra, a voting contest and giving away a gold watch each evening.

Baby shows have been conducted at both picture theaters in Mt. Pulaski—Dreamland and W. W. Snyder's house.

Prices did not remain advanced long in some Danville houses. A raise to ten cents for evening performances was made. The Majestic and the Luna soon reduced to five cents and the habit came in a little later with a request of only a nickel for a four-reel show.

MID-WEST SPECIAL SERVICE

NEW ENGLAND AND CANADA.

KEITH'S handsome new Imperial Theater, St. John, N. B., Can., has gone through the Christmas period with undiminished attendance, showing that the American magnates have been well supported by the Canadian people for their faith and generosity in erecting so handsome a theater in that locality. The "Battle of Waterloo," run recently, created an especially big business. Manager W. H. Golding, of the "Imperial," introduced a pretty novelty just before Christmas, and packed the house with parents and their children continually. The feature consisted of the animal burlesquers, The Four Rianos, in their funny acrobatic jungle act, with a local Santa Claus introduced in the comedy cast. Santa Claus was invited to make a few remarks from the stage, with his pack of toys, and while addressing the children, the mischievous monkeys in the act stole Santa's bag of toys, and a merry chase to recover them followed, concluding the act with some fine spectacular effects in tableaux. Manager Golding has made a distinct success of the Imperial in every way.

Arthur Allen has secured a lease on the Palace Theater, at Bangor, Me., and will operate the theater for his own account in the future. Mr. Allen is bound to make a success of the Palace, as until now he has been manager of the theater. The house has built up a remarkably fine run of trade, due to Universal film service, and able management. Mr. Allen will continue to use the Universal program and Warner features.

Fred H. Trifts, the popular manager of the busy little Gem Theater, at St. John, N. B., has returned from another New York jaunt, with a bunch of new ideas and some good bookings. Mr. Trifts is a firm believer of visiting the sources of supply personally for the sake of his programs. The result of this effort has been very good business for the Gem.

Marcus Loew's St. James Theater, Boston, offered a special feature in "Scrooge," a three-reel subject, on December 18, 19, 20. The picture, enacted by Seymour Hicks and Company, made a distinctly favorable impression.

"The Making of a Boy Scout," was the feature subject shown at Huntington Hall, Boston, this week. Among the audience were the employees of the C. F. Hovey Store, one of Boston's leading business houses, as guests of the firm. About one hundred children from the Home for Destitute Jewish Children, in Canterbury street, Dorchester, were present, at the invitation of Henry Wyner, head of the home. A large number of the employes of the Filene Company attended an exhibition of these reels. The picture appeared to interest the audiences most intensely.

Attended by former theatrical associates, the funeral of Walter J. Donovan, treasurer of the B. F. Keith enterprises, took place on December 16, in the St. Mark's Church, Ashmont, Mass., with requiem mass, officiated by Rev. John M. Farrell. The bearers were: A. Paul Keith, Robert Larsen, J. P. Gorman, D. L. Prendergast, E. P. Daily, T. J. Hill, M. E. Collins, and W. E. Collins. The burial was in Holy Cross Cemetery. Eighteen years ago, Mr. Donovan became treasurer of all the B. F. Keith enterprises in many parts of the country. His many friends mourn his death.

The Fall River Amusement Company is a recent incorporation, with $15,000 capital, and Godfrey Preister, Francis H. Bigelow and Arthur Jarvis, named as the promoters. The concern incorporated in Boston.

At Bangor, Me., the Oldtown Amusement Company filed its certificate of incorporation. The promoters are: Orman B. Fernandez, George Therrien, of Oldtown, and Hoyt W. Ingraham, of Bangor. The concern has a capital of $1,200.

Adolph Geisburg, Adolph I. Ginner and Frederick Wingersky have incorporated as the Beacon Amusement Company of Boston, with $5,000 capital. These three young men have taken over a small photoplay theater at Cliftondale, Mass., and offer a picture program.

The Star Theater, St. John (North), N. B., closed down during the pre-Christmas slump, in order to be entirely renovated. Ornamental steel walls and ceilings and an enlarged seating capacity, were among the things provided for. This little picture house is much appreciated by the people of the northern section of the maritime metropolis, mostly due to the fact that the management insists on a quality picture program.

The Elks' new home in St. John, N. B., was opened on Wednesday, December 17, with a gala function. Moving pictures proved one of the most interesting parts of the proceedings, and the St. John Elks have made permanent provision for this form of entertainment from time to time.

The Board of Selectmen, of Stonington, Conn., held their regular monthly meeting last week, and discussed at some length the matter of fees from theaters and photoplay houses. The attention of the board was called to the fact that the town law provides that places of this sort shall pay a license fee, and some sort of rate will be decided upon soon for Stonington. In some of the nearby towns larger than Stonington the license fee amounts to about one dollar a day. The figure for this town will probably be about half this rate.

The Bijou Theater, of Springfield, Mass., has broken its policy of using General film service to the exclusion of all others, and the Thanhouser Big Productions turned the trick. Recently "Robin Hood" played the Bijou to the entire satisfaction of all. The chances are that this house will now show a "mixed" service.

The Clemmer Theater at Vancouver, B. C., states that 36,580 persons paid admission to see George Kleine's "Last Days of Pompeii."

Louis Machat, manager of the Standard Feature Film Company, 665 Washington Street, Boston, has purchased the New England state rights to "The Waters of Death," a three-part Kineto feature, and also "In a Serpent's Coils," another Kineto thriller.

Philip Kaufman, general manager of the Canadian Film Company, has opened a new exchange in St. Johns, Canada, at 96 Charlotte Street.

Every effort is being made to have an Exhibitors' Ball for Boston, to be similar in every way to the one recently held in New York. In order to become posted on just how this event was held in New York, Mr. Ernest Horstman, a very widely known New England exhibitor, journeyed to New York and attended the ball. The trade in this section is bending every effort to put the stunt over, and the various exchanges have all promised to help in every possible manner.

Messrs. Adams and Gilman, managers of the Dorchester Theater, Fields Corner, Dorchester, Mass., report a steady run of trade. The owners are using the full Universal program, which pleases them very well indeed.

W. H. Patten, traveling representative of the Mutual's Boston offices, has returned from one of his frequent trips, and, as usual, annexed a couple of houses.

Manager Pearson, of the Broadway Theater at Somerville, Mass., has sold his interests in this photoplay house to John F. McKay, who has already installed a new machine and a good picture program. Mr. McKay is very enthusiastic over the prospects at the Broadway and intends to offer the best of shows.

Bangor, Me., has been a five-cent town, as far as the photoplay houses are concerned, but things bid fair to change in the not distant future. Manager Stern, of the Universal's Bangor offices, is now heading a movement to advance prices to ten cents and only one house yet remains to be convinced that it's as easy to get a dime as a nickel, provided the quality of the picture programs is sufficiently superior.

Professor DeLeon has secured the New England rights to "David Copperfield," and says that this seven-part photoplay is meeting with well deserved success in this section. The Melrose Theater, Melrose, Mass., offered "David Copperfield" on December 26.

W. V. H. Barhydt, manager of the Niagara Theater, Roxbury, Mass., has done unusually well with this house, although the original owners were unable to make the theater show much profit. The house is located on Blue Hill Avenue, and offers General Film service.

Manager William C. Smith, of the Empress Theater, St. John (West) Canada, cabled to Europe for one thousand pieces of toys, to be given away as a Christmas matinee innovation, and this trans-atlantic stroke of business was a decided hit. The toys being purchased direct from the factories of Germany were big enough and good enough for any child; and represented, according to prices on this side of the water, just three times the admission fee to the gift matinees. Manager Smith's idea was not to make money on this occasion, but to pass a compliment to the children who had been patronizing him during the year. Mr. Smith's photoplay house is a big winner.

Arrangements were made this week by the street commissioners of Boston for a public hearing on December 31, upon the proposed extension and widening of Avery Street, Boston, between Washington and Tremont Streets. In addition to extending and widening Avery Street, the street commissioners' plans provide for taking a slice off Washington Street, directly north of Avery Street, and in front of the Pastime Theater. Under these conditions, Mr. Felix Alland, of the Pastime, may decide not to continue this house.

S. Z. Poli has opened his magnificent new theater at Springfield, Mass., the details of which house have already appeared in these columns. The Young Men's Christian Association, of Springfield, has been waging a campaign to raise money toward a new building, and Mr. Poli offered to give one day's receipts toward the fund, which he guaranteed would not be less than $1,500. Now, Mr. Poli has decided to give to the fund the proceeds of the opening night, which far exceeded the $1,500 guaranteed.

M. C. Blumenberg, of the New Portland Theater, Portland, Maine, offered "Checkers" this week, and this feature pulled in a very fine trade.

"The Two Sergeants," a World Special Films feature, made good for Manager Nathan Robbins, of the Casco Theater, Portland, Me., as did "His Neighbor's Wife" this week.

The Princess Theater, Hamilton, Canada, is doing a S. R. O. business, and has decided to enlarge. The owners have purchased land and will immediately start the enlarging and remodeling. A first class theater is to be the result, with a seating capacity of over 2,000.

J. D. Murray reopened the St. George's Theater, Ottawa, Canada, on December 8. The house is greatly improved and a new machine has been installed. An eight-piece orchestra is another new feature at the St. George's, which is doing very well nowadays.

The Woonsocket, R. I., Lodge of Elks observed the annual "Lodge of Sorrow" with appropriate services at the Bijou Theater on December 7. Music and instrumental music was given.

The Hyperion Theater, New Haven, Conn., is now in the hands of the Shubert Brothers of New York, but the lease expired in the Spring of 1914. At that time the Hyperion will be taken over by S. Z. Poli, on a 10 years' lease.

Manager Ray S. Averill, of Poli's Theater, Waterbury, Conn., reports good trade, and has decided in the future to eliminate amateur night, sheriff's sale, parcel post, and similar stunts. Vaudeville and photoplays without the "extras," will be the policy from now on.

Manager Louis D. Garvey, of Fox's Theater, Waterbury, Conn., entertained William Fox on December 12 and 13. Mr. Fox is well satisfied with the results of this house.

Manager Charles Wilson, of the Garden Theater, at Waterbury, Conn., contemplates making some decided changes of policy in his house. Mr. Wilson only recently assumed control of the Garden, and has added vaudeville to the regulation photoplay programs.

Messrs. Young and Coxey have purchased the state rights of "The Boy and the Law" for Connecticut.

The new photoplay house in the old Y. M. C. A. building at Brantford, Canada, is now nearly ready. The opening should be by January 1 at the latest.

Albert Crontean, manager of the Albert Theater, Berlin, N. H., played "Escaped from the Asylum" on December 15 and 16. Business was so good with this Universal feature that Mr. Crontean decided to offer the reel again for the last three days in December.

The St. John, Canada, Evening Times showed its due appreciation of the Moving Picture World and of Manager W. H. Golding, of the Imperial Theater, that city, by reprinting in full the article written by the latter, entitled "The American Flag in Canada," which appeared in this journal. The article was considered as unprejudiced and conservative, and discussed a matter which has been agitating Western Canadian people and politicians for some time past to the extent of interesting the governments of the respective countries.

HENRY.

WASHINGTON, D. C.

THE property in which is located the Pickwick Moving Picture Theater at 911 Pennsylvania Avenue, Northwest, was sold last week by Samuel Maddox and others to Mrs. Ellen Goldsmith, at a price said to reach $62,000. It is said that Mrs. Goldsmith will continue the Pickwick as a moving picture house, although it is possible that she will convert it into a business property of another character. The Pickwick is one of the smallest theaters in the city, having a seating capacity of only 150. It is located right in the heart of the business center.

A new theater to be up to date in every particular is being planned for William Murphy at Thirteenth Street and Pennsylvania Avenue, Southeast. It is to be erected on a lot 40 x 120 feet, and will have a seating capacity of about 500. Three arcaded entrances have been designed through glass doors. The exterior will be in gray brick relieved by a series of circular and dormer windows. The facade will be liberally ornamented. The structure will be surmounted by a dome roof set off by a roof in red slate.

George Kleine's "The Last Days of Pompeii" made a big hit at the Columbia Theater, one of the city's "legitimate" houses, and brought out a big attendance.

Plans and specifications are being drawn up for the erection of a one-story moving picture theater at Seventh and M Streets, Northwest, by S. R. Turner, architect, to cost in the neighborhood of $8,000.

"Personal movies" are the latest drawing-room attractions in Washington's exclusive circles, says a local paper. Not the kind of moving pictures seen in the ordinary amusement place, nor the kind used by professional lecturers to illustrate their talks. Society's "movies" are distinctly personal. For instance, the first of these used by a fashionable hostess for the entertainment of her guests visualized deep-sea fighting off the coast of Florida, and Gifford Pinchot, the former United States forester, was one of the principal figures. The picture was shown at the home of Mrs. James W. Pinchot, the famous conservationist's mother. Mrs. Thomas F. Walsh, in entertaining the Secretary of War and Mrs. Garrison at dinner, a short time following Mrs. Pinchot's inauguration of the "movie" as a form of home entertainment, surprised her guests with an interesting film showing Mr. Garrison and his party viewing the Panama Canal. So great has been the success of these entertainments that numerous others of the Capital's wealthy hostesses are planning for the presentation of personal films at parties of the future. Among those said to be negotiating for pictures are Mrs. Edward McLean, Mrs. Henry F. Dimock, and Mrs. William F. Draper.

C. I. LINZ.

ETHEL GRANDIN

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1912—Leading Woman Original Bison 101 and Kay-Bee Companies

1913—Leading Woman Universal Film Mfg. Co. in Imp, Bison, Powers and Gem Brands

1914———————————

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, DECEMBER 28th, 1913.

REX—His Faithful Servant (Drama)
CRYSTAL—The Lure of the Stage (Drama)
ECLAIR—Apply to Janitor (Comedy)
ECLAIR—Nutty is Dead, Long Live Nutty (Comedy)

MONDAY, DECEMBER 29th, 1913.

VICTOR—The Field Foreman (Drama)
IMP—King, the Detective in the Jarvis Case (2 parts—Drama)
POWERS—Three Children (Comedy-Drama)

TUESDAY, DECEMBER 30th, 1913.

GOLD SEAL—The Buccaneers (3 parts—Drama)
CRYSTAL—The Kitchen Mechanic (Comedy)
CRYSTAL—Hubby's Night Out (Comedy)

WEDNESDAY, DECEMBER 31st, 1913.

NESTOR—A Hopi Legend (Drama)
JOKER—Mike and Jake in Society (Comedy)
ECLAIR—The Governor's Veto (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 95 (News)

THURSDAY, JANUARY 1st, 1914.

IMP—The Trials of Alexander (Comedy)
REX—The Female of the Species (2 parts—Drama)
FRONTIER—Slim's Last Trick (Comedy)

FRIDAY, JANUARY 2nd, 1914.

NESTOR—And the Villain Still Pursued Her (Comedy)
POWERS—An Evil of the Slums (Drama)
VICTOR—The Coryphee (2 parts—Drama)

SATURDAY, JANUARY 3rd, 1914.

JOKER—Their Little Ones (Comedy)
JOKER—The Gorges of the Bourne, France (Scenic)
FRONTIER—The Winning Stroke (Drama)
101 BISON—The Gambler's Oath (2 parts—Drama)

SUNDAY, JANUARY 4th, 1914.

REX—A Fool and His Money (Comedy)
CRYSTAL—The Lifted Veil (Drama)
ECLAIR—Cue and Miss Cue (Comedy)
ECLAIR—Nutty Has Big Ideas (Comedy)

MONDAY, JANUARY 5th, 1914.

VICTOR—The Magic Skin (2 parts—Drama)
IMP—Sam Slam 'Em Slammed (Comedy)
POWERS—Them Ol' Letters (Drama)

TUESDAY, JANUARY 6th, 1914.

XX GOLD SEAL—The Lie (2 parts—Drama)
CRYSTAL—Shadowed (Comedy)
CRYSTAL—Fighting Is No Business (Comedy)

WEDNESDAY, JANUARY 7th, 1914.

NESTOR—The Dead Line (Drama)
JOKER—Mike and Jake Live Close to Nature (Comedy)
ECLAIR—The Case of Cherry Purcelle (3 parts—Drama)
UNIVERSAL—Animated Weekly, No. 96 (News)

THURSDAY, JANUARY 8th, 1914.

IMP—The Watch Dog of the Deep (2 parts—Drama)
REX—An Arrowhead Romance (Drama)
FRONTIER—Slim's Strategy (Comedy)

FRIDAY, JANUARY 9th, 1914.

NESTOR—When Ursus Threw the Bull (2 parts—Com.)
POWERS—Who So Diggeth a Pit (Drama)
VICTOR—Admission Two Pins (Comedy-Drama)

SATURDAY, JANUARY 10th, 1914.

JOKER—Some Nightmare (Comedy)
JOKER—St. Claude and Surroundings—Jura, France (Scenic)
FRONTIER—Cross Roads (Drama)
101 BISON—The Eleventh Hour (2 parts—Drama)

Mutual Film Corporation

SUNDAY, DECEMBER 28th, 1913.

APOLLO—The Fresh Freshman (Comedy)
MAJESTIC—Helen's Stratagem (Comedy)
THANHOUSER—The Head Waiter (Comedy)

MONDAY, DECEMBER 29th, 1913.

AMERICAN—In the Firelight (2 parts—Drama)
KEYSTONE—He Would a Hunting Go (Comedy)
RELIANCE—Daybreak (Drama)

TUESDAY, DECEMBER 30th, 1913.

KAY-BEE—(No Release This Date)
MAJESTIC—The Baby (Comedy)
THANHOUSER—An Amateur Animal Trainer (Com.)

WEDNESDAY, DECEMBER 31st, 1913.

BRONCHO—The Woman (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 53 (News)
RELIANCE—His Awful Vengeance (Comedy)
RELIANCE—Seeing Stars and Strips (Comedy)

THURSDAY, JANUARY 1st, 1914.

AMERICAN—(No Release This Date)
DOMINO—True Irish Hearts (3 parts—Drama)
KEYSTONE—A Misplaced Foot (Comedy)
KEYSTONE—A Glimpse of Los Angeles (Scenic)
KOMIC—The Bad Man from the East (Comedy)
KOMIC—Levi's Luck (Comedy)

FRIDAY, JANUARY 2nd, 1914.

KAY-BEE—Prince (Drama)
PRINCESS—A Rural Free Delivery Romance (Comedy)
THANHOUSER—Their Golden Wedding (Drama)

SATURDAY, JANUARY 3rd, 1914.

AMERICAN—The Miser's Policy (Drama)
MAJESTIC—Educating His Daughters (Comedy)
RELIANCE—Some Rouges and a Girl (Comedy)

SUNDAY, JANUARY 4th, 1914.

APOLLO—The Tale of a Shirt (Comedy)
MAJESTIC—Mollie and the Oil King (Drama)
THANHOUSER—Mrs. Pinkhurst's Proxy (Comedy)

MONDAY, JANUARY 5th, 1914.

AMERICAN—The Power of Light (2 parts—Drama)
KEYSTONE—Love and Dynamite (Comedy)
RELIANCE—(Title Not Reported)

TUESDAY, JANUARY 6th, 1914.

APOLLO—(Title Not Reported)
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, JANUARY 7th, 1914.

BRONCHO—A Military Judas (3 parts)
MUTUAL—Mutual Weekly, No. 54 (News)
RELIANCE—(Title Not Reported)

THURSDAY, JANUARY 8th, 1914.

AMERICAN—(Title Not Reported)
DOMINO—Harp of Tara (2 parts—Drama)
KEYSTONE—(Title Not Reported)

FRIDAY, JANUARY 9th, 1914.

KAY-BEE—Narcotic Spectre (2 parts—Drama)
PRINCESS—(Title Not Reported)
THANHOUSER—(Title Not Reported)

SATURDAY, JANUARY 10th, 1914.

AMERICAN—The Son of Thomas Gray (Drama)
KEYSTONE—(Title Not Reported)
MAJESTIC—(Title Not Reported)

Exclusive Supply Corporation

TUESDAY, DECEMBER 30th, 1913.

GAUMONT—Simple Simon Has a Fright (Comedy)

THURSDAY, JANUARY 1st, 1914.

GAUMONT—The Suffragette's Revenge (Comedy)
GAUMONT—Tiny Tim Frightens His Mother (Comedy)

TUESDAY, JANUARY 6th, 1914.

GAUMONT—An Amateur Sportsman (Comedy)

THURSDAY, JANUARY 8th, 1914.

GAUMONT—Tiny Tim's Sweetheart (Comedy)

SATURDAY, JANUARY 10th, 1914.

GAUMONT—The Mysterious Finger Prints (Four parts—Feature—Drama)

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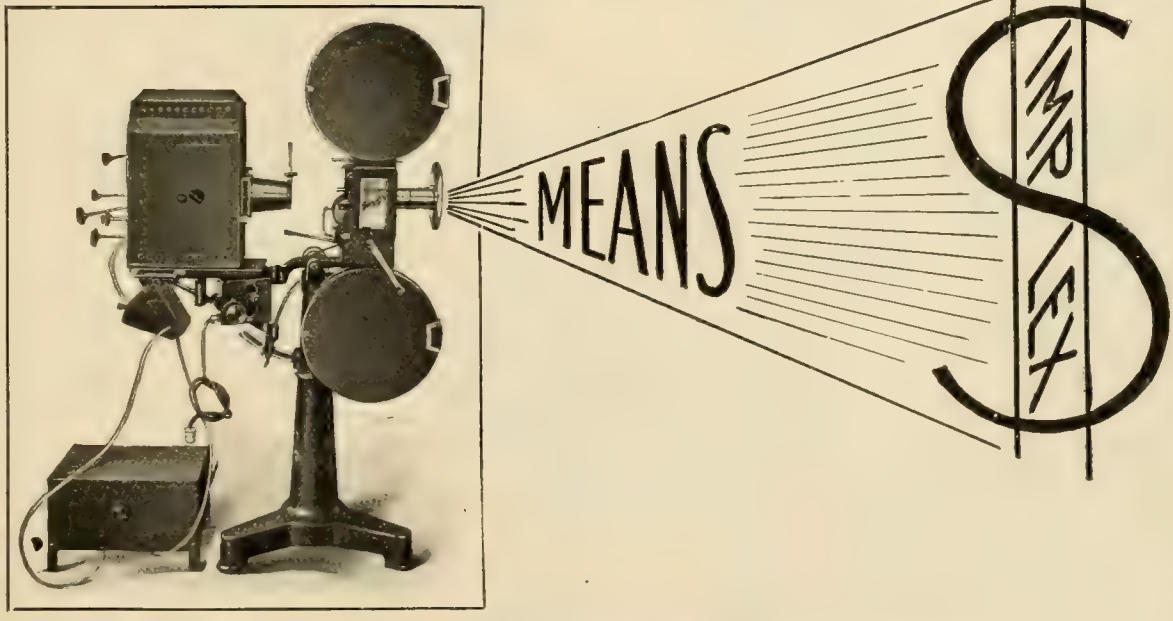

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Calendar of Licensed Releases.

MONDAY, DECEMBER 29th, 1913.

BIOGRAPH—The Wedding Gown (2 parts—Drama)..2000
EDISON—Her Face Was Her Fortune (Comedy).....1000
KALEM—A Modern Jekyll and Hyde (Special—2 parts—Drama) 2000
LUBIN—Her Boy (Drama) 1000
PATHEPLAY—Pathe's Weekly, No. 80 (News).....
SELIG—The Adventures of Kathlyn, No. 1—The Unwelcome Throne (Special—2 parts—Drama).....2000
VITAGRAPH—Her Husband's Friend (Drama).....1000

TUESDAY, DECEMBER 30th, 1913.

CINES—When a Woman Wills (Special—2 parts—Dr.)2000
EDISON—The Mystery of the Dover Express (Drama)1000
ESSANAY—The Ghost of Self (Drama).....1000
LUBIN—Before the Last Leaves Fall (Drama).....1000
PATHEPLAY—The Sneak Thief (Comedy).....
SELIG—The Stolen Heart (Comedy).....1000
VITAGRAPH—His Second Wife (Comedy-Drama)...
VITAGRAPH—The Baby Show (Educational).....

WEDNESDAY, DECEMBER 31st, 1913.

EDISON—Andy Gets a Job (Comedy).....1000
ESSANAY—When Love is Young (Comedy).....
ESSANAY—Ascending Sugar Loaf Mountain (Scenic)..
KALEM—An Unseen Terror (Special—2 parts—Drama)2000
PATHEPLAY—By the Two Oak Trees (Drama).....
SELIG—Father's Day (Drama) 1000
VITAGRAPH—The Education of Aunt Georgiana (Dr.)1000

THURSDAY, JANUARY 1st, 1914.

BIOGRAPH—Skelley's Skeleton (Comedy) .....
BIOGRAPH—A Motorcycle Elopement (Comedy).....
ESSANAY—Through Trackless Sands (Drama).....1000
LUBIN—Manufacturing Pearl Buttons (Industrial)..... 300
LUBIN—The Inspector's Story (Special—2 parts—Dr.).1700
MELIES—Temples of Japan (Architectural).....1000
PATHEPLAY—When Strong Wills Clash (Special—2 parts—Drama) 2000
PATHEPLAY—Pathe's Weekly, No. 1, 1914 (News)...
SELIG—Good Resolutions (Drama) 1000
VITAGRAPH—Secret of the Bulb (Drama).....1000

FRIDAY, JANUARY 2nd, 1914.

EDISON—The Antique Brooch (Special—2 parts—Dr.).2000
ESSANAY—The Awakening at Snakeville (Special—2 parts—Drama) 2000
KALEM—Bill's Board Bill (Comedy).....
KALEM—Cambridgeshire Race Meet (Sports).....
LUBIN—A Corner in Popularity (Comedy)..... 300
LUBIN—The Missing Diamond (Comedy)..... 600
SELIG—At Cross Purposes (Comedy-Drama).....
SELIG—Buster and Sunshine (Comedy).....
VITAGRAPH—Misadventures of a Mighty Monarch (Comedy) 1000

SATURDAY, JANUARY 3rd, 1914.

BIOGRAPH—The Abandoned Well (Drama).....
EDISON—Stanton's Last Fling (Drama).....1000
ESSANAY—The Redemption of Broncho Billy (Drama)1000
KALEM—A Dream of the Wild (Drama).....1000
LUBIN—The Circle's End (Drama).....1000
PATHEPLAY—The Resurrection (Spec.—2 parts—Dr.)2000
VITAGRAPH—The Street Singers (Special—2 parts—Drama) 2000

MONDAY, JANUARY 5th, 1914.

BIOGRAPH—(Title Not Reported) .....
EDISON—The Girl in the Middy (Comedy).....
KALEM—A Shot in the Night (Special—2 parts—Dr.)..2000
LUBIN—The Story the Gate Told (Drama).....1000
PATHEPLAY—Pathe's Weekly, No. 2, 1914 (News)....
SELIG—Unto the Third and Fourth Generation (Special—2 parts—Drama) 2000
VITAGRAPH—Francine (Drama) 1000

TUESDAY, JANUARY 6th, 1914.

CINES—The Smuggler's Son (Special—2 parts—Drama)2000
EDISON—On the Great Steel Beam (Drama).....1000
ESSANAY—Hearts and Flowers (Drama).....1000
LUBIN—The Squire's Mistake (Drama).....1000
PATHEPLAY—Whom God Hath Joined (Drama).....
SELIG—The Living Wage (Drama).....1000
VITAGRAPH—Officer John Donovan (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 7th, 1914.

EDISON—African Sea Birds (Educational)..... 400
EDISON—The Sherlock Homes Girl (Comedy)..... 600
ESSANAY—A Foot of Romance (Comedy).....1000
KALEM—Her Husband's Friend (Spec.—2 parts—Dr.).2000
PATHEPLAY—Dishing Dick's Dishwasher (Comedy)..
PATHEPLAY—Snow Effects in Austria (Travel).....
SELIG—By Unseen Hand (Drama).....1000
VITAGRAPH—Diana's Dress Reform (Drama).....1000

THURSDAY, JANUARY 8th, 1914.

BIOGRAPH—(Title Not Reported) .....
ESSANAY—The Hills of Peace (Drama).....1000
LUBIN—Between Two Fires (Special—2 parts—Drama)2000
MELIES—(Title Not Reported) .....
PATHEPLAY—The Wards of Society (Special—2 parts—Drama) 2000
PATHEPLAY—A Ramble in Pondichery, India (Scenic)
PATHEPLAY—Pathe's Weekly, No. 63, 1914 (News)...
SELIG—Pietro the Pianist (Comedy).....1000
VITAGRAPH—Their Interest in Common (Com.-Dr.)..
VITAGRAPH—Montana State Fair (Topical).....

FRIDAY, JANUARY 9th, 1914.

EDISON—The Witness to the Will (Special—2 parts—Drama) 2000
ESSANAY—The Hour and the Man (Special—2 parts—Drama) 2000
KALEM—The Joke on Jane (Comedy).....
KALEM—Making Cut Glass (Industrial).....
LUBIN—The Engineer's Revenge (Drama).....1000
SELIG—On the Breast of the Tide (Drama).....1000
VITAGRAPH—Bunny's Mistake (Comedy) 1000

SATURDAY, JANUARY 10th, 1914.

BIOGRAPH—(Title Not Reported) .....
EDISON—A Lonely Road (Drama).....1000
ESSANAY—Snakeville's New Doctor (Comedy-Drama)1000
KALEM—Telltale Stains (Drama) 1000
LUBIN—When the Doctors Failed (Comedy)..... 400
LUBIN—Married Men (Comedy) 600
PATHEPLAY—The Minister's Daughter (Special—2 parts—Drama) 2000
VITAGRAPH—Jerry's Uncle's Namesake (Special—2 parts—Drama) 2000

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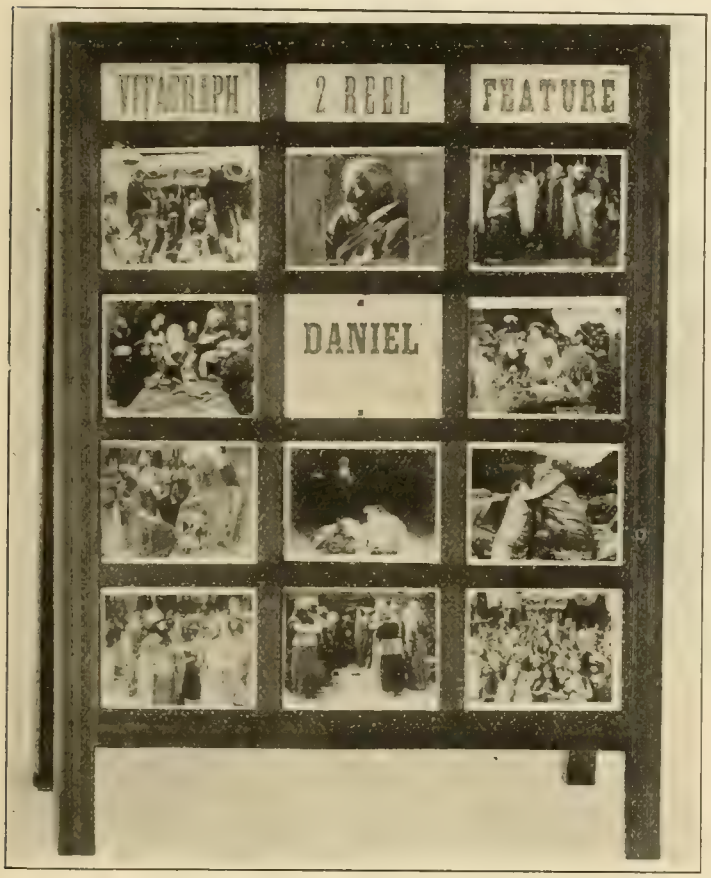

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Another detail of the advertising helps we offer exhibitors, and a popular one, too. Striking photographs, 8 x 10 inches in size, of principal scenes from the film, for practically all multiple-reel features. They are great business-getters, because they show actual scenes in the picture.

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737 Broadway.....Albany, N. Y.
921 Walnut Street.....Kansas City, Mo.
3610 Olive Street.....St. Louis, Mo.

No. 2

LICENSED FILM STORIES

EDISON.

THE GIRL IN THE MIDDY (Jan. 5).—Julia Gray was very tired of being grown up. Her little sister, Mabel, romped about in a sailor suit with a short skirt and had a wonderful time but because Julia was twenty-two instead of sixteen she had to be proper and staid. One day, Julia decided that she couldn't stand it any longer. She bought a sailor suit, like her sister's. One morning, she dressed herself in her new clothes and, when nobody was looking, stole off to the beach.

When Bob North came down to the dock that same morning and found a little girl who didn't look a day over fourteen, gazing wistfully at his motorboat, he naturally asked her if she wouldn't like to take a ride with him. His astonishment may be guessed when the little girl replied coldly that she certainly would not think for a moment of going on a ride with him. Bob shrugged his shoulders and pushed off from shore.

Later in the day, Julia along the shore was adrift in a boat and was, to tell the truth, in some danger. Bob happened along at a lucky moment in his motorboat and took her off. After that the little girl seemed much more disposed to be friendly, and she and Bob became very good chums.

Some time afterward, Bob went with a friend to call on the Deans. It is hardly too much to say that he was stunned when Julia came into the room, stately and magnificent, in a gleaming dress. He was also very angry at the trick she had played on him, until Julia stepped away mysteriously, and reappeared in the sailor suit. Then somehow he got over his anger.

ON THE GREAT STEEL BEAM (Jan. 6).—Lombardi was the foreman in charge of the construction work on the seventh floor of the massive office building. John Rourke, an iron worker in Lombardi's section, had on several occasions come into contact with the foreman's petty tyrannies. Rourke paid little attention to Lombardi. But one day, Lombardi stopped at the ironworker's house, and attempted to flirt with John Rourke's wife. John came to the assistance of the frightened woman, and sternly ordered the foreman off. The next day, Lombardi informed Rourke that his services were no longer required.

Before Rourke had left the building a long delayed "thunderbolt" fell on Lombardi. He had been warned several times that the company would not countenance any further infractions of their rules on his part. Therefore, when the contractors visited the building unexpectedly and found Lombardi placidly enjoying a forbidden pipe, they discharged him summarily. To Lombardi's vengeful temperament, the mere fact that he had been discharged was as nothing in comparison to the fact that Rourke was appointed foreman in his place. All his hatred toward the men who had discharged him was transferred to the account of the erstwhile inferior who had supplanted him.

The next day while the new foreman ate his lunch, a heavy sledge hammer flashed past him, missing him by a mere breath, and buried itself in the ground. The fall of the hammer was followed by a terrible shriek from above. Lombardi, in his desire for revenge, had become careless. The act of dropping the hammer had upset his balance. He had fallen, and was now hanging by his finger ends from a swinging steel beam.

In one of the most sensationally realistic scenes which have ever been attempted in pictures, we watch Rourke climb a rope to the assistance of his fast weakening enemy. Just before he reaches him, Lombardi's last finger-hold slips. He falls, but Rourke, bracing himself on the rope catches him in midair and safely brings him to the ground. The picture closes when the grateful Italian kisses the hand of his rescuer.

AFRICAN SEA BIRDS (Jan. 7).—Malagas Island, three hundred yards square, just off the southern coast of South Africa, is inhabited at a conservative estimate by some four hundred and fifty thousand birds of several species. First in order of interest come the Penguins. It will be news to many people to know that Penguins' eggs are considered a delicacy. Several hundred thousand are sent annually to the London markets.

By far the greatest part of the population of Malagas Island consists of the Solan Goose or Malagas. In all, there must be well over four hundred thousand of these beautiful birds on the little island.

Although a strong swimmer, and an expert diver, it is in the air that the Solan Goose appears to the greatest advantage. The sight of a few thousand of these great birds in flight is very beautiful.

Among the other interesting inhabitants of this city of bird life may be mentioned the colored element, the "divers" or divers, a strange cormorant like creature. Their black plumage contrasts strongly with the pure white of the Malagas. Apparently race wars are not confined to human kind, for the color line is as severely drawn on Malagas Island as aboard a Jim Crow car.

THE SHERLOCK HOLMES GIRL (Jan. 7).—Sally was the maid-of-all work at the Palace Hotel, Jonesville. Sally's rise to fame was occasioned solely because some absent-minded guest had left a book behind him, when he departed from the somewhat limited splendors of the Palace Hotel. The book was a treatise on the ancient and gentle art of detecting.

Filled with a desperate zeal to distinguish herself, Sally decided to "shadow" the very next guest who arrived in the hotel. The first guest who arrived after Sally's decision was plainly a suspicious character. To begin with, he was quietly dressed and perfectly respectable in appearance.

So Sally "shadowed" the stranger in the most approved fashion. When he locked the door of his room she looked over the transom. Sure enough he took some jewels out of his suitcase. Sally instantly summoned the police. Entering the room to keep the man under closer surveillance, she accidentally pointed a fan, shaped like a pistol at him. Instantly his hands shot above his head. The funny part of it all was that he really was the thief. Sally pocketed the reward and departed.

THE WITNESS TO THE WILL (Special—2 parts—Jan. 9).—When Major Thorndyke's illness became acute, and he felt that the end was not far off, he acted on a thought he had long held in his mind. Leaving a small income to Belden, the son whose wild ways had saddened and embittered the old man's declining years, he provided, in his will, that the bulk of his property should fall to Marjorie, his grandniece.

Shortly afterward the Major died. The search which was made for the will it was known he had drawn up was unsuccessful and the entire estate fell to Belden as the lawful heir. Shortly after his father's death, Belden asked Marjorie to marry him, but the girl refused. There was only one man in the world she loved, and that man, Lieutenant Edward Preble, U. S. N., had lately been ordered to sea. Rather than remain longer at Thorndyke Manor as a helpless dependent, she determined to seek her own living in the city. But earning her own living was not easy for the untrained girl. The end of a few months found her ill and starving in a dingy tenement house. In the kindly neighbors who came to her rescue, she recognized Terence, the Major's late groom, and his mother. Terence shocked at the pitiful case of Miss Marjorie, was filled with a sudden suspicion. He had witnessed a new will and he remembered that he had seen Belden looking at it a few days before the Major's death. So Terence went to Belden and asked him why Marjorie had been left in such poverty. Under pretense of discussing the matter, Belden lured Terence out to the old estate and pushed him over a cliff. Terence was stunned and badly bruised by the fall, but not killed. In a semi-conscious condition, he was found by Lieutenant Preble just returned from his cruise. Preble heard the man's story, and instantly went with him to confront the guilty Belden. Face to face with the man he thought he had killed, Belden lost his nerve, and with trembling hands gave Preble the will he had stolen. Preble took it to Marjorie, and a new era dawned for Thorndyke Hall.

A LONELY ROAD (Jan. 10).—When Jane and Margaret's father died, the two sisters found themselves without a cent in the world. Jane, a helplessly, inefficient girl, would soon have succumbed to the force of adverse circumstances, but Margaret was made of different stuff. So, while Jane stayed at home and wept, Margaret went out, took a position as stenographer, and supported the little family. In the course of time, Jane married. If she had married a man with even a moderately respectable salary, Margaret might have been relieved of some portion of her burden. Instead, Jane married a sallow youth with an insecure salary of fifteen dollars a week, and small prospects of advancement.

Shortly after Jane's marriage, Margaret met Edward McBride, a wealthy man whose life was devoted to the untiring pursuit of pleasure. The strength of Margaret's character, her fearlessness, her common sense, all so different from the qualities he had observed in the women of his acquaintance, aroused a keen interest in the jaded millionaire. For two weeks he showered her with attentions. Then suddenly he was called to Europe. He bade Margaret farewell, and asked her to wait for him, and the girl promised.

After McBride left, the old dreary round closed in again about Margaret. Jane's husband died, and the helpless widow was left penniless with two children to care for. To meet the necessities forced upon her, Margaret moved to a distant city, lured by the promise of more remunerative work. She wrote bright, cheerful letters to Jane, and stinted herself to send her sister the money she required.

Meanwhile McBride had turned back to the gay life from which Margaret had temporarily distracted him. At last, after ten more years of revel had gone to his wasted account, he realized, with a sudden sickening of heart, all he had missed, and resolved to go back to Margaret and try to build his life anew. On the night before he returned, Margaret, sick and faint, climbed to her dreary tenement and sat down at the dingy little table. Present and future alike were hopeless. She was too tired to work any more, and the man she loved would never come back.

In the morning when McBride and Jane came into the tenement, Margaret was still sitting at the table. So natural was her pose that for a moment they thought she was still alive.

VITAGRAPH.

FRANCINE (Jan. 5).—A young French violinist named Jacques, loves Francine, a sunny, impetuous French girl. Jacques has a chance to play in an orchestra in America, and he goes away promising to send for Francine later on. When he arrives in America he finds a room in a cheap boarding-house where Emeline, the landlady's daughter, falls in love with him, ignoring Mr. Darling for him. Wishing to become thoroughly Americanized, he lets Emeline dictate to him.

At last Jacques is able to send for Francine with her bird, a gift from Jacques; she arrives and he takes her to the boarding-house. She arouses vindictive Emeline's jealousy. When Francine innocently goes to Jacques' room, he reproves her and tells her that no good girl in America would go to a man's room. Emeline criticises all that Francine does, and Jacques, in his desire that Francine shall act as Americans do, upholds Emeline and scolds Francine. The French girl's misery is made double by the death of her bird, which she loved very much.

In despair Francine begs Jacques to marry her and to take her back to France. Jacques is willing, but Emeline interferes by coming to Francine and telling her that she is forcing herself on Jacques and that he said he shall not marry her so soon, it would be unAmerican-like. Francine decides to go to Jacques' room and then he will have to marry her to save her reputation. Jacques finds her there and is very angry. Emeline hears them talking and she comes to Jacques' room with her mother and Mr. Darling and accuses Francine of being a worthless girl. Jacques realizes what Emeline is, denounces her cunning, and takes Francine to his heart.

DIANA'S DRESS REFORM (Jan. 7).—In haste to get to the dance, Diana has trouble hooking up her dress in her maid's absence. She asks father and brother to assist her. They are deeply engrossed in a game of chess and do not wish to be disturbed. Diana stamps on the floor and insists. When they do not comply, she upsets the chess game by mixing it all up. They finally do their best to hook up Diana's dress and only succeed in breaking off most of their nails and bruising their fingers on the hooks and eyes of lovely Diana's very tight-fitting gown. When Diana returns home at an early hour, she wakes up father and brother to unhook her. She has difficulty in inducing them to get out of their warm beds. They comply when she pulls off the covers and tickles their feet.

The next morning at breakfast, Harry, Diana's brother, sees an article in the paper about women wearing Greek clothes. It strikes him that it would be a capital idea if his sister adopted the innovation; remembering that Greek clothes do not need to be hooked up. Diana thinks well of the idea, and at Mrs. Herve'e ball she appears in a loose-flowing robe. She is the belle of the evening. So popular is she that she arouses the jealousy of Mrs. Herves and the other ladies. To get even with her, Mrs. Herves plans a Greek ball, and on the day of the dance she succeeds in getting possession of Diana's Greek robe, thinking to force her to come in plain clothes. The plan is frustrated by a Greek florist, who overhears the plot and acquaints Diana with Mrs. Herves' trick. He suggests that Diana go to the ball attired in inexpensive material draped with natural flowers. She does so and is again the hit of the evening; the gypsy-like costume setting off her beauty to great advantage. The ladies look ridiculous in their Greek robes and only through Diana's kindness do they get any dances. She makes the women realize their conduct has been childish. When she goes, she mischievously leaves the Greek florist's note in which he warned her of the plot. When Mrs. Herves reads it she is vexed and chagrined.

THEIR INTEREST IN COMMON (Jan. 8).—Alice, an attractive young woman, is so pleased with the new piece of music which she composed that she must call John up at his office and make him promise to come right over to hear it. No sooner has she hung up the receiver when Count Castanni is announced and comes bounding into the room, bowing and gesticulating extravagantly. Of course Mary must play her new composition, and the Count, true to his chivalrous lineage, must twirl his pointed, epicurean mustache, and express with looks, words and gestures the rapture which her song inspires. When John arrives Mary again plays her song. But John, not having a long line of foreign grandees in his ancestral wake is more blunt and feelingless in his manner. He is perhaps a little too blunt, too feelingless, too untruthful; at least so thinks Mary, exceedingly indignant. So indignant is she that she furiously, tearfully tears up her song, and gives John back his diamond engagement ring, pointing to the door and telling him to go. John pleads to be forgiven, but Mary says haughtily, "It is better thus. We have no interest in common." Alice soon finds that the polite Count has his fallings. He does not like to go shopping, or to carry bundles, or worst of all, to play with children. He even

P. T. E. Co.

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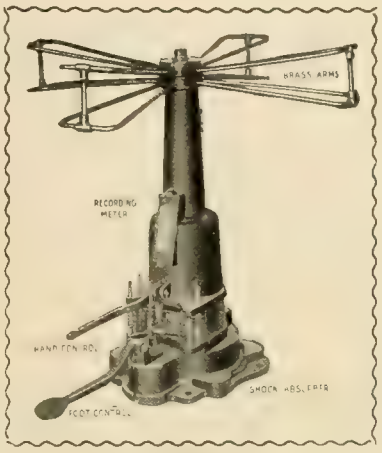

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Jan. 1st

TEMPLES OF JAPAN

Beautiful monuments to the Buddhist and Shinto Religions

PRODUCED IN JAPAN.

refuses to accompany Mary to the Baby Show because, Oh horrors! it comes on the date of the death of Garibaldi. And when Alice invites some friends to hear her new composition, and detects the Count making a wry face over her music, she decides that he is a deceiver and dismisses him.

She takes up charity work among children to forget her disappointment and visits all parts of the city in her efforts to help the needy. Her excursions into the poverty-stricken districts make her a ray of sunshine among her forlorn, ragged proteges. She takes great interest in the Baby Show, and must talk to the proud mothers and pet the laughing and cry babies. Happening to look toward another part of the show she is greatly surprised at seeing John there hugging a baby. They meet; they make up, they decide that after all they have an interest in common, and happily agree that Providence has intended them for each other.

BUNNY'S MISTAKE (Jan. 9).—Though his wife is doubtful of his ability to run the new automobile, Bunny insists that he is an expert driver. He starts out alone to familiarize himself with the car. He is very proud of his ability and gets more and more daring as he progresses. As he comes down the street, little Helen, out walking with her very big doll in her arms, tries to run across the street in front of him. She becomes frightened and drops the doll. Bunny runs over the doll and thinks it is the child. Bunny comes back, but when he sees a policeman talking to men near the spot where he ran over the doll and the pavement covered with red paint, which he mistakes for blood, he becomes panic-stricken and bolts. He takes shelter in a barn. The number of his car being known, Mrs. Bunny is called on to pay for the doll during her husband's absence. Bunny is pursued by all sorts of hoodoos.

He meets policemen at every corner, farmers with shotguns and dogs. His car breaks down and he is forced to start pushing it down the road. He engages a mule team to help him. He has a fuss with the mule driver when time to pay comes and Bunny almost gets into a bad fight. Two policemen attracted by the noise come on the run and when they see Bunny they recognize him as the man who is wanted at headquarters. They do not tell him that his wife has put in a search order to find her lost husband. Bunny thinks his game is up. He holds out his hands to be handcuffed. When he arrives at police headquarters he confesses to a murder.

The captain at the desk is puzzled. It is the first he has heard of a murder. Mrs. Bunny arrives, weeping, asking for news of her recreant husband. He tells her of his awful crime. She ridicules and scolds him and tells him that he has run over a doll. The policemen enjoy a good laugh. Ever afterward when the Bunny car gets out Mrs. Bunny is at the wheel and Mr. Bunny sits meekly at her side. She wears an air of triumph and Bunny seems utterly vanquished.

LUBIN.

THE STORY THE GATE TOLD (Jan. 5).—A jealous cousin who, thwarted in her love for Jim Stewart, Dulcie's sweetheart, taunts Tom Blake, after his refusal by Dulcie that she and her favored one have been making game of him. Hearing this, Blake is enraged and picks a quarrel with Stewart who, losing patience, strikes him. This means mischief and a meeting is arranged at seven o'clock that evening. The cousin overhears the appointment, is delighted and as she is riding home meets Dulcie, who asks her the cause of her hurry. Madge, in a burst of spite, tells her of the affair and rides off. Dulcie is terrified and hastening to the place to stop the duel is just in time to be slightly wounded. Tom is frantic with fear that he has hurt her and the meeting breaks up in confusion. Dulcie, however, has only received a scratch and is soon over her fright. Tom meets her at the old gate and begs for forgiveness, which is willingly accorded. In June the wedding bells ring out for Dulcie and Stewart and the old gate witnesses a pretty sight as the pretty maids and gallant youths go forth to be married.

THE SQUIRE'S MISTAKE (Jan. 6).—Nellie Morris is struggling for an honest livelihood, handicapped by a dissolute brother. The last straw comes when the brother is arrested and Nellie determines to get as far as possible from the scenes of her old life. She sees a newspaper advertisement inserted by Squire Ruggles, a rancher, calling for a servant. She goes to the ranch and is taken into the household. Tom, the son, falls in love with Nellie. The rancher is enraged. Tom, having gained Nellie's consent to marry him, takes this inopportune time to ask his father's approval. The squire tells Tom that if he makes Nellie his wife, he must leave the home roof. Nellie persuades Tom to put off the marriage, and decides she must leave.

Monte, Nellie's brother, having escaped from jail, prowls around the neighborhood of Squire Ruggles' ranch. He sees the squire being paid a sum of money and determines to rob the house. As Nellie is leaving Monte recognizes his sister. He tells her that she must help him get the money from the house; if she refuses he will kill her. The girl consents, in order to carry out a scheme she believes will save the robbery. Leaving Monte outside, Nellie returns to the house and gets a revolver. The squire, aroused by a slight noise, looks through a crack in the door from another room. Seeing Nellie with the revolver, he believes that she is about to rob the house herself. The squire draws a bead on the girl with his revolver and is about to fire when a strange signal given by Nellie excites his curiosity. He waits to see what will happen. The brother comes into the house and Nellie immediately covers him with her revolver. Monte waits his chance and seizes the gun in Nellie's hand. While they are struggling the squire, realizing the true state of affairs, shoots, wounding Monte. Monte is taken away by the cowboys, who arrive on the scene. The squire now realizes that his estimate of Nellie was wrong. He begs the girl's forgiveness and consents to her marriage with Tom.

BETWEEN TWO FIRES (Special—2 parts—Jan. 8).—About the time that General Lee was preparing to invade the North, Alfred Archer was sent by the Federal Government into Pennsylvania to look after the secret preparations to circumvent that wily general's futher advance. He advises his old friend Applegate that as he will be in his vicinity he will call upon him and renew his suit of Cicely, Applegate's daughter. Applegate is delighted, but Cicely resents her father's desire to marry her off to Archer. Applegate in a rage tells her she shall never marry the man of her heart, Everett Kenyon, as he is a rebel.

About this time Kenyon is sent by Lee to get information regarding the country through which he intends to march. Kenyon runs across Archer and knocking him senseless, gets away with his papers. He sends Cicely a secret message to the effect that later in the evening he will throw a pebble against her bedroom window so that she may come out and meet him. Archer is taken to the Applegate home. As the guest room is not in order Applegate compels Cicely to give up her room to him. Cicely protests and Applegate locks her in the guest room to get over her temper. Archer discovers a photograph of Kenyon in the room and realizes it is the same man that stole his papers. At the same time Kenyon shows up and throws a pebble against the bedroom window to attract Cicely. Archer, seeing who it is, shoots him from the window. Kenyon is brought in unconscious and the papers recovered. Cicely is apprised of her sweetheart's condition and told to take care of him. Then Kenyon is revived, but with a resulting loss of memory.

Archer leaves to complete his mission, placing Kenyon in Applegate's care until his return, when he intends to give him over to the authorities. When he returns some weeks later he finds Ken-

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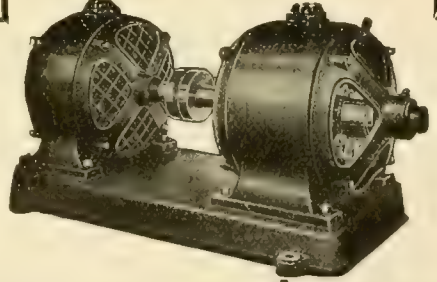

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son recovered, but still in the dark as to who he is and what has gone before. Cicely tries to arouse the resemblance of their former love and to get him to escape, but fails. After Archer and Kenyon leave, Archer sees a better way to revenge himself on Kenyon. Without realizing what he is doing Kenyon allows Archer to enlist in his regiment and later, when the two armies meet, Kenyon is fighting side by side with Archer against his old companions in gray. At a crucial moment in the battle Kenyon gets the Confederate flag away from the flag bearer. Then his memory returns and he tears the hated blue and rebel flag clutched in hand and turns on the Yankees in an effort to help drive back their advance. One of his former fellow officers sees the action and remembering that Kenyon turned traitor and entered the Northern ranks has him captured and sent back of the lines under guard. After the battle, Archer is brought dying to the Applegate home. There he makes a clean breast of the matter and Cicely hurries off to the Confederate lines to help her lover in his extremity. Kenyon is court-martialed, but Cicely gets to the general in command just in time to get his release.

THE ENGINEER'S REVENGE (Jan. 9).—Mabel Green, the engineer's daughter, is in love with Harry, the railroad superintendent's son. The engineer, worried over financial troubles and fear of losing his home, takes several drinks on his way to work, leaving the saloon a bit unsteady. He argues with his fireman, who fears to take the engine out. The superintendent overhears their dispute and discharges the engineer. A fight ensues, in which a policeman is badly injured. The engineer is tried and is sent up for a long term. Harry, meanwhile, has done his utmost to influence his father in the engineer's behalf, but the superintendent orders him to mind his own business. When Harry begs his father to save Mabel's home, the superintendent, sick of the whole affair, threatens to cast his son off if he sees Mabel again. Harry promptly marries the girl. His mother would take Mabel to her heart, but the superintendent sternly forbids. Harry gets a position as towerman. A baby girl comes to them and they are very happy. The superintendent suffers remorse, but refuses to relent. His wife secretly visits the little family and one day is followed by her husband. There a reconciliation is effected and the superintendent hurries off to the tower to tell his son.

Meanwhile, the engineer has been released, and swears vengeance. He reads of a special trip the superintendent is to make over the road and finds he has just time to carry out a scheme of destruction. The superintendent takes Harry's wife and baby with him on the trip. There is a siding on a hill that switches down by Harry's tower on to the main track, and the engineer plans to send the empty freights on the special's track to meet and wreck it. He binds and gags Harry in the tower and throws the switch. When the engineer realizes who the tower man is he takes fiendish delight in explaining what is to happen. Harry tries to tell him of his secret marriage and that his daughter and granddaughter are on the train, but he cannot get the gag off. The engineer leaves, releases the cars and rides down on them. At the main track he jumps off. Harry has managed to get the gag loose and to silence his shouting the engineer rushes up in the tower. Harry compels him to listen and the man realizes what he has done. They rush from the tower and stop an automobile. A race begins between the motor-car and the freight cars. They get to the siding in the nick of time and throw the switch. The last freight car just passes the front of the engine and the special comes to a stop. The men and Mabel crowd from the car and Harry is made a hero. The engineer holds back, brokenhearted, until Harry draws him forward and the reconciliation is made complete.

WHEN THE DOCTORS FAILED (Jan. 10).—Mr. Jameson, desirous of spending an evening with the boys, phones his wife that he must work. She understands him from experience and induces him to first come home to supper. He leaves the boys waiting at his office, runs home, and is trapped and locked in the library. Doc, one of the number waiting, goes to investigate. Jameson throws him the key to the front door and instructs him to enter the house and make a noise like a burglar.

Mrs. Jameson, hearing the supposed burglar, quickly gives Jameson the key to the library, and the latter fires a revolver and shams being shot. Mrs. Jameson rushes for assistance, finds Doc, who at once offers aid. He explains that the situation is grave, that he needs assistance. The others waiting in the office are sent for as doctors and appear with medical satchels, which are opened, after Mrs. Jameson is sent from the room, revealing bottles of wine, cards and poker chips. Mrs. Jameson overhears hilarity and demands admittance, thereupon they all assume the gravity of doctors with a dubious case. But they perceive that Mrs. Jameson is wise and they sneak off to allow Mr. Jameson to receive his medicine from the hands of his wife.

MARRIED MEN (Jan. 10).—Mike Hogan is henpecked, his friend Clancy sympathizes with him and takes him to his house to show him how to handle a woman. After an illustrative lesson, Hogan buys a dummy on which to practice. Mrs. Hogan catches her husband beating the dummy. Surmising what he is doing, she sneaks into the house while he goes out for a drink. She changes places with the dummy and when Hogan returns to finish the beating, the dummy turns on him, beats him up, chases him out of the house and through the streets. The Clancys join in the chase. Mrs. Hogan captures her spouse and drags him back to the house. Seeing how easy it is to handle them, Mrs. Clancy "sails" into her husband and proves that she is a better woman than he is a man. Hogan is dragged into the yard and put to work at the wash tub, while Mrs. Hogan sits at the side of the tub, contentedly smoking her little dudeen.

GEORGE KLEINE.

THE HEART OF A GYPSY (Cines—2 parts—Special—Jan. 13).—Krisia Najoff, a little gypsy girl, is beaten by a drunken father. One day she looks longingly through a gate at the little orphan countess at play with her playmates. While the gypsies are in camp in the vicinity, her drunken father is driven out of the camp by his disgusted brethren. A friendship springs up between Krisia and the little countess, with a result that Krisia is adopted into the family of her little friend. Fifteen year later, Countess Olga's cousin, a handsome young man, arrives. Both girls fall in love with him and he returns Olga's affection to the intense jealousy of the former gypsy. One day they go out riding and the young man falls from his horse, sustaining minor injuries. Krisia and Olga take turns nursing him, and one day Olga enters the room and finds Krisia kissing him. At that instant Krisia, realizing her great offense, begged forgiveness.

In the days that followed, Krisia, through the medium of detective agencies, sought in vain to obtain news of her father's whereabouts. At last a letter came, saying that he was with a gypsy encampment a few miles from the villa. Krisia hastened to see him and made an engagement for him to come that night. It was the evening of the betrothal, when a dirty gypsy asked for her. He had not been in the room but a few moments when Krisia saw him steal some silver spoons, and, realizing the hopelessness of appealing to him, sent him away. After a night of despair, Krisia fled to the little stream just outside the villa's gate. From there she saw the wedding barque gaily draped with silks and flowers, and, flinging a "God bless you" after them, turned and ran toward the gypsy encampment, determined to resume the old life over again.

MELIES.

TEMPLES OF JAPAN (Jan. 1).—Beautiful views, inside and outside, of some of Japan's most picturesque temples: erected, some in modern times, some in ancient, as monuments to the Buddhist and Shinto religions. Included are: the Cho-in temple, Kyoto; Higashi-Hongwanji temple, Kyoto; the Nanenji temple nestling in the woods of Kyoto; Kitano-Tenji shrine, Kyoto; the great temple of Kiyo-Mizu, Toyko; the Kasuga shrine, Nara; and the January, February and March temples, Nara. An interesting reel.

SELIG.

THE ADVENTURES OF KATHLYN—NO. 1—THE UNWELCOME THRONE (Special—3 parts—Dec. 29).—Kathlyn Hare, daughter of Col. Hare, a collector of wild animals, is modeling a pet leopard in her alfiesco studio, when her younger sister, Winnie, comes in with a collie dog, which excites the leopard into such ferocity that the sister has to seek safety in a cage. The leopard is quieted by Kathlyn and her father, and Winnie is released. The father then tells his daughters how he captured the leopard, and in a dissolve we see him arriving in the nick of time to save the King Allaha, a mythical principality in India, whose councillors had deserted him, from destruction by the infuriated beast. For his act of bravery the king gives the colonel a decoration, which he proudly displays to the girls. Six months later, just before the colonel starts for Allaha, he gives Kathlyn a large packet, upon which is written: "To be opened by my daughter, Katblyn, at midnight, December 31st." Some time afterward, as Kathlyn is showing the mysterious packet to her sister, a noise, coming from the outside, attracts their attention, and Kathlyn drops the packet as she and her sister run outside. During their absence, a Hindu, who has been lurking outside, watching the girls, steals inside, abstracts the colonel's message from the packet, but does not touch the sealed enclosure, writes a note of his own, carefully seals the envelope and vanishes.

As the old padre is ringing the church bells at midnight, on December 31, Kathlyn and her sister open the packet and find what they suppose to be the note from their father, which tells them that if he has not returned before the New Year, he is held captive by the people of Allaha, and the only way he could be saved would be by getting possession of the sealed envelope herewith. Being a woman of quick action, she takes the only way out of town that night, which is by means of a fast freight. Climbing into the caboose, she perceives one of her father's lions, boxed for shipment. The animal escapes from the cage and in the mix-up the cover of the tool chest is accidentally opened, uncovering the Hindu he is unknown to Kathlyn), who had forged the note found in the packet. He pays his fare and is accepted as a passenger. She gets to the steamer in time and in due course arrives in India, where she goes to her father's palace by way of an elephant's back. She has no sooner reached his residence when the Hindu, who has been secretly following, comes to her and tells her that her father is dead, when in reality he is held a prisoner by the people of Allaha.

Kathlyn falls into a faint, and when she regains consciousness she is told by Umbella, the Hindu, that inasmuch as the king is dead, she must become queen. In proof of his words, he opens the packet, shows her the contents of same (translating a language she cannot read), shows her the note of her father which emphatically states—to destroy the sealed packet, conferring the heriditary right to him and his successors to the throne of Allaha. A lone, defenceless woman in a strange land, she is more alarmed than ever, as she realizes that she is thoroughly in the power of fanatical people, and has already done exactly what her father commanded her not to do. She is informed that she must take possession of the throne at once, and protesting, she is dragged to the palace, placed upon the throne and held as captive against the day of the coronation. Amid great pomp, she is unwillingly crowned by the high priest. The Council then lead Umballah forward and the populace is informed that he is chosen as the husband of the queen.

ESSANAY.

HEARTS AND FLOWERS (Jan. 6).—As the result of a mistaken marriage, Mrs. Russell, broken in spirit and body, becomes ill and is ordered to the hospital by her physician. While her mother is ensconced in the hospital, her little daughter, Ruth, wanders aimlessly through the corridors and strikes up an acquaintance with Mr. Swift, a wealthy clubman, who is convalescing. The two become fast friends and Mr. Swift requests Ruth to call him Daddy. Ruth goes on errands for Mr. Swift and being liberally remunerated, she purchases flowers with which to make her mother's days brighter. Swift recovers and leaves the hospital, much to Ruth's sorrow. Not having the necessary money with which to purchase more flowers for her mother, and seeing some in an ash-can, the little girl picks them up and is bringing them to her parent when they fall to pieces. Overwhelmed with grief, she gives way to tears and is found by Swift as he is leaving his club. He purchases a large bouquet and takes it to her mother, whom he discovers is his old sweetheart—and Swift had never stopped loving her—so a happy ending is assured.

A FOOT OF ROMANCE (Jan. 7).—Jim Foley is a splendid fellow, but his huge feet, which are almost as large as his heart, are continually getting him into trouble. Jim takes his best girl, Beverly, to a dance and waltzes all over her new gown, tearing it in several different places. Beverly tells him she has had enough of him. Bob White, Jim's rival, sees a chance to win the girl's heart and asks her to accompany him to the matinee. Beverly accepts. Incriminating notes, embarrassing predicaments and clever situations keep the comedy in this story hot from beginning to end.

THE HILLS OF PEACE (Jan. 8).—Being in ill health, Fred Church goes West. Arriving there, he goes into partnership with Carl Stockdale. A few days after they strike pay dirt, Fred is taken with a paroxysm of coughing and Stockdale sends him back to the cabin to rest up. Realizing that the end is near, he writes a letter to his mother and sister, telling them he is going into the valley and not to worry if they do not hear from him, that his partner will send them his share every week. He also writes a note to Stockdale, telling him not to notify his mother and sister of his demise, as the shock would kill his mother, who is an invalid. His mother dies, and the sister goes to seek her brother. She finds her way to the cabin while Stockdale is out prospecting, and accidentally comes across the note her brother has written before he passed away. Stockdale returns and brings her to Fred's grave on the hill. In trying to comfort her in her sorrow a pretty romance springs up between them and later we see them happily married.

SNAKEVILLE'S NEW DOCTOR (Jan. 10).—In these days of women's equal rights, it is not strange to find the fair sex taking the places of men in every occupation. Women physicians are not unusual, but a really beautiful one is, and would have her hands full taking care of every lovesick swain, who would develop every known disease to have the pleasure of letting her feel his pulse or hold his head. Such was the case when Dr. J. Rawlins, physician and surgeon, came to the little Western town of Neola. Everyone from the express agent to the hangers-on round the village hotel were suddenly taken with all sorts of pains for the purpose of calling the pretty doctor to attend them. She discovers that they are all pretending to be ill, so when Harry Todd becomes sick and his wife rushes madly for the pretty doctor, she administers a large dose of castor oil, which cures him for all time. Leaving Todd's house she meets Lee Willard, who, when he sees her, promptly falls off his horse. Taking an immense knife from her satchel, she pretends she is about to amputate his leg, when he

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regains consciousness and rushes down the road. So when Broncho Billy gets into an argument with a Mexican and is shot, she will not attend him, thinking he is also pretending. The cowboys forcibly bring her to Broncho Billy and she saves his life. Later Broncho Billy asks her to be HIS doctor for life, and she accepts.

THE HOUR AND THE MAN (Special—2 parts—Jan. 9).—Two brothers lover her—one sincerely, he was a good man; the other loved her with a love that was lust—he was not a good man. She, not knowing, not seeing, encouraged the latter. After their marriage when the child came crying, she forgot the tender tie that bound her to the man blackguard, and thought only of the little innocent child and the forgotten duty she owed it. Timidly she asked him to right the wrong. He brought her into poverty. Yes, he listened to the whispered pleadings, but this masculinity could not hear. Then it was that the woman forgot she was a human mother and remembering only that she was a mother; her soul wandered back to the primitive ages her heart was conquered and trolled by primeval forces, and her nature became animal. The animal mother protects her young—and so this mother was about to kill the man; but he dies accidentally. And then our law accused her.

The judges appointed a lawyer to defend her, and the battle for a human soul was fought. In ringing terms the prosecution demanded her life as the forfeit of the life she was supposed to have taken, and the jury listened to the logic of the law. The attorney for the defense spoke of the little life that had created the sin—if, however, the woman was guilty—and the jury listened to a plea of humanity and maternity, and heard the silent voice of right. In summing up, the woman's lawyer consulted his watch. There in the watch was a portrait of the father of her child and the creation of this misery, the man she had loved and for whom she had suffered and sorrowed, the man who was but a man. The woman glanced at it—and with the hopeless cry of an anguished soul she fainted.

When she regained consciousness and learned that the jury had decided not to murder two lives to vindicate one, she went to the advocate of her sorrowful justice, and confessed she had learned it was his brother whom she was accused of killing, his brother who had lived a life of disgrace and with an assumed name. She knew from the picture in the watch marked "brother." The attorney is now the judge—the thirteenth juror. But in her second defense she had another and more eloquent attorney, the new-born grain of innocence. The babe offered its mute evidence and its silent plea, and obtained a second acquittal. The masterful brother took the mother of his brother's child into his arms, and the final pardon was granted.

PATHEPLAY.

PATHE'S WEEKLY, NO. 78 (Dec. 22).—Houston, Texas.—Dr. Henry Allen Tupper, special peace commissioner of the International Peace Forum, passes through here on his trip to Mexico for a conference with General Venustiano Carranza, the rebel leader.

Acheres, France.—Daring automobile drivers compete in a novel race, which tests their skill in turning in narrow quarters.

Dublin, Ireland—When a tie-up of transit is threatened by the most serious strike Ireland has experienced in a number of years, shipments of coal necessary for railroad operations are guarded by soldiers.

Texas City, Texas—The new United States automatic machine rifles, firing thirty shots with one release of the trigger, having a total capacity of four hundred shots per minute, are tested here by the army.

Leipsig, Germany.—The Kaiser and the King of Saxe attend the consecration of the church erected in memory of the Russian soldiers killed in the Battle of the Nations.

Jersey City, N. J.—A demonstration of Oxy-Acetylene Welding and Cutting Machines is made before the Society of Naval Architects and Marine Engineers, showing the practicability of the Emergency Equipment for the rapid cutting of steel bars.

Stafford, Texas.—The flood situation receives the personal attention of Governor O. B. Colquitt, who, accompanied by his staff, visits the relief camps with a view to alleviating the suffering of the flood victims.

Florence, Italy—The search for Mona Lisa, the famous painting by Leonardo Da Vinci, which was stolen from the Louvre in 1911, ends in its recovery. The treasure is regarded as priceless, $5,000,000 having been refused for its purchase, and no theft in the history of art has so aroused the entire civilized world.

PATHE'S WEEKLY, NO. 79 (Dec. 25).—Galveston, Texas—The Walter B. Colquitt memorial hospital for tubercular children, costing $40,000, raised entirely through the sale of Red Cross stamps, will afford much needed relief to victims of the White Plague.

Buc, France—The intrepid English airman, B. C. Hucks, gives a marvelous exhibition of looping the loop and flying upside down.

Chicago, Ill.—Roller skate mail and parcel post delivery, a proposed new method for expediting delivery of mail matter in this city, is severely tested.

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Southampton, England—The steamship "Scotsdyke," of Glasgow, suddenly catches fire while homeward bound in the English Channel. Her passengers and crew are rescued by an English warship.

Luneburg, Germany—The King of Belgium reviews the Sixteenth Regiment of Dragoons, of which he is honorary colonel.

Rambouillet, France—M. Poincaré, president of France, organizes a hunting party of prominent officials in honor of his guest, King Alfonso of Spain.

Texarkana, Ark.—Prominent citizens and organizations unite in commemorating their city's progress, on its fortieth anniversay, by a three-day carnival.

Bromberg, Germany—An accident to his aeroplane, while Aviator Stiefvater carries an army officer as passenger, results in the wreck of the machine and serious injuries to its occupants.

Galveston, Texas—The 10th Regiment of colored United States Cavalry, enroute to the Mexican border, arrives on the United States Army Transport, "Kilpatrick."

WHOM GOD HATH JOINED (Jan. 6).—Tom Weston, an Easterner, has married in secret a Western girl while he is stopping on a ranch in the West. He does not want to have his father know of the step he has taken for fear of being disinherited and lives apart from his wife. Irene writes him that the woman who is taking care of their baby refuses to do so any longer and that she feels that the marriage should be publicly announced. Tom writes his wife, forbidding her to reveal the marriage and asks her to meet him that night. In the meanwhile, he secretly enters the house of the minister who married them and tears from the record of marriages the sheet which registers his own.

It so happens that during the day a dead Indian brave has been cremated according to tribal custom at the very spot where Tom is to meet his wife. Tom plans to return East and shirk his responsibility as husband and father. The couple meet and in the presence of his wife Tom destroys the evidence of the marriage and leaves her, as he thinks, for good. The deserted woman with her baby is befriended by a band of gypsies, who take her in. The torn marriage record and Tom's letter is found by chance near the scattered bones of the Indian's cremation and the community believes that Tom has murdered Irene, who is missing. He is arrested at the station and thrown into jail. Irene hears of his arrest and rides to the jail in time to prevent a lynching. Shamed into repentance Tom writes his father, tells of his marriage and determines to make his own way.

DISHING DICK'S DISHWASHER (Jan. 7).—Their demand for paper plates being refused the members of Dishwashers' Union No. 23 go on strike and the chef of the summer hotel finds himself face to face with a heart-breaking problem. While he is deliberating on the best course to pursue three tramps with huge appetites, but small inclination for work, arrive upon the scene and see upon the kitchen door the sign "Dishwashers Wanted." Learning of the straits in which the chef is placed the flame of genius flares up in Dick and he leads his companions away to get their aid in perfecting his plans.

The next day he calls upon the chef and before he can be thrown out has told him that he has invented a machine which will wash dishes cleanly, quickly and automatically and that he will sell it for a thousand dollars. The chef offers to give it a trial and the machine (the result of real labor upon the part of the tramps) is delivered to the hotel kitchen. Dick feeds dirty plates into a slot in the end and into the rack at the other end comes out clean dishes. The delighted chef gives to Dick a check for a thousand dollars.

The next day dirty dishes are brought to the machine from all around. For a while it works beautifully, but suddenly stops. The chef's dog which has been sniffing around crawls into it. There comes a racket from the interior, the side falls out and there is disclosed Dick's two hobo friends, who have been doing the dishwashing.

SNOW EFFECTS IN AUSTRIA (Jan. 7).—A beautiful scenic showing Austria in its winter coat. For nearly half of the year a large part of that country is covered with heavy snows.

THE WARDS OF SOCIETY (Special—2 parts—Jan. 8).—This film shows the reasons underlying much of modern crime and gives the life history of three boys born of degenerate fathers, one of whom is a drunkard and the other a drug fiend. Because of this faulty parentage the boys are defective mentally, but not so much so as to be very evident. Owing to their environment they take to petty crimes and are brought before the Children's Court. They are then sent to physicians and psychologists to be examined by the Binet and other tests. Social workers visit their homes and on the strength of the reports are sent to Randall's Island to the School for Defective Children. Interesting views of the various activities of Randall's Island are given showing the intelligent supervision to which the boys are subjected.

A year later the parents of Frank and John exercise their rights to take their children home, which they do contrary to the advice of the physician in charge. Tom is forced to remain, since his father has died, due to an overdose of morphine. Frank, owing to his weak mentality, is easily influenced and falls prey to certain criminals. He is instigated to robbery and murder by these per-

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sons and pays the penalty for his crime by being sentenced to the electric chair. His brother John commits arson and has the good fortune to be defended by a lawyer who has studied sociology and knows that the young man is irresponsible. He traces his life history, produces the early record of the Children's Court reports together with one from the Clearing House for Mental Defectices. On the strength of these reports John is committed to Randall's Island, this time permanently. In the meantime, Tom has grown to manhood on the island and unable to do himself or society an injury passes a peaceful and happy existence.

The answer is apparent to every one who sees the film that the best way is to prevent crime that society may not suffer from it at the hands of mental defectives; that punishment after the crime as in the case of Frank is locking the barn door after the horse is stolen; that in the case of John the permanent committment to Randall's Island came only after great damage had been done; that in the case of Tom the right and only method of handling such individuals was followed.

A RAMBLE IN PONDICHERY, INDIA (Jan. 8).—A beautiful scenic, showing a remarkable city with snowy temples, fine residences, luxuriant tropical foliage, splendid drives and a fine ocean front.

THE MINISTER'S DAUGHTER (Special—2 parts—Jan. 10).—Clare Bradley, the daughter of a minister, receives a letter from Jack Langdon stating that he is to return to his parents' home on the estate adjoining the rectory. Clare is overjoyed when her old playmate, now a young man, appears and together they visit favorite haunts on the old grounds and in a room dissolve into those of children and back to the adult characters of Clare and Jack. The young man fulfills the promise of his boyhood by asking the minister's daughter to marry him. She accepts him and following this a love scene in the garden is witnessed by a servant in Jack's household, who hurries to tell his mother. Mrs. Langdon wants her son to marry his cousin Dora and to prevent the growth of the love affair she disapproves of, invites Dora to visit them. Clare's father, who has watched the lovers from a window, warns the girl not to think of Jack as a possible husband. Dora soon succeeds in winning her cousin's love and Clare, guessing the truth, is miserable. When she sees her rival in Jack's arms she gives way under the strain of several weeks' unhappiness and is carried unconscious to her room, where she is confined with a serious attack of brain fever. Meanwhile, the engagement of Jack and Dora has been formally announced and Clare's father is asked to perform the marriage ceremony. The minister's daughter receives her strength sufficiently to follow the wedding party to the church and she is seen on a balcony while her father marries Jack and Dora. The intense misery she experiences is depicted in her face and by her actions and before the service has been read an uncontrollable cry attracts the attention of those below. The minister bravely continues until the pair have been pronounced man and wife and then hurries to his broken-hearted daughter, who dies in his arms.

KALEM.

A SHOT IN THE NIGHT (Special—2 parts—Jan. 5).—George, the ten year-old son of Roger Trent, stormily protests against his father's second marriage. Father and son are passionately attached to each other. After the marriage George makes no attempt to conceal his hatred for Laura, his stepmother. After several attempts to conciliate the boy, Mrs. Trent resolves to repay him in his own coin. Trent, torn between his love for the two, views the situation with apprehension. A series of burglaries in the neighborhood fill Laura with alarm. That night Trent is called out of town. In packing his valise the man forgets his revolver, which he leaves lying on the dresser. Laura and George retire immediately after his departure. Trent meets Doctor Blake, with whom he is to make the trip, at the station. The man learns that he has forgotten some important documents. Requesting Blake to wait for him, Trent hastens home. In entering the house he accidently knocks over a statuette.

Laura and George awake with a start. George runs into his step-mother's room and clings to her in terror. Trent remembers that the papers are in his room. He quietly ascends the stairs. Laura hears stealthy footsteps approaching. In terror, the woman shrinks against the dresser, her hand touches the pistol. Seizing the weapon, Laura levels it at the door. Trent slowly opens it. A shot rings out. The husband falls with a cry. Doctor Blake becomes worried when Trent fails to return. The man hastens to the house. He finds Laura and George frantically endeavoring to revive Trent. Blake orders the two from the room. Mother and step-son wait outside while the one whom they love battles with death. During this fearful period arises the bond of sympathy and love which wipes away all barriers of hatred and distrust.

HER HUSBAND'S FRIEND (Special—2 parts—Jan. 7).—Believing her husband no longer loves her, Alice Lund consents to elope with Cater. She writes the man a note to this effect. Dane and the Lunds are warm friends. He decides to surprise them by taking them to the theater. Dane calls at the Lund home in time to see Alice preparing to run away with Cater. He sees the woman rifle her husbands safe of a large sum of money. She is just about to hand it to Cater, when Dane steps between and seizes the money. He orders Cater from the house. Alice perceives sorrow of the step she contemplated. In gratitude, the woman embraces Dane. Lund enters in time to witness the act. Fearing lest Dane betray her secret, Alice decides to disgrace him. The woman tells her husband that she had caught Dane in the act of robbing the safe and was pleading with him to return the money.

Dane realizes the motives which prompted Alice to tell the outrageous falsehood. He remains silent when Lund, unwilling to believe the story, pleads for his side of the matter. Dane is ordered from the house. In need of money, Cater determines to blackmail Alice by threatening to show Lund the note in which she had consented to elope with him. Terror-stricken, Alice is an easy victim. In desperation, the woman decides to plead with Dane to get the note from Cater. Despite the wrong he has suffered at her hands, Dane listens to her plea. Later, he chokes Cater into submission and gets the incriminating missive. The blackmailer sees him depart for the Lund home. He tells Lund that Dane has a tryst with Alice. Filled with rage, Lund hastens home, accompanied by Cater. This time, however, Alice rises to the occasion when Lund faces Dane. The woman confesses the whole miserable story and exposes Cater's villainy. The blackmailer shrivels beneath Lund's scorn and slinks from the house. Dane's nobility overwhelms Lund, and he begs forgiveness. Dane smiles, places his friend's hand into that of Alice, and quietly withdraws.

THE JOKE ON JANE (Jan. 9).—There is no doubt as to the ruler of the Davis home. Catching her husband smoking against her orders, Jane wields a broom with such effect that Davis flees out of the house. Doctor Smith witnesses the incident. He and the henpecked husband devise a scheme to fool Jane. After wadding through a mudpuddle, Davis walks back into the house. His wife takes one look at the mud-tracked floor, and then brings the broom down upon her luckless husband's head. Davis falls, apparently unconscious. Doctor Smith is summoned and declares that when the man recovers he will have lost his identity. He warns Jane to give Davis his own way in everything.

Ensues a period of bliss for Davis, who for the first time is the boss of his own home. In looking over a newspaper, Jane discovers an item which tells of a man who had recovered his memory following a blow on the head. She hires a gangster to assault her husband. Davis, however, proves more than a match for the gangster, who is badly beaten and then placed under arrest. Jane is also arrested as an accomplice. Pretending that his mind is restored, Davis goes to the police station. Jane is badly scared when her husband sternly declares his intention of allowing her to languish in jail. Not until she promises faithfully to allow him to rule their roost, does Davis relent.

MAKING CUT GLASS (Jan. 9).—Many and delicate are the operations undergone by a piece of cut glass before its sparkle and brilliancy delight the heart of its owner. No industry demands a greater degree of skill of the men engaged in it than that of making cut glass.

This wonderful feature shows every detail of manufacture from shaping of the molten mass of crystal to the last loving touch of the polisher. The observer follows the shaped piece into the hands of the designer, then sees the pattern roughly cut by grindstones moistened with sand, after which the succeeding operations are witnessed until the finished piece stands in all its iridescent beauty.

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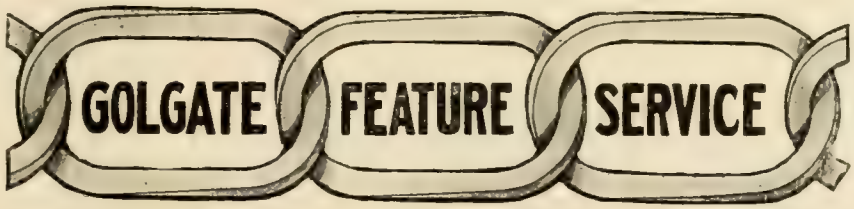

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ECLAIR.

THE CASE OF CHERRY PURCELLE (3 parts—Jan. 7).—"Coke" Morgan, a hopeless cocaine fiend with a brilliant but crooked mind, evolves a clever plan of wire tapping to separate the unwary from their money. The scene is set for a killing and they cast about for a fascinating woman who can work outside to lure the fool and his money. "Camera eye" Sherman, a noted detective, is keeping close watch on the band of wire tappers, but has little evidence against them. Anna is greatly devoted to "Coke" and falls in love with him. Cherry Purcelle has searched for a position until she is desperate and almost starving. Returning home, she becomes faint and is carried inside by the kind-hearted "Coke," who ministers to her at the same time becoming deely smitten with her charms. She is just the type of woman for the wire tappers' purpose, and, pressed by necessity, she consents to act as a "capper" for them. Anna is extremely jealous of the girl.

To try out their game, Cherry lures a wealthy young society man into the den. He falls, and loses a heavy sum of money. Delighted at the girl's success, "Coke" insists that she now dress herself for the big game. To his amazement she draws from her trunk the most beautiful gowns imaginable and upon being questioned by him, relates how her wonderful cleverness had secured those gowns for her.

Strangely enough, Kerrfoot, the millionaire who had invited Cherry to a party sometime ago, is the man the wire tapping gang are most anxious to get. Sherman searches for evidence to connect Cherry with the band of crooks. She is installed in a luxurious apartment, for which the money has been gotten from contributions from members of the gang. Sherman traces Cherry to her new rooms, but is completely baffled by the girl's cleverness as she eludes him at every turn. One night, she and "Coke" are dining in a well-known restaurant when Kerrfoot enters and sees her. Still greatly in love he sends in a note and she meets him in the foyer, for the purpose of luring him into the trap. Sherman breaks into the den at night and discovers evidence enough to convict the bunch. He follows Cherry to her apartments and tells her he will round them all up within the week. She receives a letter stating that the gang will call that night and she is to have Kerrfoot there. "Coke" commands her to phone the millionaire, but she refuses. At the point of revolver she is forced to the phone, where she asks him to call on her. He says he is leaving on his yacht for Europe that night at ten o'clock. "Coke" has a plan. He goes to the pier and pretends to commit suicide. Kerrfoot who has just arrived becomes interested and follows him to his room, where the cocaine fiend tells him that he has lost thirty thousand dollars to a band of wire tappers led by Cherry Purcelle. Kerrfoot's love seems killed and he leaves to denounce the girl. Meanwhile, Cherry has written him a note stating that she is tired of being hounded and is ready to marry him if he will have her, having kept clean through all her experiences. The note is given to the faithful Anna, who brings it to "Coke" instead, who is waiting in the den with the bunch. Kerrfoot calls on Cherry and she explains the identity of Morgan. Meanwhile Morgan, mad with jealousy and rage, rushes to Cherry's rooms and intercepts the two lovers as they are about to make off. He draws his pistol—there is a sharp struggle and Morgan falls to the floor wounded. With one glance at his form, Cherry departs with her millionaire lover to a newer and better life. Meanwhile Sherman has rounded up the bunch of wire tappers with evidence enough to place them behind the bars, and "Coke," whose wound has proven trifling, has had true love aroused in his breast towards Anna.

NUTTY DELIVERS THE MESSAGE TO GARCIA (Jan. 11).—Nutty is commissioned to deliver an enormous canoe to a gentleman living in a town several miles distant. He throws it on his back and starts off. After knocking down several innocent pedestrians he engages a coach driver to help him on his way. Gracefully balancing the canoe across the coach they drive off. They drive down the avenue, clearing everything before them. They come to a draw-bridge, which is open—shoot over the top and land in the water, canoe and all. Guiding it along further he knocks a huge hole in the wall of a house, bringing a family dinner to an abrupt close and swings it the other way, proceeding to demolish the opposite residence, bringing the house down about the occupants ears. He finally arrives at his destination and the owner pleased with the canoe, places an order for three dozen more to be delivered by Nutty.

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Harry A. Samwick, Gen. Mgr.

THE SNAKE CHARMER (Jan. 11).—Mr. Doolittle retires to a saloon to escape his heavyweight spouse who has a habit of browbeating him for the slightest provocation. He is in fear of wifey's wrath on returning home. He is pursuing an eratic course down the street when he comes upon a Hindoo snake charmer, playing a weird melody on a strange pipe to the accompaniment of which various snakes in a gasket are doing the tango. An idea! He steals the pipe and entering the house proceeds to perform his own idea of a charming melody. His wife is waiting for him with a large and healthy rolling pin. She is captivated by the strange sounds. She proceeds to wriggle her two hundred and fifty pounds in gentle and graceful serpentine motion about the floor, on the table and all over the room while Doolittle, amazed with his success, plays the harder. The maid falls in line and joins Mrs. Doolittle on the floor in her snake dance. Meanwhile, the genuine snake charmer discovers the loss of his pipe and finds that his snakes have grown gray-haired from the loss of their favorite melody. Hearing a familiar strain he falls under the influence and wriggles his way through the window into the house. Doolittle, master of all he surveys, continues to play the pipe while his subjects turn themselves inside out, winding up in a heap on the floor.

POWERS.

THEM OL' LETTERS (Jan. 5).—The white-haired veteran sits in his chair by the fire and takes the time-worn letters from his pocket—the pocket next to his heart. He reads them one after another. His thoughts go back to the girl and to what might have been. He sees himself—erect and eager—as he seeks out the girl, folds her in his arms and gives her the ring which means so much!

He sees the other man—young and well favored. He sees himself, in soldier's uniform, starting for the war. He recalls the letter he wrote her, telling her of the battle on the morrow and of his constancy and love. Then the wound, and the pain, and the darkness! The awakening—to find himself a prisoner of war; the release, and the return home to claim the girl who must be weary a'waiting.

A pause and the old man's face is sad as he sees the girl on the arm of the other man, radiant in her wedding gown. The old-time scenes fade and the old man's head drops and a vision of the girl, beautiful as of yore, comes to lead him to the "never-sorrow-land"—and peace!

WHO SO DIGGETH A PIT (Jan. 9).—Wally and the girl are in love. The rich broker covets the girl, but is rejected. The broker bids the father good-bye just as the latter receives a telegram, telling him that he is a large sum short on margins. The broker reads and tells the father he will help him if he is allowed to marry the daughter. The father agrees against his will. The girl agrees to the self-sacrifice to save her father's honor. Money triumphs, and the broker and the girl marry, but as time goes on, he ill-treats her shamefully. She meets Wally and tells him why she could not marry him.

The broker, returning home one night in an ugly temper, comes upon his wife sadly contemplating Wally's photograph. She flees before his threats to her room and telephones to Wally to help her. Wally hurries to her as the broker pounds on her door savagely with his revolver. It goes off and seriously wounds him. The distracted girl opens the door and picks up the revolver. Wallace finds her thus. The policeman, who has heard the shot, joins them. Wally thinking the girl fired the shot, tells the police he did it and is taken away. The broker continues to remain unconscious. The doctor reports to a galvanic battery. He recovers long enough to say that he shot himself.

NESTOR.

THE DEAD LINE (Jan. 7).—John Ross is a brutal cattle king. His son, Harry, something of a gentleman, loves Mabel, daughter of Jones, a sheepman. Ross, his father, is also attracted to her. Ross and Jones clash. Ross strikes the sheepman over the head with the butt end of his revolver and kills him. Harry, fearing his father will cause trouble, follows him. He finds the body of Jones. While he is examining it, he is joined by a sheepherder.

The sheepherder gives the alarm. The war is on. He reports to the sheriff that Harry killed Jones. Ross rides back to his ranch, realizing that his act will precipitate war. He calls all his employees together and plans a campaign. Harry enters and sees evidences of the fight with Jones on the butt of his father's revolver. On a shallow pretext, he exchanges revolvers with his father. Harry is arrested.

The cattle war is now in full sway. Flocks are butchered. Camp equipment is burned, with the result that the dry grass of the prairie catches fire. The sheepmen assemble in a cabin with their families for a last stand. On the way to town, Harry sees the fire, realizes that the girl is in it and escapes to rescue her. He falls unconscious amid the ruins of her home. The sheriff carries the news to Ross that his son is in the flames. An undiscovered emotion rises in Ross. His brutal spirit vanishes and he rushes to save his boy. Mabel arrives at the sheepman's hut. Ross rides in with his son over his saddle. The sheriff arrives and rearrests Harry. Harry is willing to assume the fault of his father, but the father confesses and is arrested. The girl goes away with Harry.

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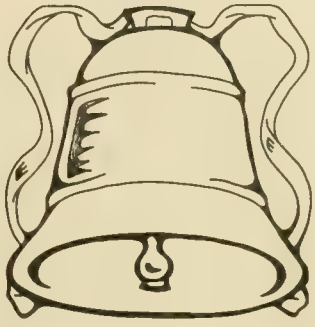

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WHEN URSUS THREW THE BULL (Jan. 9).—"Quo Vadis!! Biggest production ever staged. Straight from Broadway. Lavish Scenery—Renowned Stars—A Trainload of Scenery. For Two Nights Only—Saturday and Monday. Parquette 20 cents—Balcony 15 cents." Thus reads the advance posters of a barn-storming theatrical troupe, and before the glue is dry half of the inhabitants of the village are gathered at the station to await the big show. After the show arrives in town one of the busiest men is the property man. He is sent to get supers to impersonate gladiators, Roman soldiers and the rabble. There are fights between them for the best helmets and other accoutrements of war. And then there is the bull—a cow—that gets into the leading lady's dressing room with the result that she is forced to move to another.

When the manager fails to come through with the salaries after the show there is a strike, lead by the leading man. After securing a new company, made up mostly of townfolk, the show is about to begin, when it is discovered that there is no Ursus, and no bull. A bull is manufactured and the property man is forced to become the hero.

VICTOR.

THE MAGIC SKIN (2 parts—Jan. 5).—The play opens with the introduction of a young man, a great but unrecognized literary genius. This young man is spurned in his love for a society woman and made an object of amusement. Following this he loses his entire fortune over the gambling table, and then goes out to commit suicide. While waiting for night to approach he wanders into an old shop dealing in antiquities. The dealer reads the tragic intention in the young man's face and listens to his story.

The dealer then gives the young man a wild ass skin, which is inscribed: "Possessing me, Thou shalt possess all things, but Thy life is mine. Wish, and Thy wishes shall be fulfilled. But measure Thy desires to the life that is in Thee. This is Thy life. With each wish I must shrink even as Thine own days."

The boy takes the skin. He wishes for love, prosperity and wealth. These are given to him in a perfectly natural manner. But with the fulfillment of each wish he sees, with horror, that the skin has shrunk. Through the society woman, whom he has spurned, he is drawn into a duel. In killing the rival the skin shrinks to almost nothing. But it is after he responds to the caresses of the girl he loves that the skin fades away. With a cry of terror he sees it vanish into thin air and he pays the cost of fulfilled desires with death.

ADMISSION TWO PINS (Jan. 9).—Mr. and Mrs. Hall neglect Bennie and Millie and, at times, are cruel. The children, being sensitive, notice the neglect and their hearts grow sore. Their nurse takes them to a theatrical performance. They become imbued with a desire to have a "show." They rig up a stage and theatrical paraphernalia in the barn and advertise by a rudely written placard that they are going to have a performance—admission two pins.

They make the arrangements, unknown to their parents. On the day of the show Mr. and Mrs. Hall call on some acquaintances and make much of their children in contrast to their attitude at home. Mr. and Mrs. Hall arrive home and notice that their garments have been taken and start out to wreck summary punishment on their children. They go separately to the barn, notice the sign and then take positions on opposite sides of the barn and peep through cracks.

The show opens. Millie and Bennie impersonate the action of their parents. The parents see the little crude stage pantomine of their neglect and become remorseful. They withdraw from their peeping and meet in front of the barn, both contrite and filled with love for their children. They enter the barn and take Millie and Bennie in their arms. Hall dismisses the audience by showering a pocketful of coins to them.

GOLD SEAL.

THE LIE (2 parts—Jan. 6).—Auld MacGregor and his son and daughter are contrasted with another family in the village, who are of a different school. Mac's children realize that they have not the clothes which their father could well afford and they urge him to treat them better.

Itching to lay his hands on MacGregor's money, a gambler in the town cultivates the son's friendship. Returning with some winnings the boy lies to the father with reference where he got it.

There is a young fellow in the village, Arthur, who has fallen foul of the gambler and in a spirit of vindicativeness he tells MacGregor where his son got his money. Shortly after there is a fight in the saloon between the boy and the gambler. The sister shoots with a revolver she had picked up. There is another shot from Arthur's gun, which is not noticed. The girl is accused, and it is here that the boy tries to get his father to lie and secure an alibi. See the film to learn what happens.

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IMP.

SLIM SLAM'EM SLAMMED (Jan. 5).—A hobo succeeds in landing a job in a motion picture studio. But his inexperience is soon discovered and he is kicked out. He steals a bunch of newspapers from a stand and, using them as a pillow, falls asleep. He dreams he is made the leading man in a musical comedy company. He also dreams that, at the last moment, he fails to make good and is thrown from the theater. As he awakens from his dream, he realizes that he is being pounced upon by a gang of angry newsboys.

THE WATCH DOG OF THE DEEP (2 parts—Jan. 8).—A young man returns to the lighthouse, where his father is in charge, with the hope of marrying his adopted sister. During his absence, however, she had fallen in love with the captain of a schooner. Her only companion on the island was a dog. This dog is bitten by another while it is on the mainland and in turn the dog bites the rejected suitor. The father and adopted sister, both unable to read, do not realize that the young man is sick. The dog has been sent to the mainland for examination. The son receives a letter to the effect that the dog is affected and anyone bitten by it should come for treatment. This letter is torn up. The sister and father piece it and take it with them on their visit to the mainland to secure provisions. They are told of the young man's danger.

The victim has begun to feel the first effects of the disease, though he had laughed off any possibility of his getting it. Night creeps on and with it a fog. The sea captain, returning with his aged parents for the wedding on the island, finds himself in danger when the light fails to appear in its customary place.

The old father and girl, after much difficulty, arrive at the island; the father is forced to struggle with his own son to save his own life. When the son is accidently killed, the old man is heartbroken. He rebels against fate, crying: "I have tended this light for forty years and now my boy is dying," and his interest in the darkened light above that is to save lives, slakens. The girl has climbed to the tower, but is unable to master the difficult lights. The ship carrying her sweetheart is almost upon the rocks. She calls the old man. He hears the call and he finds that the cry of duty is stronger in his breast even than any other and he responds.

CRYSTAL.

FIGHTING IS NO BUSINESS (Jan. 6).—On the street Mosha's boy gets into a fight with another and is sent home crying. Mosha goes out to lick the fellow that dared to pick on his son when he hears of it. A tough interferes with Mosha and Mosha straightway knocks him down. Mosha is put down by his friends, who see this as a great fighter.

There is a champion heavyweight in town who offers $500 to anyone who can stand against him for three rounds. Telling him of the big offer, the friends persuade Mosha to fight the fellow. He arrives at the ring and throws a faint when he gets sight of the champion. The fight commences. Mosha gets walloped proper. He beats it from the ring with the fighter after him. Both are arrested and hauled before the judge for being improperly clad. Mosha is fined ten bucks for being a prize-fighter, while the other fellow is discharged.

SHADOWED—(Jan. 6).—Mrs. Gladding, madly in love with her husband, is furious when she finds a note to him from one, Iola, asking him to call on her. However, Iola simply desires Gladding to bridge over a quarrel between herself and her sweetheart. When Gladding leaves the house his wife follows dressed as a man.

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Serious complications arise in the street when hubby tries to shake her off. She is arrested by a detective for impersonating a detective. She had said that she was one in order to escape him. She breaks loose and runs home with both the detective and her husband after her. She rushes to her room and manages to change clothes and hide the discarded before the detective arrives. She explains that she has been asleep and was awakened by a man running through the room and out the window. To hubby, later, she explains her motives. He takes her to his friends house and when she learns the truth she repents for being suspicious.

THE RING (Jan. 11).—Though Mr. and Mrs. Gray are supposed to be in comfortable circumstances, the husband has met business reverses and has been declared a bankrupt. It is after the wife has just completed a lavish social that he tells her. Disgruntled, she goes with him to live at a cheap apartment house. Gray secures employment with a rich broker. Mrs. Gray's friend insists on taking her one afternoon to a party. There she meets Mr. Norman, her husband's employer. Norman, struck with her, pays fast attentions. Some time later Norman sends Mrs. Gray a diamond ring that Mr. Gray has accidentally seen in the office. When Gray returns that evening and finds it on his wife he demands to know where she got it. She lies by saying that she found it.

Norman, suspecting the intimacy, resolves to know just how far it has gone. Meantime, Mrs. Gray decides to return the ring and, after writing a note, takes the ring to Mrs. Allen. Here they are met by Norman. Mr. Gray has followed Norman. Gray rushes into the house. The party attempt to conceal Mrs. Gray. The husband draws a revolver —there is a struggle and a shot, which goes through the door, enters Mrs. Gray's shoulder. A doctor is called. Mr. Gray is about to leave when Mrs. Allen shows him the note. Convinced that his wife is innocent, that her relations with his employer have been without tint, he takes his wife in his arms and forgives, and prays for her hasty recovery from the slight wound.

BISON.

THE ELEVENTH HOUR (2 parts—Jan. 10).—Clifford's employer is shot down at his side while working over plans. Clifford's revolver, with his name inscribed on the butt, is found outside the window. Clifford is arrested on this evidence, combined with other evidence of less importance, tried and convicted. It is a tragic moment when he is condemned to die, for he loves the daughter of the man he is accused of murdering. Another man, an employee of the dead man, who seeks to marry the daughter for her money, was really back of the killing. He it was who urged an Indian to shoot Clifford, his rival. But the Indian, being drunk at the time, mixes the men and shoots the employer.

On the day of the execution Alice, the daughter, is drifting down the river in a canoe when she observes an Indian swept over the rapids. She rescues the Indian in a dying condition, and he confesses that he shot her father. They are miles from the county seat where the execution of Clifford is taking place. She drags the Indian to an automobile and the race with death begins.

The villain has learned of the Indian's confession and intercepts the girl. While one of her henchmen is fighting off the villain, the girl escapes with the Indian to a logging flume, which carries timber the county seat. She constructs an impromptu boat and resumes the race to the gallows.

The villain gets possession of the automobile and races in the same direction. While dashing wildly over a precipitous mountain road, the steering knuckle of the machine breaks and the machine and occupant dash into an abyss.

At the scaffold the crowd awaits the moment when the death trap will fall. There is a commotion when Alice and the Indian enter. The execution is stayed a moment. Alice drags the Indian to the sheriff to hear his confession. Clifford is liberated and declared innocent.

JOKER.

SOME NIGHT-MARE (Jan. 10).—In the course of a trip Max purchases a horse to be given to his wife as a birthday present. Their birthdays are but a few days apart and upon his arrival home his wife presents him with a watch containing a miniature picture of herself. Max's son removes his wife's photo and replaces it with that of an actress. The wife discovers the change and there is war—vocal and physical. However, Max explains and is forgiven—until his wife opens a letter addressed to Max, which reads: "Got her off all right, but had trouble putting her on train. Does your wife suspect?"

She does suspect. She does worse things than suspect. She reports Max to the police as a white-slaver. The police arrive and a bloodless battle ensues. Honors are about divided until the wife learns that the note refers to a mare. Then she turns upon the police and routs them.

REX.

AN ARROWHEAD ROMANCE (Jan. 8).—Bob is a hotel guide and in his simple way he loves May, a mule tender's daughter. The even tenor of their mountain life is undisturbed until the arrival of a banker and Betty, his daughter. Betty, a woman of the world, is struck with Bob's rustic type of manhood, and he with her cultivated manners and dress.

In the days that follow the mule-tenders daughter is left alone. Bob tells Betty of his love. She repulses him, telling him to make something more than a guide of himself before he speaks of love. The flirt unwittingly arouses his ambition. He leaves the mountains.

The next summer the banker and his daughter return to the mountains. Bob returns also, nattily dressed, a different man, and is about to propose to Betty, when she introduced a young man with her as her future husband. Bob sees that she is merely a flirt. He returns to the mule-tender's daughter, places his newly awakened love at her feet, and is accepted.

THE CYCLE OF ADVERSITY (Jan. 11).—By day Robert Cummings, a struggling playwright, works over a linotype machine in a newspaper office, and at night he writes his play. In these dark days there is one bright spot. Her name is May, a waitress in a coffee house. He tells her of his dreams and she believes in him. Cummings finishes his play. Worn out by the strenuous labor, he falls asleep over the completed manuscript and is late for work. He is discharged. He takes his play to a theatrical producer. Without work and discouraged, he goes to the coffee house. Looking inside he sees a rough making advances toward May. Cummings enters and interferes. There is a fight and he is knocked over the head and rendered unconscious. He is removed to a hospital for an operation.

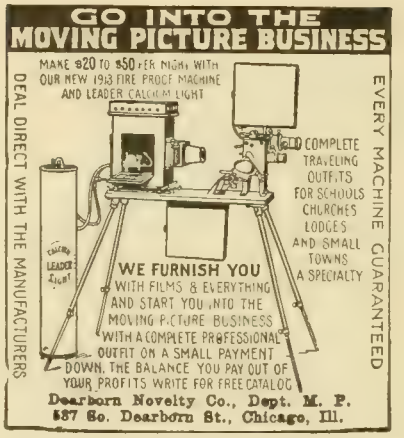
In the meantime his play has been accepted, although the producer cannot find the author. After a lapse of eight weeks May takes up a paper and reads of the successful run of the drama. She goes to the theatrical manager, informs him of Cumming's whereabouts, and leads him to the hospital. Cummings is convalescent. He receives payment for his play and is invited to attend with the producer that night. May returns to the restaurant and finds that she is discharged. She hurries back to the hospital, but Cummings has left, and she does not know his address. With her last money she buys a ticket for the gallery. From his station of honor Cummings sees his sweetheart in the gallery. He goes to her and leads her into the box, and together they watch their play.

FRONTIER.

SLIM'S STRATEGY (Jan. 8).—The small boy's proverbial liking for jam was never more fully developed than the intensity with which the boys of the Bar S coveted Mrs. Burley's apple pies. This weakness developed into a mania. Slim solicits the aid of Fat to steal the pies, but when they help a wounded cowboy to the house, the two learn that an ailment of some sort will bring quicker results. Fat forces Slim to soak him on the jaw, and with the bandaged face, works on Mrs. Burley's sympathies to the extent of a pie. The other boys discover the trick, and soon follow Fat with various ailments, all made with the unwilling assistance of Slim.

Slim goes mad with jealous rage. He seeks Molly and tells her what has happened. Molly, to teach the boys a lesson, accompanies Slim to the village doctor, who is also let in on the joke. He returns with the young couple to the ranch house, where the boys are treated, one at a time, to the sight of an assortment of hatchets, saws and other instruments of torture. They hurl themselves head first out of the nearest window. Slim, by way of reward, is treated to an apple pie supper in the company of the doctor, Mrs. Burley and her pretty daughter. That night, after supper, Slim returns to his room well pleased with the pie feed.

CROSS ROADS (Jan. 10).—Williams, an old prospector, strikes pay dirt. His daughter, Milly, and Tom, a young prospector, are sweethearts. Larry, a tenderfoot, comes to the cabin and learns of the strike. Williams has been hurt by a fall, and Tom, going to investigate the discovery, is met by Larry Larry proposes to Tom that they file the claim for themselves. Tom knocks him down. Larry returns to the cabin and informs Milly that Tom proposed to him that they should file for themselves. Milly refuses to believe. Tom rides to the claim agent to file. So does Larry. Milly decides to take no chances and leaves for town herself. She arrives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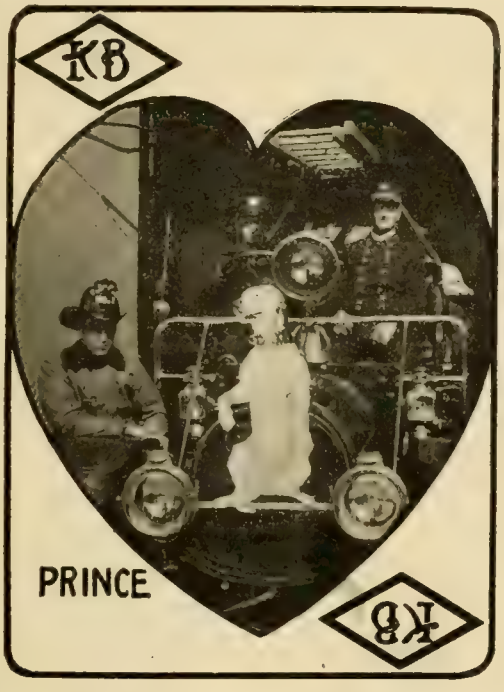

Kay-Bee Features

JANUARY 2nd
Prince
(1 Reel)

JANUARY 9th
Narcotic Spectre
(2 Reels)

JANUARY 16th
Circle of Fate
(2 Reels)

JANUARY 23rd
A Kentucky Romance
(1 Reel)

JANUARY 27th
For Her Brother's Sake

Keystone Comedies

Dec. 29th--He Would a Hunting Go
Jan. 1st--A Misplaced Foot--Glimpse of Los Angeles
Jan. 3rd--Love and Dynamite
Jan. 8th--In the Clutches of a Gang (2 Reels)

Broncho Headliners

Dec. 31st--The Woman (2 Reels)
Jan. 7th--A Military Judas (3 Reels)
Jan. 14th--The Cure (1 Reel)
Jan. 21st--Conscience (2 Reels)
Jan. 28th--The Yellow Flame (2 Reels)
Feb. 4th--A New England Idyl (2 Reels)

Domino Winners

JANUARY 1st
True Irish Hearts
(3 Reels)

JANUARY 8th
Harp of Tara
(2 Reels)

JANUARY 15th
The Primitive Call
(3 Reels)

JANUARY 23rd
The Informer
(2 Reels)

MUTUAL PROGRAM EXCLUSIVELY

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at the cross roads ahead of Larry and changes the signs. When Larry arrives, he takes the road marked "To Goldite," but which really leads into the desert.

Milly meets Tom just as he is coming from the claim agent's office. Without giving him a chance for explanation she bitterly accuses him. Larry soon discovers that he is on the wrong trail and turns back. He meets Tom at the cross roads, learns that he has filed, and forces him back to the Williams cabin. Milly returns to the cabin. Larry has Tom covered with his gun. Milly thanks Larry and denounces Tom. Tom tries to protest. Larry tells her to search Tom for the papers, which she does, only to discover that they are made out in her name. Larry is given orders to move on, and Tom is forgiven.

MUTUAL FILM CORPORATION.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 52 (Dec. 24).—Anti-Saloon League Visits Washington—Hundreds of rum-fighters call at the Capitol.

Brazilian Battleship Visits Spain—Training boat of South American republic calls at Barcelona.

Pennsylvania Lunch Car—A new idea in diners is successfully tried out on Eastern lines.

Australian Regatta—Boat contest at Parramatta is won by Sydney team.

Lord Kichener Visits Egypt—English general is the guest of the City of Alexandria.

Season Opens in Honolulu—Tourists arrive by thousands from the States and are royally welcomed.

Dwarfs Visit London—A family of Austrians call on city officials.

The Strike in Michigan—Citizens' Alliance at Calumet, holds enormous peace-meeting.

Launchings of the Week—Three big boats are christened in various parts of the world.

Cigarette Causes Enormous Loss—Oil well at Tulsa, Oklahoma, ignited by carelessness.

Berlin Beats Hamburg—Rival football teams in exciting contest at German capital.

Clearing the Columbia River—Pacific Coast stream in the hands of government engineers.

MAJESTIC.

HELEN'S STRATAGEM (Dec. 28).—John Rockwood, an energetic young lawyer, was nominated for district attorney, by a political party which had been long out of power, and whose shrewd boss, Martin Rowley, determined should control the destinies of the city. Rockwood, brilliant and popular, was sure to draw many votes, and after his nomination it became clear that his election was almost a foregone conclusion. The candidate's little sister, Helen, a girl of sixteen, had been, since childhood, a cripple.

Crampton, a wealthy manufacturer, was a persistent violator of the fire ordinances, and, as a result, many of his employees were injured in a fire. The district attorney refused to interfere, but when John's attention was drawn to the matter, he promised to prosecute vigorously, if elected. Crampton, in alarm, consulted Rowley, who told him that John's statement was merely a campaign story, and that he would not be harmed. Rowley felt safe in making this promise, for John was a devoted admirer of his daughter, Maude, and he believed that he would do anything rather than lose favor with her.

To calm Crampton's fears, Rowley wrote John, telling him that he had assured the manufacturer that there would be no prosecution in the event of Rockwood's election, but to his amazement, he received a letter stating that John would have nothing to do with such a dishonest transaction. Rowley angrily called up John on the telephone and the candidate listened with amazement to what the boss said. Helen, who was in the room, timidly touched John on the arm, and the amazed young man listened to a confession from his little sister which surprised and touched him. The letter he had written to Rowley assured the boss that he would comply with his wishes. Helen read the letter, and, grief-stricken that her brother could stoop so low, destroyed it and substituted a missive which angrily rejected the boss' proposal.

Shamed by Helen's action, John turned to the telephone and told the boss that he meant every word he said. A boss generally can revenge himself upon a disobedient candidate, and John fully expected that his career was ended. The election, however, was very satisfactory to John, for he was triumphantly elected district attorney, and, best of all, he found that the grim old politician respected a man who was a good fighter and considered him worthy of his daughter's hand.

THE BABY (Dec. 30).—Ida Maley was a familiar figure on the "Great White Way." When the glamour of her life wore away, a vague discontent possessed her, something she strongly desired, and yet could not define. Ida was at a handsome restaurant with friends of her own kind, while an entirely different scene was taking place in her boarding house. In one of the shabby rooms a young mother was dying, leaving a baby alone in the world. When Ida returned to her home the boarding house keeper summoned her to the room where the mother lay dead. The landlady asked her to care for the baby until it could be turned over to the authorities. Ida consented, for the little mite possessed a strong appeal to her, but after the mother was buried she found herself unable to surrender the child. The natural love which all women have for children was the cause for her previous unrest, and the baby her solace. Her gay companions urged her to return to them, but a pair of little baby hands drew her back and saved her from temptation.

In a little country town she made a home with the baby, and found happiness in the love the little tot gave her. Several years passed and the country people grew to respect and like the pleasant dressmaker and her little "daughter." A merry party of automobilists passed through the village, and recognized in the dressmaker their companion of years gone by. They urged her to return to the old life, but she resolutely declined.

The village gossip chanced to overhear the conversation, and repeated it with great elaboration. The people of the little town decided that Ida Maley was not a fit person to associate with, and a committee was appointed to request her to leave town. The committee never delivered the message, and Ida Maley still lives in the village, beloved and respected by all, for a scene of which they were unconscious eavesdroppers convinced them that she was a most desirable neighbor and the best guardian the child could have.

EDUCATING HIS DAUGHTERS (Jan. 3).—A retired capitalist rears his three motherless daughters in the seclusion of his country place, away from the gaze of man. An accidental meeting with three wholesome young fellows whose automobile stalls outside the grounds, produce consternation in dad and damages six hearts in pairs for all eternity. Tom, the boldest, gains admission to the home as a spinster teacher, and by coquetting with dad rouses that gentleman to a sudden recognition of too youthful appearance and finds himself stalled permanently. In the studyroom he manages his disguise nicely, but in the boudoir he has an embarrassing moment when the three fascinating pupils perch about in their pajamas and chat over their new teacher and offer their services as maids. At last he gets them off to bed and himself retires; but his two partners rouse him by climbing the wall at his window and demanding recognition of their existence. He agrees to arrange a meeting with the girls. Next day he takes the girls into the woods for nature study, and the affinities are in a seventh heaven until Tom rudely cuts off the meeting, maintaining the character of teacher even before the boys, and affecting great anger with the girls. They soothe him with tearful kisses, to the envy of his team-mates, and he escorts them away, hugely enjoying the chagrin of Jack and Fred. He encounters his greatest difficulty in maintaining his impersonation when he accepts the kisses of Peggy. The third meeting takes place at the party which Tom insists is necessary to test the firmness of the girls' antipathy for the odious opposite sex. The ballroom, the conservatory, and the moonlight garden complete the undoing of the years of education. Dad himself is completely bowled over by the teacher in her ball room gown, and grows more persistent in his attentions. Tom endures him while the others woo. Dad gives pursuit and the boys follow dad, collecting Tom's wardrobe, which he loses. Peggy had suspicions when she detected a roughness in Tom's cheek earlier in the evening, and now the complete exposure comes when Tom backs into the conservatory in corset and trousers. Peggy is tearful, her sisters furious. Dad, lagging behind in the chase, is the only one still unenlightened. He corners Tom behind a screen. The girls, watching from a hiding place, see the humor of the whole deception and forgive the three scamps. Tom and dad play hide-and-seek. Tom refuses dad's ring and kiss unless he agrees to let the girls marry the men of their choice. Dad consents, gives the ring and demands the kiss. Tom resists, the screen is upset and so is dad when he sees Tom's trousers. The ring goes to Peggy. Dad stands by his promise, which the girls have overheard, and Tom stands by his girl and tenders the kiss, but dad resigns.

AMERICAN.

THE POWER OF LIGHT (2 parts—Jan. 5).—Cliff Jackson, the eighteen-year-old son of a mountaineer, is possessed of a strong determination to conquer his father, who operates an illicit still, as also his confederates by love and kindness, rather than through the strong arm of the law. His father interprets the boy's innate disgust for liquor and injustice as personal animosity and defiance of his authority. The son leaves the home.

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L'Administrateur Directeur.
(Signed) L. GAUMONT.

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New Orleans, La., Dec. 1, 1913.
DAY & NIGHT SCREENS, INC.,
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Gentlemen: We gave our new Day and Night Screen an initial tryout Saturday and must say that the results were remarkable, and satisfactory in every respect.
(Signed) W. H. GUERINGER,
General Manager.

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By (Signed) JULES HURTIG.

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crude, awakens in him a stronger desire for knowledge. A kindly pastor interests himself in the studious young fellow, and he is sent to school and college to become a minister. The daughter in the poor family and the minister's daughter become rivals, but the thought of his people's needs leads him to select the girl whom he believes can love his people.

After his ordination he marries Jennie Bentley, the girl who taught him elementary arithmetic and grammar, and she returns with him to his home. The government officers are on the trail of the moonshiners and are making an attack when Cliff rides up the mountain road, and a stray bullet hits him. He is taken to his home and the officers, at his request, leave him to handle the situation by teaching love and kindness rather than by the arbitrary display of arms and authority.

Cliff's ambition is soon realized and he is privileged to demolish the still in the presence of those who, for long years offered defiance to the law and now resolved to observe the law because of the power of the light that has been brought to them by the ambitious son of their leader.

THE SON OF THOMAS GRAY (Jan. 10).—The son of Thomas Gray, after his graduation, returns from college, becomes his father's partner, and later, when his parent's health begins to fail him, his successor. The income from a tonic, which, unknown to the rest of the family, contains morphine, then becomes the family's sole means of subsistence. The doctor's son is highly ambitious and through hard work achieves renown and success. He becomes interested in social reform and pays frequent visits to the slums, where on one occasion, he sees a victim of morphine in the throes of death. A bottle labeled "Gray's Tonic" strikes his eye, but of course, he knows nothing. A fellow physician, who has accompanied him, however, pockets the bottle.

At the meeting of the Pure Foods and Drug Board, of which he is a member, the doctor's son delivers a lecture on the evils wrought through lax censorship of drugs. His fellow physician voices his suspicion of Gray's Tonic, and suggests that they analize it. The son is given the commission and told to report the result at their next meeting. Then, while the aged parent awaits the result of the fateful analysis, the awful knowledge is revealed to the son. In an emotional scene the aged physician pleads with his son for the sake of the family honor and for their happiness, not to reveal the secret.

Which shall it be? During a restless night he is tormented by visions: his parents reduced to poverty and shame, the scene in the slums, and finally that of the chairman handing him his commission. The next day the parent, awaiting in feverish anxiety, hears the final decision, and in horror and rage disowns him. Then the hand of misfortune falls on the erstwhile family. Dishonor, a heavy fine, and the revocation of his license are the penalties invoked by the court, and poverty and want follow in the steps of the decision. The son pleads in vain for the privilege of supporting the family. The father will have nothing of him.

The hand of fate, however, brings about the long delayed reunion. When about to be evicted from their squalid lodgings, the landlord turns out to be none other than their son. The son takes them at once to his home and after his skillful treatment, soon restores his father to health.

PRINCESS.

A RURAL FREE DELIVERY ROMANCE (Jan. 2).—Ruth acts as housekeeper for her miserly Uncle Herman. Fearing the loss of her services, Herman opposes a love affair between Ruth and Fred, the rural mail carrier. A letter from the grocer threatens Herman with a law-suit for the non-payment of a bill. Herman then conceives a contemptible scheme to avoid payment by placing Fred under suspicion of theft and thereby also prevent his marriage to Ruth. Herman writes two letters, exact duplicates, and addresses both to the grocer. In one letter, examined by two witnesses, he places a sum of money, but prior to the arrival of the mail-carrier the crafty Herman, by distracting the attention of his witnesses, substitutes the duplicate letter which he submits for registration upon the arrival of the carrier.

Upon receipt of the registered letter containing no money, the grocer enters a complaint at the postoffice. The case is put in the hands of a P. O. inspector and Fred is called to account. The evidence is against the carrier. Herman holds a receipt for the letter. Two witnesses swear the letter contained money. The grocer and his clerk declare no money was received. It is proven that Fred has recently purchased an expensive ring. He is believed guilty and is about to be removed from the service.

In the meantime Ruth finds an empty envelope, addressed to the grocer, in Herman's waste basket, and learning of Fred's trouble from the substitute carrier, her suspicions are aroused. She hastens to the postoffice with the new evidence. One of Herman's witnesses discovers upon this second envelope a tobacco stain imprint of his thumb. This fact, proven by the inspector's microscope, identifies the empty envelope, which has never been registered, as the one which contained the money, when examined by the witnesses. Fred is vindicated and free to seek happiness with the girl whose keen wit and quick action saved his reputation.

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THANHOUSER.

THE HEAD WAITER (Dec. 28).—The head waiter was thoroughly impressed with his own importance and he ruled the fashionable restaurant, where he was employed, with a rod of iron. He knew he was brilliant, he realized that he was beautiful and he was thouoghly convinced that the majority of the women who dined at his establishment were very much in love with him. There was one lady with whom he was particularly impressed, a Mrs. May Maverick, but was not only beautiful, but a prominent figure in society. The head waiter paid her all the court he could and dreamed of the day when he might be on the level of the quality with her. One eventful day when she dropped in to luncheon, he believed that his dream had come true, for she gazed at him approvingly and finally slipped him her visiting card with the instruction "Call this evening at eight." The head waiter called, arrayed in his best and convinced that he made a conquest. He was surprised when she summoned other members of her family to look him over, and dumbfounded when he discovered that he had been summoned for business reasons, and not for love. The society leader needed a new butler, and had picked out the headwaiter as the man for the place. It was a terrible shock to him, but one disappointment cannot destroy the faith of a head waiter in his own ability, and in a very short time he was as proud and self-important as he ever had been before.

AN AMATEUR ANIMAL TRAINER (Dec. 30).—A wealthy young broker fell in love at first sight with a young woman whom he met in a great city. His courtship was ardent and rapid, and although she confessed that she loved him, the girl insisted that the broker must first win her father's consent. Father, it appeared, owned an animal farm in a remote New England village, but the broker journeyed down there to win his would-be father-in-law's approval. The old animal trainer had some peculiar ideas. In an up-to-date way he was like the kings of old who evolved peculiar tests before they would award their daughter's hand in marriage. In this case the animal trainer led the broker to where an elephant was tied. He told him that the elephant was a particularly vicious beast, but that if he, the broker, could tame him, he could marry the girl, all of which would lead one to believe that the animal trainer did not take a strong fancy to the suitor.

The broker loved the girl so dearly that he even tried to tame the elephant for her sake, but he found the task beyond his ability. He was just about to give up in despair when a little girl came along, learned his sad story, and suggested a way out of the difficulty. It cost him a lot of money, but as he was able to satisfy the animal trainer that he had made good, he did not count the cost, and the cash he paid for his unique lesson helped to save the little girl and her father from bankruptcy. Thus did the adventure turn out to be a good thing all around, even for the elephant.

THEIR GOLDEN WEDDING (Jan. 2).—It was an eventful day in the life of the old couple, for it marked the fiftieth anniversary of their married life. Their only child, a daughter, had come to visit them, bringing her husband, and her stalwart son. There were congratulations and presents and that afternoon the old man, although happy, was tired. He excused himself when the others went for a walk about the place and sat on the front doorstep, thinking of the days that were past.

Looking backward is something we all do at some time and the events of a lifetime passed in review before the aged man. He thought of the time when he had first met his wife, a beautiful village girl, and how their wedding had been postponed because of his determination to fight for the flag when the Civil War started. He did his duty there, he was glad to recollect; but was dangerously wounded and the doctor regarded his case as hopeless. Then the girl came all the way from her distant home, was married to him on what they had thought to be his deathbed, and then tenderly nursed him back to health and strength again. She was the one girl in the world to him then, and she had always been and always would be. His thoughts then passed to his only daughter, and he recollected how happy he was when she was born and how he watched her as she grew up. He expected to see her add fame to his name as an artist, and was wroth when she fell in love with a poor young man. He would have prevented the marriage, but his wife won him over, pointing out that it was no more than right that the daughter, like parents, should marry for love alone.

The episodes of his life came back to him one by one, and he was still musing when the others returned, and wife and daughter came to him lovingly. He reflected with relief that although his life had not been one marked with sensational incidents, yet it did not give him pain to look back upon it, nor was he afraid to face the future with the wife he loved by his side. A golden wedding day is eventful. A golden wedding day without regrets for the days that have gone by is ideal.

RELIANCE.

DAY BREAK (Dec. 29).—A woman spy in the employ of a foreign government is ordered to get the plans of a fortification from a young lieutenant, and is threatened with death if she is not successful. She goes to the embassy ball and sees there her victim, the lieutenant who is intoxicated and lying across the table. She succeeds in getting the plans from his pocket and goes away. Arriving

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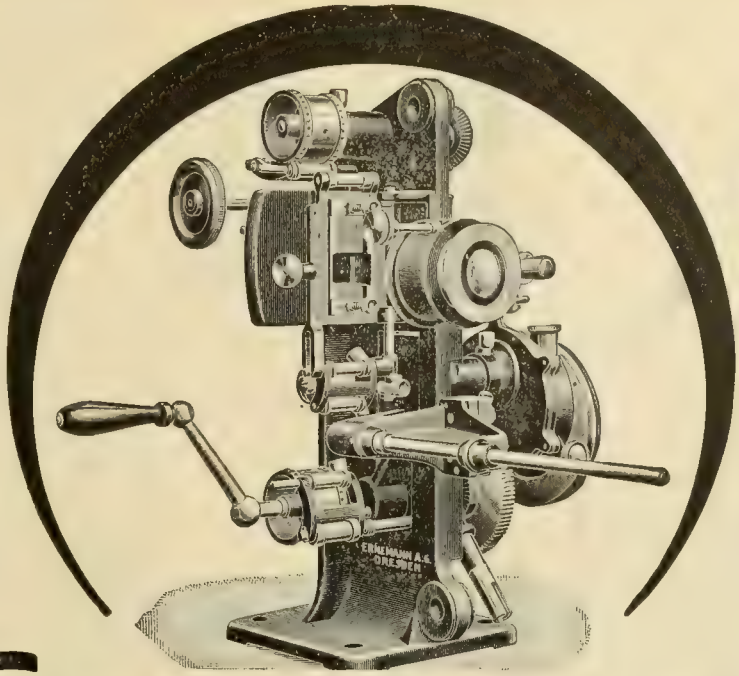

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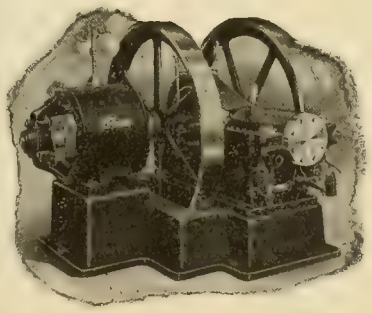

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home she realizes by a movement of the curtain that the man who controls her life waits for the papers in the next room. As she starts to take them to him a letter falls to the floor from the envelope containing the plans. It is a letter from the lieutenant's mother expressing faith in his execution of his duty to his country, and she realizes what this will mean to the mother. She finally decides that she would rather have the son meet disgrace than herself meet death. In a reverie she has a vision of her own life starting when as a young girl she left home. The vision of her own mother causes her to decide to return the plans which she does. She then walks slowly into the room where death awaits her. A great struggle is apparent by the quivering of the curtain and in the last scene the man's foot is seen just going out of the window, while the woman lies in a huddled heap on the floor with a smile on her face.

HIS AWFUL VENGEANCE (Dec. 31).—Jim and Nell are sweethearts. They are sitting by the roadside one day when Harold, a wicked city chap, happens to ride by in his automobile. He rides down the road a way and then orders his chauffeur to drive back. As they drive past Nell and Jim the auto slows down, Harold gets out on the runboard and grabs Nell into the machine, which drives off at terrific speed. Harold takes Nell to his mansion in New York, but she spurns him. He locks her up in a room and she climbs out of the window and escapes. Harold discovers the escape. All this time Jim is still running on the road to New York.

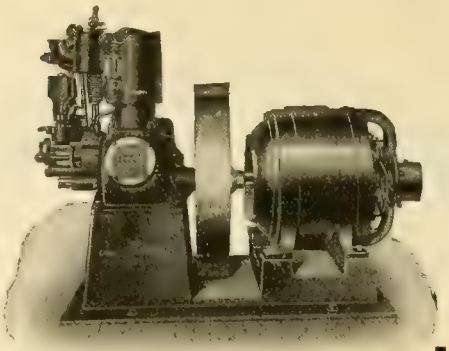
Harold hurries to the office of the Villain's Union. Inside there is a clerk at a desk and a long bench on which are seated eight or ten villains, all dressed alike. On the wall is a sign: "Villians to hire by the hour, day, week or month." Also another sign reading "RATES:—Pursuing, $1 an hour." Harold hires the whole bunch of villains to pursue Nell and they all start out.

Nell is trying to escape pursuit. At a corner she bumps into a villain. She turns and runs down the other way and bumps into another villain. Every way she turns she runs into a villain. She starts in to walk hurriedly. After her walk the whole crew of villains. She walks into a vacant house, locks the door after herself and sinks in relief on the floor. The villains break into the vacant house and go to the room over the one in which Nell is hiding. They get a saw and saw a big hole in the floor. The villains drop through into Nell's room. Nell jumps out the window; the villains follow. The villains catch her and take her to the old bridge. Harold is waiting for them. He asks Nell if she is ready to be his, but she again spurns him. Harold tells the villains to do their worst. The villains grab Nell, tie her hands and feet and place her on the bridge railing ready to push her in. Harold gives her one more chance. She spurns him again. Harold orders the villains to do their dirtiest. They are just ready to push her into the river when the town clock strikes twelve and all the noon whistles blow. Like all good union workmen the villains stop work immediately, take their lunch pails out of their pockets, sit down on the bridge and start to eat. Harold remonstrates with them, but they show him their union badges. "I will push her in the river myself," says Harold, and just then Jim rushes up, gives him a punch on the jaw and rescues Nell.

SEEING STARS AND STRIPES (Dec. 31).—Casey Murray, a grocer, follows the advice of his friend and burns sulphur in his store one night. Upon reaching home he finds the house locked, and as his wife has the only key, he is forced to enter the house via the cellar window. On the inside, he finds a note from his wife, who unintentionally forgot and left it on the desk, meaning to put it on the outside. The note was to the effect that she had gone to the club, and that he would find the key under the mat on the doorstep. This, of course, makes Casey very angry, and in his anger he throws the note out of the window.

An escaped convict happens by, and the note falls at his feet. He at once secures the key from under the mat and enters the house. He finds his way into Casey's room, where poor Casey is sound asleep. He (the convict) wastes no time in getting into Casey's clothes, and then leaving his own clothes for poor Casey, he makes his escape.

The convict, dressed in Casey's clothes, passes the grocery. He sees the smoke, caused by the sulphur burning on the inside, coming from the cracks, and thinking the store to be on fire, he turns in the alarm. Casey is telephoned that his store is on fire, and of course he has to dress in the convict's clothes. After several adventures with the police, poor Casey finally succeeds in reaching his store, where the firemen have broken in. The convict (still in Casey's clothes) is sitting near the rear of the store, waiting for a good chance to "make a haul," when Casey's wife, who is coming home from the club, finds him, and she, thinking him to be her husband who is heartbroken over her actions, goes to him and puts her arms around him. To her surprise, he is a stranger to her. She runs for help and the convict fearing arrest, climbs into the side window of the grocery. Casey's wife finds poor Casey in the hands of the police, and runs to him. The convict is overcome by the fumes of the sulphur and rushes out the front door into the arms of the police.



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SOME ROGUES AND A GIRL (Jan. 3).—Old Miller, a recluse—feeling that the end is near and knowing that he can trust no one—writes his granddaughter, May, to come at once. In the letter he tells her that his money is in the safe, that it all belongs to her and writes the combination of the safe. Rightly mistrusting his one servant, Peter, he struggles out to mail the letter, but collapses on his way, and is assisted to his home again by a traveler named Bond, who promises to deliver the letter for him.

Peter, knowing that the end has come to his master, starts to rob the house. But a crook who has entered the house doesn't like the idea of Peter getting away with so much loot, so, while Peter is getting the wagon, the crook removes the loot from the trunk and substitutes the dead body of old Miller. Peter returns, places his trunk in the wagon and then to hide his crime, sets fire to the house. At the depot he discovers that the last train to New York has gone. Peter takes his trunk to a hotel.

Meantime, the crook has discovered the fire, and tries to get the combination of the safe. By holding the blotter to the mirror, he learns that the old man has written to his granddaughter to come and also has told her the combination of the safe. In the meantime, Bond delivers the letter to May and she decides to ride back in an auto with Bond. He leaves her at the door of the house and promises to send a doctor.

Bond leaves a message at the doctor's house. He arrives at the hotel in time to hear Peter scream and fall when he opens the trunk. Bond and others enter the room. Bond recognizes the body and thinks of the possible danger to the girl. He hurries back to the house. The crook has captured the girl and threatens her with death, unless she tells the combination. Bond arrives and struggles with the crook. The doctor arrives, and he and Bond overcome the crook and rescue the girl. Then as Bond seems only interested in the girl, and the girl has only eyes for Bond, the doctor concluded that it is a parson they want and not a doctor.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY, NO. 94 (Dec. 24).—Birthday Celebration at Texarkana—Pageant and unique dinner held on huge tables spelling out word "Texarkana," form part of vastly interesting attractions—Texarkana, Arkansas.

Traffic Squad Compete for Prizes—New York Women's League for Animals, presents handsome rewards to the best mounted policeman after a competition held on Harlem River Speedway, New York City. Mrs. Frederick W. Vanderbilt, presenting first prize.

Miners Pay Tribute—Immense procession of deeply moved citizens escort remains of the three copper miners killed as a result of labor troubles, Calumet, Mich.

Launching of the "Warspite"—Many noted people attend the successful launching of great Britain's "all oil" battleship, carrying 15-inch guns, Devonport, England.

Building the Celilo Canal—Great progress is being made toward completing canal which will extend navigation on Columbia River for several hundred miles. The Dalles, Oregon.

Fashions—Smart winter suits show contrasting materials. (By courtesy of The Criterion of Fashion.)

Great Fight against Saloons—More than two thousand boys and girls form no-license parade to keep Lynn, Massachusetts, a dry and clean city.

Novel Flag Ceremony—The French War Minister transfers the Regimental Colors from one regiment to another, Luneville, France.

Millionaires Play Baseball—Great enthusiasm is displayed at the opening game of the Inter-Club Baseball League on Fifth Avenue, New York City.

Life Saving Demonstration—The English Life Saving Society gives unique exhibition on the river Thames, London, England.

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GAUMONT.

AN AMATEUR SPORTSMAN (Jan. 6).—Being in Mr. O'Flaherty's debt to the tune of $25,000, Montrose sends him a check for $10,000, and states that the rest is more than made up in value by three race horses which are in training at Sam Piper's. O'Flaherty sets out to assume ownership and at once succumbs to the charms of Sam's eldest daughter Viola. Knowing, however, that he will have a better chance of winning Viola's regard if his horses do well in a coming race, he takes care to superintend everything the horses do, and meanwhile makes violent efforts to captivate the fair Viola. As it happens the horses do well, and O'Flaherty seizes the opportunity to make a proposal to the trainer's daughter in broad daylight. His address is rudely interrupted by the sudden appearance of Viola's fiance, a well-known jockey just returned from his successes in England, and the unfortunate O'Flaherty, realizing that a woman's affection is a fickle thing, decides henceforth to pay attention entirely to his horses.

TINY TIM'S SWEETHEART (Jan. 8).—Tiny Tim is separated from his little companion, Gwennie, by Mrs. De Jones, who decides to adopt Gwennie, giving Tim half a dollar by way of compensation. Tim tries to seek forgetfulness in a confectioner's shop without success. Later he visits a cafe and tries to seek oblivion in unlimited supplies of ginger ale, but only succeeds in floating his sorrows. One day he returns. Gwennie finds his hat and seeing the footprints guesses that he has come back. Convinced that he is still waiting his chance to reappear, she returns to the house and fills the hat with cakes. These she then places under a bush so that Tim will see them. In her hurry, however, she has overlooked the circumstance that it is nearly tea time, and the vanishing of the cakes has already been discovered by the cook and by Gwennie's adopted mother. When these latter subsequently look for Gwennie in the garden, it is to find that she and Tim are in each other's arms. The romance then ends with Tim's adoption as Gwennie's brother.

THE MYSTERIOUS FINGER-PRINTS—FANTOMAS: Series 3 (4 parts).—The mystery of the drama is the appearance of the finger-print of a dead artist upon the neck of Princess Sonia Danidoff, whom Fantomas, as Nanteuil, relieves of her pearl necklace, and again on the body of Thomery, a merchant also done to death by the arch villain, Fandor, in the pursuit of his calling, has endeavored to solve the mysteries of these crimes, and eventually recognizes Cranajour, an idiot in the employ of Mother Toulouch, a receiver of stolen goods, as Inspector Juve, of the Criminal Investigation Department. They consult together and decide that Nanteuil, the banker, should be called upon. Already suspicious, when Juve finds a glove of skin upon his hand, suspicion becomes certainty, but before they are able to secure the villain, he backs through an unsuspected door in the wall of the room and once again escapes.

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FEATURE FILM STORIES

RAMO.

THE DEVIL WITHIN (Three parts).—John Walker has not attempted to conceal the fact that his will leaves almost his entire fortune to his son, Jack, merely providing a small trust for his daughter, Jane, who has recently been married to James Gleason. Gleason, learning of the terms of the will, plots to disgrace Jack in the eyes of his father, and with the aid of a woman, Maude Barnes, causes Jack to be charged with theft. This takes place at Jack's college, but the actual arrest is delayed by Jack's roommate until after the big football game, of which Jack is the star player. The disgrace is sufficient to force Jack to leave college. On his arrival home, a stormy scenes ensues and Jack is ordered from the house by his father, whose mind has been poisoned against him by Gleason. Jack's father is also influenced to make a new will, but Gleason does not know its contents. With contemptible perseverance Gleason also hounds Jack and causes him to be discharged from different positions.

The father dies and Jack returns only to be refused admittance to the house by Gleason. Determined to have a last look at his father, Jack gains entrance and meets little Olive, his niece, of whom he is very fond. Her childish love for Jack prompts her to force him to take her little diamond picture locket as a remembrance. Gleason has opened the safe in the library and has just read the last will which gives Jack the fortune when he reaches the age of twenty-five, provided he does nothing dishonest, in which latter event Gleason's wife is to have it. Gleason foresees that Jack will eventually get the fortune under the terms of the will and thoroughly enraged, he turns away from the safe and catches a glimpse of Jack as he is leaving the house. His clever mind immediately evolves a plot to accuse him of robbing the safe. Jack's possession of the locket aids Gleason as he dramatically accuses Jack. Appearances against him, Jack makes his escape. Tracked by detectives, hungry and desperate, Jack tries to enter a farm house and is only saved from his crime by overhearing a prayer of the farmer's daughter, Edith. In withdrawing, he falls and is seriously injured. The farmer's wife, asking no questions, nurses him to health and he later works and lives with them. Incidentally Jack and Edith grow to love each other.

Gleason continues his association with Maude Barnes, visiting her frequently. A thief, surprised by her alone in her apartment, accidentally shoots her but escapes. The testimony of the elevator boy and Gleason's glove on her table, point conclusively to Gleason as the murderer. Panic-stricken at the circumstantial evidence against him, Gleason flees and hard-pressed by the detectives, evades them by jumping from a fast moving freight train. Fate leads him for refuge to a barn where Jack, with a party, arrives for a barn dance. Confronting Jack, Gleason threatens to disclose his past unless he aids him. Jack, in despair, conceals him in the loft and side-tracks the detectives, but to no avail. The barn catches fire in the midst of the dance and Gleason, still concealed in the hay loft, is fatally injured. Jack risks his life and brings Gleason out alive and receives his reward in an ante-mortem statement from Gleasonn, clearing his name and entitling him to the fortune and—to marry Edith.

THANHOUSER.

FROU FROU (Four Parts—Jan. 1).—Brigard, a French landowner, had two motherless daughters. The elder, Louise, was a joy and a comfort, and thoroughly dependable, no matter what crisis might arise in their domestic life. The younger, Gilberte, was flighty and irresponsible, but deeply loved by her father and sister, who affectionately nicknamed her Frou Frou. Among the gallants who visited the Brigard's rural home, were two deserving of special attention—Henri Sartorys and Compte De Valreas, Henri's great friend. Although the two men were intimate, they were of unlike dispositions. Sartorys was wealthy, industrious and a model citizen. De Valreas, also wealthy, wasted his substance in all kinds of dissipation. Both men loved Frou Frou, but Henri was too modest and too

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diffident to press his suit, and it seemed for a time as though the girl would be carried off by his reckless rival. Henri, however, finally enlisted the aid of the elder sister not knowing that she secretly loved him. He was so flustrated that at first she thought he was proposing for her hand, but she was speedily undeceived. It was a crushing blow to Louise, but she determined to forward the marriage of Frou Frou and Henri, believing that a man of his character was needed to safely guide her through life.

Frou Frou did not care particularly for Henri, but was indifferent as to her own future, and finally placed all the responsibility on Louise by saying, "I will do as I have always done—placed myself in your hands." In this way the engagement of the two young people was brought about.

Frou Frou and Henri were fairly happy in their married life, but they were never in any way what might be called partners. Frou Frou followed the usual life of an idle, fashionable woman, and Henri regarded her as a charming doll, but never expected to call upon her for any assistance or advice. Their child, Georges, was alternately neglected and petted by his mother, and there were times in days past, although they were in the same house, they did not meet. Frou Frou finally came to the conclusion that a change would be desirable and induced Henri to urge Louise to make her home with them. Then everything ran with regularity and system and Henri found that life was much more satisfactory. In the course of time, however, Frou Frou awakened to the realization of the fact that she was personally a nonentity in her own home. Henri and Louise both loved her, but neither thought of consulting her. She was simply a pretty child of whom they were very fond, and they would have laughed if anyone told them that she desired to be regarded as a grown-up. In her poor, little, inexperienced way, Frou Frou tried to win back the place that belonged to her, but all in vain. Finally she gave up the unequal struggle and eloped with De Valreas, who had still paid constant attention to her. Before going she saw her sister and in an exciting scene blamed her for all the trouble, saying, "Husband, child, everything you have taken from me. Keep them well."

Frou Frou's rash step resulted in misery for all concerned. Her husband tracked them down, and in a duel killed the faithless De Valreas. Frou Frou's health failed and she was near death's door when her faithful sister found her and took her back to the home of her childhood. There she lingered for a few months, long enough to make her peace with the husband and child she had deserted, and died with the hope that the sins of Frou Frou might be forgiven in another world.

GAUMONT.

THE ACCUSING VOICE (2 parts—Jan. 3).—Gaston Beraud is employed as assistant to Mr. Launay, of the firm of Dammond & Co., gramophone manufacturers. He is bribed by a rival firm to steal the formula of an important invention. He is discovered in the act by Mr. Launay, who accuses him of robbing him. The accusation was recorded on a gramophone record, and later proved to be his downfall. Gaston realized that he was irretrievably ruined. Not only had he lost all hope of marrying the girl to whom he was engaged, but his professional career was at an end. Too late he reflected that the curse of gambling had been his ruin, and he passed out of the lives of those who loved him regretting that his fall might easily have been avoided.

APEX.

THE FALL OF FRANCE (Three Parts).—Long before the bloody laurel wreath encircled the German Imperial throne in Versailles, Wilhelm I of Prussia had had the opportunity of gaining the control of all Germany. It was at the time that Napoleon III, after the year '66, suggested an alliance. But under no circumstances would King Wilhelm be willing to owe the German Imperial throne to the help of a foreign country. However, the war party at the Parisian Court, which demanded revenge for Sadowa, became more insistent, until the Emperor Napoleon, in order to strengthen his dwindling popularity with the people, unwillingly lent his ear to the advice of the Empress Eugenie, and permitted the first excuse to be used to provoke the neighboring state. The question of the succession to the Spanish throne, in itself of little importance, gave the desired opportunity to the hotheads of the Tuilerie.

It was in July of the year 1870, and King Wilhelm was enjoying his short vacation at Bad Ems, when the clouds of war rolled slowly over the Rhine. Benedetti, the French envoy, had been chosen for the task of finding out how great demands the Prussians would submit to. He delivered himself of his mission on the promenade of Ems in a deliberately frivolous manner. But the stone rebounded upon its hurler: Bismarck at once informed the German people of the French demands, and a shout of indignation went up. As the king returned to Berlin on the 15th of July, he was received at every halting place by great crowds of people, with joyful acclamation. After the declaration of war there burst forth in all great Germany a fire of enthusiasm.

The arming of Germany proceeded with unheard of speed; now already the first fruits of the Prussian drill which had so often been made fun of were plainly visible. The advance marches were begun from all points of the country simultaneously. In this way an enormous advantage was gained over France. Germany was thus able to force the fight on French ground. It was almost like a tremendous symbol of world's history; that it was again toward the Rhine that the German military chooses.

The German army marched upon it in three divisions. The first under General von Steinmetz was stationed at Saarlouis; the second under Prince Frederich Karl had approximately the same goal; the third under the Crown Prince advanced to the Rhine in the neighborhood of the heights of Karlsruhe. Besides this, there was established in North Germany a strong reserve army under Vogel von Falckenstein. One of the first deeds of war, the storming of Gaisbergs under Major von Kanfenberg, gives a shining example of the spirit of the German army. The battle in the open country is succeeded by the horrors of a hand-to-hand conflict in the cities. There follows Weissenburg and Spichern. King Wilhelm was permitted not only to fasten iron crosses on the breasts of his valiant soldiers, but also to embrace his own son as a victorious commander.

Then the days of Mars-la-Tour and St. Privat. In the meanwhile, the iron circle was drawing closer and inexorably around Sedan. Napoleon's last army saw itself hemmed in closely about a bend in the River Maas. The battle of their dispair was fought on the morning of the first of September; at mid-day the white flag appeared on the walls of the fortification. Napoleon sent General Reille to the Prussian camp with his sword and a letter.

The king immediately ordered a cessation of the fighting and Bismarck and Moltke saw to the drawing up of the conditions of surrender. The following day, in the little neglected Castle of Bellevue near Doncherrt, King Wilhelm received his prisoners. There the descendants of Queen Louise and Napoleon I met. Napoleon spoke with Louise alone because he did not want any witnesses; Wilhelm I spoke with Napoleon III alone because he did not want to humiliate him before the others; the Castle of Wilhelms Heights near Kasel was offered to the ruler of the French as a provisional dwelling-place. His army was to be treated as prisoners of war.

Everyone had expected that now the war would come to an end; Napoleon was captured, Sedan had fallen. The path to the heart of France lay open. But they were mistaken. On the 4th day of September the Republic was declared in Paris, and all France united anew in patriotic enthusiasm. Paris was provisioned, its walls were strengthened anew and manned by a national guard. All through the provinces, forces of revenge nerved themselves to the uttermost, and later came the days of the bath of blood at Metz, and the surrender of Strassburg. Before this the tornado of civilized warfare had many times been overstepped by the despairing Frenchmen. From the uprising of the French Tireurs, which in itself was a truly patriotic movement, developed a dangerous class of footpads and assassins, who without any outward badge of authority demanded the protection of neutral inhabitants in order to fall upon the foreign soldiers murderously and treacherously. Old men, boys and women went together on this hunt for human beings, a scourge upon the land.

By the 15th of September the advance guards of both armies were within three hours of Paris and had encircled the city. A sortie of the French under Decrot was repulsed. An interview of the French Minister of Foreign Relations, Favre, with Bismarck, brought no results. The time of difficulty began for both parties. Not only did the besieged learn of the horrors of anarchy, but even the victorious army underwent a period of heavy trials during the struggle around Paris.

The cold of December was a great hardship for the people in Bivouac, for most of the dwellings had been razed. All eyes were upon Bismarck, who, at this time, was putting the finishing touches to a gigantic masterpiece. Even though there was no further glory of war to be won, still one had yet to experience the moment which contained the cream of all true patriots and which was to bring to the Fatherland greatness and peace: the union of Germany, which found outward expression in the crowning of the Emperor at Versailles on the 18th of January, 1871.

In the glass gallery of this stronghold of the Bourbons the proud figures of the German commanders and princes grouped themselves about the noble figure of the Emperor Wilhelm. Next to him stood the Paladins of the young empire: Bismarck, Moltke and Roon.

ECLECTIC.

THE BRIDGE THAT FAILED (Three parts—Jan. 1).—John Sanders, a noted bridge builder, has received an order from the government to construct a steel bridge in the place of an old rope structure over a swiftly running river. He instructs his engineers, Jack Welder and Frank Sawyer, to prepare plans for the bridge. Jack begins to work on his plans immediately and makes rapid progress with the designs, but Frank, who is of an indolent character, is unable to produce anything worth while. Seeing the progress which Jack has made, Frank becomes envious and determines to secure his plans if possible. They are both rivals for the hand of the ironmaster's daugh-

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ter, Ruth, but Jack is the favored lover, which is another thorn in the side of Frank. Some time after, the government engineers call at the steel mills to discuss the plans for the new bridge. Stealing away unnoticed, Frank secretly traces Jack's plans, intending to submit them as his own. But in order to do this it is necessary for him to get his rival out of the way. Chancing to find a huge knife while going through the steel works, a treacherous plan suggests itself. He pockets the knife, intending to use it when the opportunity presented itself.

Several days later, he sees Jack crossing the old foot bridge and determines to wreak vengeance on him. He cuts the rope cables which hold the bridge, sending Jack down into the seething waters below. He then hastens to the steel works and reports that the bridge has collapsed and that Jack had gone down with it. He goes to the office to destroy the original plans of Jack, but is seen by one of the employees. Hearing of her lover's plight, Ruth rushes to the high bank of the river and, balancing herself for a moment, makes a spectacular dive into the rushing waters below. She swims to the side of Jack, who is fast becoming exhausted by his efforts to keep afloat. They are then taken into a boat which had set out after them, and return to the ironmaster's home, where Jack is revived. He then accuses Frank of treacherously cutting the bridge cables. Frank is also accused of destroying the plans and is led away to his just deserts.

A. BLINKHORN.

THE FIRST IRISH NATIONAL PILGRIMAGE TO LOURDES (General Film Agency, Ltd.—2 parts).—The Irish Pilgrimage to Lourdes has been described as "the act of a nation." Beyond all question it was the act of a nation for practically every man, woman and child in Ireland interested himself or herself in the project from the moment it was first discussed a year ago. The Most Rev. Dr. McHugh, Bishop of Derry, whose portrait appears in the film, was its moving spirit, and the undertaking, colossal to such a country as Ireland, was carried through, by dint of hard work, much personal economy, and a superabundance of faith, to a complete and happy conclusion. It should be borne in mind that a pilgrimage from Ireland to Lourdes was a far more difficult undertaking than a pilgrimage from any other part of the continent. The business of transporting the sick from Ireland to England, followed by a long and tedious journey to London, the second sea trip across the channel, and, finally, the weary train journey from the very north of France to the Pyrenees must have taxed the endurance of the sick to the uttermost. The safe transport of over 3,000 pilgrims under these conditions was in itself a veritable triumph of organization.

Some of the most affecting scenes shown in the film are those at Victoria Station and at Folkstone. The pilgrims had left Dublin the night before, and are breaking their journey in London for a hurried breakfast, which is snatched on the station itself. London policemen are carrying littlers, and cheerful porters, having turned nurses for the time being, are tenderly rendering invaluable assistance. The station is shrouded in the peculiar gloom of a London morning, and yet the blend of Celtic cheerfulness and Saxon readiness for emergencies, renders the atmosphere far from oppressive.

At Folkstone porters and policemen have given place to brown-faced sailors, careful and anxious bearers of the sick and crippled.

We will pass over the rest of the journey until we reach Lourdes, full of charm and scented with the sweet air of the Pyrenees. Here we are mere units in the crowds of pilgrims all hurrying to the great objectives, the Basilica and the Grotto. A night's rest, and then commences the real business of the Pilgrimage, which lasts three days. There is a first day's procession to the great white Basilica, the unveiling of a stately Celtic Cross by Cardinal Logue, and visits to the Grotto, where Bernadette first saw the sacred apparitions. A visit has also to be paid to the little gabled house where she lived.

Most important of all, however, is the Procession of the Blessed Sacrament. This solemn and awe-inspiring scene, when a wonderful vista is given to the Basilica, and of the long, serried lines of the pilgrims, before whom are laid the sufferers in their litters, is an unforgetable sight. Nothing like this has ever been brought to the eyes of those who know Lourdes only as a name, and it should be remembered that this procession was never taken before His Eminence Cardinal Logue gave express permission to the General Film Agency, Ltd., to take it. Possibly the pictures which will arouse the greatest public interest are those which appear at the end of the film and show the miraculous cures. The names are given. Grace Maloney, the Killaloe girl, who was cured and her bent leg straightened, so that she now walks like any other fine-limbed Irish Coleen. Patrick Casey, who left home absolutely helpless, and who left his crutches at Lourdes, and also Miss B. J. McDonogh, Cabragh, Co. Sligo, who suffered from a diseased bone in the left foot.

AMBROSIO.

SATAN'S CASTLE (2 parts—Dec. 27).—A mountaineer, in relating to some travelers the legends of his country, tells them the story of the somber castle in which they are interested.

"Many years ago a soldier of fortune having lost in gambling his last possession—his sword—sat brooding over his situation. An unexpected friend came to his aid, for Satan, always on the alert to gain a new victim, tempted him with his wiles, and the soldier, dazzled by the alluring prospects, signed the contract given him, thus giving himself up to the devil. Satan was generous. The poor soldier was made a Baron and master of this beautiful castle, wherein he found merry companions.

"Their days and nights were spent in wild revels. One day two strolling minstrels attracted their attention, and they were summoned into the castle. The young girl danced, while her companion played, and so pleased was the Baron with her that he kept the dancer with him against her will. When her comrade tried to defend her he was rudely chased away.

"The Baron was the terror of his tenants. From his humble abode one of the peasants, unable to pay his tithe, fearfully set out on his way to the castle in company with Charles, his daughter Mary's betrothed. Charles, however, was rudely turned out and the peasant threatened with a long whipping, if, in ten days' time his debt was not paid. The day set arrived, but the peasant, still unable to pay the money, received the punishment warned him. He was again allowed an extension of a few days, but without result, and the Baron set forth for the peasant's home. Mary, the beautiful daughter, implored him to be lenient with her father, and the wicked man, attracted by her pleas, had her seized and carried away to his home, in payment of the debt. Charles saw his fiancée dragged away and vowed to save and avenge her.

"Tired of the Baron's oppression, the peasants arose in arms against him. During the night, in their boats, they stealthily glided along the lake bordering the castle, and successfully scaled the wall, supposed to be out of reach. The sleeping guards were overpowered, but the Baron, enjoying himself after his supper, was ignorant of his approaching fate.

"Mary was ordered into his presence, and the young girl advanced with hesitating steps. By a powerful effort she succeeded in freeing herself from his embrace just as Charles and his followers burst into the room.

"The Baron was locked in the room and the castle set on fire. Vainly he sought for a means of escape from the quickly spreading flames. His anguish was at its highest when Satan, a creditor who does not forgive a debt, again appeared with the contract to claim his victim, and together they descended into purgatory. At a safe distance from the burning castle Mary and Charles were united in marriage.

"And now, during stormy nights, the soul of the wicked Baron haunts the castle walls." Thus ends the story of the mountaineer.

TRANS-OCEANIC FILMS.

FEDORA (Four parts—Dec. 25).—Lord Herstell is seated in the Cafe Chantant with his friends watching the famous dancers, when a note is brought to him, saying that Nellie, the daughter of John Channing, a commoner, whom he has abandoned, is dead, and that she had left a child named Fedora. John Channing writes to Lord Herstell that he does not want aid from him, and that he is leaving the city at once, taking little Fedora with him. Lord Herstell overcome with remorse, bids his friends good night, and starts for the house of John Channing, which he finds deserted.

Six months later, while coming home from the club, Lord Herstell hears a cry of a child. A baby is discovered with a note pinned to its dress asking whoever finds the child should take care of him, for the sake of his unfortunate mother. Lord Herstell decides to adopt this baby in the place of Fedora.

Twenty-five years later, Robert Herstell grown to manhood, is ignorant of the fact that he is not Lord Herstell's son. Lord Herstell, in financial difficulties, risks the remainder of his banknotes on a horse race, and loses all. He is threatened that unless he agrees to join a band of anarchists, he will be ruined by parties holding his notes for a large sum of money. Lord Herstell consents to join the band. He is taken to the meeting-place of the anarchists. After Lord Herstell has signed and taken the vow of allegiance, the place is attacked by the police, and a terrific battle takes place. A number of anarchists escape, Lord Herstell among them, but as he is running away, he loses his seal. He climbs over a roof and jumps down into a boat in the river, and finally arrives home. The police, in the meantime, have found the seal. Lord Herstell discovering the loss of his seal, writes a note to his adopted son, telling him of the circumstances, of his adoption, also enclosing the note which was pinned to Robert's dress when he was found. As the detectives arrive to arrest Lord Herstell, he ends his life.

Robert changes his name, and becomes a reporter. In the meantime, Fedora, grown up, becomes a famous actress. Robert goes to interview her in the capacity of a reporter, and falls in love with her. He becomes a frequent visitor at her house and theater. A very wealthy man, John Dormer, is also in love with Fedora, and one night John Dormer is refused admission into Fedora's dressing-room, while Robert is admitted. At a meeting of the Rivoli Club, John Dormer denounces Robert and tells the guests that Robert is the son of Lord Herstell, who was mixed up in the anarchists' plot, and committed suicide. There is a bitter quarrel between the two rivals, and Robert slaps Dormer. A duel is fought, and Robert is wounded.

In the meantime, Fedora, knowing that she is the daughter of Lord Herstell, believes that Robert, the man she loves, is her brother. She hears that he has been wounded, goes to him and tells the doctors that she will nurse him. In his room she finds some papers, and is convinced that Robert is Lord Herstell's son. When Robert is nearly well, she is so much in love with him that she decides to take real poison in the act where she is supposed to take poison, to end her unhappiness. She writes a note before the show starts, telling Robert that she is the daughter of Lord Herstell, and being that a brother and sister cannot marry, she is going to end her life at the show in which she is playing tonight. On the envelope of the letter she puts a memorandum for her servant, telling him not to mail this letter until the next morning.

As the servant enters and arranges his desk, he spills ink on the desk, and over the letter, blurring the memorandum and leaving the name and address only. The servant, thinking that the letter has been forgotten, mails it. When Robert receives it and reads its contents, he immediately goes to the theater where Fedora is playing. As she is about to take poison, Robert staggers to the stage and is in the nick of time to prevent her from swallowing the drug. When the excitement is over, Robert tells Fedora that he is only an adopted son of Lord Herstell's. The production closes with Robert and Fedora enjoying their honeymoon in a villa in southern Italy.

WARNER'S FEATURES.

A WAIF OF THE PLAINS (Three parts).—Westward ho! orward ride the pioneers, penetrating further into the land of the buffalo and the hostile Indians. A halt is called and the settlers' wives band together to prepare the noonday meal. Here follows a picturesque scene between two children of the camp, showing their strong affection for each other. The boy carves their initials upon a buffalo's tooth and hangs it about his playmate's neck. An hour later the camp is in ruins and Standing Elk, a brave of the attacking band of Indians, has carried off Baby Early, thinking her to be the sole survivor. The boy, Ray Myers, recovers consciousness just as a detachment of Uncle Sam's soldier boys arrive upon the scene and some time later, after his health is restored, he becomes the pal of the big boys in blue. Sixteen years pass by and the little girl adopted by Standing Elk has grown into a beautiful young woman. The boy, now Lieutenant Myers, encounters her alone and realizing that white blood courses in her veins, induces her to escape from the Indian camp. She is pursued, but outdistances her captors only to fall when her pony stumbles. Myers rushing to meet her discovers the buffalo's tooth about her neck just as he is made a prisoner by the Indians. The picture closes with a powerful scene showing Standing Elk giving his life that he may assist the lovers to escape by drawing the pursuers in the opposite direction after exchanging clothes with Lieutenant Myers.

THE MOVIE QUEEN (Three parts).—Sylvia, a poor seamstress, lives with her little sister in a boarding-house. A wealthy woman fascinated by her beauty obtains a position for her with a motion picture producing company. Her talent is noticed and she soon becomes a leading lady. Sylvia plays the title role in "Cinderella." Jenny, another star, is jealous of Sylvia's sudden rise to fame. The director of the motion picture company obtains permission from Count Sivry's butler to take a few scenes on his estate. In departing, Sylvia leaves behind one of her slippers. To regain Sylvia's friendship, Jenny invites her to her home. She also invites Mr. Piccolini, the director. Jenny leaves Sylvia with Piccolini. Piccolini takes advantage of their seclusion and attempts to make love to her. Angered she leaves Jenny's home, and the next day severs her connection with the motion picture company to take up her old occupation of seamstress. Count Sivry returns home, finds a dainty slipper which arouses in him a desire to meet the owner face to face. He goes to a theater and as fate would have it Cinderella is shown. He recognizes the scenes taken on his grounds, which explain the lost slipper. The millionaire bachelor falls in love with the beautiful Cinderella and at once sets out to meet her. At the studio he is informed that she is no longer with them. He calls at her home, but Sylvia mistakes his designs and refuses assistance. However, love will always find a way. With the help of Sylvia's landlady the count is successful in bringing about a meeting. Like the fairy tale, Sylvia marries the charming count and her little sister finds a new home.

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MANUFACTURERS . EXPORTERS . AND . IMPORTERS

PICTURE THEATERS PROJECTED.

(*Continued from page 62*)

Sioux City, Ia.—John Biegger, Jr., Sioux Falls, S. D., is planning to build in this city a three-story theater, store and office building, 60 by 150 feet, to cost $125,000. The theater will have a seating capacity for 2,000 persons.

Des Moines, Ia.—The I. O. O. F. will remodel the first floor of their lodge hall for a moving picture theater, with seating capacity for 700 persons. The improvements and alterations to the building will cost $100,000. Lessee of the theater is A. H. Blank, care Fidelity Loan Company.

Waterloo, Ia.—H. F. Jones, 401 Granby Building, Cedar Rapids, Ia., has obtained the contract to erect a one-story vaudeville theater for the Palace Theater Company, J. W. Marcillas, manager. The structure will occupy a lot 60 by 116 feet, and will have a seating capacity for 800.

Des Moines, Ia.—Edward Nichols, 708 Eighth Street, has been awarded the contract for a two-story moving picture theater, 33 by 132 feet, with seating capacity of 700 and to cost $150,000, for L. H. Buch, 821 Fleming Building.

New York, N. Y.—Mrs. M. R. Mulvany, 450 Armstrong Avenue, will make alterations to her moving picture theater to cost $4,000.

New York, N. Y.—Manhattan Ice Company, Walter J. Solomon, president, 17 West 42nd Street, have had plans completed for a one-story moving picture theater, 24 by 100 by 100 feet, to cost $125,000.

Brooklyn, N. Y.—Julius Hilder, Hotel Astor, New York City, has had plans completed for a two-story moving picture theater, 75 by 140 feet. Herman Mayer, 1746 Broadway, is the lessee.

Chicago, Ill.—Bodkin, Keane & Quinn, Evanston, Ill., will remodel a four-story loft building into a modern theater and store structure.

Baltimore, Md.—Michael Hartz, 1 South Hanover Street, will build a one-story moving picture theater, to cost $10,000.

Chicago, Ill.—Charles Kobilak and John Remijas, 179 Washington Street, are planning to erect a one-story moving picture theater, to have a seating capacity for 300 persons.

Elsberry, Mo.—Elsberry Opera Company will expend $15,000 in the remodeling of their opera house.

Huntington, Ind.—T. Guy Perfect, care Huntington Grocery Company, contemplates remodeling a three-story building into an up-to-date moving picture theater, to seat from 800 to 1,000 persons.

Johnstown, Pa.—Excavating for foundation has been commenced preparatory to erecting a moving picture theater and office building for George Wild.

Brooklyn, N. Y.—Samuel A. Voshell, 23 Flatbush Avenue, will build a one-story moving picture theater, 26 by 120 feet, to cost $15,000.

Duluth, Minn.—William Abrahamson, 31 East Superior Street, is planning to build a two-story moving picture theater, 25 by 140 feet, to cost $25,000. There will be seating capacity of 700.

Duluth, Minn.—Moses S. Cook, 212 West Superior Street, will build a two-story vaudeville theater, 50 by 140 feet, to cost $75,000. Seating capacity will be about 1,400.

Philadelphia, Pa.—Levick & Waldo have purchased for D. J. Smyth, et al., premises 736-38 South 52nd Street, 60 by 100, on which a moving picture theater to seat 750 will be built. Lot is on the west side of 52nd Street, 50 feet south of Baltimore Avenue.

Washington, D. C.—George P. Hales, District National Bank Building, has prepared plans for three one-story moving picture theaters, total cost $20,000.

Palmyra, N. J.—J. Fletcher Street, Drexel Building, Philadelphia, Pa., has prepared plans for a one-story moving picture theater to be erected here. Cost estimated at $10,000.

New York, N. Y.—J. J. McCormick, West 98th Street, will build a one-story moving picture theater, 28 by 155 feet, to cost $12,000.

Brooklyn, N. Y.—Nathan Hirsch, 109 West 23rd Street, New York, will erect a one-story moving picture theater, 50 by 100 feet, to cost $20,000. Hirsch & Konigswald, Fifth Avenue and 47th Street, Brooklyn, are the lessees.

New York, N. Y.—Mecca Enterprise will erect a two-story moving picture theater and store building, 50 by 100 feet, to cost $25,000. The theater will have seating capacity of 600.

Baltimore, Md.—Harry H. MacLellan, 15 East Fayette Street, has obtained the contract for a two-story theater building, to cost $10,000, for Mrs. T. Marks, 718 West Baltimore Street.

Pittsburgh, Pa.—Standard Building Company, Sterret Building, have been awarded the contract for an addition to cost $4,000, to W. J. Rodman's moving picture theater.

Memphis, Tenn.—J. H. Moselage, 188 South Dudley Street, has obtained the contract for a one-story moving picture theater, to cost $5,000, for E. P. McCallum, Florida and McKellas Avenues.

Richmond Hill, L. I., N. Y.—Plans have been completed for a one-story moving picture theater, 60 by 129 feet, to cost $6,000, for E. Dunning, 324 North Chestnut Street.

Amsterdam, N. Y.—N. C. Becker, Prospect Street, has had plans completed for a one-story theater building, 57 by 80 feet, to cost $8,000. There will be a large store on the ground floor. Theater will seat 400 persons.

Cleveland, O.—J. Makoff, 3533 Woodland Avenue, is planning to build a two-story moving picture theater, store and apartment building, to cost $30,000.

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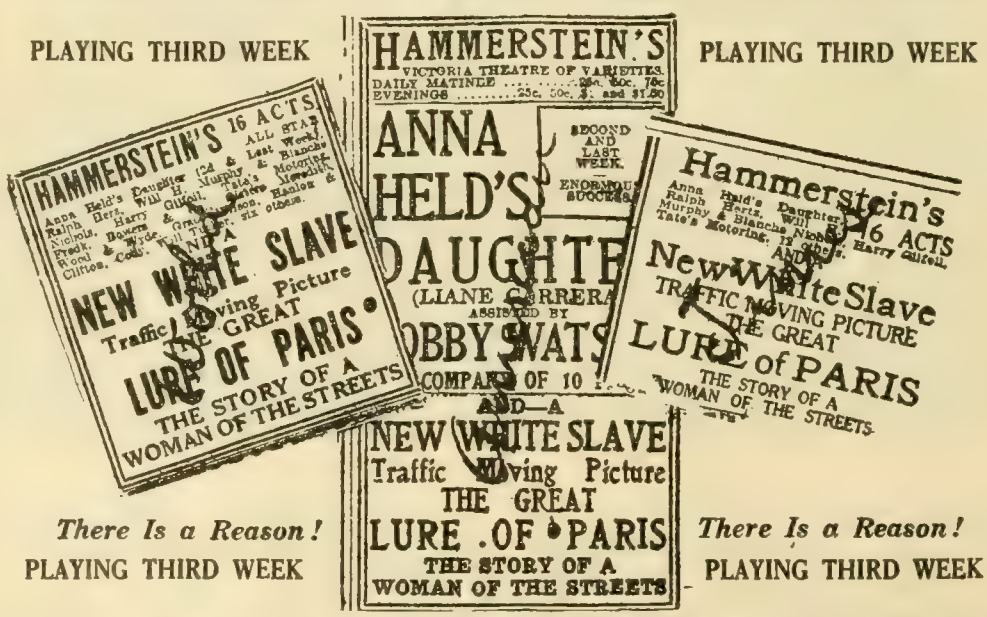
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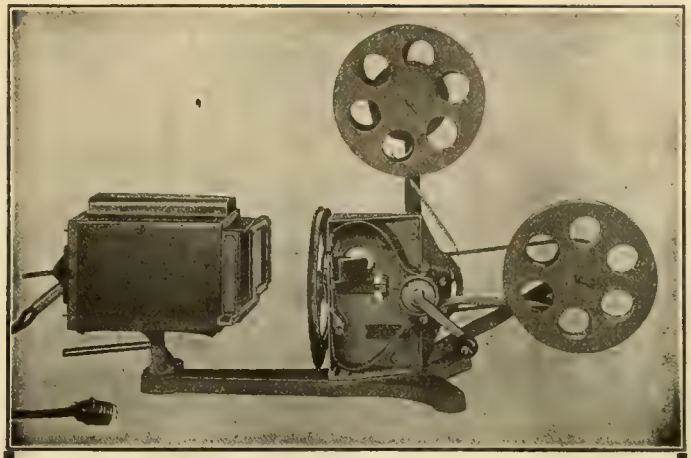

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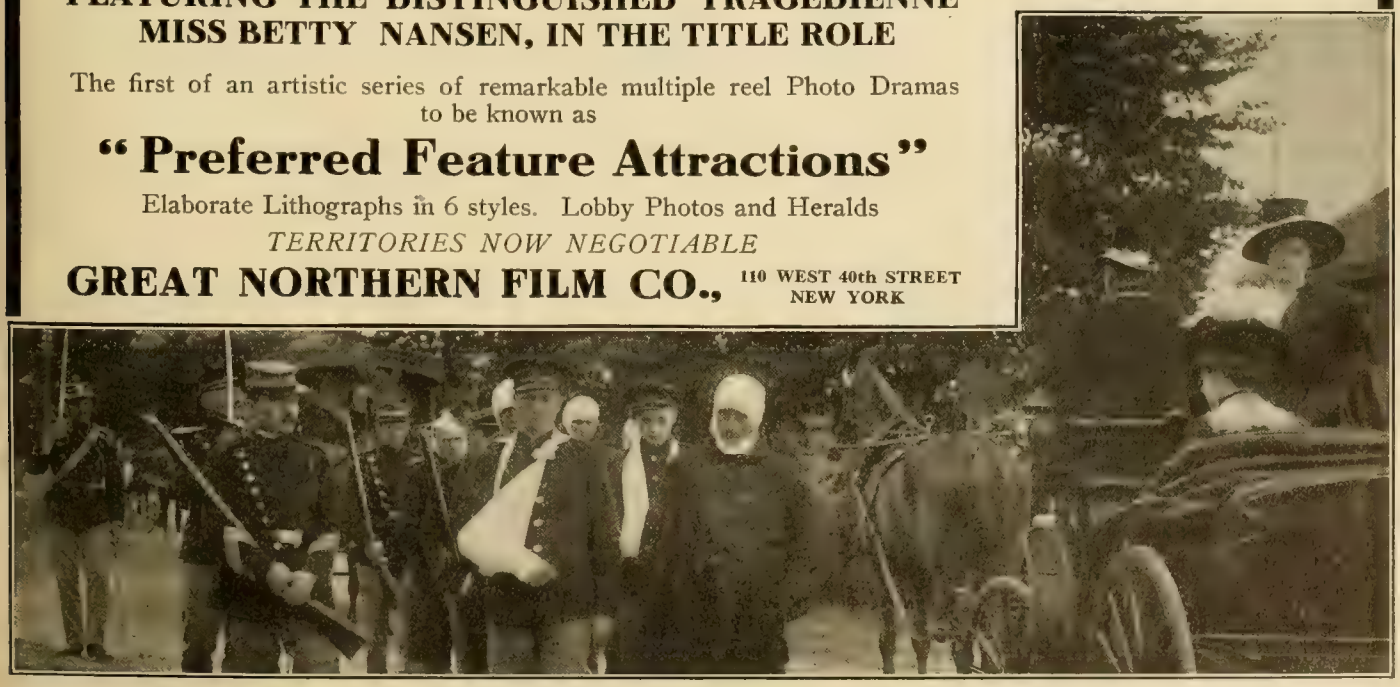

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By Whose Hand?	3,000 feet	(Luna)	1-3 sheets	240
Falsely Accused (Asta Nielsen)	2,800 feet	(Monopol)	1-3-6 sheets	200
Dance to Death (Asta Nielsen)	2,700 feet	(Monopol)	1-3-6 sheets	175
The Black Viper,	3,600 feet	(Pyramid)	1-3-6 sheets	175
The Torch of War,	3,000 feet	(Continental)	1-3-6 sheets	175
The Brand,	2,700 feet	(Skand)	1-3 sheets	125
Edith, the Manager's Daughter,	2,750 feet	(Monopol)	1-3 sheets	150
On the Steps of the Throne,	3,000 feet	(Pasquali)	1-3-6 sheets	150
The Tarantella,	2,700 feet	(Deu Bios)	1-3-6 sheets	150
The Yellow Peril,	3,000 feet	(Continental)	1-3-4-6 sheets	100
The Minister's Daughter,	2,500 feet	(Messter)	1-3-4 sheets	100
The Scapegrace (Sensational)	2,000 feet	(Cricks)	1-3 sheets	75
Strength and Cunning,	2,800 feet	(Cines)	3 sheets	75
Daughter of the Spy,	2,000 feet	(Cines)	1-3 sheets	50
Faust,	2,000 feet	(Pathe, Colored)	1-3-6-8 sheets	75
Last Days of Pompeii,	1,350 feet	(Ambrosio)	1-3 sheets	75
The Commodore's Daughter,	2,500 feet	(Gt. Northern)	1-3-6 sheets	75
The Smart Lady Detective,	2,000 feet	(Itala)	1-3 sheets	75

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INDEPENDENT RELEASE DATES

AMERICAN.

Dec. 25—(No Release This Date).
Dec. 27—The Rose of San Juan (Drama)....
Dec. 29—In the Firelight (2 parts—Drama)..2000
Jan. 1—(No release this date).
Jan. 3—The Miser's Policy (Drama).....1000
Jan. 5—The Power of Light (2 parts—Drama)
Jan. 10—The Son of Thomas Gray (Drama)..

AMBROSIO.

Nov. 20—Goose a la "Colbert" (2 parts—Comedy-Drama) .....
Dec. 13—A Tragic Experiment (2 parts—Dr.)..
Dec. 20—The Law of Compensation (2 parts—Drama) .....
Dec. 27—Satan's Castle (2 parts—Drama)....
Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Dec. 30—Her Husband and My Wife (Com.)..
Dec. 7—Fred Goes In For Horses (Com.)..
Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Topical)
Dec. 21—Fred's I. O. U. (Comedy).....

BISON.

Dec. 13—The Werewolf (2 parts—Drama).....
Dec. 20—The God of Girzah (2 parts—Drama).
Dec. 27—The Water War (2 parts—Drama).
Jan. 10—The Eleventh Hour (2 parts—Drama)

BRONCHO.

Dec. 31—The Woman (2 parts—Drama).....
Jan. 7—A Military Judas (3 parts—Drama)..
Jan. 14—The Cure (Drama).....
Jan. 21—Conscience (2 parts—Drama).....

CRYSTAL.

Dec. 28—The Lure of the Stage (Drama)....
Dec. 30—The Kitchen Mechanic (Comedy)....
Dec. 30—Hubby's Night Out (Comedy).....
Jan. 4—The Lifted Veil (Drama).....
Jan. 6—Shadowed (Comedy) .....
Jan. 6—Fighting Is No Business (Comedy)..
Jan. 11—The Ring (Drama).....

DOMINO.

Dec. 18—The Curse (2 parts—Drama).....
Dec. 25—Eileen of Erin (2 parts—Drama).....
Jan. 1—True Irish Hearts (3 parts—Drama).
Jan. 8—Harp of Tara (2 parts—Drama).....
Jan. 15—The Primitive Call (3 parts).....

ECLAIR

Dec. 24—The Highwayman's Shoes (2 parts—Drama) .....
Dec. 28—Apply to Janitor (Comedy).....
Dec. 28—Nutty Is Dead, Long Live Nutty (Comedy) .....
Dec. 31—The Governor's Veto (2 parts—Dr.).
Jan. 4—Cue and Miss Cue (Comedy).....
Jan. 4—Nutty Has Big Ideas (Comedy).....
Jan. 7—The Case of Cherry Purcelle (3 parts—Drama) .....
Jan. 11—The Snake Charmer (Comedy).....
Jan. 11—Nutty Delivers the Message to Garcia (Comedy) .....

FRONTIER.

Dec. 25—Slim and the Bandit (Comedy).....
Dec. 27—His Father (Drama).....
Jan. 1—Slim's Last Trick (Comedy).....
Jan. 3—The Winning Stroke (Drama).....
Jan. 8—Slim's Strategy (Comedy).....
Jan. 10—Cross Roads (Drama).....

GAUMONT.

Dec. 11—Poupette's Mean Revenge (Comedy).
Dec. 16—A Terrible Dream (Drama).....
Dec. 18—Oscar In Search of a Wife (Comedy)
Dec. 23—Dollar Bills at a Cent Apiece (Drama)
Dec. 25—Leonce and His Guardian (Comedy)..
Dec. 30—Simple Simon Has a Fright (Comedy)
Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..
Jan. 6—An Amateur Sportsman (Comedy)....
Jan. 8—Tiny Tim's Sweetheart (Comedy)....

GOLD SEAL.

Dec. 9—"Red Margaret," Moonshiner (2 parts—Drama) .....
Dec. 16—From Railsplitter to President (2 parts—Drama) .....
Dec. 23—Bloodhounds of the North (2 parts—Drama) .....
Dec. 30—The Buccaneers (3 parts—Drama)....
Jan. 6—The Lie (2 parts—Drama).....

GREAT NORTHERN.

Nov. 1—A Dilemma (Comedy).....
Nov. 1—An Isle in the Baltic Sea (Scenic)..
Nov. 8—A Bogus Hero (Comedy).....

IMP.

Dec. 8—The Return of Tony (Drama).....
Dec. 11—Time is Money (2 parts—Drama)....
Dec. 15—The Story of David Greig (2 parts—Drama).....
Dec. 18—Mr. & Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Drama)....
Dec. 25—Love or a Throne (2 parts—Drama)..
Dec. 29—King the Detective in the Jarvis Case (2 parts—Drama) .....
Jan. 1—The Trials of Alexander (Comedy)..
Jan. 5—Sam Slam'em Slammed (Comedy)....
Jan. 8—The Watch Dog of the Deep (2 parts—Drama) .....

JOKER.

Dec. 24—Mike and Jake as Pugilists (Com.)..
Dec. 27—She Should Worry (Comedy).....
Dec. 27—St. Milo to Dinan (Scenic).....
Dec. 31—Mike and Jake In Society (Comedy).
Jan. 3—Their Little Ones (Comedy).....
Jan. 3—The Gorges of the Bourne, France (Scenic) .....
Jan. 7—Mike and Jake Live Close To Nature (Comedy) .....
Jan. 10—Some Nightmare (Comedy).....
Jan. 10—St. Claude and Surroundings, Jura, France (Scenic) .....

KAY-BEE.

Dec. 19—The Pitfall (Drama).....
Dec. 26—Harvest of Sin (Drama).....
Jan. 2—Prince (Drama) .....
Jan. 9—Narcotic Spectre (Drama).....
Jan. 16—The Circle of Fate (Drama).....

KEYSTONE.

Dec. 25—Some Nerve (Comedy).....
Dec. 25—The Champion (Comedy).....
Dec. 29—He Would a Hunting Go (Comedy)..
Jan. 1—A Misplaced Foot (Comedy).....
Jan. 1—Glimpses of Los Angeles (Scenic)...
Jan. 5—Love and Dynamite (Comedy).....

KOMIC.

Dec. 18—(No Release This Date).
Dec. 25—Wifey's Christmas Present (Comedy)
Dec. 25—The Live Wire (Comedy).....
Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Comedy).....

LUX.

Nov. 28—Bill and the Missus (Comedy)..... 460
Nov. 28—How Bob Got Married (Comedy).... 500
Dec. 5—Bill On the Telephone (Comedy).... 510
Dec. 5—A Day in the Country (Comedy)..... 385
Dec. 12—When Auntie Made Her Will (Com.). 570
Dec. 12—Ostrich Farming Near Nice (Indus.). 410
Dec. 19—Detective Larkin (Drama)..... 585
Dec. 19—Travels in Hungary (Scenic)..... 350
Dec. 26—Only a Little Drop of Water (Com.). 355
Dec. 26—A Quiet Flat (Comedy)..... 555

MAJESTIC.

Dec. 13—(No Release this date.).....
Dec. 14—The Rival Pitchers (Comedy).....
Dec. 16—The God of Tomorrow (Drama).....
Dec. 20—A Man's Awakening (Drama).....
Dec. 21—The Prisoner of the Mountain (Dr.)..
Dec. 23—Mrs. Brown's Burglar (Comedy).....
Dec. 27—The Pride of the Force (Comedy)...
Dec. 28—Helen's Stratagem (Drama).....
Dec. 30—The Baby (Drama).....
Jan. 3—Educating His Daughters (Comedy)..

NESTOR.

Dec. 19—Teaching Dad a Lesson (Comedy)....
Dec. 24—The Lightning Bolt (Drama).....
Dec. 26—A Tale of the West (Drama).....
Dec. 31—A Hopi Legend (Drama).....
Jan. 2—And the Villain Still Pursued Her (Comedy) .....
Jan. 7—The Dead Line (Drama).....
Jan. 9—When Ursus Threw the Bull (2 parts—Comedy) .....

POWERS.

Dec. 22.—What Happened To Freckles (Com.)
Dec. 26—The Unhappy Pair (Comedy).....
Dec. 29—Three Children (Comedy-Drama).....
Jan. 2—An Evil of the Slums (Drama).....
Jan. 5—Them Ol' Letters (Drama).....
Jan. 9—Who So Diggeth a Pit (Drama).....

PRINCESS.

Dec. 5—The Little Church Around The Corner (Comedy-Drama) .....
Dec. 12—His Imaginary Family (Com.-Dr.)....
Dec. 19—The Law of Humanity (Drama).....
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)

RELIANCE.

Dec. 15—The Mighty Atom (Drama).....
Dec. 17—The First Prize (Comedy).....
Dec. 17—At the Cabaret (Comedy).....
Dec. 20—The Pseudo Prodigal (Drama).....
Dec. 22—The Fly Leaf of Fate (Drama).....
Dec. 24—The Alternative (Drama).....
Dec. 27—Govanni's Gratitude (2 parts—Drama)
Dec. 29—Daybreak (Drama) .....
Dec. 31—His Awful Vengeance (Comedy).....
Dec. 31—Seeing Stars and Stripes (Comedy)...
Jan. 3—Some Rogues and a Girl (Drama)....

RAMO.

Nov. 5—Wives (3 parts—Drama).....
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Dec. 21—A Wife's Deceit (Comedy-Drama)....
Dec. 25—The Dream (Drama) .....
Dec. 28—His Faithful Servant (Drama).....
Jan. 1—The Female of the Species (2 parts—Drama) .....
Jan. 4—A Fool and His Money (Comedy)....
Jan. 8—An Arrowhead Romance (Drama)....
Jan. 11—The Cycle of Adversity (Drama)....

THANHOUSER.

Dec. 14—Lawyer, Dog and Baby (Com.-Dr.)..
Dec. 16—Peggy's Invitation (Drama).....
Dec. 19—Jack and the Bean Stalk (2 parts—Fairy Tale).....
Dec. 21—(No Release This Date).
Dec. 21—(No release this date).
Dec. 23—An Orphan's Romance (Drama).....
Dec. 26—His Father's Wife (Drama).....
Dec. 28—The Head Waiter (Comedy).....
Dec. 30—An Amateur Animal Trainer (Comedy-Drama) .....
Jan. 2—Their Golden Wedding (Drama).....

VICTOR.

Dec. 19—A Girl and Her Money (Drama).....
Dec. 22—Rory of the Bogs (3 parts—Drama)..
Dec. 26—Miracle Mary (2 parts—Drama)....
Dec. 29—The Field Foreman (Drama).....
Jan. 2—The Coryphee (2 parts—Drama).....
Jan. 5—The Magic Skin (2 parts—Drama)..
Jan. 9—Admission Two Pins (Comedy-Drama)

FEATURES.
(A. Blinkhorn)

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 20—After Many Years (Gen. Film Ag.—3 parts—Drama) .....
Dec. 22—The Harper Mystery (Turner, Ltd.—3 parts—Drama) .....
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama) .....

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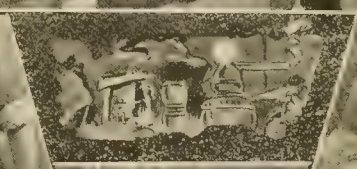

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Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

BIOGRAPH.

Dec. 11—A Foul and Fearful Plot (Comedy)..
Dec. 11—The Troublesome Mole (Comedy).....
Dec. 13—The House of Discord (2 parts—Dr.).
Dec. 15—Oh, Sammy! (Comedy) .....
Dec. 15—Riley's Decoys (Comedy).....
Dec. 18—Beyond All Law (Drama).....
Dec. 20—The Conscience of Hassan Bey (Dr.)
Dec. 22—For Her Government (Drama).....
Dec. 25—Her Wedding Bell (Drama).....
Dec. 27—The Club Cure (Comedy).....
Dec. 27—The Suicide Pact (Comedy).....
Dec. 29—The Wedding Gown (2 parts—Drama)
Jan. 1—Skelley's Skeleton (Comedy).....
Jan. 1—A Motorcycle Elopement (Comedy)....
Jan. 3—The Abandoned Well (Drama).....

EDISON.

Dec. 19—Within the Enemy's Lines (Special—parts—Drama) 2000
Dec. 20—The Haunted Bedroom (Drama).....1000
Dec. 22—Products of the Palm—The Banana and Cocoanut Industries, Jamaica, West Indies (Industrial)..... 350
Dec. 22—Teaching His Wife a Lesson (Com.). 675
Dec. 23—The Upward Way (Drama).....1000
Dec. 24—Mary's New Hat (Comedy)..... 585
Dec. 24—The Janitor's Quiet Life (Com.).... 415
Dec. 26—A Tudor Princess (Spec.—2 parts—Drama) 2000
Dec. 27—A Proposal From Mary (Sixth Story of Who Will Marry Mary?).....1000
Dec. 29—Her Face Was Her Fortune (Comedy).1000 (Comedy) 1000
Dec. 30—The Mystery of the Dover Express (Drama) 1000
Dec. 31—Andy Gets a Job (Comedy).....1000
Jan. 2—The Antique Brooch (Special—2 parts—Drama) 2000
Jan. 3—Stanton's Last Fling (Drama).....1000
Jan. 5—The Girl In the Middy (Comedy)....1000
Jan. 6—On the Great Steel Beam (Drama)..1000
Jan. 7—African Sea Birds (Educational).... 400
Jan. 7—The Sherlock Holmes Girl (Comedy).. 600
Jan. 9—The Witness to the Will (Special—2 parts—Drama) 2000
Jan. 10—A Lonely Road (Drama).....1000

ESSANAY.

Dec. 19—The Stigma (Special—2 parts—Dr)...2000
Dec. 20—Broncho Billy's Christmas Deed (Dr.).1000
Dec. 23—A Vagabond Cupid (Drama).....1000
Dec. 24—At the Old Maid's Call (Comedy)....
Dec. 24—Glimpses of Rio de Janeiro (Scenic)
Dec. 25—That Pair from Thespia (Comedy)..1000
Dec. 26—The Great Game (Special—2 parts—Drama) 2000
Dec. 27—A Snakeville Courtship (Comedy)....1000
Dec. 30—The Ghost of Self (Drama).....1000
Dec. 31—When Love Is Young (Comedy).....
Dec. 31—Ascending Sugar Loaf Mountain (Scenic) .....
Jan. 1—Through Trackless Sands (Drama)...1000
Jan. 2—The Awakening at Snakeville (Special—2 parts—Comedy) 2000
Jan. 6—The Redemption of Broncho Billy (Drama) 1000
Jan. 6—Hearts and Flowers (Drama).....1000
Jan. 7—A Foot of Romance (Comedy).....1000
Jan. 8—The Hills of Peace (Drama).....1000
Jan. 9—The Hour and the Man (Special—2 parts—Drama) 2000
Jan. 10—Snakeville's New Doctor (Com Dr.)..1000

KALEM.

Dec. 15—The Hunchback (Spe.—2 parts—Dr.)..2000
Dec. 17—Uncle Tom's Cabin (Special—2 parts—Drama) 2000
Dec. 19—Frayed Fagin's Adventures (Comedy).
Dec. 19—Ulster Day in Belfast (Topical).....
Dec. 20—The Electrician's Hazard (Drama)....1000
Dec. 22—Gilt Edge Stocks (Drama).....1000
Dec. 24—The Big Horn Massacre (Special—2 parts—Drama) 2000
Dec. 26—Emancipated Women (Comedy).....
Dec. 26—Talcum Powder (Industrial).....
Dec. 27—Her Indian Brother (Drama).....1000
Dec. 29—A Modern Jekyll and Hyde (Special—2 parts—Drama) 2000
Dec. 31—An Unseen Terror (Special—2 parts—Drama) 2000
Jan. 2—Bill's Board Bill (Comedy).....
Jan. 2—Cambridgeshire Race Meet (Sports)..
Jan. 3—A Dream of the Wild (Drama).....1000
Jan. 5—A Shot in the Night (Special—2 parts—Drama) 2000
Jan. 7—Her Husband's Friend (Special—2 parts—Drama) 2000
Jan. 9—The Joke on Jane (Comedy).....
Jan. 9—Making Cut Glass (Industrial).....
Jan. 10—Telltale Stains (Drama).....1000

G. KLEINE.

Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (Eclipse—2 parts—Special—Drama) .....
Dec. 2—Venomous Tongues (Celio Special—2 parts—Drama).....
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) .....
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama).....
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....

LUBIN.

Dec. 19—Growing and Gathering Cocoa Beans (Industrial)..... 400
Dec. 19—Banty Tim (Drama)..... 600
Dec. 20—A Love of '64 (Drama).....1000
Dec. 22—Through Flaming Paths (Drama)....1000
Dec. 23—Between Dances (Comedy)..... 400
Dec. 23—A College Cupid (Comedy)..... 600
Dec. 25—The Parasite (Spec.—3 parts—Dr.)..3000
Dec. 26—The Death Trap (Drama).....1000
Dec. 27—The Doctor's Romance (Drama).....1000
Dec. 29—Her Boy (Drama).....1000
Dec. 30—Before the Last Leaves Fall (Drama).1000
Jan. 1—Manufacturing Pearl Buttons (Indus.). 300
Jan. 1—The Inspector's Story (Special—2 parts—Drama).....1700
Jan. 2—A Corner in Popularity (Comedy).... 300
Jan. 2—The Missing Diamond (Comedy)..... 600
Jan. 3—The Circle's End (Drama).....1000
Jan. 5—The Story the Gate Told (Drama)..1000
Jan. 6—The Squire's Mistake (Drama).....1000
Jan. 8—Between Two Fires (Special—2 parts—Drama) 2000
Jan. 9—The Engineer's Revenge (Drama)....1000
Jan. 10—When the Doctors Failed (Comedy).. 400
Jan. 10—Married Men (Comedy)..... 600

MELIES.

Oct. 30—A Japanese Wedding (Manners and Customs).....
Oct. 30—A Japanese Shoemaker at Work (Typical).....
Nov. 6—Sidney and Its Harbor (Travel).....1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports).....
Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports).....1000
Dec. 4—A Woman's Mission (Drama).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)
Jan. 1—Temples of Japan (Architecture)....1000

PATHEPLAY.

Dec. 10—You've Got to Pay (Drama).....
Dec. 11—A Modern Portia (Special—2 parts—Drama).....
Dec. 11—Pathe's Weekly, No. 75 (News).....
Dec. 12—Birds of the Inland Marsh (Bird Life)
Dec. 12—A Journey to the Environs of Naples (Scenic).....
Dec. 13—Uncle John to the Rescue .....
Dec. 15—Pathe's Weekly, No. 76 (News).....
Dec. 16—The Couple Next Door (Comedy).....
Dec. 17—Insects that Sing (Zoology) .....
Dec. 17—Nice and Its Environs (Fr.) (Scenic).
Dec. 18—Pathe's Weekly, No. 77 (News).....
Dec. 18—The Finger of Hate (Special—2 parts—Drama).....
Dec. 19—A Scandanavian Scandal (Comedy)....
Dec. 20—The Fire Bride (Drama).....
Dec. 22—Pathe's Weekly, No. 78 (News).....
Dec. 23—An Indian Don Juan (Drama).....
Dec. 24—Two Up a Tree (Comedy).....
Dec. 25—Pathe's Weekly, No. 79 (News)....
Dec. 26—The Moth and the Flame (Special—2 parts—Drama) .....
Dec. 27—Corfu, An Isle of the Ionian Sea (Tr.)
Dec. 27—Lady Madcap's Way (Spec.—2 parts—Comedy) .....
Dec. 29—Pathe's Weekly, No. 80 (News).....
Dec. 30—The Sneak Thief (Comedy).....
Dec. 31—By the Two Oak Trees (Drama)....
Jan. 1—When Strong Wills Clash (Special—2 parts—Drama) .....
Jan. 1—Pathe's Weekly, No. 81 (News)....
Jan. 3—The Resurrection (Special—2 parts—Drama) .....
Jan. 5—Pathe's Weekly, No. 2 (News).....
Jan. 6—Whom God Hath Joined (Drama)....
Jan. 7—Dishing Dick's Dishwasher (Comedy)
Jan. 7—Snow Effects In Austria (Travel)..
Jan. 8—The Wards of Society (Special—2 parts—Drama) .....
Jan. 8—A Ramble In Pondichery, India (Scen.)
Jan. 8—Pathe's Weekly, No. 3 (News).....
Jan. 10—The Minister's Daughter (Special—2 parts—Drama) .....

SELIG.

Dec. 12—The Mysterious Way (Drama).....1000
Dec. 15—The Wolf of the City (Special—2 parts—Drama) 2000
Dec. 16—With Eyes So Blue and Tender (Dr.).1000
Dec. 17—Buster's Little Game (Comedy).....1000
Dec. 18—Until the Sea — (Drama).....1000
Dec. 19—The Lure of the Road (Drama).....1000
Dec. 22—The Open Door (Special—2 parts—Drama) 2000
Dec. 23—Mother Love vs. Gold (Drama).....1000
Dec. 24—A Dip In the Briney (Comedy).....1000
Dec. 25—Doc Yak's Christmas (Comedy).....1000
Dec. 26—His Sister (Drama).....1000
Dec. 29—The Adventures of Kathlyn—No. 1—The Unwelcome Throne (Special—3 parts—Drama) 3000
Dec. 30—The Stolen Heart (Comedy).....1000
Dec. 31—Father's Day (Drama).....1000
Jan. 1—Good Resolutions (Drama).....1000
Jan. 2—At Cross Purposes (Comedy-Drama)..
Jan. 2—Buster and Sunshine (Comedy).....
Jan. 5—Into the Third and Fourth Generation (Special—2 parts—Drama) 2000
Jan. 6—The Living Wage (Drama).....1000
Jan. 7—By Unseen Hand (Drama).....1000
Jan. 8—Pietro the Pianist (Comedy).....1000
Jan. 9—On the Breast of the Tide (Drama)....1000

VITAGRAPH.

Dec. 15—The Uprising of Ann (drama).....1000
Dec. 16—Up in a Balloon (Comedy).....
Dec. 16—Elephants At Work (Educational)...
Dec. 17—Any Port In a Storm (Comedy).....1000
Dec. 18—The Face of Fear (Drama).....1000
Dec. 19—The Girl at the Lunchcounter (Com.).1000
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Dec. 22—A Christmas Story (Drama).....1000
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Dec. 24—The Honorable Algernon (Drama)....1000
Dec. 25—The Spirit of Christmas (Drama)....1000
Dec. 26—The Golf Game and the Bonnet (Com.).1000
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Dec. 29—Her Husband's Friend (Drama).....1000
Dec. 30—His Second Wife (Comedy-Drama)....
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Dec. 31—The Education of Aunt Georgiana (Drama) 1000
Jan. 1—Secret of the Bulb (Drama).....1000
Jan. 2—Misadventures of a Mighty Monarch (Comedy) 1000
Jan. 3—The Street Singers (Special—2 parts—Drama).....2000
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Jan. 6—Officer John Donovan (Special—2 parts—Drama) 2000
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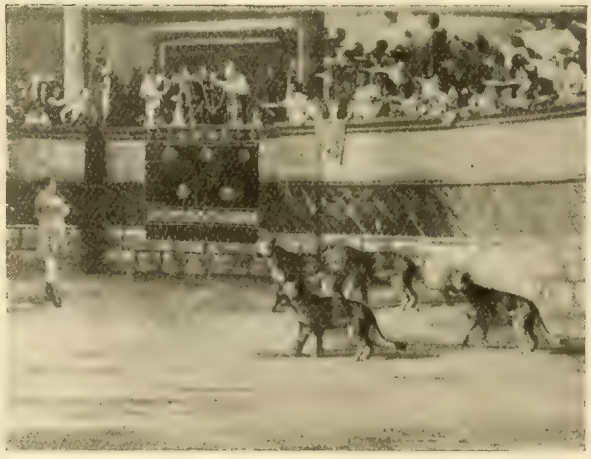

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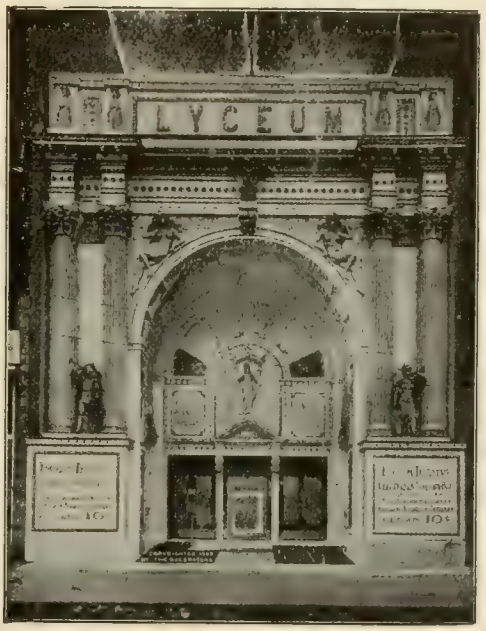

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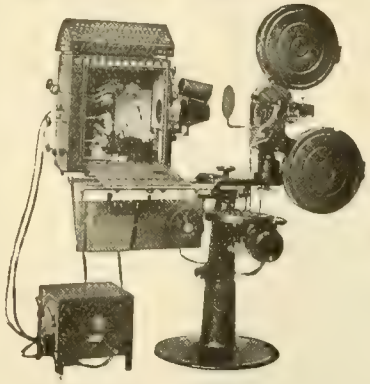

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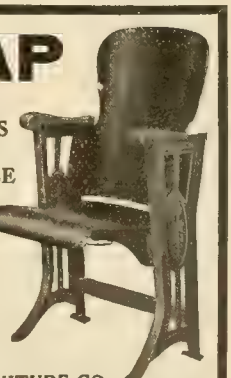
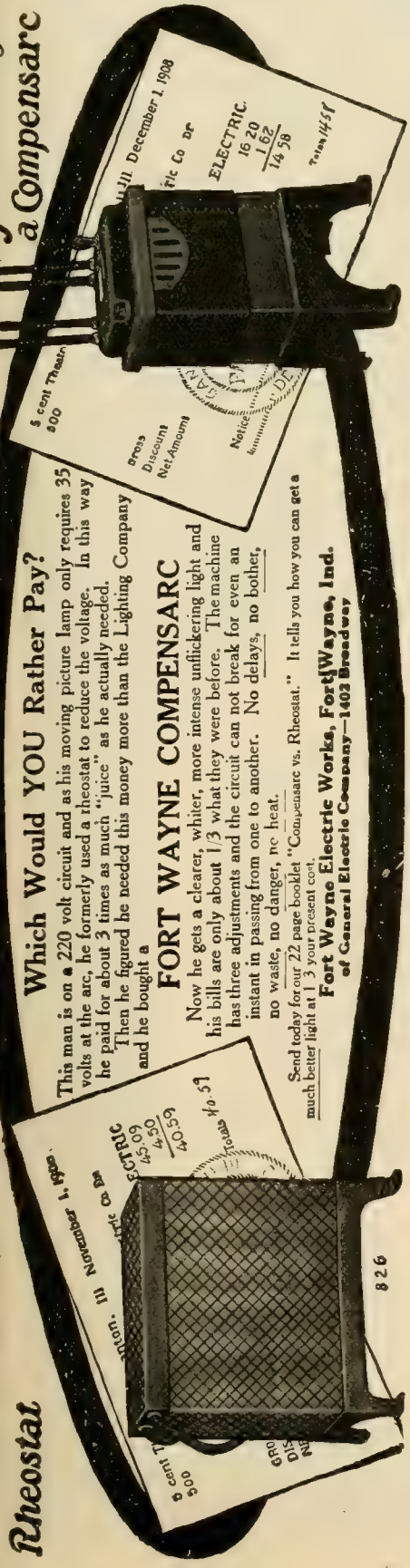


Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs
Also seating for Out-of-door use. Address Dept. W.

STEEL FURNITURE CO
Grand Rapids, Mich. New York: 150 5th Ave. Pittsburgh: 318 Bissell Blk. Philadelphia: 1943 Market St. Boston: 69 Pearl St.

After he bought a Compensarc



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed.
Then he figured he needed this money more than the Lighting Company and he bought a

FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
of General Electric Company—1403 Broadway

When he used a Rheostat

"RUY BLAS" Will Get You the Business Just as "SAPHO" did—It's by the Same Adapter & Director

Everybody who booked Majestic's "Sapho" made money and everybody who made money with "Sapho" ought to book Majestic's "Ruy Blas." See the nearest Mutual or Continental office for a QUICK date. Here are the points on which "Ruy Blas" will get you the money!

—William Garwood is Ruy Blas
—Three Reels
—Story by Victor Hugo, most famous of international authors.
—Picture story by Elmer Harris, noted playwright, who filmatized "Sapho."
—Directed by Lucius Henderson, who directed "Sapho."
—Tells how Ruy Blas rose from valet to Prime Minister; stirring plot!
RELEASED IN JANUARY.
—Wonderful settings, wonderful costumes (olden times), wonderful cast. "The Girl the Critic Found" has the female lead.
—Perfect photography.

"There Are No Favorites Like New Majestic Favorites" In These NEW New Majestics

"HELEN'S STRATAGEM." Drama. Out Sunday, Dec. 28, with Lamar Johnstone, Ernest Joy, Vera Sisson, Demetrio Mitzora (the Greek Photoplayer), and Howard Davies. "THE BABY." Heart Interest. Out Tuesday, Dec. 30, with Francelia Billington, Belle Bennett, Florence Vincent, Little Josie Ashdown and Carrie Clark Ward. "EDUCATING HIS DAUGHTERS." Farce. Out Saturday, Jan. 3, with Howard Davies, Billie West, Rena Kuhn, Cita Cameron, Eugene Pallette, Ernest Joy and William Nigh.

NEW MAJESTIC

"There Are No Favorites Like New Majestic Favorites!"

Business Office: New Rochelle, N.Y.
All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

MAJESTIC

Selig

Merry Christmas

Selig Contributions Commenced Last Week with the Greatest Series of Wild Animal Pictures Ever Presented

The Selig *Regular Service* will continue to present its patrons with good things in variety that mean easy money for the manager and solid satisfaction for the general public right along through the coming year.

"UNTO THE THIRD AND FOURTH GENERATION"

A play that has its picturesque beginning in English country life two centuries ago and then flashes up-to-date, showing how the strain of blood will tell, particularly as it pertains to weakness in looking at the wine cup. An interesting and attractive play with a fine moral.

In Two Reels. Released January 5th

January 6th "THE LIVING WAGE"

An up-to-date romance, dealing with industrial conditions where dollars and cents figure first and sense with sentiment comes as a triumphant finale of right or wrong.

January 7th "BY UNSEEN HAND"

A Western story with an exceedingly ingenious turn, dealing with the mysterious death of one man who has been threatened by another. The cause of the tragedy is due to a sunglass, which explodes the cartridge in a belt that has been left carelessly upon the table.

January 8th "PIETRO, THE PIANIST"

A comedy based upon the sensitiveness of a musical temperament has a universal appeal for fun as every community has some genius that exaggerates art, making it amusing, instead of serious. How this fake pianist is "smoked out" furnishes a corking story.

January 9th "ON THE BREAST OF THE TIDE"

Fisherfolk have their troubles, and Big Jim's is a black bottle with fiery liquor therein. He breaks himself of the habit by marooning himself on an island, and as a reward for his triumph, he rescues his own child from the sea.

N.B.—Get our new poinsettia three-sheet for one-sheet insert—the most colorful display for front of the house ever devised. It has all the warmth, color and beauty of the Christmas spirit.

SELIG POLYSCOPE CO.

TRADE S MARK

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES 20 E. RANDOLPH ST.
CHICAGO, ILL., U. S. A.

TRADE S MARK

SAFETY OF HUMAN NPCo LIFE COMES FIRST

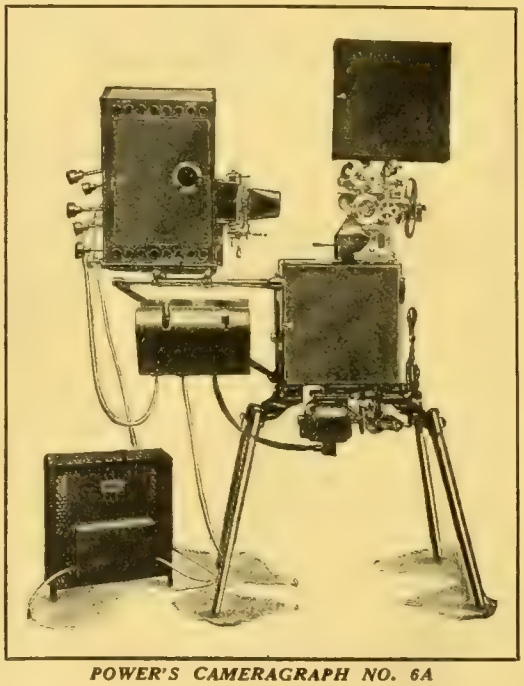
GOLD MEDAL

AWARDED

Power's Cameragraph No. 6A

BY

American Museum of Safety



POWER'S CAMERAGRAPH NO. 6A

AT

International Safety Exposition

Grand Central Palace
NEW YORK CITY

In Recognition of Its

Exclusive Safety Devices

Confidence of 65 Per Cent of the Trade **Justified**

For Further Particulars Write for Catalog G

Nicholas Power Company

Ninety Gold Street, NEW YORK CITY

Vol. 19. No. 2 January 10. 1914 Price 10 Cents

H. C. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Message of the Sun-Dial" (Edison).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THANHOUSER "BIG" PRODUCTION

JOSEPH IN THE LAND OF EGYPT

Accept Thanhouser's New Year's Greetings and This Special *Free* Music

One bound book of orchestration for "THE LEGEND OF PROVENCE," by the master musicians of the Tams Music Library of New York City, is yours for the mere asking, together with particulars about the "THANHOUSER 'BIG' PRODUCTIONS" telling you how to get these features for *exclusive* first run in your locality for a *full year* under iron-clad contract. Just tnink of getting four part productions like "Moths," "Robin Hood," "Legend of Provence," "Frou Frou" and "Joseph in the Land of Egypt" that way! One a month, on the first of the month!

Next, "FROU FROU," Copyrighted Augustin Daly Version, with MAUDE FEALY — January 1st

Address for particulars and FREE ORCHESTRATIONS:
THANHOUSER "BIG" PRODUCTIONS, New Rochelle, N. Y.

THE THANHOUSER THREE-A-WEEK

Sunday, Jan. 4th—"MRS. PINKHURST'S PROXY," with the inimitable Riley Chamberlin as Mrs. Pinkhurst, supported by Sid Bracy, Carey L. Hastings, Ethyle Cooke and Catherine Webb.

Tuesday, Jan 6th—NO RELEASE, because of three-reeler of succeeding release day.

Friday, Jan. 9th—"THE RUNAWAY PRINCESS," played by Maude Fealy, with Harry Benham as the American Millionaire, Dave Thompson as the Prince, and Arthur Bower as the King. Lila Hayward Chester, one of the New York Times' "Prettiest Girls of To-Day" prize winners, appears as the Sister of the Millionaire. *Three Reels.*

FIVE-A-WEEK

Essanay

COMING FRIDAY, JANUARY 9th.

"The Hour and the Man"

In Two Parts

Laws are made forbidding men to murder—yet we murder those who disobey the law. This is an unusual drama founded on circumstantial evidence. It is a story with heart throbs and situations unparalleled.

Francis X. Bushman and Ruth Stonehouse Featured

RELEASED TUESDAY, JANUARY 6th.

"Hearts and Flowers"

A drama of heart interest and pathos that your patrons will remember for some time to come. Eleanor Kahn and Francis X. Bushman featured.

RELEASED WEDNESDAY, JANUARY 7th.

"A Foot of Romance"

A feature Essanay comedy with a laugh in every foot. Wallace Beery featured.

RELEASED THURSDAY, JANUARY 8th.

"The Hills of Peace"

A truly dramatic story of the West. Marguerite Clayton, Frederick Church and Carl Stockdale featured.

RELEASED SATURDAY, JANUARY 10th.

"Snakeville's New Doctor"

A Western comedy-drama featuring Marguerite Clayton and MR. G. M. ANDERSON.

COMING FRIDAY, JANUARY 16th.

"The Cast of the Die"

In Two Parts

An absorbing drama of the West that astounds. Many unusual situations make this feature a worthy attraction. Photography is excellent and the portrayal of characters efficient. Heralds and posters now ready.

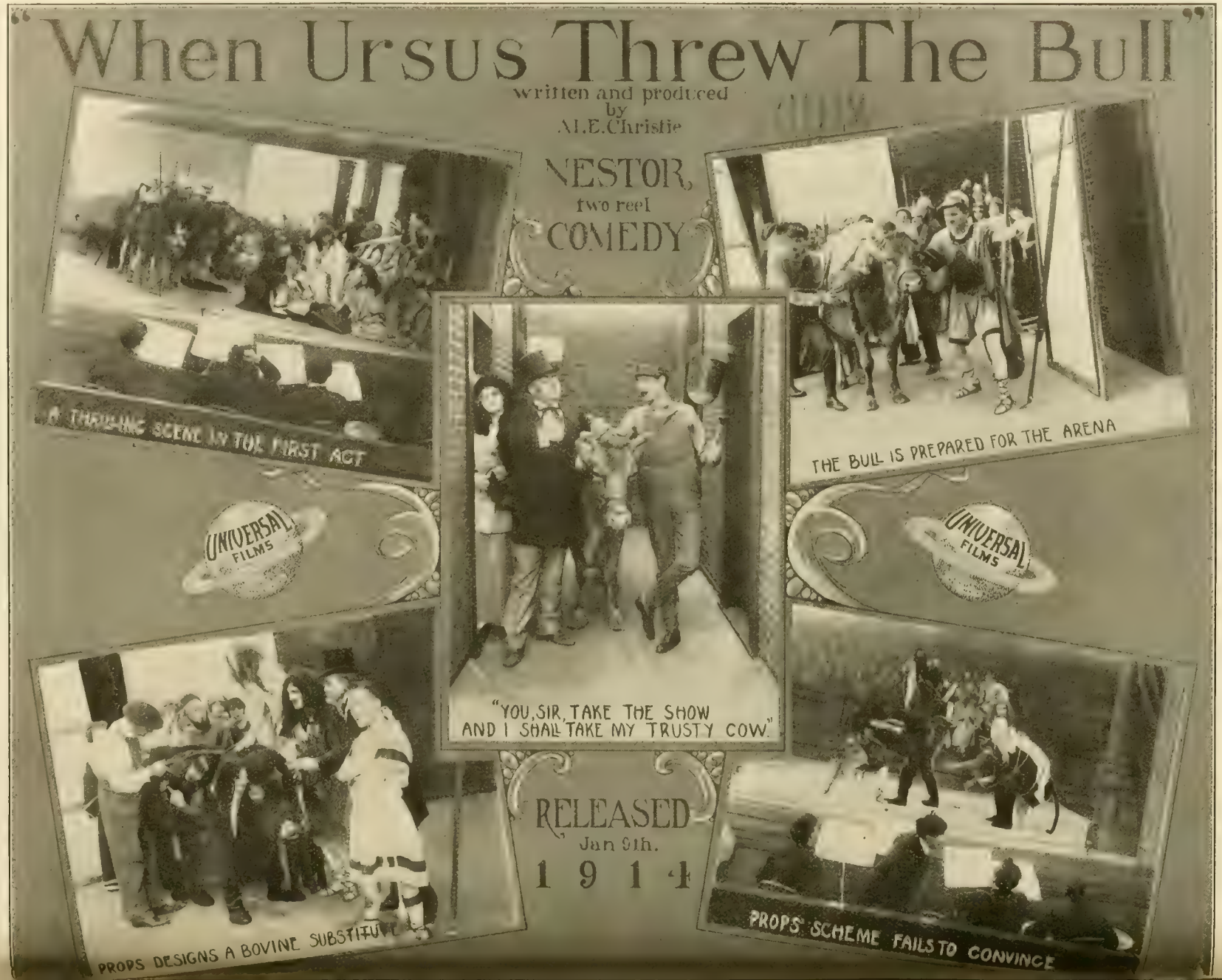
OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

A TWO-REEL BURLESQUE OF "QUO VADIS"



Two solid reels of hysterics! Two reels of the screamingest fun ever snapped by a moving picture camera. Two reels that caused the dignified Board of Censors to double up with laughter. The kind of comedy you have prayed for. The kind we have been working our heads off to give you. You haven't a minute to lose before ordering your **one and three and six sheet posters** and all your other advance advertising. Not only the timeliest but the best burlesque we have ever seen. **Take our word for it and arrange immediately for "WHEN URSUS THREW THE BULL."**

King Baggot's Greatest Work—"ABSINTHE"

Four reels. Released Jan. 22nd. Made in Paris with King Baggot and Miss Leah Baird in the leading roles, directed by Herbert Brenon and supported by a superb French company. **Your exchange will have to charge you extra rental for this.** Don't quibble. **No matter what you have to pay it will be a terrific money maker for you!** Get all your advertising ready!

"THE MERCHANT OF VENICE" Coming Soon

(Special Release)

Another **four reel** feature in which we use our entire enormous equipment and outfit on our great big ranch. This is the most beautiful Shakespearean picture ever made by any company in the world at any time. The cost of production was so terrific that we will have to charge the exchanges more than the usual price. This means that you, too, will have to pay more. We could make **five times the profit** by selling it on the state rights plan, **but we're going to sell it to the regular Universal exchanges,** nevertheless! If you're a Universal exhibitor **you're lucky!**

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

Mecca Building, Broadway at 48th Street, New York, N. Y.

Order *Immediately* An Extra Big Supply of

Posters for "Absinthe"

6-sheets!
3-sheets!
(2 kinds)
1-sheets!
(2 kinds

Bill this remarkable 4-reel feature harder than you ever billed anything in your life! Ginger up your front! Show the people that you've got a feature extraordinary! Remember, this is King Baggot's greatest work, the drama that was made in Paris under the direction of Herbert Brenon and backed by a great big selected company. Mr. Baggot lived in the slums of Paris in order to get the proper "atmosphere" for this play. And he got it with a vengeance. It's all in the film!

Released Jan. 22

6-sheets!
3-sheets!
(2 kinds)
1-sheets!
(2 kinds)

Let your whole neighborhood know that you've got something totally different and new in the way of a feature. Plaster the "Absinthe" posters everywhere and do it quickly! You'll have to pay your exchange EXTRA MONEY for the use of this 4-reel masterpiece, so lay your plans to pack the house at every performance. If your exchange cannot supply you with all the posters you need, order direct from the Morgan Lithograph Co., Cleveland, O. (not from us).

Released Jan. 22

$25 Reward!

AS already announced, Mr. Augustus Carney (originator of the famous "Alkali Ike" film character) has joined the Universal. We intend to show Mr. Carney in a series of comedy pictures such as you have never seen before. We want the best possible name under which to advertise him. You know his work. You know the class of comedy he has done and which has convulsed millions of picture fans. Send us a character name that we can use in the Augustus Carney series of comedies and if it is the best we receive, we will send you a check for $25 without delay. Address such communications to Universal Film Manufacturing Co., "SCENARIO DEPARTMENT," 1600 Broadway, N. Y., BEFORE THE FIFTEENTH OF JANUARY! You've no time to lose!

SOME GLORIOUS FEATURES FOR JANUARY!

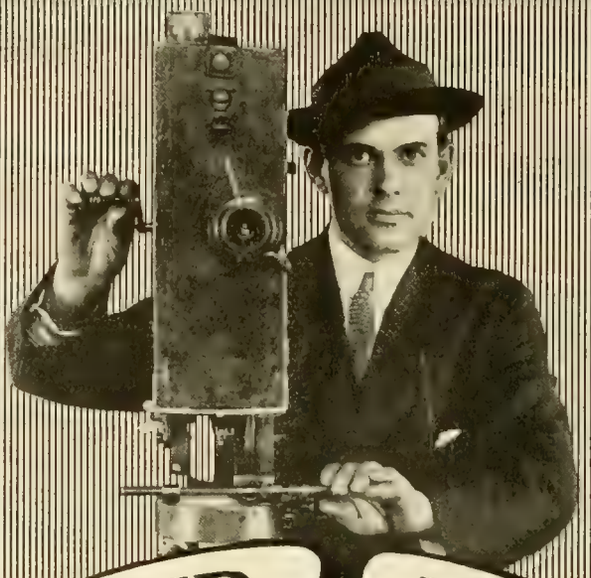
The Magic Skin	2-R Victor	**The Romance of a Photograph**	2-R Victor
The Lie	3-R Gold Seal	**The Lure of the Wild**	2-R Bison
The Case of Cherry Purcelle	2-R Eclair	**The Man Who Lied**	2-R Victor
The Watch Dog of the Deep	2-R Imp	**The Unsigned Agreement**	2-R Gold Seal
When Ursus Threw the Bull	2-R Nestor	**Coming Home**	2-R Eclair
The Eleventh Hour	2-R Bison	**Absinthe**	4-R Imp
The Militant	3-R Imp	**King, The Detective In Formula 879**	2-R Imp
A War Time Reformation	2-R Gold Seal	**Discord and Harmony**	2-R Gold Seal
The First Nugget	2-R Eclair	**Father and Son**	2-R Rex
Michael Arnold and Dr. Lyon	2-R Rex	**The Mad Hermit**	3-R Bison

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK, N. Y.



ANIMATED WEEKLY

150 OF HIM!

are on the job all over the United States and Canada, snapping events for the Universal's "Animated Weekly," all the time. Week after week the Universal's

ANIMATED WEEKLY

is scooping all competitors. Our camera men are all bright-eyed, quick-witted, resourceful newspaper men who know news when they see it and who are willing to risk leg or neck to get it for the Universal's Animated Weekly ahead of the whole world. If you are not getting the Animated Weekly you are missing one of the best-drawing films in the world. Ask your exchange for it and ask every week until you get it!

UNIVERSAL FILMS
TRADE MARK

Our Resolution

DURING the past year, the Eclectic Film Company has released some of the most notable feature productions ever before shown, films which will for a long time to come be remembered as real gems of the motion picture art. Some of these are acknowledged by competent critics to be unapproached for dramatic rendition, refined action, splendid photography, and exquisite coloring.

¶ Consistent with the policy which we have pursued in the past, we will continue to release the very finest feature films to be procured, sparing neither money nor effort to obtain them. You will do well to see that you are among those who will reap the benefit of a close acquaintance with the entire line of Eclectics, thereby assuring yourself of a prosperous year.

The Bridge That Failed

(Copyrighted)

Three Parts **Now Ready**

A wonderfully gripping photoplay. Insanely jealous, an engineer plans the death of his rival. He severs the cables of a bridge, sending his rival into the raging waters below. His sweetheart makes a spectacular dive from the river bank and rescues the drowning man. A number of sensational features make this a most extraordinary film. Be sure you don't miss it.

The House of Mystery

(Copyrighted)

Four Parts **Natural Coloring** **Ready Jan. 10th**

One of those powerful detective stories which are so popular. A banker is the victim of a series of mysterious thefts. He calls in a noted detective to unravel the mystery. The subsequent happenings will keep you in a constant state of tremor. Baffled at every turn, the detective finally succeeds in running the robber band to earth. Then it is found that the banker's daughter-in-law was held prisoner by the mysterious band, the head of which had impersonated her and systematically robbed the financier.

We are preparing for early release a film of exceptional worth, one which is bound to put you in an enviable position if you succeed in securing it.

A Man's Shadow

6 Reels **6 Reels**

Adapted from the famous detective story written by Jules Mary.

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

The Famous American Favorite

JOHN BARRYMORE

In The Franco-Continental Romantic Comedy

"AN AMERICAN CITIZEN"

By Katherine Lucette Rigby

A made-to-order marriage, a sudden change of nationality, and a thousand complications that begin with a laugh and end with another. A play full of comic tragedies.

RELEASED IN FOUR REELS, JANUARY 10th

A romance of comic intrigues and humorous disasters, with just enough seriousness to make it human. John Barrymore is irresistible as the patriotic American, the famous characterization created by Nat Goodwin.

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

"HAPPY NEW YEAR!"

FAMOUS WEEKLY

"30 FAMOUS FEATURES A YEAR"

Vol. 1. No. 5. Saturday, Jan. 3, 1914. Price

EDITORIAL

THE GLORY OF WORK

The history of the world is an eternal monument to the labor of man. Many of its chapters were written with cold steel and blood amid sorrows and dangers, but throughout, it is a history of deeds.

What is the goal of man's endeavors? What the purpose of our struggles? All the days of our lives we strive incessantly—for what?

We sometimes think that we labor only because we need or desire money. But the soldier does not march out upon the battlefield, facing danger and death, for his monthly wage. Nor does the hope of glory inspire his courage. No genuine hero ever thinks of the fame his act will earn.

We strive essentially for accomplishment. Work requires no other inspiration than itself. The thrill of creation, the ecstasy of development, are their own incentives.

The history of the motion picture, like the history of the world, is founded upon endeavor and achievement.

"AN AMERICAN CITIZEN" THE REPETITION OF A GREAT SUCCESS!

The venerable expression, "History repeats itself," has found a new significance in the productions of the Famous Players, which repeat in motion pictures the history of the oral drama's greatest successes.

John Barrymore, one of the most popular favorites of the American stage, in "An American Citizen," the famous comedy success in which Nat Goodwin scored one of his greatest triumphs, is supplied with numerous opportunities to display his expressive and inimitable abilities. We venture to presume that Mr. Barrymore will secure in this humorous characterization the same sensational degree of success that attended "The Fortune Hunter," the titular role of which he created.

"An American Citizen" is a delightfully human drama of adventures and misadventures, fortunes and misfortunes. It portrays an exciting trans-continental romance, in which any number of comic complications centre about a young American, who, in the midst of his defeats and victories, never forgets his patriotism.

John Barrymore, in the role of Beresford Cruger, who chivalrously sacrifices nationality, love and fortune and faces all his reverses with a never-say-die fortitude typically American, adds an artistic pantomimic achievement to his list of stellar triumphs.

GOSSIP

Notice how popular the idea of presenting famous players in noted plays has become? The Famous Players Film Company, the pioneer concern in this field, has lately been tendered what is known as "the best flattery" quite frequently.

PARSONS BOOKED FOR LIFE

Grover Cleveland Parsons found booking the "30 Famous Features" in the States of Delaware, Maryland, and Virginia and D. C. such a very easy task, that, not being contented with the sweet desuetude of a peaceful mind, he slipped away last Saturday with Miss Mary Anastasia Driscoll, of Baltimore, and visited Saint Patrick's Church in Washington. Parsons entered into the contract for life almost as enthusiastically as he did for the Famous Players product. Long life and happiness!

The surest sign of success in the film business is the ticket seller's smile. Did you ever pass by a theatre exhibiting the "30 Famous Features"? No, impossible—but you might have noticed it as you walked in.

FILM COMPANY

ADOLPH ZUKOR PRES.

DANIEL FROHMAN

MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

THE MINERS VOTE TO STRIKE

ZOLA'S MOST

GERM

(THE TOLL

ACTED BY THE ABLEST PLAYERS OF FRANCE, WHO WERE INSPIRED BY THIS
***GERMINAL* AND REMAIN UNMOVED. IT TOUCHES THE DEPTHS OF HUMAN SO**

PRODU

5 REELS **PATHÉ**

CATHERINE PREVENTS THE FIGHT BETWEEN CHAVAL AND LANTIER

FAMOUS WORK

I N A L

OF LABOR)

GREAT PLAY AS A FITTING MEDIUM FOR THEIR TALENTS. NO ONE CAN SEE
RROW AND POINTS THE FINGER OF SCORN AT MAN'S INHUMANITY TO MAN.

CED BY

FRÈRES 5 REELS

Quality

Throughout the entire history of Motion Pictures, the product of the licensed manufacturers has been the standard of class. For years and years these products have been advertised and exploited until the ten premier brands have become familiar to the peoples of every country in the world. The names of the actors and actresses in these brands are household words in millions of homes. Every one who goes to the picture show has learned that these brands are by far the best. General Film Service includes all the licensed brands and is safe and reliable, and is the surest guarantee of success for the exhibitor because it backs up its millions of dollars worth of advertising with the finest pictures that are now, or ever have been, produced.

General Film Company (Inc.)

200 Fifth Avenue New York

MAGNETS

The Two Ordeals

TWO REELS

Selig. *Released January 12th*

Being the second of the "Adventures of Kathlyn," the great newspaper serial by Harold McGrath. In this installment are shown two remarkable and thrilling encounters with wild beasts.

Indian Blood

TWO REELS

Kalem. *Released January 12th*

An Indian story that rings absolutely true. In addition to containing a story that goes straight to the heart, this wonderful feature shows some Indian customs which heretofore have never appeared upon the screen.

The Heart of a Gipsy

TWO REELS

Kleine-Cines. *Released January 13th*

A beautiful tale of a Gipsy love and its great sacrifice, vividly told amid a picturesque and beautiful setting.

For the love of a girl who had befriended her, she gives up her love for a man and goes back from an environment of luxury to the wandering life of the nomad.

The Masked Dancer

TWO REELS

Vitagraph. *Released January 13th*

Outwitting her husband and his inamorata, a wife with whom he has gone to a masquerade ball succeeds in outclassing the Spanish beauty and exposing her. Later, he fights for his wife—rescues her from a band of desperadoes and begs her forgiveness.

Perils of the White Lights

TWO REELS

Kalem. *Released January 14th*

A remarkably thrilling story of the struggles of Annabel, a young show-girl, to free herself from the clutches of the scoundrels under whose spell she has unwittingly placed herself. A series of incidents which are bound to fascinate every photoplay patron.

A Question of Right

TWO REELS

Lubin. *Released January 15th*

Believing him to be an honorable man, a beautiful woman marries a mayor, only to learn later that he is a grafter and a scoundrel. She is about to denounce him when he is shot by a blackmailer. Later she finds happiness in the arms of a former and more worthy love.

A Thief of Hearts

TWO REELS

Patheplay. *Released January 15th*

An intensely dramatic story of the fiery love of the Spaniard, beautifully enacted among some of Spain's finest scenery. A feature of the story is a very thrilling bull fight.

Deacon Billington's Downfall

TWO REELS

Edison. *Released January 16th*

Jealousy and rum are the deacon's undoing. He had been one of the local celebrities for years. A horse race starts the trouble which is augmented by his daughter's love affairs, his own love affairs and an inquisitive tramp who discovers the secret jug.

The Cast of the Die

TWO REELS

Essanay. *Released January 16th*

A gripping Western drama of the present, in which is shown the fickleness of fate.

An outlaw having been befriended by the man who is hunted by a sheriff's posse, realizing death is near, determines on a noble sacrifice, the last he will ever make, and gives himeslf up as the hunted man escapes.

Good Pals

TWO REELS

Patheplay. *Released January 17th*

A collie dog's friendship for a little girl keeps her cheerful during her banishment to the attic, where she is kept for days by an unscrupulous relative who has appropriated funds meant for her.

Things end happily, however, when her father, thought to be dead, comes to her rescue.

Local Color

TWO REELS

Vitagraph. *Released January 17th*

Edward Fenton, an actor, finds in the mountains the "Local Color" he sought,—likewise, the love he can never forget.

Anne Judson, a pretty mountain girl standing by him through a desperate mountain feud, gives her life in defense of his.

General Film Company (Inc.)
200 Fifth Avenue, New York

"George Kleine Attractions"

We shall impress it upon you—that phrase—until YOU and every theatre owner in America is cognizant of its importance, value and meaning—

"George Kleine Attractions"

Include those Master-works you already know, as

"QUO VADIS?"
"THE LAST DAYS OF POMPEII"
"ANTONY AND CLEOPATRA"

and many others of which you shall soon hear—varying in length, period and type of story—but varying not one iota from the tremendous standard we have already established.

Stop and consider—remember your many weak programs of the past year—the careless, haphazard stories, poorly photographed, indifferently well acted. The initial multiple-reel subjects of a year ago were "Winners"—they were a novelty, and the public came.

And Now We Offer You *A NOVELTY* That Will *ENDURE.* That's not a paradox. Five, Six and Eight Reels will attract—Back them up with QUALITY—Photographic, Histrionic and in Theme—and you will have backed a "Winner."

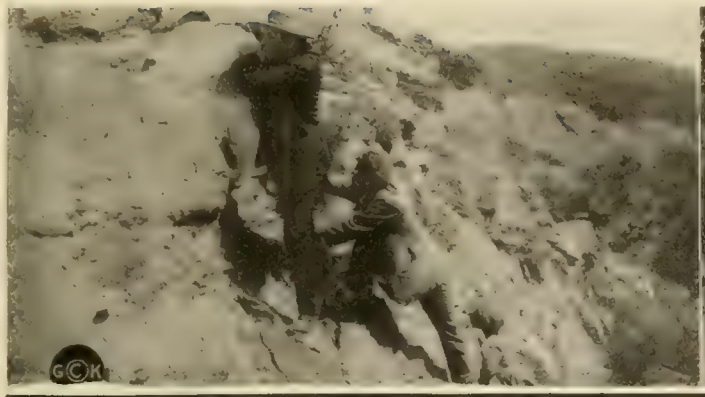
If the man who coined the word "Movie" had seen "QUO VADIS?" first, that word would never have joined the influences that work against the better interests of this industry. No just man can sit through "QUO VADIS?" without reverence and respect for the power that made it possible. That's art in its highest and best form. That's what makes the fame of Cellini, Shakespeare and Michel Angelo *ENDURE* through the ages.

Just as "QUO VADIS?" will ENDURE, so shall "THE LAST DAYS OF POMPEII," "ANTONY AND CLEOPATRA," and all those other subjects which we shall dignify by the classification of "GEORGE KLEINE ATTRACTIONS."

During 1914 we shall place upon the American market the Highest Type of Motion Photography Subjects that Brains and Money Can Provide. In Addition to the Output of Our Own Studios in Turin, Italy, We Shall Scour the Continent for the Product of Others. *Quality,* and Only QUALITY, shall be the deciding factor.

GEORGE KLEINE

166 N. State Street **CHICAGO, ILL.**



A discharged employee is accused of the death of the manufacturer. A baffling mystery story in which time andjustice disentangle the knotty chain of circumstantial evidence.

KLEINE-CINES

(In Two Parts)

"WHO WAS GUILTY"

(Copyright, 1913, by George Kleine)

For Release Tuesday, January 20, 1914

Van Luin, owner of a large factory, discharges Jose, a workman, and Jose leaves, swearing vengeance. James Holcomb, manager of the factory, is both hopelessly in love and in debt, and schemes to recoup his losses before he marries Madeline. That night Van Luin, carrying a large sum of money, starts for his country estate.

The next morning, Jose staggers home quite drunk, his clothing clotted with blood. He carries the blood-stained whip of Van Luin. With the evidence all against him, Jose is convicted of Van Luin's murder. Maryston, a detective, convinced of Jose's innocence, unravels the mystery.

Maryston finds on a blotting pad the impression of a letter Holcomb has written to his sweetheart. With this slender thread, he constructs a rope of proof strong enough to hang Holcomb.

An enchanting detective story, so staged that you do not know until the last scene "who was guilty." Beautifully photographed, and splendidly acted by the CINES Company of Rome, Italy.

Book "Who Was Guilty." You will want it.

Released through General Film Company

One, three and six sheets with all Kleine subjects

GEORGE KLEINE

166 N. State Street

CHICAGO, ILL.

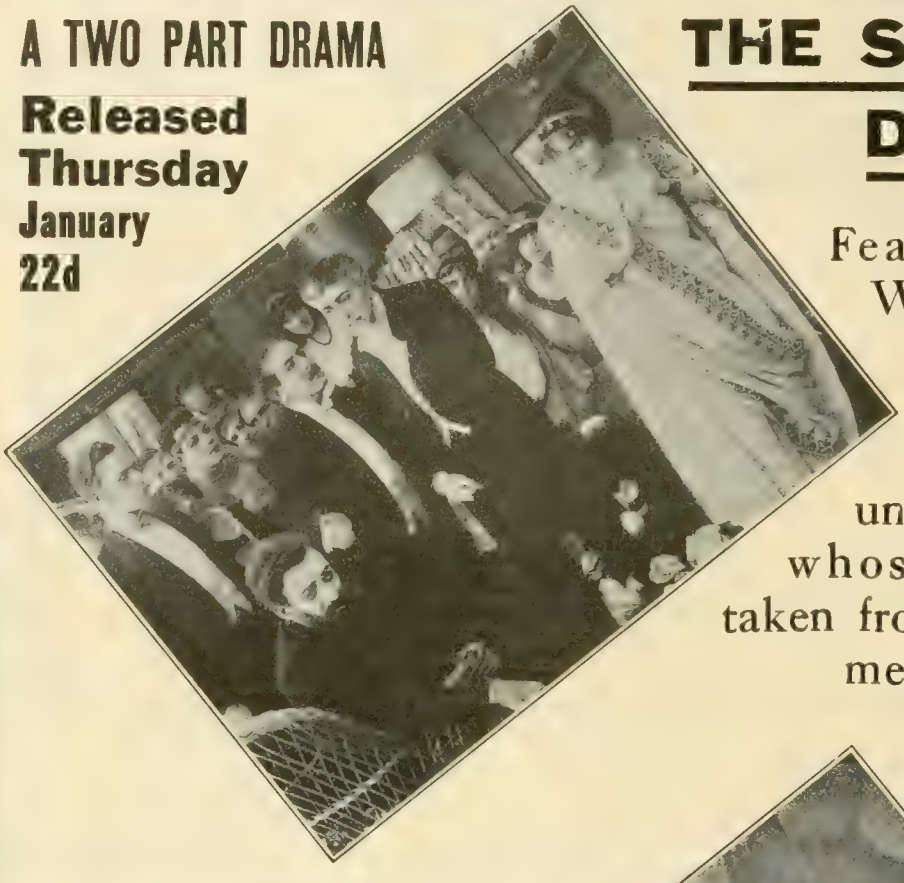
KLEINE

PATHÉ FRÈRES

A TWO PART DRAMA

Released Thursday January 22d

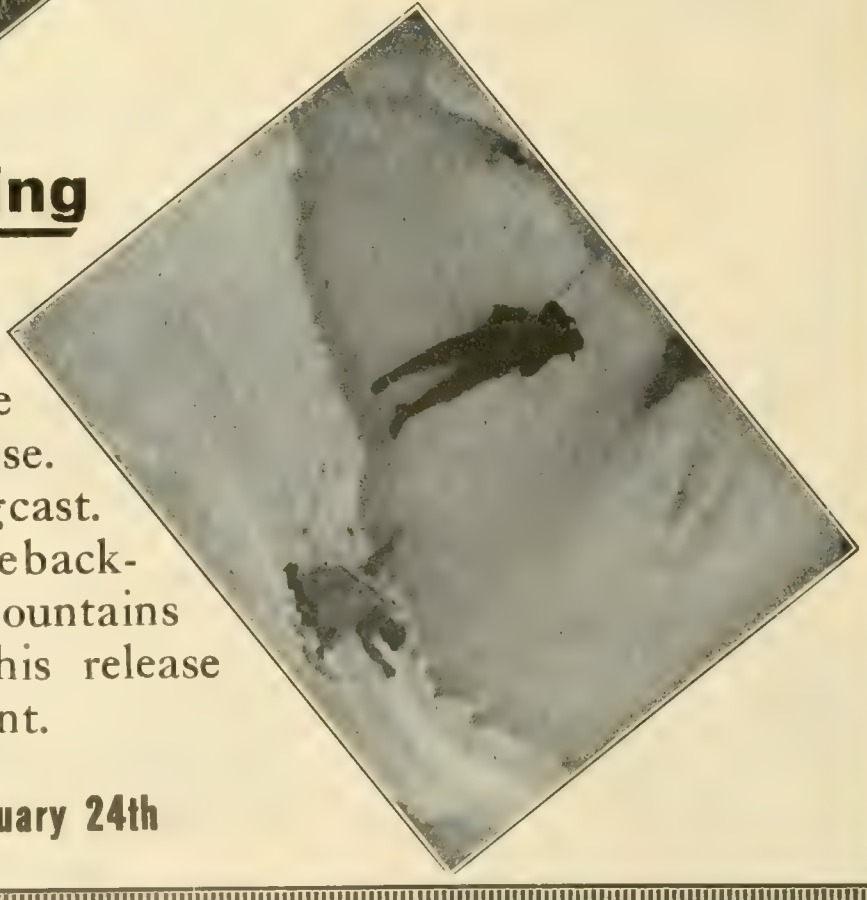
THE SWORD OF DAMOCLES



Featuring Eleanor Woodruff and Irving Cummings. The story centers around a misunderstood genius whose great opera is taken from him by unfair means and produced as another's.

God's Warning

A TWO PART DRAMA



Featuring Gabrielle Robinne of the Comedie Francaise. An unusually strong cast. A good story and fine backgrounds of Swiss mountains in winter make this release particularly excellent.

Released Saturday, January 24th

EDISON

***Deacon Billington's Downfall

IN TWO PARTS — RELEASED FRIDAY, JANUARY 16th

The Deacon is one of the leading lights of the village and a strong temperance orator. When George Splan beats him in a horse race the Deacon is fighting mad and throws George out when he calls on his daughter. The Deacon and Si Higgins are rivals for the widow Divine. A tramp discovers his secret jug of rum, hidden in the barn, the very day that the Deacon is to deliver a temperance lecture! But that is only the beginning of his troubles, for his daughter elopes with George, and the Deacon pursues them to the parsonage, arriving too late. Then he collapses when he is introduced to Mr. and Mrs. Si Higgins, formerly the widow Divine.

COMING SINGLE REELS

****On the Great Steel Beam**
A sensational rescue in mid-air.
Released Tuesday, January 6th.

***The Sherlock Holmes Girl**
(On the same reel)
African Sea Birds
Released Wednesday, January 7th.

****A Lonely Road**
A selfish millionaire awakes, too late.
Released Saturday, January 10th.

****The Adventure of the Actress' Jewels**
First of the adventures of Octavius—Amateur Detective.
Released Monday, January 12th.

***A Night at the Inn**
A thrilling tale of adventure.
Released Tuesday, January 13th.

***Andy Plays Hero**
Andy saves a little girl from her designing uncle.
Released Wednesday, January 14th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

presents

Charles Klein's Greatest Achievement

"The Lion and the Mouse"

in Six Reels

THROUGH THE OFFICES OF THE GENERAL FILM COMPANY

There was never a more successful author and playwright than Mr. Chas. Klein, and in securing exclusive rights to reproduce all of his great dramas in motion picture form, Lubin has again demonstrated that he is determined that all of the best pictures must come from Lubin.

"The Lion and the Mouse" had a more extended run in New York theatres than any drama of recent years—the best proof of its popularity.

Special Actors and Actresses of widespread reputation were employed to depict the exacting roles. Gorgeous stage settings were built exclusively for this production, and the photography, if possible, excels that of anything yet produced by Lubin.

IN PREPARATION

Charles Klein's **"The Daughters of Men"**

A STORY OF CAPITAL AND LABOR

FIVE RELEASES EACH WEEK — ONE MULTIPLE EVERY THURSDAY

"THE MAN FROM THE WEST"

TWO REEL
Released Thursday, January 22d

A very dramatic love tale; the Man from the West was an unusual man, handsome, a dead shot and of commanding personality. The miners knew nothing of his origin and simply called him the "Gentleman," but the high-bred Eastern lady fell in love with him, and discarding all conventionalities sent for him to come to Boston town and take her back to his Western home.

"A QUESTION OF RIGHT"—Drama, Special in Two Reels	THURSDAY, JANUARY 15th.
"THE SQUIRE'S MISTAKE"—Drama—	TUESDAY, JANUARY 6th.
"BETWEEN TWO FIRES"—Drama, Special in Two Reels—	THURSDAY, JANUARY 8th.
"THE ENGINEER'S REVENGE"—Drama—	FRIDAY, JANUARY 9th.
"WHEN THE DOCTORS FAILED"—Comedy—	SATURDAY, JANUARY 10th.
"MARRIED MEN"—Comedy—	SATURDAY, JANUARY 10th.
"TOBACCO INDUSTRY"—Industrial"—	MONDAY, JANUARY 12th.
"SMILES OF FORTUNE'—Comedy—	MONDAY, JANUARY 12th.

LUBIN'S ATTRACTIVE POSTERS

One and Three Sheets with single reels—One, Three and Six Sheets with all multiple reels—in five colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

Lubin Manufacturing Co. Philadelphia

VITAGRAPH

Two Vitagraph Special Features

Each in Two Parts

Tuesday and Saturday

Every Week

"FRANCINE"

Drama. Monday, January 5th

Cunning and jealousy are defeated in a contest against true love and devotion. A dastardly plot fails. Margaret Gibson and George Cooper assume the leads.

"JERRY'S UNCLE'S NAMESAKE"

Comedy. Special Feature in Two Parts

Tuesday, January 6th

Jerry is involuntarily made the father of a baby girl, whom he names after his uncle. Suddenly Jerry becomes the father of Twins, Triplets and Quadruplets. This is too much for uncle. SIDNEY DREW is irresistibly funny as Jerry.

"DIANA'S DRESS REFORM"

Comedy. Wednesday, January 7th

She knows how to dress. Makes all the ladies envious and pleases the men. The ladies learn that clothes do not make the woman. Anita Stewart, E. K. Lincoln and Josie Sadler are the cast.

"THEIR INTEREST IN COMMON"
"MONTANA STATE FAIR"

Comedy and Educational

Thursday, January 8th

1. The Count has the title. That's all. Roger has a heart interest that wins Alice. She makes him her choice. 2. Showing the great interests and growth of Montana.

"BUNNY'S MISTAKE"

Comedy. Friday, January 9th

It looks horrible to John. He confesses murder. His wife shows him the remains of a doll, instead of a child. She runs the automobile now. John Bunny is a subdued husband, Flora Finch his wife.

"OFFICER JOHN DONOVAN"

Drama. Special Feature in Two Parts

Saturday, January 10th

His kindness to a helpless waif is rewarded by her gratitude, the return and reform of his wayward son, who comes back to help his old father. The adopted girl and the son marry to bless John's remaining years. Van Dyke Brooke, Norma Talmadge, Leo Delaney and Kate Price are the cast.

SIX A WEEK

"THE RIGHT AND THE WRONG OF IT"
Drama.....MONDAY, JANUARY 12th

"THE MASKED DANCER"
DRAMA, SPECIAL FEATURE IN TWO PARTS—
TUESDAY, JANUARY 13th

"TIMING CUPID"
Comedy .....WEDNESDAY, JANUARY 14th

"THE BRUTE"—"BASEBALL STARS"
Comedy and Entertaining.....THURSDAY, JANUARY 15th

"CUTEY'S VACATION"
Comedy.....FRIDAY, JANUARY 16th

"LOCAL COLOR"
DRAMA, SPECIAL FEATURE IN TWO PARTS—
SATURDAY, JANUARY 17th

THE VITAGRAPH COMPANY RELEASES A COMEDY EVERY WEDNESDAY AND FRIDAY. A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS.

BEGINNING THE NEW YEAR, BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

THE VITAGRAPH CO. OF AMERICA

East 15th Street and Locust Ave., Brooklyn, N.Y.

TRAPPED

IN TWO PARTS

One of the new Kalem Monday Multiple-Reel Features
Miss Marin Sais as "Nell"

In a desperate effort to escape, the crook leaps aboard the speeding train and hides in the water tank of the locomotive tender. There he meets a terrible fate when the engine stops for water.

Released Monday, January 19th
Two Special 1-Sheet Posters. Also Superb 3 and 6-Sheets

THE PALEFACE BRAVE

IN TWO PARTS

Rescued by Indians, the white boy is adopted as a member of the tribe. His terrific struggle with Mexican bandits to save his childhood's sweetheart, one of the breathless incidents.

Released Wednesday, January 21st
Two Special 1-Sheet Posters. Also Special 3 and 6-Sheet Posters

AT LAST THEY EAT

The efforts of two hoboes to get something to eat in a tramp-proof town results in a mighty funny farce.

(On the same reel)

UNVEILING THE PILGRIM FATHERS' MONUMENT

Showing W. H. Page, the new Ambassador to England, unveiling the Monument dedicated to the Pilgrims, at Southampton. Other absorbing topical views from abroad.

Released Friday, January 23rd

EXPLOSIVE "D"

The huge disappearing gun in action; the effort of the spy to steal the formula of the new explosive, and his terrible fall from a 300-foot cliff will hold your patrons spellbound.

Released Saturday, January 24th
Special 1 and 3-Sheet Posters

YOU give your patrons the best in photoplays when you show the new Kalem Monday Multiple-Reel Features. Put them on your program today.

KALEM

KALEM COMPANY

235-239 West 23rd Street New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers ....Secretary and Treasurer
John Wylie .....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 a year

ADVERTISING RATES.
DISPLAY ADVERTISING RATES made known on application.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The index for this issue will be found on page 226*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, January 10, 1914.

Facts and Comments

IT is reported that in a neighboring Jersey town a church had to close its doors because of the competition of a motion picture theater in the same block. Many inferences may be drawn from this fact, and none of them unfavorable to the motion picture. The eloquence of the screen may have proved more convincing and more entertaining than the eloquence of the pulpit. It may have been a case of a survival of the fittest, or it may have been nothing more than a reflection and an effect of local sentiment. At all events the fact must increase our respect for an institution which is a successful rival both of the theater and of the church.

*

Quite significant in connection with this triumph of the motion picture is the attitude of a body of clergymen toward the great religious picture "From the Manger to the Cross." As reported in the newspapers, these reverend gentlemen looked at the picture and assumed a position of doubt and disapproval. If the pastor of the closed church in West Orange belonged to this class of clergymen the closing of his church because of the rivalry of a motion picture theater becomes perfectly clear. He is standing perfectly still while the world all around him is moving forward. He is waiting for the world to come back to him. He is living in the age of the canal-boat and is annoyed at the fast express thundering by and interfering with his somnolent meditations. A safe way to get at a man's sympathy with human progress is to test him on his attitude toward the motion picture.

* * *

THE MOVING PICTURE WORLD is highly gratified at the energetic action on the part of the authorities against the white slave films, both in New York and in many other cities. The situation proves once more that we need no censorship and no previous restraint to keep objectionable films off the screen. The existing law is quite sufficient. It is extremely distasteful to us to see the police interfere with exhibitions of motion pictures, but for the abatement of a grave and harmful nuisance prompt action on the part of the officials seems to be the best method. The injury which these productions have done to the good name of the motion picture is difficult to estimate, but it has not been small. As far as we know, none of these objectionable films have been exhibited in regular motion picture theaters, their promoters have exploited the salacious filth in places where the motion picture is only an occasional attraction or where it is forced into an unwelcome proximity with bad and indifferent vaudeville.

*

It was perfectly refreshing to see Judge Gavegan in the New York Supreme Court brush aside the flimsy and miserable pretense of the "moral lesson" of these so-called "white slave films." He made it very plain to the attorneys for the promoters that he saw through their scheme of exploitation, and at once vacated and set aside the temporary injunction which had been granted to restrain the police from interfering with this morbid and degrading exhibition. The Justice then reserved his decision on the application to grant a permanent injunction against the police authorities. He did this probably with a view of preventing the promoters of the objectionable shows from going into another judicial department and getting an injunction there. No injunction would, of course, be granted by any other judge in this state while the matter in dispute is being considered by judicial authority in this city. All the guns of these promoters of white slave films have, therefore, been spiked and the atmosphere has been cleared considerably. These "Social Research" film companies and "moral feature companies," so willing and anxious to improve mankind at a twenty-five-cent admission, will now probably go a bit slower and show a little more respect for public opinion. Aside from all other considerations, this case has again proved our contention that we need no censorship and that the present laws are quite ample to deal with objectionable films.

* * *

A RECENT decision of a lower criminal court in this city held that it is no violation of the law to have an unlicensed assistant run the projecting machine, provided it was done in the presence and under the supervision of a duly licensed operator. This decision is in line with similar action by the courts in other States where the law compels the employment of none but licensed operators. The reasoning is the same as in the case of licensed dentists or druggists, who may supervise and direct the work of an unlicensed employee if the licensing law is complied with in all other respects. Any other interpretation would expose the exhibitor and operator to petty persecution by the officials charged with the enforcement of the law.

The Best is Yet to Come

By Louis Reeves Harrison

EXASPERATING thing about the average adaptation of today is not that it is so bad, but that it falls short of being what the audience craves, often because it lacks the foremost element of success. It steals the corpse of a great novel, or of a great play, and dangles the pulseless thing before our eyes to the accompaniment of loud publicity blasts. "Behold this famous literary form!" "Gaze upon this masterly structure of the drama!" We watch it with the curiosity of seeing a mummy unwrapped, and wonder if the destiny of moving pictures is to be body-snatching as a fine art.

It may be safely assumed that the man who wrote the original work from which the adaptation is made had a message in mind and gave it form and treatment in accordance with the requirements of his time if not to suit himself at the moment, his main object being to "get over" his meaning with all the force at his command. Moving pictures can, however, more easily convey the message with entirely different form and treatment, can glorify a theme as an accomplished composer of piano music paraphrases a composition for orchestral performance, beautifying while making it more suitable for the new medium of interpretation.

There is something very amusing, when it is not pitiful, in the reverence accorded the "once was," in contrast with the small value placed on merit that is, by men engaged in furnishing screen stories to the people, in view of the fact that we, all of us, *are* the people, and we are constantly knocking lifeless releases on hackneyed subjects turned out by business rivals. The incessant activity of concerns turning out thousands of reel narratives every year has long ago covered everything within reach, and those who put out feature plays in 1914 will find that they must offer something bright, original and entertaining in form and treatment of theme or be relegated to that mediocrity from which it is more difficult to return than to be a successful newcomer in the field.

The man of theatrical bringing-up has recently entered the arena with all the chesty confidence of the bull who has been lord of his own pasture. He imagines that moving picture audiences, now numbering some ninety millions a week, in a country where education is being widely and rapidly extended, are to be enlightened if not enthralled by the advent of past performers in outworn roles. In purest friendship, without an atom of prejudice against the man of theatrical bringing up, I am of the opinion the millions who go to the picture show are principally interested in what the producer has to exhibit that is worth exhibiting on its own merits.

There is to be a question of brand involved. The house turning out the highest uniform quality of product is the one to make the deepest impress and reap the largest reward of established good will in the days yet to come. The finest themes are, of course, those which command universal acceptance, but these are not always possible—the treatment of theme therefore rises in importance, and it must be a treatment deserving intelligent attention and consideration, rather than one which has done service in other days through other mediums.

The main thing is to have something to say that will permit one imagination to kindle others and then to say it so delightfully, so powerfully or so clearly, as the case may be, that it will go straight to the minds of the people through their hearts or to their hearts through their minds.

The average adaptation of today falls short of being what the audience craves because it lacks the torch of imagination which lights up hearts and minds. We are given the form of drama without its spirit, because an attempt is made to incorporate in this new art of ours the methods of an older one, whereas, as Wainewright puts it, "no work of art can be tried otherwise than by laws deduced from itself." The motion picture expressions thus far most successful have invariably had what might be termed "native" sensibility and sincerity.

Now men of active minds and artistic tastes, who have studied interpretation of thought by action from a theatrical point of view, may largely benefit the production of moving pictures and their exhibition in many ways, especially when they bring along a superior gift of type selection, but they are liable to fall into the crucible of bitter experience from underestimation of the art. Instead of carrying us through a lot of dull scenes to exactly copy a novel or stage drama, thereby preserving the form at the expense of losing the essence, better preserve the soul of the original work and express it according to the methods of the new art "deduced from itself." *"To know the vintage and quality of a wine one need not drink the whole cask."*

The best that is yet to come will surely not be in the line of weak imitations of what has been done in some other form of some other art. It will be creative and independent in glimpsing the mysteries of passion and thought. There are plenty of delightful and splendid phases of life to be depicted in new and attractive guise. Playwrights will treat the New Art as a Goddess, whose majesty and beauty they must unfold to the eyes of millions.

All this may sound optimistic. I am perfectly aware that theatrical people believe the sun rises in Aristotle and sets in Times Square, that our playwrights depend upon the obvious for fear of being suspected of genius, that we are being harrowed with morbid vice plays exploiting the festering sores of society, but—perhaps this is a matter of temperament—it seems to me that the New Art is offering us an infinity of charm and beauty that will not be long disregarded. Let us herald the dawn of a brighter era even if we do not grasp its full significance.

Picture the chaos that existed before the printing press was invented, the dark ages of ignorance illumined now and then by a few torches, even the confusion and stupidity that existed long after the art of producing printed matter for reading was well-developed. How many of that time faintly guessed at the enlightenment to be wrought by diffusion of knowledge through books? How many of us guess the infinity of charm and beauty to be sown broadcast over the world by moving pictures? Is it not to be a means of expression for men of creative talent quite as much as a "good proposition" for those entirely concerned with the mess of pottage?

There is enough pottage to go round and feed the greedy besides—what is of deeper interest to those who provide the pottage is the pleasure they are to be afforded, not by ash carts filled with street sweepings and garbage, but by what is imaginative and entertaining, by the new forms fashioned from old ones, by those inventions of the creative mind which project all others into the charmed circle of the romantic, to foreshadowings of what the future holds in store in which the visible things of life are transmuted to glimpses of the invisible, the forces divine.

The Editor's Confession

By James L. Hoff

A TIME-HONORED tradition of the craft maintains that the "brains" of a newspaper find expression only in its text or reading pages. It has always been supposed that the record of human progress—the news—was set only in uniform type, emphasized by an occasional display heading to mark its degree of importance, and that in those reading pages was contained all the literary merit of which the publication could boast. This tradition has been accepted by the United States Post Office Department as truth, and official recognition thereof is recorded in various rulings of that Department requiring that a publication wishing to enjoy the privileges of second-class rates must contain a fair preponderance of "pure reading matter" in order to establish its claim to being a "newspaper."

There may be, and doubtless there are, many instances where all the news is found in the form of "pure reading matter." We have seen publications whose advertising pages were but a dreary waste. Some fields of human endeavor afford no opportunity for play of imagination. Not so the field of the motion picture. We have just passed a most pleasant period of several hours turning the advertising pages of The Moving Picture World, and here and now "take our hat off" to the little band of Optimistic Psychologists who are giving us valued assistance in the task of assembling and recording the news items which tell of the progress of this remarkable business: the making and marketing of motion pictures.

To explain that term, "optimistic psychologist": it has long since been accepted that a successful and expert writer of advertisements is a "psychologist," and to write an advertisement that will sell things requires large quantities of "optimism," to be doled out in varying portions according to the immediate needs. At any rate, it is more sounding that "publicity man," or the other hackneyed terms. So we say that much is coming to these Optimistic Psychologists for the part they are taking in writing the history of motion pictures.

To establish its literature is seldom the first thought of a new art. Foremost in the minds of its sponsors is the gaining of a competence—the taking of profits. Then, if the fruits of their labors be sufficiently encouraging, they give thought to embellishment. Thus we have seen the art of the motion picture pass through the various stages of development, taking on with each upward step some new sign of progress, not the least of which is improvement in the methods and forms of advertising. To grasp the fullness of this, one has but to turn back to the earlier volumes of The Moving Picture World and compare the advertisements of those days with those which may be found in its pages today. Then it was bald statements in bold type; arbitrary claims of superiority. Films were films then, and so eagerly was anything and everything snatched up that all one had to do was to announce the possession of a reel of pictures to be assured of a sale.

But all that has changed. With the development of the business, quantity has more than kept pace with quality, and to dispose of the first the maker is required to extol the last. With the improvement of the quality of the picture he has improved the quality of his advertising, and this has brought into the business, men especially fitted to write advertisements entertainingly and convincingly and to illustrate them pleasingly and artistically. Clever arguments, striking designs and ample space combine to make the advertising pages of The Moving Picture World an illustrated encyclopedia of information concerning the trade.

Look them over and you will discover the truth we wish to impress upon you: that the advertising pages of The World vie with its news pages in the dissemination of real news of the trade. There is a reason for this. To be effective an advertisement must be read; to insure its being read the writers of these advertisements have taken to printing genuine news in the space they are paying for. Splendid idea, since it enhances the value of that space and is more likely to produce substantial results for the firm, and that is what the expert advertising man is hired for.

Another thing these advertising writers—these Optimistic Psychologists—are doing: consciously or unconsciously they are raising the character of their announcements to a higher and a higher plane; if anything, just a little bit ahead of the product they advertise. Our belief is that they recognize the trend of public sentiment and are doing their part to educate the amusement-loving public to what it should desire, instead of pandering to the depravity of the few upon the "old showman's" principle of "giving the public what it wants." We know this is so because there is less and still less wielding of the censorial "blue pencil" in the advertising department of The Moving Picture World. There is one form of censorship that The World believes in—the kind that begins at home. An ounce of prevention will accomplish more than any number of censor boards, pound as hard as they like, and accomplish the desired result with less friction. So we add another credit to the Optimistic Psychologist.

There is also something to be said for the truthfulness of our advertising contributors. Considering the great temptation to "draw the long bow" that constantly assails the ad-writer, it is seldom that our advertising contributors are accused of misrepresentation. Usually, if you "see it in the 'ad,' it's so." In other words, their optimism does not run away with their better judgment.

Another point: nowhere is the progress of the motion picture business so accurately marked as in the advertising pages of The Moving Picture World. We say this without intent to boast, because it is due solely to the confidence of the trade in The World that it has become a veritable business barometer of that trade. As the volume of business has grown the advertising pages have increased; when times have been dull there has been a lull, but never a backward movement. Then, as though finding its second wind, there has been a leap forward and a new high mark has been established. We, who keep our fingers on the pulse of the trade, know when to expect these changes, but the phenomenon is, nevertheless, occasion for constant wonderment. This applies not alone to the trade as a whole but to the individual company as well, and it tells the story of progress often more accurately and convincingly than we could tell it in the news pages.

And there you have the editor's confession: that the advertising pages of The Moving Picture World are as interesting as any other page in it, which is another way of urging you to read them for the information they give; also, this is a deserved recognition of the painstaking efforts of the clever writers who are saying bright and impressive things about the pictures or the devices they seek to sell.

"Antony and Cleopatra"

A Magnificent Eight Part Photodrama by Cines, Soon to Be Presented by George Kleine in Leading Theaters Throughout This Country and Canada.

Reviewed by James S. McQuade.

HOW I wish I had beside me, as I write, the magic cup of Nektanebus, and that the marvellous chalice, in addition to its fabled occult powers, could bring before me the Alexandria and the Rome of "Antony and Cleopatra"; those august personages themselves; the days of courtly revel and the pageantry which marked their royal love, and the great sea fight at Actium that tolled the knell of the long, last sleep of the lovers in the magnificent mausoleum, in the Bruchium. I am consoled for the lack of the treasured vessel, however, by the presence of a still more potent and wondrous agency of modern evolution—the moving picture—which, in the able hands of Cines, has created anew, with remarkable fidelity, the scenes and the people of nearly two thousand years ago.

The self imposed task has been amazingly well done, when we remember the difficulties encountered in the reproduction of exterior and interior views of the magnificent architectural structures of Alexandria, as they appeared just before the Christian Era. It required great courage and enterprise, as well as ripe knowledge and skill, to lead us back to the royal palace of the Ptolemies, to the subterranean vaults of the Temple of Isis, and to the massive pylons of that beautiful city. But it required still more knowledge and imagination to create the atmosphere of the time, as reflected in manners, dress, furniture and the other one hundred and more requirements. The Cines people have succeeded admirably in this respect.

Superb scenes are the fall of Alexandria before Octavius; his triumphal entry afterwards at Rome; the landing of the Roman troops in Egypt by moonlight; the long and silent march to Alexandria; the Alexandrian pagents in which Antony and Cleopatra participated, and the great interior scene in the royal palace, on the night that was to be forever remembered.

What terrific battle scenes are shown on the lofty flight of steps leading up to the royal palace entrance, and on the Nile within the city! The carnage has all the show of blood and death. The Cines supernumeraries—and there are 3500 of them in the scene showing the fall of Alexandria—are really a marvellous force. Seldom, if ever, do they fail to do the right thing, in the right way, at the right time; and this, it must be remembered, is largely due to able direction.

In one particular I am of the opinion that the Cines people have failed to be sufficiently realistic. I refer to the fleet which leaves Ostia for Alexandria. Here was a fine opportunity to educate us by furnishing a variety of the vessels used in naval warfare at the time. No reading or intelligent man will believe for an instant that Octavius set out with a fleet of mere galleys, none of them with more than four or six oars. Why are we not given a glimpse of at least one trireme, with its three tiers of oarsmen, perhaps sixty in all? This would have been imposing as well as fitting. In this connection, I am glad to refer, with much praise, to the beautiful royal barge used by Cleopatra when she visits Antony's camp on the Cydnus. It fits in so well with the historic magnificence of her court and surroundings.

Just a word of praise for the master of properties. It would require far more knowledge than I have of such matters to appreciate fully the display of Roman Emblems used in that bewildering pageant which shows the triumphal march of the victorious Octavius through the streets of Rome. Their significance would require a small volume to describe. And so, all through the production, the same nice care and attention is bestowed on property details.

Nor must the Cines camera force be overlooked. Those beautiful moonlight effects, taken in the eye of the sun, in the afternoon of a cloudy day, with a veiled lens, are so convincing and artistic that one must cry "bravo!" I refer to the scenes showing the landing of the Roman troops in Egypt and to the showing of the beginning of their march

Scene from George Kleine's Big Eight-Reel Importation "Antony and Cleopatra," by the Cines Company, of Rome.

to Alexandria. One of these scenes is finely tinted, and gives the effect of an exquisite and gigantic land and sea view in water colors.

The Story.

The story of "Antony and Cleopatra" is mainly based on Plutarch's narrative; but several scenes—notably those showing the voluptuous queen performing the dance du ventre before Antony, her cruel decision in having her woman slave cast into the pool as food for crocodiles, and the testing of subtle poisons on her men slaves—should be taken *cum grano salis*.

Such incidents cannot be reconciled with the devotion unto death of her two ladies in waiting, or with the tribute paid her by no less an authority than Horace, "non humilis mulier"—a woman capable of no baseness. When it is remembered that the Roman poet included this tribute in the hymn which he dedicated to Octavius, on his victory over Antony and Cleopatra, a denial of its truth must have been impossible at that very day. George Ebers, the great German archaeologist, scholar and author, referring to this tribute writes: "His words, which are equivalent to a deed, are among this greatly misjudged woman's fairest claims to renown." He also writes, in the preface to his work on Cleopatra:

"In regard to Cleopatra, especially, life was surrounded with an atmosphere of romance bordering on the fabulous. Even her bitterest foes admire her beauty and rare gifts of intellect. Her character, on the contrary, presents one of the most difficult problems of psychology. The servility of Roman poets and authors, who were unwilling frankly to acknowledge the light emanating so brilliantly from the foe of the state and the Imperator, solved it to her disadvantage. Everything that bore the name of Egyptian was hateful or suspicious to the Roman, and it was hard to forgive this woman, born on the banks of the Nile, for having seen Julius Caesar at her feet and compelled Mark Antony to do her bidding. Other historians, Plutarch at their head, explained the enigma more justly and in many respects in her favor * * * * * * *

"The Greek Plutarch, who lived much nearer the period of our heroine, estimated her more justly than most of the Roman historians. His grandfather had heard many tales of both Cleopatra and Antony from his countryman Philotas, who, during the brilliant days when they revelled in Alexandria, had lived there as a student."

Cleopatra was 39 years old when she took the asp to her bosom and died. Antony, who committed suicide after his defeat at Alexandria, was 53 at the time of his death.

The Cast.

Cleopatra .....Signora Giovanna Terribili Gonzales
Mark Antony .....Signor Antony Novelli
Augustus Caesar Octavius.....Signor Ignazio Lupi
Octavia, wife of Antony.....Signora Elsa Lenard
Charmian .....Signorina Matilde di Marzio

The Cleopatra of Signora Gonzales is an able characterization. This lady, like Cleopatra, is of middle height; but slightly exceeds the prototype in avoirdupois. Signora Gonzales is graceful and possesses a beautiful and expressive face. Her acting at all times shows keen intelligence and a firm grasp of the situation in hand. The death scene, which is admirably done, is stately and affecting.

Signor Novelli lacks the height and commanding presence that would make his Antony fully acceptable. He is still well remembered as the Vinitius of "Quo Vadis?" Signor I. Lupi, who is very happy in the role of Octavius, will be recalled for his excellent impersonation of Aulus Plantius in "Quo Vadis?" Octavia, the wronged wife, is forcefully presented by Signora Lenard and Signorina di Marzio is charming as the girl slave.

Much care has been taken in the editing of the Eight parts of this great subject. The subtitles are very appropriate, and the story throughout is excellently carried. The eight parts form three acts. The first and third acts have three parts each and the second act two parts.

Scene from George Kleine's Big Eight-Reel Importation "Antony and Cleopatra," by the Cines Company, of Rome.

The Tyranny of Censorship.

Arbitrary Rejections by the Ohio Board—Some of the Rejections and Eliminations Seem Defensible—Neff Still Strenuously Firm in Favor of the Censorship Law But Has Little Support.

By W. Stephen Bush.

Cincinnati, Dec. 23d, 1913.

THE most plausible argument advanced in favor of censorship by the advocates of the Ohio state measure was a supposed immunity from local censorship. Even this poor advantage the new law fails to secure. In the original bill, as submitted by the friends of censorship, there was contained an express proviso to the effect that all local censorship was abolished. As one of the exhibitors put it; "When this bill came out of the committee it was discovered that it had received a shave and a haircut." The one section which might have been of some possible value to the exhibitor and which offered the shadow of an excuse to its progenitors was missing.

It must be remembered that Mrs. Maude Murray Miller has the longest term of office—she is in for three years while the male members have only one or two years to serve respectively. Mrs. Miller has been asked to prepare the report of the board and she is undoubtedly the direct personal appointee of the governor acting through the industrial commission. She will be the dominating spirit of this board and she will force her notions of what may and what may not be shown on the screen upon the other members of the board and upon the public generally.

The longer one looks at this Ohio state censorship law the more evident is its bungling character. Nominally every picture which is either moral, educational or amusing or harmless is entitled to be shown. As a matter of fact, the judgment of Mrs. Miller is absolute. The rest of the population of Ohio might think a picture harmless, but if Mrs. Miller thinks otherwise, the picture goes back to the reel and stays there as far as Ohio is concerned. If Mrs. Miller objected only to things that she believes immoral or indecent, few would be inclined to criticise, but she goes much further. It would seem that she is, or aims to be, a censor of the most odious type, the medieval type of bigot which "censored" Galileo in an effort to disprove one of the most important discoveries in astronomy. Mrs. Miller rejects any subject which does not fit in with her own pet social theories. Here you have the real monstrosity of censorship. Modern minds cannot bear such censorship. The American idea is freedom of discussion for all, however our theories may differ we are equally free to proclaim and utter them and no man may legally force his notions upon his neighbor.

An Outrageous Instance of Arbitrary Rejection.

From confidential sources I learned that among the rejections made by the Censor Board, and particularly by Mrs. Miller, was a two reel feature released by one of the groups of organized manufacturers on November 22nd and entitled "By Man's Law." This feature deals with an aspect of our modern life which has furnished forth the theme of many a novel and many a play. Briefly it satirizes the kind of rich men who engage in sociological reforms and philanthropic movements but are neither just nor charitable with their employees. We may wholly disagree with the views expressed on the screen by this director, but there can be not the slightest objection by any sane or normal mind from a moral point of view. Even a fanatic in prudery will search the picture in vain for the faintest trace of immorality or indecency. The picture was rejected because the censor thought it wrong to satirize the hypocritical rich and to reflect critically upon one of the evils of the existing social order. This is the Russian way of dealing with mediums of expression. If they run counter to an official opinion suppress them by force of law. The American way is diametrically different. If Mrs. Miller does not like such a satire on the rich she has a perfect right to express her opinion on the screen. She has a right to arraign the director of the picture in the forum of reason, she may write against him and talk against him and his theories, but she has no right whatever to suppress him with the aid of the militia. The men who compose the legislature of Ohio have no right to confer any such authority on the lady, because they cannot give to another what they do not possess themselves.

I might mention other instances where pictures have been rejected by the dominant spirit of the censor board, not because they contained any thing immoral, obscene or indecent, but simply because the social theories advanced in the pictures did not happen to agree with the social theories fondly and firmly held by the censoring autocrat.

One of the censors told me that they proposed to keep in constant correspondence with the producers and advise them not only of rejections but of every elimination ordered by the board. If it were possible to change this board of censors into a board of voluntary advisers, and if in every center of population in these United States there could be found a voluntary advisory board to help the producers with suggestions as to what is undesirable on the screen, much good might be accomplished without calling in the aid of the legislature. It is a very significant fact worth considering by everybody that about ninety per cent. of the rejections in one group of ten producers must be debited to two offenders. There seems little doubt that the rejected pictures could have been suppressed by the police on the ground that they were obviously indecent, immoral or obscene.

We might well learn a lesson from all this censorship agitation by barring such scenes as all these censors, the voluntary and the legal variety, uniformly object to. There are some directors who imagine that the showing of a dive or a disreputable saloon possesses dramatic merits of a high order. Others are firmly persuaded that no true portrayal of life is possible without showing low dance halls in which misguided human beings degrade the image of their maker. Such scenes might be cut out forever, beginning today, without impairing the value of any picture.

The Opposition of Exhibitors.

In trying to get at the prevailing sentiment of the exhibitors, I made it a rule to go into what seemed to me well-conducted theaters in various parts of a city and then ask the exhibitors what they thought of the censor law. All of those whom I approached in this way were opposed to censorship and most eager to give their reasons. Opposition to censorship was thoroughly intelligent; the exhibitors knew why they were opposed to the system and they certainly knew how to express themselves. I always asked the exhibitors whether they had any means of knowing what the general sentiment among their fellows was and whenever the answer was in the affirmative they said they were sure that the great majority of exhibitors disliked censorship.

I had an interview with the president of the league in his office in the Mercantile Library Building, in Cincinnati, and he expressed the opinion that scarcely twenty per cent. of the exhibitors were against censorship. Even while we were talking a young man from Dayton walked in who is the president of the Dayton local organization. Mr. Neff asked him whether his local was in favor of censorship and the censorship law and received a decided answer in the negative.

Outside of a strictly personal following in Cleveland and Cincinnati, it does not appear that the president of the National League has much support in his attitude toward censorship. He expressed the opinion that all the doubters would again be in line before the meeting of the Ohio state convention, which has been set for January 27th.

While Mr. Neff is as strenuous as ever in his advocacy of legal censorship, and while his scheme of a national censor congress is clearly outlined in his own mind, he disclaims all responsibility for the appointment of Mrs. Maude Murray Miller. He is not at all in sympathy with her ideas and methods. Mr. Neff declared that the men who are now opposed to censorship were not long ago in favor of it and especially his opponents in the city of Cleveland.

Everybody is now waiting for the decision of the three Federal Judges who have been appealed to for an interlocutory injunction against the enforcement of the censorship law now on the statute books of Ohio.

The printed forms of approval or rejection which form part of the record of the proceedings before the Federal Court have been adopted by all the censors and are issued in the following form.

The Industrial Commission of Ohio

Department of Motion Picture Film Censorship

Certificate of Censorship

No. 8002 APPROVED

THIS IS TO CERTIFY THAT The Victor Talking Machine Co.

of ... has submitted to the Ohio Board of Censors for examination and censorship a motion picture film entitled Let The Punishment Fit The Crime, consisting of 1 reel, each in length ... lineal feet, said film to be publicly exhibited and displayed in the State of Ohio, and that there has been deposited therewith a fee of $ 5.00.

This further certifies that in the judgment and discretion of the said Board of Censors said film is of a moral, educational or amusing and harmless character and is therefore passed and approved by such board.

Said film shall bear the number 8002

Description of film: Maker Imp, Maker's number 4701.

Done at Columbus, Ohio, this 14 day of ..., 1913.

THE OHIO BOARD OF CENSORS.

(SEAL)

J. L. Maddox, Chairman

Jno. O. Archer, Secretary

"A Lady of Quality."

Cecilia Loftus Does Good Work in an Entertaining Five-Part Production of the Famous Players.

By George Blaisdell.

IN "A Lady of Quality," a five-part subject which the Famous Players released on January 1, Miss Cecilia Loftus has a role of which she makes a great deal. It is her first appearance before the camera, but she gives a performance which has in it little evidence that such is the fact. The picture will make excellent entertainment. There are artistic interiors of great depth; the furnishings, of an early period, are elaborate. The costumes are varied and expensive. There are fine ensembles. There are a few outdoor scenes, and they will charm by their pictorial value. These various factors, combined with good acting, are bound to interest and hold any audience. One of the strongest scenes is where Clorinda is overheard by the Duke of Osmonde as she confesses to her sister that she killed Sir John Oxon. Another, and perhaps the real dramatic moment of the five reels, is where Clorinda falls to her knees and kisses the hand of Osmonde, the man who has loved her from the beginning and to whom she was drawn at the first meeting.

Scene from "A Lady of Quality" (Famous Players).

There is tragedy in the story as well as comedy, although some of the effect of it is lost on the observer through his inability definitely to determine at first whether Sir John really has been killed by the blow from Clorinda's whip or whether he has only been stunned. It is natural to suppose that a riding whip wielded by a woman would hardly be of sufficient force to produce more than temporary unconsciousness. The dragging of the heavy body of the man to the cellar was no small accomplishment; Clorinda's task was made realistic partly by the great amount of physical energy required.

If the latter half of the picture is more serious the first part is light and at times rollicking. Peter Lang has a part that fits him down to the ground. As the boisterous, roisterous old squire you can't help liking him, even in spite of the fact that he has refused to have anything to do with the baby arrival just because it was a girl. One of the best scenes in the picture is where little Edna Weick, impersonating the six-year-old Clorinda, stands by the fireplace throwing powder from the horn into the fire. The resentment she displays when the Falstaffian-molded Sir Jeoffry attempts to interfere with her sport will be enjoyed in any house. She picks up a hunting crop and belabors the paternal leathered legs with all the vim of an angry flail-swinging rustic. When in response to his yells the frightened servants gather and inform Sir Jeoffry that the raging midget is his own daughter, the old man takes the child to his heart. It is an effective and convincing bit of work.

Miss Loftus is advantaged in picture work by the fact that she photographs splendidly. It will be surprising if she did not make up her mind when she first saw the production on the screen that she would again appear before the camera. She may be sure of a public. In her earlier scenes, when attired in male garments, she displays a dash and abandon that match the family name of Wildair. Her duel with Oxon is skillfully carried out and worthy of the masculine garb. She interests and charms in her initial scene, which achievement makes for the success of any picture.

House Peters plays the Duke of Osmonde. The introduction of the duke to Clorinda is impressive. In fact, the duke brings to the drama a side of life opposed to that portrayed by the other male characters. His role is a serious one. He is eminently qualified to carry it out; it is a finished performance he gives us. Hal Clarendon does good work in the unpopular part of Sir John Oxon, the pleasure-loving Londoner, who wins Clorinda and at the same time a wager that formed the basis for his conquest. His duel with Clorinda makes one of the more interesting scenes of the play. Others in the cast are Dave Wall, Geraldine O'Brien, Alexander Gaden, and Roy Pilser.

Pictures Stimulate Interest in Play.

President Atkinson of Puritan Special Features Co., Says that "Quincy Adams Sawyer" Picture Helps the Dramatic Production.

It is the common excuse of theatrical managers and producers to lay the blame for the bad business in their particular line to the prevalence of the motion picture entertainment. It was the easiest way out and the motion picture has been the "goat" for many a bad stage play. Here, however, is some testimony quite to the contrary of the usual, and it comes from a man who seems to be interested in both pictures and drama—Charles F. Atkinson, president of the Puritan Special Features Company, of Boston, Mass., which produced the feature picture, "Quincy Adams Sawyer," a story previously related in book and dramatic form. We give Mr. Atkinson's letter in full:

An object lesson of much interest has attracted my attention and I thought perhaps it might be of interest to the many enterprising managers interested in the Moving Picture business and show business in general.

When we produced "Quincy Adams Sawyer" in pictures the 24th day of last January, we felt that the interest in the play might be affected and the demand cease for it on account of these pictures, but to our surprise and satisfaction the pictures have acted just the contrary. In several of the large cities like Providence, Springfield and Lowell and very many others we can name, the picture has been shown for from three days to a week, and then a very short time after the exhibition of the picture, one of the opposition houses running stock have produced the play, and in every instance the business has been from big to capacity, and so now we are trying very hard, where the play is being presented by Stock Companies or a traveling company, to interest some picture house to exhibit the picture in advance. One of the strange conditions is the fact that several of the managers who had and are producing this play by their stock companies either own, manage or are interested in other picture houses in the same city, and the picture play was presented in one of the opposition picture houses instead of one of their theaters.

I thought that perhaps this point that has been so well established in our mind might be of much interest to your readers that are managing regular theaters and plays and moving picture theaters, I believe it must be a great question with owners and managers of plays, as to the affect on the play and the results of its financial future when presented in pictures, particularly so on account of so many plays having been put into pictures since "Quincy Adams Sawyer" was first produced last January.

UNIVERSAL AUTO SERVICE IN BOSTON.

In accordance with the progressive methods of a wide-awake business man, J. A. Eslow, general manager of the Universal Film Company's Boston branch, has inaugurated an auto delivery and collection service. This innovation has expedited service, and it is greatly appreciated by theater managers getting their service from the Universal Company. In addition to delivering and collecting films from the theaters. the auto is also used for carrying and receiving shipments of films, etc., to and from railway depots and piers.

"Soldiers of Fortune"

Six-Reel All Star Feature.

Reviewed by Louis Reeves Harrison.

THE tendency of the All Star Company is to canonize authors rather than to vulgarize them, and they have certainly showered all that their accomplished directors and splendid actors could contribute to illustrate what Richard Harding Davis had to say in "Soldiers of Fortune." Great pains have not only been taken in the selection of types, the choice of attractive, natural scenery and to achieve accuracy of an infinite amount of detail, but an attempt has been made, a serious one, to fully illustrate the book itself.

Scene from "Soldiers of Fortune" (All Star).

The only trouble is that no one, possibly not the writer himself, has ever classed Davis as a novelist, though he may have aspired to be the American Anthony Hope, with a Central American background.

Davis, with a reporter's comprehensive view, saw enough of New York City to keep him supplied with material, and he was artist enough to delineate one of the most delightful of characters in "Van Bibber." His short stories are

Scene from "Soldiers of Fortune" (All Star).

O. Henry-like in workmanship, and knowledge of how to pull the characters about in a business-like way followed him into larger work, but it hardened the arteries of those characters—their pulse beats are not to be felt. He was long ago forgiven by the public, if not by the critics, for having attempted to write big stories, and so charming is his personality that most of us believe he will yet succeed, just as a fond mother believes her son is bound to be President of the United States.

Luckily for the success of the feature play, the able directors of it did not confine its movements to the form of sensationalism the book contains, that scene aboard during the "Cruise of the Good Ship 'Piffle.'" Directors and actors of unquestioned ability, such as are those of the All Star Company, could not cut loose in any sort of photodrama and not make it interesting. Dustin Farnum rose to all the opportunities he had. John Sainpolis, John Pratt, Leighton Stark, Geo. A. Stillwell, William Conklin, Sam Coit, Ernest Laceby and Winthrop Chamberlain—what a fine lot of types for any American drama! When they do get under way, after long and careful preparation to untwist the complication of dealing fairly with so many characters, they make things hum to an extent that we lose track of them as individuals.

My hat is off to those who selected the outdoor scenes, who infused natural beauty where the spiritual was so sadly lacking, who opened the doors to ideality by the sweetness and suggestion of landscape and seascape. Literature pales and the stage drama turns sick when it comes to holding up the mirror to Nature in her loveliest moods. The opening coast views, the glimpses of street scenes in towns of torrid America, the forest glades of tropic charm, all these are chosen with that critical faculty and artistic appreciation that reveal instinct for form and beauty, the soul of a true artist.

Directors and actors have given freely of their hearts and minds to invest the story with charm, but they can not portray what is not there. Human life and nature are there, but they only furnish the raw material for the body formed from them by artistic conventions. The result is a sculptured form, Galatea. Imagination is the prayer of Pygmalion that animates the thing of beauty. "The moment art surrenders its imaginative medium," says one of the greatest of dramatists, "it surrenders everything." Splendid visualization is art, but it is not enough.

SCREEN CLUB RUNS OFF A REEL.

One of the best evenings that the Screen Club has held so far was the informal smoker of December 27th. A crowd of perhaps seventy-five screeners and their guests comfortably filled the grill room where, all the evening long, smoke wreaths went up among the Christmas greens; songs started at the piano and radiated through the room, or good stories held the crowd and then shook it with laughter. Our old friend John Bunny, was in the chair and, assisted by Arthur Leslie, managed to get attention at about nine o'clock to announce that the purpose of the gathering was solely to have a good time informally. He promised to call for songs, dances or stories, and threatened direst penalties to that recalcitrant brother who refused to deliver. The penalty was to put a dollar down on the bar and as a starter ordered set before each and every brother or guest whatever he might choose. A stack of church warden pipes and a plenteous supply of tobacco had been provided and every one was smoking. It seemed, with John Bunny talking over all those long stemmed pipes, as though Time had turned back to Father Knickerbocker's youth and that some councilman of the doughty Anthony Van Twiller type was presiding.

Perhaps the big hit of the evening was a stirring talk by Burr MacIntosh who has recently become a motion picture man and is back in town for a few days before going to the West. He spoke to the makers of moving pictures, all who had anything to do with them, reminded them that glorious possibilities lay before them and especially of the fact that the effect of the new art is going to be tremendous for good or ill, since millions are watching them every day. He told the members that the best possible things were worth striving for. He didn't want to speak as a critic; he understood that conditions didn't permit an artist to do as he pleased or thought best at all times; but he advised us not to forget that the possibilities were there. It was just some big-hearted, healthy encouragement.

Phil Lang's singing of that fine old "Nut Brown Ale" song also made a distinct hit. Dr. Ivory played several selections on the saxophone and was received so enthusiastically that he continued at the piano, playing accompaniments while the members sang. Things were served that go with a good time and every one seemed enjoying the evening.

BELLE ADAIR FOR ECLAIR LEADS.

Belle Adair, new leading woman of the Eclair Film Company, will soon occupy a place in the hearts of the photoplay public. With wonderfully charming and expressive features, Miss Adair is making her initial bow to the audiences of nickels and dimes, but for years she has head-lined bills on the big time vaudeville circuits throughout the United States. She played a prominent part with Julian Eltinge in "The Fascinating Widow" and has "trouped" with various companies, from the "road show" to Broadway successes. The lure of the silent celluloid has claimed her as its own, now, and she may be ranked as one of the finds of the season. Miss Adair is a New Yorker, educated in Pennsylvania and confesses to twenty-three years. She can ride, swim, box and run like a man, and drives her own car.

CHICAGO LETTER

BY JAS. S. McQUADE.

At the recent meeting of the officials and executive body of the International Motion Picture Association, in Chicago, Wm. J. Sweeney, of this city, was the only speaker who protested against the torrent of abuse cast at President Neff, of the Motion Picture Exhibitors' League of America. With considerable heat he reminded the speakers that the object of the meeting was to bring the two factions together, and that the effecting of that object was of higher importance than any one man or set of men.

No more timely utterance could have been made, and how much better would it have been had the seceders been guided by its wisdom at the late national convention in New York. One firm hand and wise head could have saved the hour by making the election of Mr. Neff unanimous, and waiting until the next election to elect another man for president.

It was an exhibition of poor politics and worse taste on the part of the bolting delegates to leave the hall when they were beaten to a frazzle; for Mr. Neff was elected before the stampede took place. That is past, however, and the future holds out hope for a united organization. That should be the slogan for 1914. Stop all this abuse and recrimination and get together.

The Moving Picture World has always been the friend of the exhibitor, and it will continue to be so notwithstanding the abuse of a few rule-or-ruin men. Its present stand is for the greatest good of the greater number. It is fearless in that stand, and the future will prove that it is right.

It is incumbent on the seceders, in order to prove their sincerity, that they take the place of the conceding party and not that of the dominant. Unless this is done their efforts will result in still further disintegration.

The Higher Trend of Moving Pictures.

"The admirable pianist, Hofmann, likes moving pictures and freely patronizes them," stated the Chicago Record Herald recently, in an editorial. "Yet he has misgivings. The moving pictures, he says, give you everything and leave nothing to the imagination. They are as realistic and complete as the ultra-naturalist novel. Persons who have reached years of discretion, Hofmann thinks, are safe enough in the moving pictures; but what of children and young boys and girls? How is their imagination to be stimulated and cultivated?

"The answer is that the moving pictures are lifting themselves out of the naturalistic stage and putting more and more imagination into their repertory. There is nothing fixed or stereotyped about them. They grow and change as the drama does, as music does. They are constantly adding elements that involve an appeal to the sense of beauty, of wonder, of romance. They are drawing on science, art, exploration and travel. Crude fun and photographing realism are passing. The higher culture will annex them as it has invaded and transformed the variety stage. The patrons of moving pictures and vaudeville appreciate the best things offered them, and appreciation of the good soon brings the elimination of the outgrown and inferior."

The "High Sign" Saves Ex-Alderman of Chicago.

Ex-Alderman Francis, of Chicago, tells some stirring experiences in Mexico during his absence of seven weeks. In that time he has been reported shot by the rebels and in close straits from pursuing federal cavalry.

"It was my fortune to be in El Paso at the time the battle took place at Juarez, across the river. I remember the fight was on a Saturday, although I cannot recall the date.

"I chanced to meet a company of moving picture actors in El Paso, who were going across the border with their manager to take pictures. They invited me to accompany them. I consented and was given the uniform of a federal officer of cavalry, in which I was to appear in the battle field films. We embarked in a large automobile for the scene of activity. Hardly had we crossed the international bridge, when half a dozen leveled carbines stopped us. We were taken as spies.

"I was thrown into a 'dobe' prison with two political prisoners. They were doomed to die. So was I. For a whole day they kept us without food or drink. Then the hidalgo, or whoever he is who has charge of the prison, came to lead us to the old convent wall. He wore a Masonic pin. I am a Mason. I gave him the high sign and it was arranged.

"That night a big, black automobile steamed into a mesquite hiding place near by. Ponies were waiting near. At a signal we sprang from our cells—the doors had been unlocked—and vaulted into the saddle. Shots flashed out of the dark at us. This was the undoing of the rebels; for it brought down a troop of federal cavalry, who silenced them. Then the cavalry took up the pursuit of us.

"By this time we were in the automobile, and soon dropped the federal cavalry. It seemed we traveled all night. Then we drove into a town. We thought we were safe. Heavens! We had driven in a circle and were back in Juarez.

"We were taken before Pancho Villa. You have heard of him. A splendid man in spite of a somewhat shady reputation. He and I became friendly. He wanted me to join his forces; but I was tired of Mexico and warfare. I gave him some advice, but he could not understand English, and he didn't get me. Later it turned out that every point I gave him would have beaten the federals. Shortly afterward I was back in California."

Chicago Aldermen Taboo White Slave Film.

In an effort to induce the city authorities to permit the exhibition in Chicago of the motion picture, "The Inside of the White Slave Traffic," the managers of the sociological fund of the Medical Review of Reviews gave a private exhibition of the photoplay Sunday afternoon, December 28, at Ziegfeld's Theater.

Mayor Harrison, to whom a special invitation had been sent, was not present. The audience numbered about 200 people, including three aldermen and a number of clubwomen interested in child protective work.

When Manager Paul Bern read from the stage, during an intermission, a number of telegrams purporting to have been received from a distinguished Eastern sociologist, a bald-headed man in the audience exclaimed:

"That's a lie. No decent man would send such a telegram."

"Put him out," said an excited woman.

An usher induced the man to refrain from further interruption.

"I think this motion play is too indecent to be shown even in this sort of a private exhibition," said Alderman James A. Kearns. "Major Funkhouser, the Chicago police censor, performed a public service in prohibiting it."

"The New York police stopped it, and our police should never let it open here," said Alderman Henry P. Bergen.

"It might give warning of the white slave pitfalls if it could be exhibited only to girls over sixteen and their mothers," said William L. Bodine, superintendent of compulsory education. "Its lesson for men—especially young men and boys—is bad, showing them how to become white slavers."

"There is nothing indecent so far as I can see," said Mrs. Herman Landauer, one of the woman's committee which saw the film at the city hall a few days ago. "Certain unsophisticated women ought to see it, but it ought not to be shown in theaters to all women."

Chicago Film Brevities.

Chester Beecroft, publicity manager for the General Film Co., in New York City, paid us a flying visit last week.

* * *

E. R. Pearson, manager of the General Film Company's Omaha branch, stopped over in the city recently on his return home from New York City. It was a pleasure to meet Mr. Pearson, as he is an intelligent and up-to-date film man.

* * *

T. H. Gibbes, proprietor of the Princess Theater, Galva, Ill., writes that he had a film fire recently, in which two reels were consumed without any damage to the operating room or the theater. The fire was caused by one of the reels being placed in contact with an electric light globe. Mr. Gibbes paid for the reels and immediately took out film insurance without solicitation.

* * *

Robert T. Kane, sales manager of the American Theater Curtain & Supply Co., of St. Louis, visited the World office a short time ago. He stated that F. P. Bloomfield, who has been doing a very thriving business for the company in Pittsburgh, has been appointed manager of the new office recently opened in that city.

* * *

I received a unique Christmas card from I. Van Ronkle, the enterprising manager of the General Film Company's branch offices in this city. A similar card was sent out to all his patrons. The following greeting was tastefully printed

in colors on the card: "Smile awhile, and while you smile, another smiles, and soon there's miles and miles of smiles, and life's worth while because you get service from the General Film Co., you smile."

* * *

A. L. Kahn, general booking clerk for the Anti-Trust branch of the Universal, this city, was married to Miss Ida Lewis, Sunday, December 7. The wedding took place at the West Chicago Club House, where about 400 guests assembled, many of whom are connected with the film business in this city. Mr. Kahn has been with the Anti-Trust exchange for the past four years, and has risen from film inspector to his present position. The World wishes him and his bride long and happy lives.

* * *

Louis A. J. Geleng, in charge of the technical cinematographic work of the Law Scenic Studio, at 502 W. 38th St., New York City, and the O. C. Gaylord Aereolog Co., of Cleveland, Ohio, called at our office recently. Mr. Geleng has just finished a series of pictures for the O. C. Gaylord Aereolog Co., describing the cities of Canton, Massillon and Akron, Ohio. A unique feature of these pictures is birdseye views taken from an aeroplane. Mr. Geleng has also taken about 8,000 feet of industrial pictures at Cleveland, showing the manufacturing processes of various industries, as for instance, the work and machinery in an automobile factory and the various processes in jelly and preserve manufacturing. Another interesting subject shows the methods employed in a large business college, from the time of application of the student, through all the various departments, until receiving his diploma. Mr. Geleng stopped in Chicago for a few days to celebrate Christmas with relatives.

* * *

A. A. Powers, manager of the Park Theater, 5960 W. Lake St., Chicago, and booking agent for the Park Theater, Austin; the Play House, Oak Park; the Southern, Oak Park, and the Palm, Rockford, called at the World office Friday, December 19th. All these houses, with the exception of the last named, are owned by the United Play Co., the last being owned by newspaper men in Rockford, and opened December 1st. The Park Theater, in Chicago, seats 700 people, and uses Exclusive, licensed and independent service. The Park Theater, in Austin, also seats 700 and uses Exclusive and independent service. The Play House seats 700 and uses the same service. The Southern seats 550 and uses Mutual and Universal service. The Palm seats 800 people and uses Exclusive and licensed service. Admission in all the houses is 10 cents.

* * *

Charles Breuning, operator of the Apollo Theater, Janesville, Wis., was a visitor at the office recently. The Apollo runs two reels of pictures (Universal), and four acts of vaudeville. Admission is 10 and 20 cents. Mr. Breuning reported good business.

* * *

A. W. Miller, has opened the Crystal Theater, a new house, in Clinton Junction, Wis. The Crystal seats 250 people and is fire-proof. An admission of 10 cents is charged.

* * *

D. P. Long, manager and owner of the Casino Theater, Racine, Wis., was seen by me at the Wisconsin convention. Mr. Long informed me that there are 10 moving picture theaters at present in Racine and that two more are being built. The seating capacities range from 250 to 1,600. Mr. Long is an old moving picture exhibitor and prides himself on having taken the first picture machine into the "Iron" range (around Marquette), about 10 years ago, opening February 7th, 1903, in Iron Mountain. George K. Spoor, president of Essanay, was then booming his Kinodrome machine. Mr. Long is an interesting conversationalist, and I had some hearty laughs as he recounted some of his experiences in the early days.

* * *

Harvey Hansen, of Antigo, Wis., was also at the convention and he informed me that he is now building a new house, with a capacity of 700 seats on the ground floor and 150 in the balcony. The house will cost $25,000. Mr. Hansen is running the Palace Theater at present to fine business. Licensed service from Milwaukee is used.

* * *

During a conversation with E. F. Knaak, owner of the Majestic Theater, Portage, Wis., I learned that his home town had a population of 5,500, with three picture theaters to entertain them. Moving pictures are very popular in Portage, Mr. Knaak said. The Majestic seats 256 people and an admission of five cents is charged. Mutual service is used and the house is showing to very good business.

COURT SCORES VICE FILM PROMOTERS.

Justice Gavegan Vacates Temporary Order Against Police and Denies Application for Permanent Injunction Relief.

In denying the application of the "white-slave film" promoters for a permanent injunction against the police who want to suppress the pictures, Justice Gavegan, sitting at Special Term in the New York Supreme Court, handed down the following opinion:

Some of the films depict scenes supposed to be enacted in a resort where women are subjected to involuntary degradation. As it is well known that to maintain such a place is of itself a criminal offense, I am unable to perceive why the public exhibition for money of scenes supposed to transpire therein should be entitled to the protection of a court of equity.

It is contended by the plaintiff in affidavits furnished by disinterested individuals whose motives it is not within the province of this court to question that the pictures contain a great moral lesson to fathers and mothers calculated to impress upon their minds the urgent need of protecting their daughters from the influence of evil associations.

The answer to this is that the exhibition has not been confined to fathers and mothers; that there is no evidence before me that the owners thereof propose or desire to so confine it, and that the evidence shows they are conducting the enterprise not for the uplift of public morals but for private gain.

It might be possible to find individuals of such morbid curiosity that they would be willing to pay an admission price to see the inside workings of a sewer, and others of such avaricious enterprise that they would be ready to capitalize such morbid curiosity and furnish the exhibition for a price, and still others, among the well meaning and unwary who would lend their sanction and privilege to the idea, in the belief that such an exhibition by its horrible example might tend to improve the habits of cleanliness of some in the audience and that the public ought to know about it in any event. If the illustration is disagreeable it is no more so than the facts with which I have to deal.

Justice Gavegan expressed doubt if the owners of the plaintiff corporation would have had the audacity to undertake the public display of certain revolting details contained in the exhibition if it were not for the general discredit in which they evidently but erroneously believe the police to be held in this city.

The police as a body are entitled to, and I believe have, the confidence of the community at large, notwithstanding the reflections now and then cast upon them by the conduct of some of their unworthy members. It would be equally unjust to stigmatize theatrical managers as a class because of exhibitions of depravity and inordinate greed for gain on the part of some of its members.

Justice Gavegan said he had been unable to find a single case of police interference with such productions which was not justified, and that if persons engaged in licensed callings abuse their license and run afoul of the penal law they will be relegated by a court of equity to the tribunal where such matters belong. The court concludes:

The exhibition in question, or at least parts of it, tend to deprave and corrupt the morals of those whose minds are open to such influences, and therefore the application for an injunction is denied.

BOSWORTH MAKING LONDON'S "BARLEYCORN."

Jack London's alcoholic autobiography is to be acted, filmed, and scattered broadcast through the country, by Bosworth, Incorporated, of Los Angeles, Hobart Bosworth himself directing the production. The first scenes are mainly taken in Oakland, Cal., Jack London's former home, the scene of many of his bouts with John Barleycorn. The main character, who stalks through the scenes of London's discussion-inspiring book is, of course, the hidden specter of King Alcohol. It is he who moves the character at the most vital moments of his career—who impels him to go to sea, to become a wanderer on the face of the earth. But the visible character, the center of many stirring and wild affairs in dives, water-front saloons, on board ships, and in the streets of foreign cities, is London himself; and here the film artists will find their chance for convincing art.

Jack London.

Three actors of the Bosworth Company are sharing the difficult task of portraying this character. They are: Master Matty Roubert, six years old, the celebrated child actor, formerly of the Universal Company; an older boy actor, Antrim Short, and Mr. Elmer Clifton.

Clifton's extraordinary facial and physical resemblance to Jack London was one of the reasons why he was chosen for the part.

Following the "Barleycorn" picture, the Bosworth Company, which has a contract to produce all of London's works in motion pictures, will film "The Valley of the Moon," "Martin Eden," "Smoke Bellew," "Burning Daylight," "The Iron Heel," etc.

Foreign Trade Notes

PARIS LETTER.

(*Special Correspondence to* The World.)

THE Repetion Generale of Kinemacolor, at the Theater Edouard VII, was given on Friday, December 12th, and the first public performance took place the following night.

The building is located in the Place Edouard VII opposite the high-class hotel of the same name. Mr. R. C. W. Sprague, of London, planned the theater and the furnishing was carried out in its entirety by Messrs. Hampton and Sons, of London. A whole army of British workmen have been engaged on the work for over a year. The theater must rank as one of the finest in the capital. Parisians are quite unused to such grandeur and it may actually take them some time to acquire the Kinemacolor way of passing an evening. The color scheme is cream and gold and the decorating has been charmingly carried out in the Louis XVI style. The fauteuils are in red plush and the carpets are of the same color. A number of mirrors add largely to the attractiveness of the hall. There are two tiers above the ground floor. Each floor has its separate lounge and smoking room. On the stall floor an orchestra plays during the three intermissions so that there is music all the time. Access is gained to the gallery, balcony and stalls by stairways which lead into the main hall. Every seat provides a perfect view of the stage. Before the screen is placed an imitation glass window, this slides away but at no time is the bare white screen displayed. The orchestra is hidden from the spectators. The operating room is at the rear of the balcony. Prices of admission range from two francs to eight francs, the latter figure being the price of a box seat. Performances are given every afternoon and evening. A feature is the Kinemacolor Tea; the refreshment department is under the control of the Hotel Edouard VII, which is to say that everything is of the highest quality. For the opening program, Charles Urban exhibited a varied selection of natural color films displaying the possibilities of the patent. These included pictures of the King and Queen of England; President Poincaré on his recent auto tour through France, and scenes from all parts of the world. Garbed as a Harlequin or the "Lady of Kinemacolor," Mlle. Valentine Lugand spoke a prologue describing the theater and Kinemacolor. The Theater Edouard VII is a unique establishment and reflects the greatest credit on its proprietor, Charles Urban.

* * *

An attempt is being made to launch the Kinoplastikon here. A syndicate, having offices in the Rue Blanche, has, during the past months, expended a very considerable sum of money on advertising in daily and trade papers this Viennese novelty. All efforts to sell the invention have, apparently, up till now proved futile.

* * *

V. Barton and Rosen have sold out their interests in the Casino de Paris to a syndicate at the head of which is Jacques Munoz late director of the Kosmorama. Munoz is the pioneer of exclusives in Paris. He is an astute man with advanced ideas about the moving picture exhibition business. It would appear that he arrived in the French capital just a little before his time. If Jacques Munoz succeeds in making the Rue de Clichy picturedrome pay then he will have solved the toughest amusement proposition Paris has ever known.

* * *

The film of the Carpentier-Wells fight is featured at the two Pathe Journal halls on the Boulevards. Louis Aubert controls the French, Belgium and Swiss rights.

* * *

Delac and Co., proprietors of the Film d'Art, have purchased Barker's "Sixty Years a Queen" for all countries, barring England, United States and Canada.

* * *

Prince, the Varietes comedian and famous Patheplay actor, automobiled up just outside my office the other morning and preceeded to do some acting before the Hotel Chatham in the Rue Volney. The cameraman was stationed on top of a taxicab. Of course, the strange scene created an immense amount of excitement and many American visitors—of whom there are many always to be seen around this quarter—watched the proceedings. Probably the happiest person in the crowd of onlookers was a little red haired vendeuse who caught the eye of the cinematograph actor. "You're very pretty," said Prince to the smiling girl, at the same time slipping into her hand half a dozen tickets for a neighboring movie.

* * *

I have been privileged to see a most remarkable modern drama by the Cines Company. Maria Carmi, the actress who created such a sensation in the "Miracle," at Olympia, London, plays the leading part. This is Mlle. Carmi's first appearence in motion pictures. Without a doubt she will be acclaimed as the most wonderful cinematograph artist of the day.

* * *

Some Chronochrome films were shown for the first time last week to visitors at the Gaumont Palace. Hitherto these natural color pictures—obtained by the trichrome process—have been exhibited at the Gaumont Hall in the Faubourg Montmartre.

* * *

Messrs. Gaumont nail to the counter a rumor which has been circulating for a long time past by announcing that they are authorized by the proprietors of the Hippodrome to state that the lease runs for another nineteen years. The Palace Hippodrome, located near the Place Clichy, was built by Bostock the menagerie man. The ground it stands on would realize a large sum if disposed of for tenement buildings.

* * *

Kalem's "From Manger to Cross" is being shown at the Casino de Paris. A special orchestra of seventy musicians has been engaged for the representation.

* * *

At the Cirque de Paris Cinema, members of athletic clubs are being admitted at half price during the run of the Carpentier-Wells fight picture.

* * *

Pathe Freres are forging ahead as purveyors of film stock. It is forecasted that this firm will soon be the largest film manufacturing concern in Europe.

JOHN CHER.

BRITISH NOTES.

(Special Correcpondence to The World.)

THE Parliamentary Department Committee on celluloid issued its report this week. This document states that while the composition of moving picture films does not differ from that of an ordinary photographic film it presents a much larger surface than any other celluloid article, and the celluloid used is more highly nitrated than ordinary celluloid and, for this reason also, burns more fiercely. The committee favors non-inflammable films and thinks that in order to encourage the production of safe films the Home Office might be empowered to relax the usual requirements for moving picture shows using them. Certain suggestions are extended regulating the manufacture of film base in this country, but, seeing that 99 per cent. of the film base used on this side is manufactured in America, these suggestions appear a trifle premature. "We regret that we cannot say," adds the committee, "that the conditions under which the business is carried on are in all cases satisfactory. We know of a case in Glasgow where a large quantity of film was stored beneath a hotel and two fires have occurred in London beneath flats." In conclusion the report vigorously condemns the practice of some renting concerns of selling to children strips of disused stock.

* * *

The British and Colonial Co., who made the successful "Battle of Waterloo," are now diverting their attention to

other channels with an ambitious scheme for the portrayal of the life of Shakespeare. Some sections of the production have already been taken at Walthanston and where permissable the original scenes will be visited by the company of players and operators. Approximately 160 scenes will constitute the feature and if, as literary statistics assert, the Stratford Bard be more popular with Americans than with his countrymen the production of the B. & C. Company should be worth watching.

* * *

$10,000 for a hundred feet of film is a pretty stiff figure. Yet Messrs. Ruffells paid this price for the rights to reproduce on the screen the Wells-Carpentier fight in London the other day. The entire length of the film when released was little more than a hundred feet. By the way, an interesting film to sporting communities will be released next week entitled "The Life of Carpentier."

* * *

The Clarendon speaking pictures were introduced to the members of the Poetry Society on December 1st and many were the compliments paid to the artistic combination of the human voice and the Kinematograph.

* * *

A novel and ingenious advertising scheme was engineered through the principal thoroughfares of the metropolis last week by the Davison Film Agency. A fleet of motor cars laden with thousands of toy balloons went whizzing through the different streets. An assistant in each car inflated and liberated them, a few at a time. Pedestrians, street boys, people on buses, and even policemen made a grab for the trophies which were found to advertise "The Master Crook."

J. B. SUTCLIFFE.

OFFICIAL NOTICE.

The National Executive Committee of the Motion Picture Exhibitors' League of America will hold their semi-annual meeting on January 26th, 1914, at the Sinton Hotel, Cincinnati, Ohio.

It is the desire of the executive committee that every state branch, local or individual member, who has a grievance or complaint of any kind, to file same with secretary of their state branch; he in turn will file grievance with the national secretary.

All members of the Motion Picture Exhibitors' League of America are cordially invited to attend this important meeting.

The national secretary will receive complaints at 1615 East 8th St., Kansas City, Missouri, until January 21st, 1914. After that date all communications must be addressed to Sinton Hotel, Cincinnati, Ohio. Very truly yours.

Geo. H. Wiley, National Secretary.

Frank Smith.

Student of the Silent Drama, Assistant Director and First Character Man of Imp Company.

THE birth and childhood of motion pictures has been strenuous; men have entered the field and gone broke and men have made fortunes within a few years; men have entered the artistic end and like a skyrocket, have dashed into fame only to sink out again quite as sudden. Bluff and boast and wild haste have had there place in the development of the industry; but only a small place. Right now there is a great shuffle and weeding-out and the men who have moved by thin gas are to be found crumpled by the road while those who have stood for conservatism, for rationalism, who have studied the game from all angles, are to be found firmly planted in the high places.

Frank Smith.

Frank Smith, assistant director to King Baggot, character lead and scenario writer is classed with the latter. Frank is and has always been conservative, far-seeing and a student. He was an artist of the highest rank when he entered motion picture work as assistant director with Herbert Brenon in the Imp some years back. Frank has never been a self-booster, but there are many who know him and his sterling qualities.

Frank was born in 1860 in Paris, Kentucky, of rich, but honest parents. At the close of the Civil War, Frank moved, with his parents, to New Orleans where his father managed "The New Orleans Varieties Theater." At that time Frank, in child parts, supported such stars as Charlotte Cushman, Forrest, Joe Jefferson and Ben De Barr. In fact Frank has spent all his life among the scenery and grease. He supported, in later years, stars such as John T. Raymond, Chas. Fechter, McKee Rankin, Fanny Davenport and Robert Mantell. He starred for three years in "The Sign of the Cross," after which he came under the management of Mr. Brenon, in Johnstown, Pa. From this stock engagement he went into the pictures.

Newly Elected Officers of the Motion Picture Exhibitors' League of Wisconsin.

Back Row—Neil Duffy, Appleton, Treasurer; Harry H. Burford, La Crosse, President; W. C. Judson, Portage, Vice-President; John R. Ek, Oshkosh, National Vice-President.

Front Row—C. L. Hiller, Eau Claire, Sergeant-at-Arms; A. H. Grey, Secretary, Oshkosh; H. C. Zander, Second Vice-President.

Moving Picture Educator

IN THE THROES OF THE CONFLICT.

By Rev. W. H. Jackson.

A GREAT storm is not necessarily a misfortune, yet its after effects may be beneficial. The coming together of mighty forces may be terrific and seemingly disastrous, yet they may each partially subdue the other, and an effective combination result. Great problems relative to the greater moral welfare of a nation are not solved without many a battle in the arena where education, wisdom and justice, wrestle with each other for a proper, proportionate, and beneficial adjustment which secures the desired result of "the greatest good to the greatest number."

Parties seemingly antagonistic to each other are really contending for the supremacy of that view which appears to them nearest to the accomplishment of a certain purpose, although in many instances they are wide of the issue. Into this state has the moving picture now come in a perfectly natural manner consequent upon its educational progress for:

Solving Social and Moral Questions.

To those to whom every state of applied kinematography is a familiar subject, it is not surprising that when the moving picture invaded the realms of social and moral science, it would enter into one of the greatest conflicts of its educational work. The writer of the plot, and the maker of the film, daring to enter this field, must remember that these are places where "angels fear to tread" and when mortals "rush" therein they are responsible for the terrific conflict they bring about.

The Battle Ground.

New York City is at the present time the battle ground where is being fought at once the power and scope of the moving picture in dealing with social evils. Social and moral experts, real and sham; legal advisers lending positive or negative aid on a financial basis; police with strained interpretations of beclouded laws; reformers with pet schemes; judges with opinions and judicial interpretations as many as their numerical strength; and clergymen—propounding truths which must be met; all these, with a thousand smaller issues, are contending with varied objectives for the supremacy.

The Motive and Methods.

It is only consistent with one phase of human nature, that motives may be questionable, and their methods such as shall soon expose their nature. It is an evil motive which seeks to commercialize a moral question in such a manner as to make its success dependent upon the method of arousing a morbid curiosity. Appeals to the sensuousness of the crowd, making warnings attractive, are only low excuses for some to make public under the guise of "helpful exposures" that which under any other and more truthful name would be immediately suppressed. The devil knows that he is too well known to appear in his native habits without being immediately detected; but he is no less the devil if he does "transform himself into an angel of light"; and he can well afford to have the battle fought between wit and wisdom as to whether he is devil or angel.

The Weapon.

The most recently invented weapon arriving upon the field of battle is immediately pressed into service; in this instance it is the moving picture. Its powers were immediately and universally recognized and adopted. The only people whose opinion is to be ignored as worthless and contemptible, are those who blame the moving picture as though it were the origin of, instead of being only an instrument in the fight. Between the contending forces the conflict surrounds the question as to whether or not the moving picture shall in its great and wonderful educational progress, be the means of solving many of the social and moral questions of the day.

The Victory.

The moving picture will prevail. The contending forces are each in their own way necessary, some for elimination, others for perpetuation; when the sifting shall have been finished, social and moral progress will be taught by aid of the moving picture. The best of the criticisms will be used as a basis for future films, the hypocrisy of commercialized vice compromised with virtue will be unmasked, and the pictures will be as pure as the light on whose rays its outlines travel. Two precedents assure this result. First, the moving picture has by its own inherent qualities again and again lifted itself from many depths and dangers into which it was temporarily placed; possessing within itself the irresistible power of an educational progress, nothing can do any more than momentarily hinder its progress. Second, the final jury of public opinion is true, this final jury is sometimes slow in its decisions, it is prefaced by many minor verdicts, but in the court of last resort it will prevail. It is not surprising that these first pictures of moral teachings should be faulty; the subject is at present both beyond originator and maker. To teachers and judges of great moral questions will fall the office of censorship and advisor, while applied kinematography finds in such men as W. Stephen Bush (whose article on "Sex Problems on the Screen" is particularly appropriate), those who can safely direct the proper course which the moving picture can most educationally take. In all the vast fields of its powers of teaching, the great culture of moral laws will find its best exponent in the well and properly directed uses of the moving picture.

Churches in Contrast.

The Trinity Church of Williamsport, Pa., of which the Rev. R. F. Gibson is pastor, has just been supplied with a moving picture outfit by the Picture Theater Equipment Company of New York City. This is not cited as an unusual event, but simply noted as an addition to the evergrowing list of churches availing themselves of the helpfulness of the moving picture. In West Orange, N. J., a church has recently been closed because it could not resist the attractions of the moving picture to which it was opposed. What a different report might have been recorded if this church had used the pictures instead of fighting them.

It is indeed a lamentable state of things when a church dies from inertia or inability to assimilate that which possesses attributes advantageous to its own cause and work. What a pity more clergymen and church workers do not read these pages where these questions are plainly balanced and the true spirit of the church and the picture presented.

It is satisfying to know, however, that the rapid development now being made will soon end the lack of comprehension now so evident in many places.

NICKELS AND DIMES.

EVERYONE at some time or other in life comes to learn the importance and value of little things. Many fortunate ones were taught that a pebble diverting the course of a little mountain stream may change the course of a mighty river. In America—the land of little and big things, the land of opportunities—we are accustomed to seeing wonderful results from the smallest beginnings. In the winter, snow-flakes stop railroad trains; and in the summer, caterpillars do the same thing. Men have risen here as in no other country. From canal boat and log hut, to the highest place in the land, are well known facts. A dime in the hand of a thrifty boy has become a million dollars in his manly hand. Nowhere in all the world can there be found so many evidences of profit, accumulation and development as in America.

The great Woolworth Building, in New York, is a testimony to this fact, and a monument to this principle. The highest man-constructed building in the world, it has become a national attraction. Of highest artistic merit, its most graceful lines are the admiration of all who see it even if only in pictures. This great building, which represents a cost of twenty millions of dollars, is not a tribute to great wealth, but a greater tribute to the value of little things; it is the outcome of a profitable use of nickels and dimes.

The five and ten cent stores now established in every city, and which have even been imitated on the continent

of Europe, have proved wonderful advantages to the great masses of people everywhere; the "thousand and one" necessities and commodities of every house have been produced according to the highest principles of the maximum of value, for the minimum of cost.

The result is that vast industries have sprung up, large stores employing a large number of young people respectably are in successful operation, every household is better equipped, many luxuries have been made necessities, and from the nickel of the poorest, to the millions of the rich, one great chain is linked to show the interdependence of the human family; and the noblest building of its kind in the world is the result, a monument, with a valuable lesson to remind the rising generation that which their fathers have proved; i. e., the "day of small things cannot be despised."

In like manner the moving picture is destined to the same results, the secret of its success lies in the fact that it is established on the strong and fundamental foundation of the nickel and the dime. The dollars are in the hands of the few, they are few and far between, they are often only representative value; the nickels and dimes are in everyones' hands, none are too poor, none are too young to possess them, they are the unlimited and universal evidence of a people's power, anything legitimate that comes within their range is on the certain and unhindered road to wealth and power.

Already, while the five and ten cent store with all its benefits is numbering its patrons from the thousands to the millions; the dimes of the moving picture are amounting to the millions and the billions; such a multiplication of units has never been seen in the world before. That which comes within the range of the small coins immediately comes within the power of the people, hence its instant popularity and assured success. Such has been the undisputed experience and history of the moving picture, such also is its positive future.

That there is an evil side to this principle must also be noticed only as a warning and to be avoided. Humanity is cursed with many evils which exist only on account of their small cost. If the deadly evils could only be made more costly they would soon be removed and the people benefited. The moving picture has at times been reduced to these depths, there were those who thought a small price meant cheap morals; highest principles do not throb in every human breast, but these highest principles can be inculcated wherever there is the small ability necessary to receive them. The object of this writing, therefore, is to point out to those who read it this valuable lesson that if they are interested in the moving picture they are interested in something that is founded upon the greatest foundation for most far reaching and enduring good.

At this early stage in the moving picture industry there are those who have made very great financial profit as a further proof of the principle herein expounded; there are those who have also built up great commercial enterprises with wide-spreading benefits to a large number of people; and by far the most important, there are the millions of people who have begun to look upon the moving picture as their standard amusement. A tremendous responsibility now rests upon all who have in any way the power to control or direct the course of any section of moving picture work; the tools they are using are those which build monuments, fortunes, and character; nay further, upon these there is being built the present and eternal good of the billions of today and the billions yet unborn. The world has never been given greater opportunities than those of these times, the world is always consistent, the present day privileges, coincident with the coming of the moving picture, are not accidental, the world moves in a wonderful harmony, everything is intended for the greatest good for the greatest number; that which is intended for the most universal benefit is founded upon such a basis that all may participate and enjoy, therefore the artistic, scientific, commercial, and educational benefits of the moving picture, with its unlimited and wonderful scope, would be lost to the world at large if it were not placed within their reach by means of the universal agency given to all mankind—the Nickels and the Dimes.

KALEM COMPANY WITHDRAWS PROPOSED NEW TRADE MARK.

Out of courtesy to the Vitagraph Company, the Kalem Company has withdrawn its proposed new trade mark "Broadway." Announcements were made simultaneously by both Kalem Company and the Vitagraph Company that each would issue a new brand of film under similar names. As the Vitagraph Company had gone much further in preparation for the use of the new name, Kalem Company decided to withdraw their new trade mark "Broadway," and selected another name, which will be announced later on.

Screen Club Has Mock Christmas

Billy Quirk Plays a 1914 Santa Claus and Hands Out Many Presents and Much Wit.

THE Screen Club held a mock Christmas on the evening of December 23. There was a goodly gathering of the members, and they brought their holiday spirits with them. In the parlor Billy Quirk sans makeup, which he described as the 1914 Santa Claus, 365 days ahead of them all, dispensed to the assembled members many kinds of presents. Most of them seemed to have been selected with a definite end in view, which fact the Santa Claus did not permit to escape the attention of the Screeners. For instance, Carl Laemmle drew a toy carpet sweeper, and to him Billy suggested that with it he was to do nothing but make a clean sweep. There was a bad minute when Glen White declined to take in good part the allusions to his past work. Billy tried to make it clear that he was only joking, but Glen said with increasing indignation that he was going altogether too far. Two of the members were on their feet with the intention of interfering when the two at the foot of the Christmas tree gently slid into a turkey trot and there was a sigh of relief. It was the only thing on the program that had been rehearsed.

Among those present at the Christmas entertainment were: Will Louis, Edwin Carewe, Billy Quirk, Arthur Hill, Oscar C. Apfel, George K. Roland, E. P. Longman, Ashley Miller, Harry Spingler, Hanford C. Judson, Fred Beecroft, Jacob H. Gerhardt, Arthur Leslie, George Blaisdell, Frank Tichenor, Paul Scardon, William Haddock, George Proctor, J. W. Farnham, Wen. Milligan, L. M. Noto, Carl M. Leviness, F. C. Gunning, Wray Physioc, James Gordon, W. H. Cavanaugh, James Keane, Thomas R. Mills, Alex. Lorimore, Alan Hale, H. Dion, E. J. Shulter, Charles Eldridge, Jack Noble, F. J. Carroll, T. O. Smyth, Howard Crampton, William A. Williams, Peter M. Lang, E. K. Lincoln, Hal Clarendon, Charles Lambart, A. J. Giegerich, C. J. Burbidge, King Baggot, George Miller, Bert Adler, Jack Dowling, Tefft Johnson, Irvings Cummings, Riley Hatch, William Robert Daly, Frank Beal, Earle A. Foxe, P. Knight, Paul W. Panzer, Jack Cohn, George Stevenson, George E. Kann, "Doc" Willat, Charles F. Fisher, Bill Barry, S. W. Bishop, Stanley Walpole, Harry Knowles, R. N. Smallwood, Edward Wynard, Edward M. Roskam, N. E. Blaisdell, R. E. Blaisdell, A. B. Hudson, Earle Williams, Edward Middleton, Ben. F. Wilson, Glen White, J. E. Robin, David F. Cowan, Dr. Ivory, Charles Arling, M. W. McGee, Frank H. Crane, Carl Laemmle, Harry E. Wolfe, Oscar K. New, Frank Lawrence, Stuart Holmes, Owen Moore, Jack Pickford, Harry Beaumont, Philip Robson, Harry Ennis, Bert Ennis, Arthur Smallwood, Irving Willat, Harry Morey and Sam Spedon.

DRAMATIC MIRROR CHANGES HANDS.

Frederick F. Schrader and Lyman O. Fiske have acquired a controlling interest in the New York Dramatic Mirror. Mr. Schrader will continue to be editor and Mr. Fiske business manager of the paper. The Mirror was established January 4, 1879.

A Record Business.

A flashlight picture of the People's Theater, Portland, Oregon, showing one of the daily crowds that turned out to witness Kleine's "Last Days of Pompeii" during its six-day run at that house. During that time the picture was exhibited to 32,000 paid admissions.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AN impression prevails among some people not connected with the photoplay business that most of the players are unduly superior in their reception and treatment of patrons of the plays who seek their acquaintance. They do not seem to be able to understand why the players do not always bubble over with enthusiasm when called upon by visitors from distant points. One lady remarked when calling at a studio recently to gratify a desire to personally meet a photoplayer in whom she had become much interested on account of his work in the plays: "Why I did not think for a moment that so much red tape procedure was required for one to personally meet a photoplay actor. I realize that there is reason for one to become self-important to some extent when enjoying the admiration of the patrons of the moving picture houses, but I really cannot see excuse for an actor to so seclude himself that to effect a meeting with him is almost as difficult as securing an audience with the heads of royal circles. I am sure these players should feel honored that people travelling long distances should so arrange their plans as to be able to set aside time to visit them. The players should feel honored by the visits and help make the meetings less formal and hard to arrange."

* * *

There are hundreds of people who entertain the same notions as this lady and all of them are mistaken in their conclusions. As a rule, photoplayers are the most congenial people in the amusement world and approach to them, so far as personal disposition is concerned, is far more easy than arrangements for meeting players on the stage. The photoplayer realizes that his success depends upon the extent of his popularity with the patrons of the theaters. His inspirations spring from that popularity and his salary is measured by it. Therefore, the player is generally ready with the hearty hand shake and cordial smile when visitors seek him. But there can be too much of a good thing and the photoplayers are frequently driven to cover by their admirers.

* * *

Scores of cases can be cited where the players are imposed upon and made victims by thoughtless people who seem to think that photoplay work is a whirl of pleasure and that the studios are an edition of the cabaret order. People outside the studios have but a slight idea of how the players are pestered by letters and visits from silly, love-sick men and women. A prominent woman in the business, when receiving her mail at a studio, remarked: "Just look at that; eight fat letters, and I'll wager seven of them are from gushing strangers. Yes, I get some very sensible letters, but they are rare. Some people write of the interest they take in me from a professional standpoint and quite often make very interesting suggestions for my benefit. It is a pleasure to receive such letters and acknowledge them, but I cannot tolerate the correspondents who tell me how much they have become impressed by my charms and urge me to give them details as to how I make myself look this way and that way. Some actually ask me to give them a history of my life. They want to know all about my intentions professionally, matrimonially, and in all other respects. They have absolutely no regard for our right to at least some personal privacy. And the same thing is true of some visitors who are entire strangers."

* * *

A prominent director said the personal acquaintance mania had made his life miserable for some time. "Why," said he, "if I should meet all the people who seek me at the studios I would have to throw up my job for want of time to do my work. I realize that it is a great treat for people who come from distant points to personally meet players whom they have so often seen upon the screens in their home towns, and the gratification of their desire is a duty from a standpoint of courtesy as well as pleasure. Such meetings are frequently a source of much enjoyment to me, as I meet people who saw me perform in their far distant towns years ago and the reminiscences brought up revives interesting and pleasant recollections of times that antedated my work in the photoplay field. But I tell you it is aggravating to the extreme to be called from your work by some well-studied scheme on the part of visitors who start out by telling me how often they have heard their parents and grandparents speak of my good stage work and wind up by urging me to give some wonderful offspring a chance to appear in pictures."

* * *

A prominent player added his views on the acquaintance seekers by saying that the number of studio visitors is so enormous the players are often obliged to dodge them to protect their own interests. The players do not seek seclusion because of professional selfishness in the selection of acquaintances and associates. In this regard they are the same as people of all other professions, who have their respective clubs and other rendezvous. But in the majority of cases where acquaintance is sought the seeker has some axe to grind. "Why," said the player, "a total stranger in some mysterious manner succeeded in securing my home address after unsuccessfully trying to reach me at other places, and called upon me one night with a well prepared yarn that caused me to believe that there had really been a close acquaintance between us in former years. In balking an overture to enlist my influence towards getting employment for a relative, I asked the visitor how she had gained so much knowledge concerning my native place and professional career. With nonchalance that was almost staggering she told me that she had read an article in some publication frequently enough to commit the main facts to memory and sufficiently equip herself to pose as a friend of the earlier days."

* * *

A studio manager said the acquaintance seeker is a very delicate subject to handle. There is really no more excuse for such people to seek photoplay studios than there is for them to crowd at the stage doors of regular theaters. Still there is a difference between the ties formed by patrons of the latter houses and those of the photoplay houses. The latter feel that there is a more intimate relationship between themselves and the screen favorites. The amusement people never made favorites of as many people on the stage as they have of those who appear in pictures. The managers of regular theaters can exercise far more independence in dealing with their patrons than the photoplay exhibitor can. For instance, if a patron should complain to the former of some slight received from a player the managers could ignore it without fear that the patron would be able to exercise an influence against his business. No so with the exhibitor. The photoplay houses are parts of the respective communities and as such must be conducted to the satisfaction of the residents. Except, possibly, in cases where photoplays stand upon their own merits, a patron who so desires may at least to some extent use his influence to the disadvantage of an exhibitor by creating opposition on the part of his friends to certain plays, or players in them. If an exhibitor finds his business is dropping off for this reason he naturally informs the exchange that supplies him that his patrons do not like pictures of a certain make, or pictures featuring certain people; and the exchange in turn notifies the manufacturer that for some reason his productions are not popular in that locality. It's a case of a wheel within a wheel with the public as the chief mechanic. It will be seen, then, that the studio visitors must be handled very diplomatically, particularly those who travel distances with the anticipation of personally meeting their photoplay favorites. Upon the reception and treatment accorded them depends, in many respects, the amount of advertising the studio will get when the visitors return to their houses. It is a peculiar feature of the relationship that exists between the public and the photoplay, and it is an important one.

* * *

"The critics stand between the public and the regular theaters. In the photoplay field the public is the critic and its tastes must be respected. Many of the studios have found it necessary to assign certain days for visitors on account of the number of applicants, and this has, in a measure, curtailed the number without giving offence. As to the abuse of the privilege by job seekers, no one has thus far succeeded in combating it with success. The ingenuity exercised sometimes challenges admiration. Meanwhile the players will have to make the best of the conditions and be as graceful as possible when they get stung; because history shows that only one man was able to say 'the public be d—d' and get away with it; and the reason he succeeded was that he died before the public could get back at him."

MACHINE TAKEN FROM NEW YORK THEATER.

Mr. W. Schork, Mgr., advises that a Power's number six machine was stolen from his Theater Unique, on East Fourteenth Street, December twenty-third. The manufacturer's number is 715 and the license 3351. Exhibitors are warned against purchasing this machine and any information as to its present whereabouts should be promptly sent to Mr. Schork.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Forward and Back.

LOOKING backward over the twelve months just brought to a close, there is much cause for congratulation to be found in the increasing prosperity of the business. In New York building laws have been changed to remove some of the hardships under which the theaters suffered, and now a new class of house has come into existence, one that is far more pretentious than the old 299 seat houses and yet not so costly as the regulation theater. At the same time many onetime dramatic theaters have been swung into the photoplay column, and theatrical managers have followed the houses over into the picture field.

Since the cost of film of a certain grade does not vary, it follows that the house seating six hundred can give a better performance than the one with half that capacity. There is but one grade of film production instead of a graded quality as in the dramatic field, and the smaller house had to skimp on its film rental by employing run-down film instead of the newer and fresher product. The standard of acting is the same in a film on first run and a year old commercial, but it is seldom that a commercial service can give satisfaction because it is rarely that the films are in good condition.

One important factor in the advance is the rapidly growing interest in house programs and organs. The increase here has been fully one hundred percent, perhaps more, and few of the new issues have been discontinued. This is vastly different from the condition a few years ago when sheets of white paper pasted on crude boards and lettered with a marking brush was the only available advertising. Now theaters in the smaller towns and even the cities make use of the columns of the daily papers, employ one, three, eight and even larger stands, display photographs of the players and scenes from coming plays in actual photography and heralds are so cheap that it is expensive *not* to use them.

Advertising Lends Dignity.

In a word the photoplay theater has been lifted out of the class of the "store show" and into the category of the dramatic theater. There is something reassuring, something permanent to the use of lithographic matter prepared expressly for the film. Stripped paper has ever been the sign of the unstable and the cheap in theatricals. The home made sign has been the advertisement of the catch-penny exhibition. Today posters, used in moderation, give the house the final stamp of the established amusement. Only the abuse of lithographic matter is now to be decried, as well as the rented poster that is used over and over again. It is only in the very cheapest sections that extensive use of pictorial matter is permissible. As a rule a single sheet securely pasted to the board is worth half a dozen loosely tacked up or left flapping in the wind.

The public has come to learn the difference between the well conducted house and the cheap, impermanent house, and the abuse of posters is rapidly being done away with through their very use, for the excess of billing matter holds off the more profitable trade and so these houses are gradually being eliminated.

And with the poster covered house goes the old time exhibitor and comes in his stead the manager who is deserving of the name. Some of the old timers have learned their trade through study and experience and now class as managers, but the man who will not learn and who will not seek to improve is being forced to the wall.

Features.

For the first time in this country the past year has seen the dollar photoplay attraction in the regular theaters. It cannot be realized yet all that the Kleine "Quo Vadis" has done for the business as a whole. But it has definitely shown that the photoplay is not necessarily a five and ten cent attraction and slowly but steadily the prices are creeping upward. Even outside the larger cities there are many houses with prices up to twenty-five cents and many more that charge that much on special occasions.

On the Other Hand.

On the other hand two great evils have crept into the business, the pictorial discussion of the social evil and the over-long show. The former matter has been very thoroughly covered by Mr. Bush in a recent article. It is useless to recapitulate here. In all businesses there are men who look no further into the future than today. They take advantage of a chance to "clean up," make what they can and wander on to some other business, careless of the after effect of their actions. It would be unusual were there not a few of these attracted to the possibilities of the sensational film. There are not wanting men in all lines who have exploited the white slave traffic in sensational manner in the guise and in the name of reform. The daily papers, the magazines, the weeklies, the dramatic stage and the book publishers have all had their fling at it. It is only the comparative newness of the photoplay, its earlier and partly deserved evil name and the well meant but utterly misguided efforts of the reformers that make the photoplay presentation worse than the printed page or stage version. At the same time it must be remembered that much may be written that may not be shown, and the frankness of vision is worse than the frankness of language. About the only hope in this direction is that the craze will soon run its course and burn out through the very violence of its flame. At the same time the real manager should be alert to counteract in so far as may be possible, the pernicious results of this form of exhibition and make it plain that it is not the picture business as a whole, but merely a certain undesirable element that transgresses.

Eight Reel Shows.

An issue far more important is the manager who presents six and eight reels of pictures for five or even ten cents. Generally these are the remnants of an earlier day or men of the same mental equipment who, being unable to manage their houses so that they show a profit with a proper program, seek to attract the bargain hunter with quantity instead of quality.

It takes a lot of nerve to fight the eight reel show with three or four reels, but a series of good, clean-cut arguments should prove that the three or four reel show is better worthy of patronage and such a campaign will generally win out if the manager has the courage to persevere.

Taken by and large 1913 has been a year of progress toward greater prosperity and the better establishment of a permanent and profitable form of amusement. This progress should continue in the year newly born. It will witness the rise and possibly the recession of the multiple reel, and it may be that in 1914 the graded film will come and a production above the ordinary and with a star cast headed by some favorite command a better price per foot than one with a stock company and no especial pretension. That this is bound to come sooner or later is evident. That it is close at hand also seems to be apparent, and then the value of an entertainment will be gauged not by the number of thousand feet of film shown, but by the value of the players. This, to some extent, obtains in the case of the Famous Players, but so long as the production costing $300 and the one costing $3,000 sell at the same price per foot, it stands to reason that we shall have more of the $300 reels than the $3,000 presentations. We cannot expect the best results in either the manufacturing or the exhibiting end until merit and not merely footage decides the price.

Rex Runs.

The Rex Theater, Buhl, Idaho, sends in a bunch of good stuff. One of these is something along the lines of the recent "Public Notice" run in this department. With the exception of the top and bottom lines the text is in a ten-point of a heavy body, but hardly a full face. The top line is a 36-point cap line,

WARNING.

Then the body type starts to explain that "If you are a resident of Buhl you are hereby notified that if you miss seeing—." Then follows the matter for the reel to be shown and at the close:

We believe everybody in Buhl will enjoy this splendid Rex Theater attraction, including, of course, the

CITY COUNCIL.

The text is set without paragraphing and should run ten to fifteen lines. It is best to use cheap newspaper, such as is usually used for such notices. If you've already used the Public Notice this may not work, but even at that you can adapt the idea.

Another idea is a narrow strip throwaway, three by eleven inches. Here the black type throws up the words "Throwing the bull at the Rex tonight." But between the words are four to six lines of type.

The slogan "See America First" is changed to "See Idaho First" for some Idaho scenics and this, very properly, takes precedence over the photoplays. As in all the Rex advertising the big lines and the name of the house are made to stand out well above the rest. There is only one bill in perhaps a dozen where the name of the theater is not as prominent as the name of the attraction, whether the name is put at the top, bottom or in the middle.

And it is refreshing to note that the Panama Canal is considered to be as well worthy of a special bill as a three part feature. It is a healthful sign when a house will feature the proper sort of an educational.

On the other hand here is a suggestion for "Heroes One and All" done in flaming red:

FIRE! FIRE!

Raging flames! Fire engines! Aerial trucks! All the thrills of a big city fire! Woven with artistic skill around an amusing love story, in two parts entitled,

"Heroes One and All"

A real feature picture.

Edison Ones.

At a time when most manufacturers are giving most of their time and thought to the multiple reels, it is pleasant to be able to record that the Edison company will cater to the manager who wants good singles. They will play up several series pictures, but will release in one reel lengths. In the rush to get aboard the multiple reel craze many are losing sight of the fact that hundreds of exhibitors do not make as much money with the multiples and demand good one reel programs. The Edison company will do much to supply this demand and it will make for them many friends. The one reel series stories are more flexible and more desirable in every way and with all the others hustling from two to five reels the Edison will have the licensed field to itself, with the one reel demand. Mr. Plimpton has spoken several times in no uncertain manner of his

belief in the permanency of the one reel and we believe that he is right in his deductions.

Another Program.

The Faribault Theater, Faribault, Minn., sends in number two of its new program, "The Play-Bill." It is a twelve-page sheet on good paper and the contents back up the published statement that "This booklet goes home." There is plenty of gossip of the players. There is ample advertising for a starter, but it is so well distributed that it is not obtrusive. There is about a page and a half all told. Another page could be added, but the house uses its own advertising columns and to good advantage. At present it stands an excellent addition to the growing list.

In Line.

The Saenger Brothers theaters in Shreeveport are in line with the other Saenger houses in using the door knob specials, which is becoming the fad all over the country, it would seem. To make things interesting they give a free ticket for five consecutively numbered programs. They get a lot in a very little space.

Eight for Five and Ten.

The Electric Theater, Pearsall, Texas, runs eight reels for five and ten cents. It's mostly six months stuff that looks better on the advertising than it does on the screen, we imagine, but it is eight reels for a nickel, and a bad business. There is nothing in the English section of the bill to show that the five cent price is for children under nine, the advertising merely reading that the price is five and ten cents, but the lower half of the bill is in Spanish and here the fact is clearly stated. The English statement is misleading.

It would seem that the excessive length is used to kill off competition, but this is a bad way of fighting. Clean cut competition will make business for all, but an excessively long show at any price is to be deplored, for it will kill all of the business. It would seem that opposition advertising along lines that argue that it is not so much what you get as what it is worth would create a reaction of interest in favor of the same house.

Along the Same Lines.

And along the same lines comes a letter from H. R. Weber of the Star Theater, Chambersburg, who writes:

> I am sending you my latest timetable. I notice that six reels for five cents does not win your admiration. I can't say that it does ours either, especially when it comes to sending in the weekly check. But then circumstances alter cases, you know. I am just now enclosing programs for to-day from the other two theaters here and then you can see why it is thus. At one time we played vaudeville, too, but I found that I could do more business without it, but I must put on a show long enough to make our show look equal to the other fellows if we want to get the business. It pays because we are getting the business of the town, and the best people at that. With kindest regards.

The New Theater ran seven reels and one act of vaudeville for five cents, and the Rosedale a musical comedy company and three reels. Later the New Theater cut out the vaudeville and now advertises six reels and throws in premiums. This sort of thing is unhealthy competition and benefits no one. People would be better pleased with three reels of good pictures than with twice as many poor ones and in the present case the comparatively recent release dates on the subjects argues that the houses are paying more than they can afford for the purpose of fighting each other. It is a pity that nothing can be done, for in the long run it will react against the entire business and not merely against those who are to blame. There are fair and decent methods of meeting competition.

Changing.

Several weeks ago the Cameraphone dropped our name off its list. We don't know what got the goat of the Cameraphone publishers, but the East Liberty house still sends in its own program and from that we gather that the bulletins have switched to a colored cover in a very good imitation of lithographic work with a picture of some favorite on the front each week, Miss Beverley Bayne being on the one to hand. An imprint shows it to be the work of the "Exhibitors' Official Picture Story Magazine and Weekly Program." We should be glad to have the particulars of this large mouthful of name. It looks like a good idea.

Specific.

The other day—or the other two days—the Trianon Theater, New Orleans, one of the Josiah Pearce and Sons' houses, had "The House of Discord." They issued a special four-page folder with an attractively worded announcement on the front page, a two-page story and this definite announcement:

PLACE—Trianon Theater.
DATE—Sunday and Monday December 14 and 15.
TIME—10 a.m. to 11 p.m.

Practically everyone in New Orleans knows where the Trianon is, but for the benefit of the man who might be stopping at the St. Charles, we think they might have told where it was, for the rest is complete.

And possibly to correct the discord in the house they enclosed the musical program of ten numbers of the Tudor Theater. There are three soloists—evidently members of the orchestra, and the music runs three of Organist Lescale's selections with Bellini (mis-spelled "Bellim"), Balfe and Auber.

Now we are strong for music in the photoplay theater and we do not know how the music was used, but we hope that the orchestral program did not run through the pictures. The only fault we can find with the Savoy Theater here in town is that the music is permitted to interfere with the pictures. The band picks up a selection and plays it through and it doesn't matter a whoop in hades what is being shown on the screen, and always when the selection comes to an end there is applause no matter when this happens. They should take a large stick and beat it into the head of the director, that he is not supposed to be giving a concert, but playing the pictures. Fancy the orchestra at the Metropolitan Opera House playing Paderewski's Minuet in spite of the fact that the poor opera company was supposed to be trying to sing Tannhauser! The comparison is not far fetched as it may seem. An orchestra in a theater is supposed to play what is on the stage, in this case the screen. It is not hired to give concerts. We do not know how the Tudor runs it. We do know that the program is a pretty piece of printing. We hope that they know what they are in the orchestra pit for.

We go to the picture theater to look at pictures. We want to hear the pictures played. We have no objection to an orchestral interlude, but let the band follow the pictures when the pictures are on.

Gaumont Advertising.

Here is a half-tone reproduction of the newest Gaumont idea in a lobby display for its features. The original is even more attractive. Alec Lorimore, their publicity manager, writes:

> I am sending herewith a black and white photographic print, which will probably give you some idea of what I spoke about. You can quite realize what a pretty and attractive lay-out this will be when printed on a soft paper and hand-colored. We propose to bring this out for our future releases, but the number that we shall be prepared to sell will be limited, as the whole thing will be costly and will be supplied to the trade considerably under cost.
>
> As you probably know, we have not given a great deal of display or advertising to our leading artists, but as the demands have been numerous and consistent for a long time, we have decided to make the novel departure of having a lobby display 24 x 28, putting nine portraits to each set-up and having these beautifully hand-colored. We have had quite fifty opinions from exhibitors calling at the office and the press generally, and, without exception, they say that these pictures are the best thing ever produced for the moving picture business.

We will add the fifty first opinion that this is one of the most attractive advertisements we have seen brought forward and we won't add "in the Moving Picture Business," either. It is the sort of material that would do credit to a two dollar attraction.

To the old timer (who does not have to be very old) it seems odd, now, to remember back to the times when it was impossible to obtain special posters—or scarcely any posters of any sort—when it was absolutely im-

possible to obtain the picture of any popular player and the only available advertising material was the "stock stuff" from the theatrical lithograph houses, when only two or three companies supplied even meagre quantities of press copy, and such a thing as a photograph of a scene from a play for lobby use was not even dreamed of. That was considerably less than ten years ago. Now a feature subject sometimes offers more good material for lobby and bill boards than theatrical attractions offer with high priced combinations.

Mr. Lorimore has contributed something new and distinctly good to the growing list.

Programs Pay.

Here's a letter from E. A. Lippert, La Sueur, Minn., who says:

> Have mailed under separate cover a few numbers of our program for criticism. Don't believe I ever would have started if it hadn't been for the Moving Picture World. You will notice that most of it is direct from the World.
>
> It has been a business getter and a person needs a business getter in a town of not quite 2,000. Have been in the picture business just six months and don't think I will ever get out of it. The

town has been killed for any kind of a show by poor pictures and bad road attractions, so we have had a hard fight and have had to spend some money, but we are getting it now.

I will appreciate criticism on the weeklies very much. I would do almost anything to better them, if I knew what to do, because the people seem to like them and are getting so they reach for them when they are distributed.

Beyond question a good weekly program is the best possible business getter, particularly in a town that has been spoiled by the man who is not a manager and who never will be a manager, but who blunders into the picture business and does a lot of hurt before he gets out. It is an easy matter to shave yourself, but if you must cure yourself of the barber's itch before you can shave, it is a long wait. But it can be done, and Mr. Lippert seems to be doing it.

The Photoplay Weekly is a pretentious offering for a town of the size of Le Sueur. It is only four pages with a colored cover, the color varying, but an eight-pager is something for a two thousand town! Here is the bottom of the first page:

TWO SHOWS EACH EVENING

First Show at 8:00 O'Clock. Second Show at 9:00 O'Clock.

FEATURE NIGHTS

MONDAYS WEDNESDAYS FRIDAYS

Matinee—Every Saturday Afternoon

General Admission, 10 cents Matinee—Children, 5 cents

No street address is needed in a town so small, but the rest is all here. The other three cover pages are taken up by local ads, the first two white pages are chat and the other two the program. The program carries both day and date and gives the feature reel. The chat is chat. A great deal of it would be recognized by readers of this paper, but it is all new to the readers in Le Sueur, and it is good reading, stuff that interests the picture goers with just enough about the house to hold interest without tiring. We think that printing the cast would be a good plan, where casts may be had, it helps to hold the interest, but we do not know of anything else much that needs changing. It is not the finest sort of printing, but it is a good average job, and good enough, and it is intelligently handled. Until the sheet gets larger and can become more pretentious, it is plenty good enough. Some small changes might be made. For one we think we would cut out the colored cover and add four pages on white stock if we could get enough more advertising to pay for the type setting. The proportion of not more than half outside advertising should be preserved, but unless they get the colored stock very cheaply, we think that a twelve-page on white would be as cheap—on the paper end—as a colored cover and four pages in white.

From Selma.

Until we find something better we are going to hang the laurel wreath on the Academian, the publication of the Academy of Music, Selma, Ala. We have quoted pretty liberally from them lately because the house is run by a manager and not by a janitor and he "gets himself over" into his little publication. Lately we ran a quotation from the program on the multiple reel. This is the second chapter.

We were reading the proofs of that "Do You Want a Two-Part Feature Every Day?" on the night of "Within the Law" when the "Old Showman," who was acting manager of that company, happened to notice the story.

"There's nothing to that," he declared. "People do not take their amusement that way. They'll never think about whether they want any certain kind of thing or not, nor even know that they do want it, but if they happen into this house and like what they see, they'll come back; if they don't they will not. And any reason they tell you for it is all bunk. They just came to have a good time, and had it or did not have it, and there it ends with them. And they might tell you all day that they wanted something, then decide that they want something else anyhow."

"No, nothing like it," we told him. "Here they know what they want and come when they get it, just like they go to a store they like, or buy the kind of breakfast food that appeals to them."

"All right, young man, go to it. But who do you suppose told Selwyn that people wanted 'Within the Law?' Said instead that melodrama was dead for a century, and now look at 'em. Your little stunt is all right, but you'll never find out anything that way. If they like the stuff you are giving them, they'll come, and as long as they come, you ought to be satisfied. When they quit, get 'em something else."

And he was right. A disappointing number of answers came to that appeal, and of those that came a great number meant nothing, being signed by one person for another. And many—nineteen to be exact—did not even think enough to express a preference, even tho' they did hand in the coupon. We take back not a word of it that we want to give you what you want, and we are not anxious to find out what you do want by the old showman's method, but we see no sure way out of it except by continuing to get for you the things which we think are good and trusting to you to like 'em.

The offer is open. If you know of something you want, some particular picture, or class of picture, we'll do our best to get it for you.

Lately the house has been using a scheme that required a coupon to be clipped from the program and returned. The scheme has been discontinued as it was found that some families were getting a dozen or more copies just for the sake of the coupons.

Williams in a New Place.

No, Bert Williams has not changed his address again, but he has come out with a new publication, the Motofilmic Advertiser, that is to be the organ of the International League of Motofilmic Advertisers; in other words, his league of program publishers. The heading of the first copy says the subscription price is "$1.go" a year. We don't know how much a "go" is, but the sheet is worth it if you want to get out a program. If you'll write him, at Fairmount, Minn., he'll probably tell you whether he means a dollar or a dollar and a half.

Bucyrus Is There.

B. E. Elberson, of the Majestic Theater, Bucyrus, Ohio, makes his debut in this department with a couple of programs and a letter in which he writes:

I find that a number of the boys have sent you copies of their house programs and just to show you and them that the little city of Bucyrus is on the map I enclose you copies of the "Majestic Weekly," which, as you will see, that it is issued every week and during the holiday season. I have added a cover to use for local advertisers and to give me two more pages of reading matter I have found it to be one of the best advertising mediums that I have ever used, and by the way, I have not stopped to the newspapers and billboards because I have this house organ.

I have found the columns of your department to be of great help to me in filling the reading columns of the Majestic Weekly, and I also wish to state that it was through the Advertising Department of The Moving Picture World that I tackled what was a big job at first.

If you have any suggestions to make that will help me to make this a better weekly I will be glad to have them, and any of the boys that would like to have one of these papers can get same by sending the postage.

The misspelled word contest that I have on the last page (although an old one) has made the paper popular and was one of the things that made the patrons ask for them. I issue these programs every Saturday and distribute them at the theater as the patrons leave the theater, which I have found to be the best plan.

That's Right.

Note that he gives out his programs as the audience is leaving the house. It may not seem to matter much, so long as it gets into the hands of the patrons, but it does. Give them to them going in and they will look at them in the half-light and perhaps let them drop during the performance; but give them out as the house is emptying and they are more apt to slip them into their pockets or muffs to take home.

Ordinarily the sheet is an eight pager about six by nine inches on good paper. A cut takes the first page, and six of the inside pages give a two- or three-inch advertisement for the day, the rest of the page going to chat of the players and releases. Only the back page is given to the outside advertiser. The extra number carries eight and a plate cover with three pages of foreign advertising. Most of the pages carry a column cut of some player, and the grade of paper used permits the cuts to show up well. Mr. Elberson apparently believes that advertising is a good thing, so he uses it himself instead of getting out an advertising program and giving the best of it to the outsiders. When the outsider demands more he puts on more pages instead of cutting down on his readers. This is a point that so many managers miss. If they get more foreign advertising they merely cut down their own allowance, though most of them started the scheme in the first place to advertise themselves.

The mis-spelled word is the usual working of the scheme, fifty-one tickets being awarded each week in five prizes.

Day and date are given for each day and no attempt is made to tell the story of the films in the program space, the feature or leading players being picked up. Those who have recently written for program help will do well to take advantage of Mr. Elberson's offer of copies.

Bleich Advertising.

George A. Bleich, of the Empress, Owensboro, Ky., takes three inches across page to advertise a concert singer and in a box, adds:

There will be No Advance in the Prices for this Occasion. It's My Treat, and I Want All My Patrons to Enjoy this Fine Offering.
GEORGE A. BLEICH.

And here's a paragraph from his regular advertising that explains why he had to enlarge the seating capacity of his house to 850:

Now that this amusement place has been in operation more than a year, you will agree that it is everything its owner said it would be, and certainly it enjoys that desired reputation for Cleanliness of Entertainment, and a place Worthy of Your Patronage.

Sure Thing! There is an occasional "punk" show seen here, but they are mighty few, and should not be charged to us. But did you ever visit here and at least not get a dime's worth of entertainment? Why, the music is worth the admission price, if there were no pictures to look at.

AND HAVE YOU EVER SEEN THIS THEATER SEEK TO GAIN BUSINESS BY ADVERTISING AND SHOWING SENSATIONAL OR LURID PHOTOPLAYS? Crime, Murder and Arson are absent from the plays seen in this theater, likewise the "Racy" and Unclean Morally. The Empress is indeed a fit place for your daughter, boy, wife or sister, and you know it now.

That's the sort of talk that counts, providing that it is true talk and you can honestly say that you have kept out the fifth and vulgarity that creeps into the films.

Hip Gets "Quo Vadis?"

The Hippodrome Theater, Williamsport, Pa., sends a quarter-page advertisement of the Kleine-Cines "Quo Vadis?" which was shown at thirty-five and fifty cents for three days and E. B. Linck, the manager, writes that the engagement was a huge success. This is advertised as the first showing of the big feature in the picture houses, and it makes a modest brag over the fact. The advertising is largely a reader, only about a third being in display, and seems to have been taken from the company press matter in part, though the local additions are written in the same vein of dignified explanation. There must have been a strong temptation to "circus" the advertising, but the sober announcement is far better and more in harmony with the subject. There is a great deal in keeping the advertising in harmony with the attraction, and here the safe course has been followed.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Two Markets.

HERE are two new markets, but please make a distinction between a market and a waste basket. Frank Woods says that about ten thousand scripts came in the first two weeks following the announcement that he was in the market and most of them were unutterably bad. No one buys that sort of stuff and the author who sends it out wastes postage.

Carl L. Gregory, of the Princess brand of the Mutual Film Corporation, writes that he is in the market for one-reel dramas and now and then a comedy. Scripts should be addressed to him at the Thanhouser Studio, New Rochelle, N. Y. They should be addressed to Mr. Gregory, Princess brand, and not merely to Thanhouser, which is not in the market.

Mrs. Catherine Carr, of the North American Films Corporation, 111 Broadway, New York City, is in the market for clean one, two and three-reel dramas and one and two-reel comedies. She says she wants only the best, and she means what she says.

Visioning in Thoughts.

A reader wants to know how he can show a player's thoughts in a play and hits upon the solution in the suggestion that a vision is needed. He wants to know how to use a vision. The old style vision was simply written.—John sits in chair and thinks—vision of his wife appears in corner of picture—vision fades—John rises—exits.

In the new form the vision is written as a separate scene and is run as such. John sits and starts to think. The scene is faded down, a full screen vision of the wife fades in and out and going back to the previous setting we fade John in again. This involves only one handling of the film and by fading one scene down and the next up instead of having one scene fade into the next, we save much time and trouble. A better way would be to run a leader, "The thought of his wife dissuades John from his purpose." The best way would be to change the action so that this, in itself, suggests John's thoughts.

Use No Hooks.

We had hoped that this caption had been retired for good, but it seems that Western Universal is growing increasingly careless of the property rights of authors and doesn't seem to care, at least James Dayton has made no reply to a letter written some time since regarding this matter and the nuisance has not been abated. One recent rejection from the Pacific Coast Studios carries the name of Henry in a boyish hand on the back of the script. Henry should be provided with a blank pad to amuse himself with. If you send to Universal don't kick if someone uses it for a memorandum pad and then sends it back to you.

Kitchell's Scheme.

William H. Kitchell has revised his card catalogue record of scripts and offers the simplest scheme yet. Each story has its numbered card on which is written the title and the length. Below are given the names of the companies to which the script has been submitted and the going and return dates. The cards are shifted between "On the Road," "Retired for Revision," and "Sold." The bookkeeping is done on cards on which the sales are entered in regular order. This is the simplest system to date, though we confess to a preference for special guide cards for the companies with which we do business regularly that we may see at a glance just how much stuff they have on hand.

Not So.

Recently we saw a letter from the head of one of the so-called schools in reply to one on which a correspondent alluded to the fact that we did not like the schools. The "Professor" wrote that our objection to the schools was based on the fact that we wrote scripts and like the other professional writers wanted to keep the field limited to ourself. He added that much that what we wrote was planned to discourage the beginner.

This is pure rot. We offer very little of our own work to the open market, but if we did attempt to sell generally we would, for purely business reasons, welcome the advent of others who could write good grade stuff if for no other reason than that a sufficient supply of really good material would help our sales by making the manufacturers less dependent on the studio writers and more inclined to purchase from the open market.

We *are* trying to discourage the efforts of the school pupil who has been led to believe that because he has purchased a "course" he has learned to write pictures, and who blames on the stupidity of the editors instead of his own inability to write, his failure to sell scripts, but we welcome all who are competent to write good grade material because we realize that with two or three hundred reasonably good writers offering material in the market, there would be a wider field and a better sales proposition for those already writing good mateial and not connected with any particular studio. We are trying to discourage the malcontent incompetent, but we give help, in and out of this department, to those who are worthy of help.

We object to the schools because they are not helpful, because they are not sufficiently familiar with their work to give aid and because they encourage hundreds of ignorant to believe that they can write.

Heroes.

Lately there was released a story with a most dismal sort of hero. He was lost when very young and when he grew up he was bound out by the orphan asylum to a cruel farmer who made him pitch hay and carry water and do a lot of other things that most farmer's hired men do. He didn't like the job and flopped all over the place until he was given money to run away to the big city. Even there he didn't get a job but he did find his long lost parents, and the presumption is that he never did another stroke of work.

That's no sort of hero. If he had pitched in and pitched hay, if he had shown an ability to go up a short flight of stairs without falling all over his feet, if, in a word he had acted like a man instead of a loafer we would have been pleased when he found his rich papa, but by the time he was found by his parents the disgust had grown so strong that no one had any use for him.

Make your hero, your central character, command respect and admiration. Give him backbone and hustle. If the central figure is a woman make her a person to like and become interested in. Have her do things that win respect. A story, after all, is a story of people and a story of people is not interesting unless the people themselves are likable.

The Inquest Club.

Although the last meeting of the Inquest Club was held in Christmas week, there were few absentees and about forty gathered in the Morgue to discuss the day's first runs they had just witnessed at the Savoy, where all of the licensed first runs are now shown each day.

Mrs. F. Marion Brandon and Pop Hoadley were the star witnesses and their spirited discussion of conditions held the interest almost to the exclusion of the pictures. By request of the Coroner Mr. Hoadley repeated to the Inquesters his remarks at the last Ed-Au meeting on the necessity for giving to the photoplay the very best that is in one.

During the chat it developed that apparently Eclair does not mind what other companies might regard as an excess of leader, but Mr. Hoadley and others were prompt to point out that this was purely a local condition and that the script that was made clear without the use of leader was to be preferred.

It was also developed that a mollycoddle hero who falls upstairs with a pail of water and wilts against a hay rack without any real effort to fork hay is hardly to the liking of the average patron, who cannot got interested in a quitter. A Christmas story that apparently was written to fit an idea was not favorably commented upon, but an Edison was liked and a Lubin received fair praise.

Owing to the fact that there is a fifth Monday in December, the next meeting of the club will be January 12. To join the club it is only necessary to be at the Savoy Theater, in West 34th Street, near Broadway, on that evening and join the others in the lobby when the slide is flashed on the screen. And, by the way, the thanks of the club are due the efficient management of the Savoy for the use of this slide.

Which?

Here is a pretty little proposition that comes from one of our readers:

> I would like to ask a few questions and trust you will answer if you see fit. When I first began writing scripts they all came back with a reason checked and no comments. Now they stick a while, and then come back, but with a word from the Editor. In summing up all the remarks made by Editors I am convinced that my ideas are not for picturization, but for short stories. More than one Editor has told me that the idea could be made into a capital short story. This applies to several scripts submitted.
>
> Do you believe that if I continue writing scripts, that I eventually will land? Providing, of course, that I keep on improving. Or, do you believe I should try short stories? If the latter, will you tell me how to prepare MSS and where and how to submit.

There is no data on the correspondent's ability as a plot builder, nor his experience as a writer of prose, and it is not easy to give a definite ruling, but it seems to us that generally speaking the writing of plays offers the better market.

This writer has had the usual experience of having his early work rejected while later efforts give evidence of having been considered. This is almost always the rule. It is practically impossible for the beginner to win immediate success, but perseverance, when accompanied by practise must bring improvement.

On the other hand it is clearly apparent that he is originating fiction instead of photoplay plots. To express it more understandably, he is inventing plots in which description and mental processes are more important to the story than the action. He is writing material that is better expressed in words than in acted motion.

He might take these ideas and put them into story form, but the writing of fiction requires the possession of a well placed literary style and it may require years to acquire this style to a sufficient degree to be able to write salable stuff. In photoplay it is merely necessary to state the actions that tell the story. In fiction the author is deprived of the assistance of the actors in interpreting his ideas. He must vivify his paper people, and this, to most, is a more difficult art. We think that the balance is in favor of the photoplay, particularly if quick results are aimed at. Given ability to create plots, the dramatic sense to fully display these plots and a comprehension of the technique of the camera and success may come in from six months to a year or two. It is seldom that the fiction writer finds success so early—and by success we do not mean an occasional sale, but a small but fairly steady income.

There are many excellent books of writing stories and we shall be glad to give the titles if a stamped and addressed envelope is sent for that purpose. The preparation of the manuscript is simple. It is merely necessary to write the story on the usual 8½ by 11 inch paper, using double spacing. They are submitted to almost any magazine with the usual return envelope, but it is useless to try and do a marketing business without the trade papers, for the work of authoring has its trade papers, and some of them contain valuable literary market reports of the constantly changing demands.

Most authors who can write both fiction and photoplay prefer photoplay as yielding a larger return for the actual time invested. The author who prefers fiction work is generally the man who sells style rather than ideas, and whose style is of no value in a photoplay.

Writing To Titles.

"I hate to rewrite the story, because that means I must change the title, and it's such a good one."

That is an extract from an actual conversation, but it is no way to look at it. The title advertised the fact that the production was not practicable, and the title had a bearing only on this one unimportant incident that was unproducible. The elimination of the incident meant a change in title, but it also meant a probable sale—yet the author thought only of his beloved title.

It is very true that sometimes a good title will sell a story, but only when the story backs up the impression the title makes. It is much easier to write a new title than to sell a badly planned story.

Speed.

Don't be in a hurry. If you can't write your story in proper form to-day, there is always a to-morrow and there will still be a demand for stories to-morrow and the day after.

Lately a new writer got lost in a two-reel story. There was about six hundred feet of plot, but he had read that two-reel comedies were wanted and without waiting to perfect himself in the one-reeel he tackled the double. He was advised to study the route and try again, but with only a glance at the map he made a second trial and fell down just as hard as before and in the same place.

Now a writer like that will never get anywhere until he starts to work in the right way. The Marathon winner doesn't start in to run twenty-six miles a day. He starts as a short-distance man, and as he gains experience through practice he increases his course until at last he can go the route. If he started right in to run the full course the first attempt he would not last, and if he persisted his friends would be put to the expense of buying flowers.

It is the same way in writing plays. First learn what a story really is. Learn the difference between a story and an incident. Henry W. Thomas, editor of the Top Notch Magazine, in a recent market want in the Writers' Magazine tells it in a nutshell when he says:

> Thousands of writers are wasting their energy turning out fiction because they don't know what a story is. They mistake an incident for a story. The reason for rejecting ninety-nine manuscripts out of a hundred is that there is no story. Thousands of writers go on for years without ever knowing what the elements are that constitute a story; editors try to make them understand, but in vain. Such writers, if they send their wares to fiction magazines, have a starvation time of it. The most thrilling incident that life ever produced is not a story; it may be the foundation for one or the nucleus from which a story may be evolved.
>
> Most writers get their stuff back because they think that by elaborating an incident they are developing a story. It takes more than an adventure to make a story. There must be characters moving amid that adventure and a play of conflicting motives. An adventure may suggest a story, but never is it a story in itself.

No matter how perfect your technique of form may be, it is a thing dead without the vivifying soul of the plot. But with the plot obtained, it must be developed to the fullest possible point. Shakespeare's Othello is simple in its bare plot. Iago, coveting Desdemona, seeks to rouse Othello's jealousy that Desdemona, discarded, may become his own. That is the germ. A master mind made an undying story of it. Hundreds of others, using precisely the same germ, have written piffle.

But given the technique of plotting, there still remains the technique of form to be mastered. Your idea must be conveyed to the man who will produce it, and it must be conveyed concisely and yet with entire clearness. Learn what a scene is and learn to write scenes before you enleavor to write a series of scenes. Take a single incident and work that out alone. A single incident is not so complex as to cause you to become lost in its various developments.

Now you are ready to start in to write, but even with a good foundation you are not yet able to write a long script properly. Edit, revise, rewrite, not once but fifty times, if need be. Don't expect to sell or even offer for sale your first plot. Put it aside. Some day you may take it from the lavender and, seeing how pitiful a thing it is, give it new form and new life, but you cannot do it offhand. Take your time.

Don't be in a hurry. Seventeen years ago a group of trained men, writers of amusements for the daily and weekly papers, stood in the bar of the old Union Square Hotel in New York. There was Burton, of the Sun, McLoughlin, of the Mirror, Whitton, of the Clipper, this writer, then on the Dramatic News, and others. We had just seen the first showing of the Lumiere Cinematograph at Keith's and were talking it over. Not a man in the crowd, save J. Austin Fynes, then the manager of Keith's, gave it more than three years to run, and most of them were within a year, and not one of them dreamed of the development of to-day, though every man in the crowd was supposed to be an expert on amusement matters.

You do not have to sell your script to-morrow in order to get in before the pictures cease to exist. Do not look at the check of next week, but at the opportunity of the years to come. Prepare yourself by patient, persevering effort against that even better day, and do not hurry, for haste is fatal to success. It's worth working for and it is worth waiting for. You will have to work and have to wait if you would win. Be prepared to.

Common Sense.

Here is a line from an article in the Writers' Magazine that beginners should frame and read every day. It is by Coningsby Dawson, author of "The Garden Without Walls." He speaks as a fiction writer and to fiction writers, but it is as applicable to photoplay:

> Becoming a writer is like becoming an architect, a lawyer, a doctor—like joining any one of the skilled professions. It takes years of work to accomplish proficiency, let alone perfection. You'd think a man a fool if, coming straight out from college and seeing the Metropolitan Tower, he said, "Ha! I'll be an architect. I'll build a tower in Chicago exactly like that." You'd know at once that he couldn't. He'd have to spend fourteen years in learning how. But any young person who has read Thackeray, possesses an admiring family and has access to paper and pen, thinks that to be a successful writer all the equipment necessary is the desire. Make no mistake about it, desire's only the egg from which the bird may ultimately be hatched. * * * * And there's no reason why any writer who is a writer should be discouraged. Somewhere at the back of his head, the man who was born to spill ink knows that his day is coming. No one can hasten it but himself—by work.

Two Letters.

Mrs. Brandon, of the Eclair Company, sends a letter that accompanies a script from McKeesport, Pa. It reads:

> "Within the Law" will be found enclosed in motion picture form. I suppose you have your own staff of scenario writers, but I wish you would kindly give me consideration, because this famous play would be sure to make a hit in picture form. If of any value, remit to ———.

No copyright release goes with the script; apparently this young genius never heard of that. Two recent infringements innocently made—cost $2,000 and $2,500 respectively, yet this author calmly proposes to sell stolen goods.

This letter is written in a hand that suggests the possession of some intelligence, but Omer F. Doud, George Kleine's publicity man, sends one that beats it. It is written in unformed hand and starts off:

> I will tell you that I am selling my moving picture plays storys very fast as fast as I can write them. I have ten companys that buy my plays storys. Each of them pay me from $100.00 to $200.00 per plays storys. They pay me more and more every week. I write all kinds of moving picture plays storys Frontier, Bison, Imp, Champion, Victor, Rex, Eclair, Powers, Nestor and Gem comedies, virile, dramas, western environments, military cowboy and spectacular two and three reels features, Indians. I write nineteen storys of each. Please write me two or three letters a week. Let me hear from you within one or two days.
>
> Please keep my address

And some people wonder where the correspondence schools find their victims and why so many writers complain of poor treatment! This seems to be one of the answers.

The number of persons who want to know how they can steal copyrighted plots is surprisingly large. They cannot think plots for themselves, so they steal. Most of them lack the honesty of the McKeesport young man, but they make the same mistake.

Mystery Stuff.

Phil Lang has promised an early article on the mystery story, but meantime here is a useful hint: Do not make your story so mysterious that even the editor is left guessing at the end of the last scene.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a **STAMPED AND SELF ADDRESSED ENVELOPE**. The request should be made to the paper direct and not to this department, nor to the Answers Man.

RUBENA—Thanks for the card—but why no questions lately?

M. S. R.—The next time you ask for entire casts, things will happen to you at the Ed-Au club. Guy Coombs was the minister, and Miss Anna Nilsson the teacher, in "The Breath of Scandal."

M. J. C.—We do not like the concern you mention, though we have no positive knowledge of their work. Better keep away. Send a stamped and addressed envelope for the list of addresses, including Mutual.

A. H. H.—Watch the announcements of the various animated weeklies. We do not know whether such pictures were made.

SEVERAL INQUIRERS—William Nigh is the Keystone Izzy. He is also called K. Yamamoto in a recent Majestic

D. D.—Bud Colt was Herschell Mayall.

T. W. G.—The K-B Identifier did not see "Fatty Joins the Force," but believes that your question indicates Miss Dot Farley, who played with the other companies you mention. No data on that Biograph. You are right in your contention that the cast is best appreciated when thrown on the screen last, but a better plan still, is to hang it up in the lobby, where it may be studied at leisure. This is done in many houses now.

Technique of the Photoplay

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Question No. 14.

BEST answer will be published and names of others sending in replies of excellence will be published in the "Roll of Honor."

* * *

Suppose you have a motor generator set and in this set there develops a pounding. What would you look for, and what remedy would you apply?

Roll of Honor.

The answers to Question No. 8 present a queer mix-up. Everyone seems to have mis-read the question. Some splendid replies dealing with the installation of a motor generator set have been received, but in most instances the location of the various devices pertaining thereto (ammeter, voltmeter and field rheostat) have been either almost entirely overlooked, or else dealt with very briefly. Good general replies on the installation of motor generator sets have been sent in by W. L. Johnston, Toronto, Canada; L. C. LaGrow, Albany, N. Y.; Philip Glaser, Paducah, Ky.; Fort Worth, Texas; St. Paul, Minn.; Burlington, Iowa; San Francisco, Cal.; and Denver, Colo. (Those answering questions must give explicit consent to the use of their names, otherwise the reply will be credited to the city only.)

Answer to Question No. 8.

The reply of Joseph L. James, Camden, N. J., has been selected as the best answer to the question.

The Question:

Suppose your employer purchased a motor generator set and instructed you to go ahead and install it. Tell us in detail where you would locate it, and the various devices appertaining thereto, explaining in detail your reasons for the selection of each location.

* * *

The Answer:

Outside of the motor-generator itself there are three principal appliances pertaining thereto—the voltmeter, the ammeter and the field rheostat. The motor-generator itself should be located in a room immediately adjoining the operating room, provided a sufficiently firm foundation can be had to prevent vibration. It is best, however, and very much best too, that the floor of this room be separate from the floor of the operating room, since it very frequently happens that the armatures of the motor generator set will be sufficiently out of balance to create a slight vibration, and this vibration may be sufficient to effect even the most solidly built floor. Now if the motor generator sets on the same floor with the projection machine, and this condition be present, it might seriously affect results on the screen. But that is not the question. The ammeter and voltmeter should be located as nearly as possible in front of and within plain view of the operator. If there is only one projector, the voltmeter should be on one side and the ammeter on the other side of the observation port. If there be two machines, then these instruments should be located beside the observation port of the left hand projector, but both instruments should be on the right hand side of the port in this case. The field rheostat should be within easy reach of the operator when in operating position at either projector. If there be but one projector, then it is best located immediately underneath the observation port. If there be two projectors, then its location would depend somewhat upon the type of machine used. But an effort should be made to place it where it can be handily reached from either machine. Probably the best location, where there are two machines, would be just to the left of and near the top of the upper magazine of the right hand machine.

My reasons for these locations are as follows: The main use of the ammeter and voltmeter is to enable the operator to keep the voltage of the generator at its normal, by means of the field rheostat, and to avoid any overloading of the generator, or to inform the operator when he has an overload. But the voltmeter and ammeter, however, have another exceedingly important office, viz: to enable the operator to ascertain at exactly what arc length his lamp produces the maximum light with the minimum wattage consumption. This is a very important matter indeed, but which will not prove of any large value unless the voltmeter and ammeter be so placed that they will be under the constant and close observation of the operator, and the most logical way to accomplish this is to place them on either side of the observation port through which he is constantly looking. But to make this effective the field rheostat must also be very handily placed, else the operator is more than likely to become careless in attending to slight adjustments. He is likely to say: Oh, well, if the boss doesn't care enough about it to locate things where they ought to be, "I should worry"—and let it go at that.

New York Operators' Ball.

M. P. M. O. Local Union No. 306 will give its annual ball at the Manhattan Casino, 155th Street and Eighth Avenue, Saturday evening, January 24, 1914. Preparations are being made to entertain a very large crowd and it is confidently expected that the coming ball will far eclipse all efforts of the past. Evidence of this is shown in the fact that the union has secured the Manhattan Casino, an enormous hall capable of holding 6,000 people. The boys who make the movies have a world of friends in New York, and large as that hall is, it undoubtedly will be filled to overflowing. The New York operators have established the reputation of being first class entertainers, therefore those who spend the night of January 24 with them may expect all kinds of a time that evening, and the usual regrets next day.

Incidentally let me remark that Union No. 306 is progressing very nicely. Its officers call at the office of the editor every once in a while and I understand that everything is running smoothly, and the membership climbing as fast as is desirable.

And this gives me the chance to say that membership can climb too fast. It is all right to have lots of members, regardless of their quality, from one point of view. A sponge has its uses; it is big and looks very nice, but it squashes up mighty easily, and it is not of much force anyhow. It is a very easy matter to construct a great, big sponge of an organization, but it is much slower work to build a compact, solid one that is welded together with a cement that will hold. When trouble comes the organization constructed from solid material (in this case operators who understand their business and are willing to apply their knowledge and put the results on the screen) will be able to accomplish things, although it is not so very large in members, whereas the overgrown sponge will strike the wall of trouble with a splutter, a shower of water and—the wall of trouble is right there where it was before, doing business at the old stand, and it hasn't even so much as a dent. Let Local Union No. 306, and all other unions as well, use only good, sound brick in their building, rejecting half-baked bats (there are lots of that article in New York City), and in the course of time they will have a structure they will be proud of, and which will be an effective tool with which to raise the structure of increased salaries and improved conditions.

There I have mixed several things up together, but one thing just led to another. I am sure the ball will be a success, and anything I, individually or as editor of this department, can do to make it so will be done, and done with the best good will in the world.

Those Questions.

On page 1278, December 13 issue, I said that I would send a complete list of questions if a sufficient number of operators wanted them badly enough to pay 25 cents, and provided they made that fact known immediately. Sufficient response has been had to justify the compilation and the sending out of the questions, which will be done as soon as possible. Now, gentlemen, don't get impatient. The editor has been flat on his back in bed for the past two weeks, and has had something of a struggle to keep up with even the ordinary work, but a complete list will be made up as soon as practical and will then be mimeographed, and sent out and all those forwarding 25 cents will receive the same. One reader said he was opposed to the sending out of the questions all at once. He thought they might better form a sort of an examination, but he had the grace to say that probably I knew best. Well, brothers, the whole germinal idea of the questions was and is to induce operators to study. There is no examination needed. I know what the conditions are, and they are bad enough, believe me, taking the country as a whole.

Now, I figured it out that 25 cents would probably just about cover the expense, and that the sending out of the questions would give operators ample time and induce them to study, so that they could make an intelligent answer when the time came. It is not a matter of "cramming" for a few weeks, but a matter of genuine study. I would request all of you who want these questions to send in your 25 cents as soon as you can, either by money order, in my name, or by silver, or two-cent postage stamps.

Edison Guarantee.

The Edison Manufacturing Company informs this department that its machines are sold with the warranty that they are mechanically perfect and that the company will replace, without charge to the purchaser, any part which shows any defect within one year from date of sale, provided the part be shipped back, charges prepaid ,for inspection. It calls undivided attention, however, to the fact that this guarantee automatically terminates the moment any other than Edison parts are used on the machine to which it applies.

The Edison Company also informs us that it is now ready to install the new helical gears and gear guard, recently described in the department, the charge for same being $25.00. It strongly recommends, however, that the mechanism be sent to the factory in Orange, where the changes can be made under the direction of its own mechanics. Express charges should, of course, be prepaid.

Installing a Motor Generator Set.

Fort Worth, Texas, sends in a reply to Question No. 8, which really is not a reply to the question at all, since the voltmeter and ammeter are only casually mentioned. The letter is so excellent, however, when it comes to dealing with the general installation of a motor generator set, that I will publish it; not as a reply to Question No. 8, but as a most creditable setting forth of the various points to be taken care of in the installation of a motor generator set.

(1) I would have the manager buy a machine that had the following qualifications, viz: the voltage, capacity and type suitable for the purpose for which they are to be utilized. (2) Construction of the most solid character, and guaranteed in every way. (3) That it have a good finish, as it would more likely get better care. (4) The machine should be as simple as possible. (5) The amount of attention required should be small. The screws and nuts should be reduced to a minimum and provided with a locking device so they cannot jar loose. The brushes should be capable of being easy to adjust and self-feeders, so they may make up for any slight eccentricity of the commutator. The bearings should be self-oiling and self-aligning. (6) The machine to be of a standard type, so that the parts are interchangeable. (7) The machine should be symmetrical, well proportioned, compact and solid in form. (8) It should have ample capacity for the work to be done. It should also be guaranteed not to heat up any part of its winding to more than 50 degrees Centigrade, after a run of six hours under rated load conditions (by resistance measurement). And if it is not shunt wound must be able to carry 25 per cent. overload for two hours and 50 per cent. momentary without excessive heating or sparking. I would place it in the operating room if the room was large enough, or the law allowed it. I would select a place which was perfectly dry, free from dust or grit, well lighted and well ventilated, and so arranged that there would be space enough to remove the armature without moving the machine. Reason for the selection of a dry place is that the machine will give better service, not liable to ground or short, and will not rust or corrode. It must be free from dust and grit because it would fill the field full of dirt, and you would thus be compelled to clean it daily in order to secure the best service, also it is liable to make the brushes spark and scratch badly, or burn the commutator or armature, and it would have a very short life, besides not delivering the goods. Plenty of light is necessary that one may see and detect anything which might be wrong. Good ventilation is required, as the machine needs it to keep it at the proper temperature. It is not essential that a special foundation for the machine be supplied, but the floor should be solid enough to prevent vibration, because if the machine vibrates it is very likely to cause several troubles. I would also see to it that the floor was level (with a spirit level) since one end being lower than the other would have a bad effect on the machine bearings and other parts. In unpacking the machine and assembling it great care should be used to avoid the least injury to any part; to clean scrupulously each and every part and to put them together in exactly the right way. Particular care must be taken to remove every particle of grit, dust, metal chips, waste, etc., from the shaft, bearing, magnetic joints and electrical connections. Study the blue prints and instructions sent out with the machine carefully. The armature must be handled with great care in order not to injure the wires and their insulation, as well as the commutator and shaft. The bearings should be carefully cleaned; set exactly in the right positions and secured, the tops being left a trifle loose for a short time, so that the tendency to heat up on the first run may be decreased, after which time they should be drawn up tight, but not sufficiently tight to bind. The adjustment of the brushes I would leave until the machine was electrically connected and ready to receive its trial run. If the machine was not in the operating room, and not too far away I would place the panel in the operating room. All motors should be and are supplied with a starting box for the following reason: If the line voltage should be applied directly to the terminal of the armature while it is standing still a very excessive current would flow, since the armature resistance is then very low—in fact, almost nothing; hence, to prevent injury to the windings, the starting box is used. Each motor and starting box must be protected with a cutout switch. Ammeter and voltmeter are on the panel and they are very useful to the operator, as they will give him a chance to keep the proper, or rather the best voltage at the arc, and by this means he can tell whether or not he is getting the right amperage. By having the panel in the operating room it will save lots of trouble after the machine is set up. It should be examined before starting, and again the machine should be thoroughly cleaned, especially its commutator and brushes, as any metal dust on the commutator or near it is likely to cause a short circuit. Also see that there are no bolts loose which may jar out. Be sure the bearings are properly oiled, and the brushes carefully examined and adjusted to make good contact with the commutator at the proper point; the switches connecting the machine to the circuit being left open. The machine should be revolved by hand and if everything looks good then it should be started and, if possible, brought up to capacity. I would watch the machine very carefully to see that nothing went wrong, and, in case it did, to be ready to pull the switch and stop it instantly, and then discover and correct the trouble before starting up again. As you say, the mere mechanical connections are simple enough, but the assembling should be carefully and intelligently done, even if there is only required the throwing of a clutch or a switch. I have tried to give you my reasons both in selecting a machine and installing one and this has been the biggest question you have asked so far. On with the good work and we will all learn something.

All of which is excellent, Fort Worth. Next time, however, you look at the question a little more carefully, and incorporate an answer to it in your reply.

The Correct Solution.

From North Dakota, comes the following with regard to the article on glass, page 1149, December 6th issue:

> The reason the glass only gets warm when held in the light at the aperture one-fourth of a minute is that the condensing lens absorbs the greater proportion of the heat waves which affect glass. If you were to hold a piece of mica at the aperture one-fourth minute it would get exceedingly hot, but place another piece of mica directly in front of the condensing lens and the piece at the aperture will not get nearly so hot. The piece of mica at the lens absorbs the greater part of the heat waves that effect mica. And now here is something that has been on my mind for quite a spell. A number of times I have read in the department of many good paying positions being open for really expert operators. I have your first edition of the Handbook and believe I was one of the first to get the second edition, so you see I am not passing up opportunities to study or learn. I make no claim of knowing it all. I realize I still have a lot to learn, but every manager I have worked for says I get the best picture he ever saw—but they are not willing to pay for it. I have been operating for eight years, but have been unable to squeeze more than $25.00 per week out of a manager yet. If I ask for more they say their expense account is as high as they care to go. I practically built the operating room of the ———— Theater, at ————, and worked there for six weeks at $25.00. I was then fired and the manager put his brother, a man who had scarcely seen a picture machine, in the operating room. Can you beat it? Was only out of a job one day. Have no trouble finding a position, but would like a chance at a really good one once. My present job pays $20.00, evenings, and no Sunday work, but that is the limit. Would like a chance with Lyman Howe, but cannot get a road card until I have been a member of the I. A. T. S. E. for two years. Now remember this is no grievance, but simply a statement of fact.

I am well aware of the fact that operators of real ability are likely to encounter the foregoing conditions. However, perhaps I have not made myself quite clear. If operators who are working in comparatively small towns receive $25.00 there, I believe that would be fully equal to $35.00 in New York City. This is not any idle statement, but a fact, and when I mentioned $40.00 I meant that to apply, particularly in the East, to the larger cities, such as New York, Boston, Philadelphia, Chicago, etc. It would be manifestly absurd to make a flat salary schedule for a man in New York of $40.00, and for the same class of man in Moulton, Iowa, a town of probably 5,000, or even in Springfield, Ill., a town of possibly 20,000. I do not think in my past statements I have put things exactly the way I intended them and I will issue a new statement, to wit: there is right now a position awaiting every really competent high class operator at a good salary, everything considered, which will reach as high as $35.00 to $40.00 in the larger cities. There, that is plain and what I have really meant. I know of operators here in New York who are receiving $35.00 and I know of one or two who are getting $40.00, whereas the great mass of operators in New York get an average of probably much nearer $20.00 than $25.00, so you see the high class ones are getting well paid for their superior performances. Suppose these same men got $25.00 in Bismarck, N. Dak. They would be just as well off, if not better, than they are now, even though they are getting $35.00 and $40.00 in New York City. Personally, I do not expect to see operators' salaries rise above $30.00 in the smaller cities, while conditions in general remain as they are, though in exceptional cases they may. Thirty dollars a week is $1,560 a year—not so bad where rents are reasonable, and you don't have to spend a dollar every time you turn around, as is the case in New York City. Thirty dollars a week in any small city is the equivalent of $45.00 or $50.00 a week in New York.

There, gentlemen, I presume you will accuse me of craw-fishing, though I am not, but only correcting my previous somewhat loosely worded statement. Incidentally, I might add, however, that $25.00 a week is almost equal to locomotive engineers' pay, when you deduct the extra expense he is put to by reason of the fact that he is only home about one-fourth of the time. You may say "yes, but the bricklayer gets $5.00 a day, and surely our work ought to be worth more than that of a bricklayer." Yes, you are right, but—remember, the bricklayer only works between six and eight months in the year, and loafs the balance of the time, whereas you work every day if you want to.

A New Stunt.

A. L. Criswell, Camden, N. J., contributes the following:

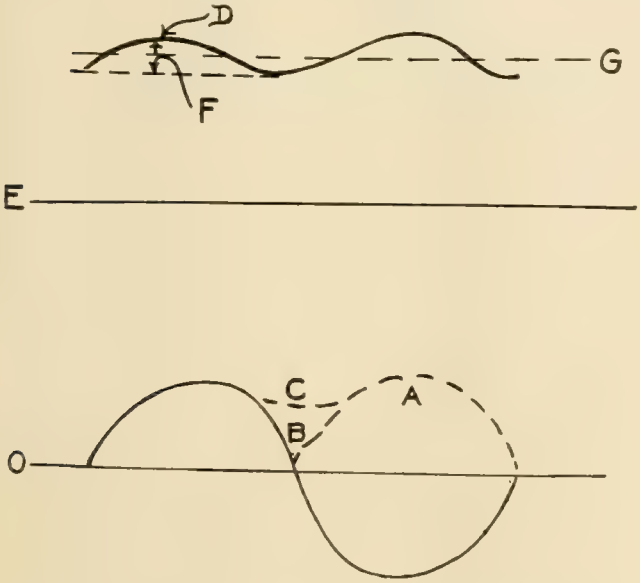
> As Jimmy (I suppose he means brother W. S. James—Ed.) is so taken up with condenser experiments that he has no time to think of anything else, I will submit the following, which we are using at our house, and which I consider excellent. We have a combination slide holder made large enough to fit into the front of the spotlight, and allowing a regular slide carrier to fit in the centre of it. From the side of the spotlight lamp house we attach a rod, extending some distance out in front to support the stereo lens. After focusing the slide on the walls of the theater, move the handle controlling the arc lamp backward or forward until the light rays cross at the objective lens. This allows us to throw a clock slide, or slides advertising coming attractions on any part of the walls of the house that are within range of the spotlight, and it certainly makes the people sit up and take notice. I hope that this small contraption will be of some use to the readers of the department.

That arrangement looks pretty good to me, brother Criswell, if it will work, but that is the rub. I presume it does work, but I do not see how it can the way you have described it. The attaching of the stereo lens is plain enough, but what about the condenser? Do you mean to say that you set the slide carrier right up against an ordinary spotlight lens, then project through an ordinary stereo lens? Maybe that will work, I cannot say, but I should not think so. However, no doubt our readers who have spotlight lamps will very quickly decide the matter.

Huh—Told You So.

On page 1277, under the heading, "For Discussion," brother Johnston made several remarks and assertions concerning pulsating current. I said at the time that I presumed brother Russell, of the General Electric Company, would rise up on his hind legs and smite friend Johnston on the wrist. He did so, or rather now does so, as follows:

> I have noted W. L. Johnston's letter, page 1277, December 13 issue. It is certainly interesting to read Mr. Johnston's views, although some of them are incorrect. In the first place I wish to emphasize the fact that the alternations of the slightly pulsating direct current from a rectifier are the same in number as the alternations in the a. c. from which it is derived, so that Mr. Johnston has evidently gotten the wrong impression as to the pulsating current being 1500, 3600, and 7980 periods per minute for 25, 60 and 133 cycles, respectively. I assume he means per minute and not per second.
>
> Let us go to some extent into the theory of the rectifier. All the rectifier does is to take the bottom or negative wave of a. c. and turn it above the line, and, on account of the reactance in the rectifier, smooth out the wave, so that the pulsations are equal to not more than 25 per cent. of the maximum point on the wave. To better illustrate this I am sending you a sketch.



The heavy lines of the lower figure show the action of the a. c. supply. The rectifier first turns over the lower wave, making its action as per dotted line, A. By means of its reactance the rectifier fills in the valley, B, as per dotted line C, so that the resulting wave is something like wave D (upper figure), in which line G represents zero and the distance F represents about 25 per cent. of the distance between D and E. (I don't exactly understand what you mean by that brother Russell, but I have given your drawing just as you made it. If you mean that fluctuations in voltage of the wave, as shown, equal about 25 per cent. of the distance from dotted line G to line E then what does that particular distance represent? I do not quite see the point there. In fact I don't quite understand what that E line is for anyway. Suppose you clear that particular point up a little.—Ed.). From this it will readily be seen that there is no time during the operation of the rectifier when the arc is out, or, in other words, without voltage. There is a time, however, when the arc is dim one-half of F, or 12½ per cent., but at other times it is increased 12½ per cent. when the wave is at its highest point. Therefore the average current read is represented approximately by dotted line G. Based on this explanation, therefore, it makes very little difference in the actual light obtained whether the rectifier is running on 25 or 133 cycles, or anywhere between that number.

Theoretically, it makes no difference whether a two or three-wing shutter be used, so far as source of current be concerned. Whether or not a direct current generator produces direct current depends entirely upon the generator. With the ordinary generator the pulsations are not enough to be noticeable, although if the wave form were measured, it would show very slight pulsations. Even though the rectifier might go to zero at each point, as B in Figure 1, the pulsations, even on 25 cycles, are so fast that it is almost impossible to get the shutter in synchronism with them. (Don't agree with you there, brother Russell.—Ed.). The very fact that there are about two thousand rectifiers operating moving picture machines on frequencies between 25 and 133 and that no complaint has ever been received regarding the pulsations getting into synchronism, would indicate that the above outlined theory is absolutely correct. I have noticed, from time to time, a number of suggestions regarding the use of storage batteries in connection with moving picture machines. Now, while the storage battery gives a certain sense of reliability it is not an efficient way of operating a projector, for the reason that it is absolutely necessary to install a liberal amount of resistance in order to get suitable regulation at the arc. With a mercury arc rectifier, or motor generator set, this regulation is inherent in the apparatus, but there is no way in which a storage battery can be differentially wound or used with reactance or other devices calculated to give the drop in voltage, which is so necessary for proper regulation of a projector arc lamp. I am always pleased to see questions of this kind brought up in the department, because I feel that moving picture operators are directly interested in these subjects and will give a little time to their study. If at any time I can be of any assistance in clearing up points, not only in connection with the rectifier, but in connection with any other electrical devices, I shall be glad to do so. By-the-way, I notice on page 1278, December 13 issue, that W. H. Russell asks whether or not a mercury arc rectifier bulb can be used in conjunction with a compensarc. Will you please advise Mr. Russell that a rectifier tube cannot be used on a compensarc, for the reason that there is no appreciable reactance in the compensarc to bridge over the valley between the peaks of the waves, as shown in the figure.

This department is very much indebted to brother Russell for his explanation of these matters. I must take issue, however, to the statement that a three-wing shutter cannot get into synchronism with the alternations if the machine is speeded up just a little. The shutter blades cut the light at the rate of about 50 a second when running at normal speed, and you will observe that it would not take much of an increase in speed to put the shutter into synchronism with *one side* of the alternations of 60 cycle current, or conversely with pulsations emanating from 60 cycle current. What you say is true, but, instead of proving that the shutter cannot get into synchronism, it simply means, I think, that its getting into synchronism with the pulsations has no effect, or, in other words, does no harm.

Child Operators.

F. B. Payne, Adrian, Mich., writes recommending the books of a certain concern in Chicago, and then continues:

> Nothing new around here except the same old story of child operators. A lecturer recently told me of a house in northern Michigan which was paying its "operator" the magnificent sum of 15 cents per show. I cannot vouch for the truth of this, but believe it, as some of the stunts pulled off around here are simply awful. That 15 cent operator must have owed himself considerable money at the end of the week. I put on a shutter of my own design recently and it gives fine results with 110 volts a. c. The blades are exactly of a size, two of them measuring 2¼ inches at the outer edge, or periphery of the shutter. I made my model of pasteboard; in fact the model is still on the machine. I have a Standard, Model 4, plaster screen, and Universal six-day program—a good enough combination for any operator to get results with. I have some interesting photographs I am going to send you soon. Brush-lot Burlesque is still used in Adrian, though not in this house. Clean pictures, when accompanied by the proper ingredients, get the business. We had our little fling at 5-cent vaudeville, and once was enough. There is no union here, but I wish we were big enough to do things. I have seen some of the concentrated filament lamps at work and would venture to say if they could only be applied to projection it would be a big step in advance. Am sending you, under separate cover, an operator-composed song. A local singer put this on and you bet we packed 'em. It is going fine. It appears that some of the boys have a little talent outside of the operating room. Our local music dealer has a big window full of them.

I am awaiting that song in fear and trembling, brother Payne, and I sincerely hope it will not give me a pain, as does some of the "poetry" showered upon my defenceless head. However, from what you say it must be quite a success, so I will have more to say about it after I have heard it. That kid operator business has been treated so often and the opinion of this department has been so frequently expressed that it would be useless to reiterate it. You are correct in saying that clean pictures mixed with proper ingredients bring the money, the "ingredients" consisting of the various things which go to make up high class projection.

Same Old Blunder.

Mitchell, S. Dak., writes ordering a Handbook and then asks:

> What is the proper focal length of condenser for a 75-foot throw? Am using a Simplex machine and find that on some scenes in a film it is impossible to get a clear picture, while on others, on the same reel, the focus is sharp and clear. What size and kind of carbon would you use with a Wagner converter?

You have made the mistake of so many others in asking a question and only giving half the necessary information. The focal length of the condenser depends upon the focal length of the objective, therefore I must know not only the length of the throw, but the width of the picture in order to answer. I think, however, a study of the Handbook will fix you up on both questions. As to the trouble with the focus, I have had reels of pictures on which it was necessary to adjust my lens for almost every scene thereof. I have had a good many explanations of the why and wherefore of this, but none of them seem to exactly fill the bill. The trouble lies in the taking of the negative by different cameras. You must understand that while a film consists of half a dozen scenes, there may possibly have been a half dozen cameras used in its making. Now it would seem that if one scene was sharp and the next was not sharp, then there would be no way or method of improving upon the sharpness of the fuzzy one. But this is not always the fact, and that is the thing which has always puzzled yours truly, because I have jumped from a perfectly projected scene to an out-of-focus one, and then have very much improved the latter by re-focusing. I guess all other operators have had the same experience. Can anybody offer an explanation that spells common sense? The only thing I know of would be a difference in the thickness of the celluloid, but celluloid runs so uniform nowadays that any difference would be so very slight that it doesn't seem that it could possibly have a perceptible effect on a picture. I do not think at the present time the difference could be more than one one-thousandth of an inch. The fault does not lie in the machine. If the machine projects one scene perfectly, then it should project them all perfectly. As to carbon sizes: that is not a matter of the converter but of amperage. ⅝ core are large enough up to 60 amperes a. c.

The Glass Matter.

John Griffiths, Ansonia, Conn., writes:

> Anything in the nature of a conundrum appeals to me, therefore this letter concerning the glass puzzle did so. Using an ordinary cover glass, I held it in the full strength of the light at the aperture for thirty turns of the crank, or one-half minute. Result, small rise in temperature. After the glass had become cold again, I put it in the slide carrier, where it became very much hotter in the same length of time. Again, when the glass had cooled off I put it in the top of the lamp house, resting on one edge, and the glass was—well it was too hot to hold for any length of time. From this I assume that the passage of a hot light has a very moderate heating effect on glass, as compared with the heat imparted by direct contact with hot metal. If this is true we may assume that the reason why condensers break less often when the condenser casing is lined with asbestos is because the metal cannot conduct the heat to the condensers so readily. Personally, I have broken but one lens in a year, and that one broke the first show following the cleaning out of my Standard No. 4 lamp house. I examined the condenser casing afterwards and found some coarse particles of carbon on which the condenser had been resting, and it was from this point that the lens cracked. In view of the experiments with a cover glass is it not reasonable to assume that the particles of carbon form a point of conductivity from the hot lamp house to the glass? Not that the heat matters so much, but that it is a source of unequal heating and cooling. In the same manner any irregular point in the condenser casing, such as a small dent, which may cause the condenser to touch only on one small point might cause breakage.

Brother Griffiths also appends a sketch and description of a film mender he has made. However, while I can see that the mender would work all right I doubt if very many operators could be induced to use one. Still, if the brother sends a good drawing, or a sample of the device, I will see whether it is advisable to publish it or not. As to the glass matter, undoubtedly glass will absorb heat very rapidly through direct contact with hot metal. The main reason the glass became hotter when near the condenser than it does at the aperture is that it was right up against an exceedingly hot piece of glass and received much of the extra heat on that account. The correct answer to that particular proposition, or what I think is the right answer, has already been given. However, there is, I believe, a great deal in what friend Griffiths says in regard to the uneven contact of the condenser with the hot lamp-house walls. This would, I think, have considerable to do with breakage, and is the principal reason, as Mr. Griffiths suggests, why separating the lens from the metal with asbestos helps to reduce breakage.

Measuring Condensers.

Professor E. J. Wall, of Syracuse University, Syracuse, N. Y., recently wrote a letter to the department, a portion of which dealt with various things relating to condenser lenses. In my comments I said, among other things, that a certain formula set forth by Mr. Wall for measuring the plano-convex lens would be Greek to the average reader. A carbon copy of this matter was sent to the professor, who now writes:

> I must protest against the statement that the use of manganese salt as a so-called decolorizer is a deliberate swindle on the part of the lens manufacturers. The fault lies primarily with the users of these lenses, who have probably demanded whiter glass at a cheap price. This demand has been passed on to the glass smelter and has been met by the addition of manganese. Now whether the smelter-man knew or knows that the addition of manganese would later cause the lens to turn purple is merely a matter of reading, as this fact has been known since 1890, at least, although I believe that Sir William Crookes was the first to point out in 1905 that the coloration was due to the ultra-violet rays. I certainly never intended to impute deliberate swindling to anyone; at the worst an error of judgment or ignorance of a scientific fact was all which could be charged. Also let me correct the statement as to copper sulphide. I did not state that this would decompose; as a matter of fact I do not know that it would, because native copper sulphide is extremely intractable. If it were not so difficult to reduce, probably copper would be cheaper. But sodium sulphide will readily decompose, and this was what I stated. Fifteen grains in a quart of water will effectually perfume my class room, which measures 40 x 20 x 12 feet, in something like five minutes. I might add that a green condenser ought theoretically to be better than a whiter one containing manganese, because the pronounced green tinge, especially as it is due to the presence of iron silicates, would not only cut out some of the heat rays, but also make the light whiter by absorbing some of the preponderating red and orange rays of the arc.
>
> Probably if I put the formula for measuring the focus of a condenser into non-technical language it might be useful. Remove the condenser from its cell; present the flat side of the lens which is next to the arc to the sun and obtain as sharp an image as possible, measure the distance from the center of the curved surface to the image, and call this F1. Next present the curved surface of the other lens to the sun and obtain as sharp an image as possible and measure the distance from the flat surface to the image. Measure the thickness of this last lens and add two-thirds to the last figure obtained, and call the result F2. Whereupon we have the formula F1 multiplied by F2, divided by F1 plus F2, minus the separation of the lens, is the equivalent focus. Taking the example given on page 356 of the Handbook, and assuming that the thickness of the lens is 1½ inches and the distance between them ½ inch, we have:
>
> F1=6 plus 1=7
> F2=7 minus 1=6 and
> 7x6=42, which divided by
> 7 plus 6 = 13 minus ½ inch = 13 = 3¼ inches, which is the equivalent focus of the condenser, and not 6½, as stated in Handbook. The whole question of condensers, not only from the theoretical, but the constructional point of view, has been neglected, and as proof of this I might point to pages 354 and 355 of the Handbook, where Figure 144, which is put forth as the probable path of the rays, deals with cones of light, which are free from aberrations of all kinds—a condition we know to be impossible except in text books, written by professors of optics, for whom I have the gravest respect and admiration, not being one of that distinguished body myself, and further that particular figure has nothing to do with projection.

With regard to the discoloration of lenses I am not asking the professor to charge the lens manufacturers with being dishonest; I will attend to that item myself. I repeat that, if these manufacturers have complied with a demand for whiter glass by incorporating an ingredient which they knew would later discolor and ruin the lens, then it was a swindle. On the other hand, if they add this injurious ingredient without knowledge of its injurious effect they are equally culpable, because, being lens manufacturers they are supposed to know these things, provided, of course, the knowledge is available, as the professor says it is, and has been for a long time.

The Handbook measurement cited is not the equivalent focus at all. As far as I know the operator has no use at present for the equivalent focus of the condensing lens. What he wants to know is the back focus of the single lens, and that is what the Handbook gives according to the best rule obtainable at that time. I notice in the professor's formula for obtaining the e. f. of the condenser, the separation of the lenses cuts a considerable figure. It is the first time I have ever seen this factor recognized in a practical way. The separation of the lenses does make a difference, as has been set forth in the department many times, but I was not aware that anyone knew exactly what the optical effect of that difference was, or of how to apply it in figuring the combination. As to Fig. 144 it is only designed to show the approximate path of the light ray through the lens, and is not, so far as I know, of any further importance.

I am very glad indeed this argument has come up, for it is discussions of this kind which set men to studying, and bring out the real facts. Things have been mentioned which are of much importance, and which not one operator in a hundred ever heard of before. Perhaps we have not gained much from this particular matter—yet; but we will, however, for it will set hundreds if not thousands of men to thinking, and out of that will come increased knowledge. We again thank Professor Wall for his contribution to the slowly accumulating fund of knowledge on projection.

A Brand New Scheme.

Winnipeg, Canada, contributes a new scheme for measuring the focal length of condensing lenses as follows:

> It is usually impossible to measure condensing lenses accurately in an operating room, owing to the closeness of the object (ordinarily an incandescent lamp) focused, but if the operator has a pair of callipers and a rule handy, he can determine the focal length of the lenses by measuring the thickness thereof according to the following scale, the measurement to be taken at the thickest point, of course.
>
> 1 inch thick=6 inch focal length.
> 9/10 inch thick = 6½ inch focal length.
> ¾ inch thick = 7½ inch focal length.
> 13/20 inch thick = 8¼ inch focal length.
> 1/2 inch thick = 9½ inch focal length.
>
> I won't say these figures are exact, but they are near enough for practical purposes. In the Department, November 22 issue, you have an illustration of a double pole, double throw switch with two sets of fuses. This scheme is all right, but throwing that switch over would reverse the polarity, if the current be direct. If J. A. Wetter, of Stanton, Iowa, will examine the gear on the end of the revolving shutter shaft of his Power's Six A he may find that his trouble lies in the fact that this gear is not back far enough to allow the worm gear to mesh properly with its driving gear.

As to the lens matter I do not believe the scheme presented would work, for the very simple reason that some lenses contain a surplus of glass. By this I mean that some lenses have a thick edge and some have a thin edge. Now, the thin edge lens would be thinner for a given focal length than the thick edge lens by exactly the thickness of the edge, or at least that is the way it looks to me, assuming, of course, that both lenses are of equal diameter. Except for this reason, Winnipeg, the scheme would work all right. As to the criticism on the double throw switch, I am obliged to remove my chapeau to Winnipeg; the blunder is mine, but I assure you it was merely a blunder in drawing. I did not think of the polarity-reversing matter at the time. Apologies, gentlemen, mistakes will occur in the best regulated families.

Continuous Operation.

B. W. Davidson, the Grand Theater, Wellsville, Ohio, writes:

> Could two machines be operated with one Fort Wayne compensarc? That is to say, what would be the effect of operating the compensarc practically continuously for three or four hours? Do you know of any firm making counter-shafting for belting up two machines to be operated by one motor by throwing in clutches?

There would be, or should be, no injurious effect whatever through the continuous operation of the compensarc. A transformer which won't operate continuously is not a good transformer. In fact it is what the lisping small boy would call a "thun-of-a-gun." As to the counter shafting matter, there is, or was, some firm which made such an arrangement and it was described in the department quite a while ago. I do not remember who they were now, but believe if they would advertise they would find a considerable demand for such a shafting and clutch. By-the-way, write to the theater named on page 368 of the Handbook concerning the clutch and shafting shown in Figure 149 and I guess you will eventually get what you are looking for.

Light Trouble.

Calgary, Alberta, Canada, has troubles on his mind as follows:

> I use d. c. from a generator manufactured by the General Electric Company. It is an 11 k.w. machine. The trouble is, the carbons flame too much and, as near as I can make out, the negative flames a great deal more than the positive. When I project the light to the screen without any film in the machine I can see it flash and gleam instead of being steady, and I believe it is the flame that does it. I cut the current down as low as 30 amperes and the flame was still there. I tried different kinds of carbons, with the same result—a flashing effect on the picture. Another thing: the d. c. won't work with a solid carbon, no matter how high or how low the amperage. The tip of the positive carbon does not seem to get heated up enough. I can see a little red spot on the carbon and this keeps traveling around the top of the carbon. You cannot tell where it will land the next minute and the light is not steady; for that reason we can use only cored carbons on d. c. I know this is something that should not be, but I cannot locate the trouble. I have two Power's rheostats for each lamp house because I cannot get more than 45 amperes with one.

In the first place I would not advise you to use more than 45 amperes d. c., though you could, of course, do so by using a ¾ carbon up to 60 amperes. I do not think there is any use of the ⅞ carbon which you mentioned in your last letter. In the second place you surely understand that with direct current the positive wire must be attached to the upper binding post of the lamp and the negative to the lower. I wonder if you have your lamp connected wrong side up. Suppose you try switching the wires and see what happens. Also you must use a cored upper carbon with d. c., though you may, and I think it is better, use a solid carbon below. From what you say I am inclined to think that for some reason or other you are not only not exceeding 45 amperes of current, but are in fact getting a whole lot less. The whole thing, the way you put it, is most decidedly a puzzle. Try transposing the wires of your lamp first. See pages 197 to 212 of the Handbook.

The Heating of Glass.

Mr. Adam Foltz, Findlay, Ohio, writes:

> I notice in December 6th issue, you tell us to hold a clear piece of glass over the machine aperture plate in the full strength of the light for one-quarter of a minute; then remove it and tell why it is no hotter than it is. In the first place fifteen seconds does not give the glass any time to get warm. I placed a piece of glass over my machine aperture and within a minute or so the glass broke all to pieces. The party who put that little stunt in says, "you wise ones, get this one." If he is so wise, let him get mine. Cut a thin piece of tissue paper, such as is used in toilet rooms, large enough to cover the aperture plate, or the width of a piece of film and about three inches long, place it over the aperture, and close the gate to hold it in place. Now light the arc and throw the light on the paper for five minutes and tell us why the paper does not only not burn, but doesn't even get hot.

Well, neighbor Foltz, I may not be very wise, but I think if you are using anything like a heavy amperage and hold your finger in the light at the aperture for fifteen seconds, you will put in the next fifteen minutes hunting up a doctor, and the next fifteen days in getting that particular finger well. This being the case, I must dispute you when you say there is not sufficient heat at the aperture to heat a piece of glass in fifteen seconds, provided, of course, you are using a normal d. c. amperage. You will find one or two other letters on this subject either this week or next which may interest you. As to the paper matter, if it is a fact, it is a very queer one. I pass it along, therefore, to operators for experiment.

Aber Nit.

Minnesota makes a strenuous endeavor to slap the editor on the wrist as follows:

> Referring to "A Poser," page 1149, December 6 issue, if Columbus will get two aperture plates exactly alike, or file them so they will be exactly alike, he should have no trouble in getting the same size picture with both machines, even though his two 5-inch lenses are not matched, by moving the machine, giving the larger picture ahead and the one giving the small back. Very simple, isn't it?

Can't say that it is, Minnesota. At least the simplicity is not apparent to the naked eye. In the first place if you do much filing on the side of an aperture plate you might have a nice little row of sprocket holes on the side of the screen. In the second place you would not have room enough in the average operating room to move the machines far enough ahead or back to eliminate this kind of trouble. However, you had better look that "A Poser" proposition over again. I think you will find that you have overlooked the real puzzle part of the whole business.

Playing Safe.

E. L. Shwetzer, Chairman of Ball Committee, Local 252, Sacramento, Cal., writes:

> After reading of the carelessness of Operators' Local 543, Paterson, N. J., in not providing you with a suffragette after inviting you to their last ball, it is my pleasure to inform you that Stage Employees' Local No. 50, Musicians' Local No. 12, and M. P. O. Local No. 252, are to give an entertainment and grand ball, Wednesday, February 18, to which you are extended a cordial invitation, with the assurance that you won't be at all lonesome during your stay. Yes, we've got 'em, and lots of 'em, too, and the pesky critters are all purty, by heck. You can have your pick from seventeen to seventy, therefore don't forget the date.

No, I won't forget the date, brother Shwetzer—also I won't forget the three thousand miles between. That is what I call a mean trick—making a great, big bluff, well knowing that I cannot call you.

The Distress Signal.

F. W. McDaniel, Swift Currnet, Saskatchewan, Canada, writes:

> Have a Power's Six which has been in use about six months. I noticed the crank shaft seemed to be bent. Upon examination found that it had not been wearing evenly in the bearings, so decided that it had been bent before leaving the factory. I therefore ordered a new one and replaced the old with the new, whereupon I supposed my troubles were ended, but nay, nay Pauline. After running a month or so, the new one was worse than the old. Meanwhile we had installed a new Six A and, of course, I never dreamed of having the same trouble with it, but it was even so. Our equipment here consists of an 11 h.p. Foss gas engine, a 7 kw. generator, and two Power's machines, projecting 99 feet to plaster, using a 6½ Gundlach lens.
>
> Now here is another one. Why is it that a 6½ Gundlach lens projects a six-inch smaller picture at that distance than a 6½ Bausch & Lomb lens? We have the best equipped theater in this neck of the woods. Seats 350; prices are 10 and 15 cents. Use features every day, thirty-day stuff. Two operators; run continuously from 2:30 to 10:30 in a town of 6,000 population, and there are two other picture houses here also. The town has a reputation for good projection. Have one of your Handbooks and have ordered another as a present for a friend. Outside of a little fire-shutter and toggle gear trouble my machines run perfectly. I wish to approve of the questions now running in the department. They are just what I have needed.

I really see no reason for your crankshaft trouble. Don't imagine for a moment those crankshafts are not made true at the factory. If they were out even so much as one one-thousandth of an inch they would be rejected. It is, of course, always possible that an assembler might accidentally bend one (not an easy thing to do) and take a chance on its getting by the inspector, which it might also do, though it is not at all likely; but to think you would get two such machines does not seem within the range of human probability, so I really don't know what to think about it. However, if the crankshaft is bent, take it out of the machine and have it straightened at some machine shop, or straighten it yourself by lying it on a perfectly flat surface and using a hammer judiciously. I always like to hear from towns where projection is good, and that 10 and 15 cent admission sounds better to me than 5 and 10. As to the Gundlach and Bausch & Lomb lenses throwing a different size picture; then they are not both 6½ lenses, even though they are supposed to be. You must remember, my dear sir, that projection lenses are cheap lenses and therefore their accuracy cannot always be depended upon. Moreover, it is possible that one or more of the combinations of one of the lenses are not screwed into place, which might also account for the difference, since the further apart the two combinations are the smaller the picture will be, and it would not take very much to make a difference of six inches on that throw either. Very often two stock lenses, both marked the same e. f., say 6½, will show a variation of two or three inches on the same throw. Six inches is, however, extreme.

How Slides Are Made.

Birmingham, Ala., writes:

> Please advise if ordinary stereopticon slides, such as are furnished by song slide manufacturers, are photographed and then hand colored, or, better still, tell me how they are made. Can one exposure be made and several copies printed therefrom, or does each slide represent a separate exposure? Of course, I know how they are made, but I know just enough to know that I do not know. (Some class to that statement, all right.—Ed.). Will appreciate a full explanation; also what kind of camera should I get, as I want to make slides of some local views.

Stereopticon slides are simply positive photographs on glass, and each one is hand colored by using aniline colors. If I remember rightly these colors are aniline dyes, such as diamond or other dyes of that sort. The modus operandi is as follows: You can use any sort of camera you wish, but perhaps a four by five is best. Then you make your exposures and develop in the usual way. Then, having procured some glass positives slide size (any dealer in photographic supplies can get them for you), you can either print by contact or by means of a printer. Contact work is seldom good. You should have a printing machine which is in reality nothing more or less than an enlarging or reducing camera. You can now print as many positives as you wish to from the one negative, and color the positives or not, as you desire. But you will spoil quite a bunch of material before you succeed. If any of our readers can give more explicit directions, let them stand forth and be heard. I do not pretend to know a whole lot about slide making, though I am a pretty good amateur photographer when it comes to making plain photographs. If you print by contact you will use an ordinary printing frame, using a glass positive instead of paper, and if the positive is smaller than the negative, lay the positive over that part of the negative which you like best. If you print with a printer you may mask off the negative and use what you wish or use the whole thing, reducing it to slide size.

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Comments on the Films

Licensed

"A CHRISTMAS STORY" (Vitagraph), December 22.—We reviewed this pleasing offering on page 1418, issue of December 20, 1913.

"THROUGH FLAMING PATHS" (Lubin), December 22.—A picture for the gallery with scenes that will please those in that part of the house. A more unconvincing melodrama would be hard to make. That scene where they are carrying women like so many sacks from the smoke of burning woods looks anything but plausable. Emmett Campbell Hall is the author and Joe Smiley produced it.

"TEACHING HIS WIFE A LESSON" (Edison), December 22.—The judge, himself, couldn't tell 'em apart when their backs were turned and he turned the prisoner loose. The man was in trouble because he didn't like to see his wife carry her bag so carelessly and to teach her a lesson, stole a bag just like hers from a woman with a suit and hat exactly like his wife's. The men will sympathize with him and the women ought to get a good lesson. But, we may note in passing, that the wife in the picture wasn't taking any advice. Robert Wells Ritchie is the author and the producer is Charles Seay. The offering is above fair and seemed to please the audience a good deal.

"PRODUCTS OF THE WEST INDIES" (Edison), December 22.—Bananas and cocoanuts are the theme of this clearly photographed short offering on the same reel. The wages of the laborers are given, but the amounts don't mean anything. Work is apparently not a necessity with the natives down there; living is too cheap.

"GILT-EDGED STOCKS" (Kalem), December 22.—A picture with no center of interest, or to be more correct, a shifting one. At first we are watching to see whether a certain sharper will be apprehended or not. He is a swindler and the police are shadowing his office with a dictaphone. They don't learn much until near the close, when a new story begins, and they wake up in time to catch the wrong end of a conversation and accuse the wrong man of murder, but the girl who shot in self defense, confesses and the victim also makes a confession before he dies.

"PATHE'S WEEKLY NO. 78."—There are some automobile thrills in this number that excite the spectators. The rest of the items are not of any special interest.

"BETWEEN DANCES" (Lubin), Dec 23.—The boldness of the young man in taking the advice of his elderly friend—i.e., that women like to be mastered—will hardly serve as a safe example for others to follow. One might meet up with a young woman who is pretty strong on the mastering stuff herself. However, the picture is well put on and will interest.

"A COLLEGE CUPID" (Lubin), Dec. 23.—There is a new kind of a chase in this short comedy, which will make some fun.

"HER FAITH IN THE FLAG" (Vitagraph), Dec. 23.—Pigott and Schwarz are the authors of this single-reel drama, which contains more of real drama and pathos than most of the multiple-reel subjects we have seen lately. Robert Thornby directs, and to him also credit is due. Dolores Brown, as an Italian immigrant, does good work in a story of a peasant woman's faith in the flag of her adopted country. The plot at first seems too simple, but before the picture is half down you realize that you are gripped; and you are held right to the last.

"A VAGABOND CUPID" (Essanay), Dec. 23.—A good story and a pretty finish. Richard Travers and Irene Warfield have the leads. Eleanor Kahn has the part of Little Tim, a waif, and aside from the fact that a girl in boy's clothing invariably spoils the illusion—for which of course she was not responsible—she was most interesting.

"THE UPWARD WAY" (Edison), Dec. 23.—This picture is well put on and will interest. It is beyond human belief, however, that a man would insist on the arrest of another for the theft of a loaf of bread taken to save the life of a starving mother and that he should be taken to jail from the side of the dead body and then sent to prison. In so far the picture is improbable. There is a large cast and a good one.

"MOTHER LOVE VS. GOLD" (Selig), Dec. 23.—William Duncan produces and plays the lead in this picture, which is a Western, and it will interest. Myrtle Stedman has the role of a widow. There are moments of suspense when the miner goes for the doctor to attend the child of the widow. By the way, it is possible some of the women who see the picture will be inclined to think the widow who remained single but a month was hurrying matters, but why should not the widow have been the best judge as to that?

"A DIP IN THE BRINY" (Selig), December 23.—The origin of the joke which forms the basis of these thousand feet of film may be traced by archaeologists to the period before the great flood. Two old men go in bathing and their clothes are stolen in jest by three young women who have been carrying on a flirtation with the sons of the old men. The selection of the outdoor scenes in which this story is laid is about the only merit in the film and makes it more acceptable than it would be otherwise.

"THE HONORABLE ALGERNON" (Vitagraph), December 23.—This is a very creditable attempt at refined comedy and is sure to please. The types as in most Vitagraph productions are selected with rare judgment and the acting is good from beginning to end. Some of the situations are contrived with great cleverness and is finish is most amusing.

"TWO UP A TREE" (Pathe), December 23. The use of an insane asylum and of insane persons to build a comedy with is rarely successful as a laugh-getter. This film is no exception to the rule. The situations are shockingly improbable and what little humor there is seems spread over too large a surface.

"AT THE OLD MAID'S CALL" (Essanay), December 23.—Whatever notion of fun and humor may have existed in the director's mind when he made this film died utterly on its way to the screen. It is inane and "draggy" and the situations are forced.

"GLIMPSES OF RIO DE JANEIRO" (Essanay), December 23.—This short scenic picture shows interesting parts of the great Brazilian city and gives one a good idea of the life in the chief city of our sister republic to the South.

"MARY'S NEW HAT" (Edison), December 24.—A bright little farce well acted and freshly amusing. Its author is S. W. Bunting and it was produced by Charles H. France. Elsie MacLeod plays a young matron who wants a new hat she has seen and Edward Boulden, her husband who won't come across. Her father takes the young husband's part; but she is too clever for them and their scheme to fool her justifies her by which she gets the big feather and it is all quite acceptable.

"THE JANITOR'S QUIET LIFE" (Edison), December 24.—Sharing the reel with the foregoing, this picture was especially designed for boys, but will amuse grown-ups. It is very slight. Dan Mason, who plays the janitor, is exactly the same as in his former role in "The Thrifty Janitor." The sketch is by Charles M. Seay and he also produced it.

"THE SPIRIT OF CHRISTMAS" (Vitagraph), December 25.—A well named offering. It is filled with Christmas spirit, is emotionally satisfying and wholesome, especially in the new and beautiful way in which at its close the heroine's contrition wins forgiveness for her weakness in keeping the dropped bill and then lying about it. Anyway, the audience fairly ate the picture up. The comments heard around this tough old reviewer almost made him weep. Its theme is Christmas among poor and rich in the city and it has some delightful snow scenes and some fine Christmas tree scenes. The acting is sweet and natural. William Humphrey, in his role of bored man of wealth, gave a convincing touch to the story's natural contrasts by his unconventional acting, which to the people around me seemed at first burlesque—it is good character drawing. The author, Elaine Sterne, deserves credit, as do the producers, William Humphrey and Tefft Johnson and all concerned.

"DOC YAK'S CHRISTMAS" (Selig), December 25.—Good holiday stuff, clever, Christmasy and with some good drawing (pen and ink). It is better than most of Sidney Smith's Doc Yak offerings.

"PATHE'S WEEKLY NO. 79," December 25.—Not seen by our reviewer.

"RUINS OF ANGKOR-THOM" (Melies), December 25.—Views of a magnificent ruin, one of the wonders of Asia and one of the most marvelous buildings in the world. For a long review of this remarkably interesting offering see page 1552 of the December 27, 1913, issue of the MOVING PICTURE WORLD.

"THE GOLF GAME AND THE BONNET" (Vitagraph), December 26.—Another of the inimitable Bunny series, with John himself and Flora Finch as the married couple. Bunny's antics on the golf field were laughable; also the manner in which he convinced his wife that she gave him the black eye. Willie Van assists very capably. A full reel comedy of the better type.

"THE DEATH TRAP" (Lubin), December 26.—Good photography and splendid scenic effects combine to hold the interest in this story, which gets a very natural and convincing start. The detective and counterfeiter looked so much alike as to be confusing in one or two places and the situations at the close were a little weak. As a whole, however, the production will render a good account of itself with the average audience.

"EMANCIPATED WOMEN" (Kalem), December 26.—In its entertaining plot and clever handling throughout, this rises above the ordinary half-reel comedy in interest. John E. Brennan and his associates have a lot of fun in this triple romance. A merry little satire on the prevailing woman's rights question, with nothing of an offensive nature.

"TALCUM POWDER" (Kalem), December 26.—Showing how the soft rock from which this product is made is taken from the mines; also something of the manner of treatment afterward. The manufacture of the familiar toilet article proves very instructive. This, with above, makes a good split reel.

"HIS SISTER" (Selig), December 26.—This film story, written by W. E. Wing, has a rather slow development and numerous scenes seem unnecessary, but it gets under the surface of things and presents an interesting phase of life. It shows the way in which a pampered girl imposes upon her good-hearted brother, until he finally rebels and the other man comes to his aid. The close is a happy one and the film holds the interest.

"CORFU, AN ISLE OF THE IONIAN SEA" (Patheplay), December 27.—This, on same reel with above, is picturesque and pleasing throughout.

"THE DOCTOR'S ROMANCE" (Lubin), December 27.—A very pretty love story, in which the widow's small son brings things to a crisis by calling the doctor up by telephone and telling him his mother is crying over the doctor's picture. Brooks McCloskey made a very appealing juvenile. Harry C. Myers and Ethel Clayton play the leads. The story develops naturally and is very enjoyable.

"A SNAKEVILLE COURTSHIP" (Essanay), December 27.—Another good-humored ranch comedy, in which Margaret Joslin, as Sophie, alarms the cowboys considerably in her search for a lover. Later, after she holds up the bandits and wins a large reward, they are all ready to marry her. This is a genuinely amusing number.

"THE CLUB CURE" (Biograph), December 27.—This half-reel comedy gets up quite a little amusement. The young wife waiting for hubby to return from the club gets a neighbor to tie her to a chair, making a pretence of burglary. More complications arise than she expected.

"THE SUICIDE PACT" (Biograph), December 27.—In spite of its grim title, this, on same reel with above, proves quite funny. The lovers push two dummies over a cliff, frightening father so he relents and allows them to marry. The reel as a whole is pleasing and gets a number of laughs.

"HER INDIAN BROTHER" (Kalem), December 27.—This Indian story concerns a young redskin and his sister who go to an Indian school, leaving their respective sweethearts behind. The young engineer follows Ventra, teaches her to love him and then deserts her. The story has a tragic close and is altogether one of about ordinary interest.

"A PROPOSAL FROM MARY" (Edison), December 27.—This is the sixth and last of the "Who Will Marry Mary?" series. It is as romantic and generally pleasing as any observer could desire. He comes in an airship, this fortunate fellow, and Mary herself does the proposing. The pictures, both exterior and interior, are satisfying. In justice to the little mystery we do not mention whom Mary chose, but we think those familiar with the series can guess.

Licensed Specials

"THE OPEN DOOR" (Selig), December 22.—Taking pictures as they come we have found that human quality in the story will cover a multitude of sins. Here is a case where an offering gets by as good entertainment on its unpretentious likeableness so that, although it doesn't convince strongly and is not dramatic, still it's a good offering, comforting and acceptable. There is little doubt that it would have been even better in one reel instead of two. Wallace C. Clifton is the author and it was produced by N. MacGregor.

"AT CROSS PURPOSES" (Cines), Dec. 23.—Here are two reels containing many fine comedy touches in a domestic drama. It is a story of husband and wife who drift apart or nearly drift apart because, while the man desires to remain at home evenings, the woman craves society life. Much of the interest in the production will attach to the interpretation of the wife, which is given by a woman who has brains as well as being of striking beauty. Household matters seem to travel a rough road for the husband while he remains recalcitrant, but as soon as he shows a disposition to go out he finds he has a wife that is worth while.

"THE PARASITE" (Lubin), December 25.—A large and fairly representative audience was favorably impressed by this three-part offering. It is one of those "heart of a lady crook" pictures and has been extremely well put on. Its sets are mostly interiors, rooms of wealthy people; they are large, perfectly appointed though lavishly. The acting (Arthur Johnson's company plays it) makes a strong appeal and is very meritorious. Then the photography is clear. The story is its weakest point; but even that as played, interests. Lottie Briscoe, in the titular role, not only puts the appeal of her sex in the picture by her acting; but appears in a bewildering number of splendid new dresses and some of them most becoming. Howard Mitchell, as the lady crook's nifty husband, is the most unfortunately chosen player in the cast. He acts well, but seldom looks his part. Arthur Johnson plays the rich victim with his usual effectiveness. Florence Hackett has a minor role, but shows her ability in it. A good offering, not a great one.

"LADY MADCAP'S WAY" (Patheplay), December 25.—A picture featuring Asta Neilson and, of course, made abroad. It is in two parts and most of its scenes are too long. Its intention is to be spicy and to a large extent it is. In part, it is very clever and most of it is fresh; but it depends largely for its fun on cutting as close to what is vulgar as is possible without breaking through and would, on account of its courtship scenes, be more natural in the atmosphere of German life that in ours; but, then a good many of us are Germans. Lady Madcap dresses as a man and goes with a lieutenant on a visit to his uncle, a bachelor. Her object is to break up a proposed marriage the uncle wants to make for his nephew. The uncle innocently wants the nephew and his young "man friend" to sleep together and changes on the same situation are rung several times throughout the picture. It made a good deal of laughter and plainly was acceptable.

"A TUDOR PRINCESS" (Edison), December 26.—A two-reel romance of the time of Henry VIII, produced with the usual care and attention to details for which this company is noted. Mary Fuller, Ben. F. Wilson, Robert Brower and Charles Ogle appear in the large cast. The princess is forced to marry the French King, but later he dies and she is allowed to wed Brandon. The close grouping of unnecessary characters in some scenes gives a rather set effect and makes the action drag a little. The settings and photography are all that could be desired and the characterizations and costuming are excellent.

"THE GREAT GAME" (Essanay), December 26.—A two-reel subject with the stock market as its background. Thomas Commerford, E. H. Calvert and Irene Warfield appear in the cast. The story is an entertaining one, in which the son of the railroad magnate defeats his father's villainous plans. The scenes are many of them overdrawn and the acting palpably melodramatic. This of course detracts from the production in a way, but as a story of frustrated villainy it will please the average observer.

"HEARTEASE" (Vitagraph), December 27.—The opening scenes in this two-reel production are memorable for their beautiful photography and general charm of settings. The love story is idyllic. Later, on leaving France for England, the husband's cold temperament asserts itself and the observer gets first hint of the tragic occurrences to follow. The wife and younger son have the French warmth of heart and the father and the elder son make a cold contrast to this. The scenes following the wife's death were well put on but seemed like part of another story. Rogers Lytton and Carlotta De Felice have the leads and Paul Kelly and Kenneth Casey play the boys' parts very intelligently.

"THE MOTH AND THE FLAME" (Patheplay), December 27.—A two-part drama, in which Jeanie MacPherson appears as a young wife lured from her husband and child by a stranger who later deserts her. The devil appears to her in person, portrayed by Seymour Hastings. The reconciliation scenes were not so hurried as usual and consequently more convincing. Henry King and Bud Harris have prominent parts. The photography is good and the production, while of a rather sordid type, is quite strongly presented.

Independent

"THE ACTOR'S CHRISTMAS" (Imp), Dec. 22.—A down-and-out actor in this little Christmas drama is induced to play the part of Santa Claus in a rich man's home and while there is tempted to steal toys for his child. The spirit of the theft is recognized and the whole ends with much advantage all around. This is a pleasing production and has a real holiday flavor. King Baggot plays the part of the actor.

"MIKE AND JAKE LIVE CLOSE TO NATURE" (Joker), Jan. 7.—Mike and Jake appear in this burlesque as a couple of seekers after the simple life and we see them in all manner of adventures, clad in skins and sandals. They are unusually funny.

"SLIM'S LAST TRICK" (Frontier), Jan. 1.—In this amusing comedy Slim, a Western cowboy, buys out a magician and in giving his first public exhibition he has a very interesting time.

"THE WINNING STROKE" (Frontier), Jan. 3.—Representatives of two detective agencies meet on the same job, that of running down counterfeiters in the West, and they suspect one another until the show-down. The idea here is a good one, but it has not been worked out to the best advantage. The story is interesting enough, but it seems rather bootless near the end.

"MRS. PINKHURST'S PROXY" (Thanhouser), January 4.—A good humored burlesque in which Riley Chamberlain masquerades as a well-known militant suffragette. All goes well until his discovery, when he is helped out of town. This has several moments of an amusing sort, though it never becomes extremely laughable.

"THE BURNING TRAIN" (Itala).—The feature of this picture is a thrilling chase of a fast moving train by an automobile and the rescue of a child as the train catches fire and burns. The lives of the passengers are saved when the blazing cars are uncoupled from the locomotive and come to a stop.

"JUST MOTHER" (Powers), January 12.—In this pleasing little film story Laura Oakley appears as a mother whose daughters are ashamed of her. But when mother writes a prize-winning short story their appreciation of her becomes more pronounced. Three engagements furnish a humorous close to this amusing yarn.

"THE SNAKE CHARMER" (Eclair), January 11.—This is a half-reel farce comedy concerning a henpecked husband who rented the flute of a Hindoo snake charmer and by playing on it made his wife and mother-in-law act like snakes.

"NUTTY DELIVERS THE MESSAGE TO GARCIA" (Eclair), January 11.—On the other half of the above reel is this little story of Nutty, who was sent to deliver a canoe through the crowded streets of a city. His adventures are amusing.

"WHOSO DIGGETH A PIT" (Powers), January 9.—The girl who marries a dissolute broker to save her father in this drama is well characterized. The situation is well developed, and the scene in which the broker, threatening his wife with a revolver, accidentally shoots himself has an unusual dramatic value. The film is commendable throughout.

"AN ARROWHEAD ROMANCE" (Rex), January 8.—Bob Leonard has the lead in a slight story written around a summer resort. There are fine backgrounds and they are excellently photographed.

"THE CYCLE OF ADVERSITY" (Rex), January 11.—Robert Leonard plays the leading part, that of a linotyper who writes a successful play, in this drama, which has for its main theme the romance of the linotyper and a girl waiting on a lunch counter. After a series of incidents which threaten to break up their happiness, they are finally united. The story is somewhat disconnected, although it is easy to follow and the acting is fair.

"A KENTUCKY ROMANCE" (Kaybee), January 9.—A one-reel story of the Kentucky mountains, illustrating the manner in which a love affair running through many years finally winds up a feud. While not particularly new in any respect, the story is entertaining. Good photography and attractive scenes help to maintain the interest.

"THE RING" (Crystal) January 11.—This is the drama of a young woman who is almost led astray when her husband loses his money and she is compelled to assume the drudgery of a poor wife. Pearl White plays this part to good effect.

"IT MAY COME TO THIS" (Crystal), January 13.—We get a pretty good idea from the half reel production of conditions when women will come into their own and supplant man in the world of affairs. Some of the scenes are laughable.

"BALDY BELMONT'S BUMPS" (Crystal), January 13.—Baldy gets a telegram in this production sharing the reel with the above, which sends him flying post haste to see his wife and in so doing he meets with many accidents.

"IN THE CLUTCHES OF A GANG" (Keystone), January 8.—Another one of those thoroughly enjoyable burlesque pictures, in which nothing occurs that is to be taken seriously. Ford Sterling as Chief Teheezel has more than the usual amount of trouble. The arrest of the mayor and the scenes on the raft were highly amusing. A very successful nonsense offering.

"THE PRIDE OF THE FORCE" (Majestic), December 27.—This low comedy offering is not of a very pleasing type. Some of the scenes are too coarse. The adventures of the lady "cop" furnish numerous situations of an amusing nature, but should have been handled more carefully.

"THE BABY" (Majestic), December 30.—There is undoubtedly a good idea in this film, but it is put together hastily and lacks necessary feeling. The relationship of characters was not clear and the death of the wife was too sudden. Some of the scenes are well handled and the characterizations are quite pleasing.

"DAYBREAK" (Reliance), December 29.—This film does not tell a powerful story, but it is remarkable from the fact that but one person appears. It is really a film monologue. Louise Vale is the woman in the case. The situations pique the interest because of a certain enigmatic character which makes the observer wonder what is coming next. M. B. Havey wrote the scenario.

"EDUCATING HIS DAUGHTERS" (Majestic), January 3.—The plot in this film has been seen so much that it hardly serves to hold the interest any more. The young man masquerades as a governess. The production is not free from vulgarity and its pleasing photography is perhaps its strongest point.

"HELEN'S STRATAGEM" (Majestic), Dec. 28.—A political story of quite a pleasing sort, with Lamar Johnston and Muriel Ostriche in the leading roles. The young candidate weakly yields to the dictation of the bosses, but the invalid sister changes his letter and makes him refuse to comply with their wishes. The story has a pleasing close.

"THE FRESH FRESHMAN" (Apollo), December 28.—This is a breezy comedy, in which Fred Mace is mistaken for the young freshman on his way to college. The situations at the close are quite funny and serve to bring out laughter from the observers. The photography is a little hazy in places.

"AN AMATEUR ANIMAL TRAINER" (Thanhouser), December 30.—There is an original conception of an amusing nature in this film, but it was not made the most of. The lover is given a job taming elephants and is given the assistance of the always pleasing Thanhouser Kidlet. This idea is not worked out forcibly enough but proves quite entertaining as it stands.

'THEIR GOLDEN WEDDING" (Thanhouser), January 2.—This film does not exactly contain a plot in the ordinary sense of the word. It shows the recollections of an aged man, dating back to 1861 when he served in the Civil War. There is no suspense and not much of a story, though the scenes are quite interesting.

"SOME NIGHT MARE" (Joker), January 10.—A number featuring Max Ascher. There is more horse play than humor in this, but it has moments that will appeal strongly to certain audiences.

"CROSS ROADS" (Frontier), January 10.—A ranch comedy-drama revolving about the filing of a mining claim. The story, while old, moves briskly and the splendid horseback riding and agreeable scenic effects help along the interest.

"SLIM'S STRATEGY" (Frontier), January 8.—A ranch comedy in which Slim and the other cowboys have designs on the freshly made pies. The humor is of a conventional order and the production is helped out very much by pleasing photography and attractive scenic effects.

"THE CURE" (Broncho), January 14.—A one-reel humorous number, written by William C. Clifford. Mrs. Wimble is a suffragette and her husband, to cure her of this, enlists the aid of a ward politician named Murphy. The scenes at the reception were interesting enough, but Mrs. Wimble's reasons for changing her mind were not presented very forcefully. In fact, some observers were not at all clear on this point. The letter insert was shown very briefly.

"LOVE AND DYNAMITE" (Keystone), January 3.—This is one of the best-devised nonsense comedies recently released by this company. Sterling opens up a lot of amusing situations when he visits the den of the villain and procures a barrel of dynamite. A burlesque offering chock full of harmless amusement.

"A MISPLACED FOOT" (Keystone), January 1.—A half reel comedy, in which Mabel indulges in a flirtation with her feet, under the table. The situations are only fairly amusing.

"A GLIMPSE OF THE CITY OF LOS ANGELES" (Keystone), January 1.—On same reel with above. Some very fine views of Los Angeles, showing numerous historic spots and views of the parks and other points of interest.

"A WARTIME REFORMATION" (Gold Seal), January 13.—Francis Ford in these two reels puts over some stirring battle scenes, and also as a guerilla plays the lead. Grace Cunard has the role of a daughter of a mountainer and does strong work. There is an abundance of action, and the interest is well sustained.

"THE INTRUDER" (Nestor), January 14.—Wallace Reid and Dorothy Davenport appear to very good advantage in this rather simple, but straightforward story. The spectator is never puzzled to know what might be the significance of the scene he is viewing; at the same time there is no lack of interest. A young woodsman, just married, almost loses his wife to a rascally city man while he is building a house for the new bride. She changes her mind before it is too late and returns to her husband who welcomes her back while he shoots the man who tried to steal her from him. The photography is particularly to be commended.

Independent Specials

"THE LUCKY NUGGET" (Ammex).—A three-part special feature picture telling a story of the West when to travel across the plains was an undertaking full of danger. It is really a two-reel picture with a sequel "twenty years later." "The Lucky Nugget" is, in an early scene, hung around the neck of a child by its mother at the start of a wagon journey across the plains with a guide. They lose the way and the mother dies of thirst. The man takes the boy and they reach a water hole where they fall asleep and are discovered by an Indian girl who brings the tribe. The guide escapes, the boy is captured and adopted. Twenty years later, the boy, now a chieftain, is in a battle with the whites due to the killing of two white men and the capture of a white girl, whom he has set free. He is wounded and the nugget is discovered by his father, who saves his life and takes him home, where he is restored to civilization and loves the white girl. This is all very like other pictures; is fairly interesting without being at all impressive.

"VENGEANCE BEQUEATHED" (Film Releases of America).—A four-part offering made in Germany. Its foreign atmosphere will help it. The story is very sentimental. Two sisters swear never to marry till they discover the man who had wronged a dead elder sister. They are on the vaudeville stage and the same man pays attention to one of them much to the other's distress. Later, she finds that he is the man they are seeking and, after a series of scenes not without merit as entertainment, the man, dying from a wound given by the older sister, begs forgiveness. The chase of one sister by the man's groom over the city; and the old-world, mysterious hidden rooms and hidden secret stairs of the man's castle through which the other sister chases him are the picture's best parts. It is a fair offering as a sensational melodrama.

"LOVE OR A THRONE" (Imp), Dec. 25.—This two reel film was produced abroad, in the grounds of a wealthy German near Berlin, and while the settings are not quite so effective as they might have been under the circumstances, they have an unusual appeal. The story tells about the love of a crown prince for an opera singer, whom he is called upon to renounce when his father dies and he becomes king. This he does, but when the girl saves his life during an attempt to assassinate him, he abdicates in favor of a younger brother. Miss Leah Baird plays the part of the opera singer with very good effect.

"MIRACLE MARY" (Victor), Dec. 26.—This is a two-part Christmas story based on the fiction by John A. Moroso in the Christmas number of the "American Magazine." The miracle referred to in the title and frequently in the play is that of a motion picture establishing an alibi for a convict who has been wrongfully imprisoned; not so much of a miracle as an accident, yet with good qualities as a climax. The story is interesting throughout and Fritzi Bruneteee in the title role is rather charming.

"WHEN URSUS THREW THE BULL" (Nestor), January 9.—This is a take-off on "Quo Vadis?" and it presents an extremely laughable two-reel burlesque. The bull, which happens to be a cow, plays one of the leading parts and his substitute, a made-up animal, is no less amusing than he. On the whole this film will be well received. The final scenes are particularly to be commended.

"CONSCIENCE" (Broncho), January 14.—A two-reel Western offering, written by Richard V. Spencer. Haggerty goes West after committing a crime and poses as a minister. His work affects his dormant conscience and he refuses to go back to the old life when his pal arrives. The rugged scenery and pleasing photography help the story, which conveys quite a strong moral. The view of the diggings was particularly good.

"THE HARP OF TARA" (Domino), January 8.—A two-reel Irish story, written by Wm. H. Clifford. This follows in the wake of former successes. The settings are pleasing and some good photographic effects are achieved, particularly that of the goat herd in the moonlights. Some of the character work is better than usual and the fighting scenes are full of life. The story of the harp was interesting, but it did not seem that the most was made of it, particularly toward the close, where the situations were rather weak.

"AT THE ELEVENTH HOUR" (Bison), January 10.—We recommend this two-reel production mainly for its scenery, a daring ride in a water flume and the destruction of an automobile which plunges over a precipice and then rolls a frightful distance down a mountainside. The story is interesting and tells of a contest between two men over a will. The situation begins in the East and ends in the West, where most of the drama is played. This is a pretty good production.

"GIOVANNI'S GRATITUDE" (Reliance), December 27.—A two-reel number, written by Russell E. Smith. This works up to a pleasing climax in the second reel. Jack Pickford, George Siegman, Irene Hunt and Ethel Kaufman appear. The scenes lack atmosphere is certain respects and the photography was hazy in places. The story is one of an Italian boy who comes to the aid of the people who befriended him at a critical moment. There is considerable melodrama in the production.

"ZU ZU, THE BAND LEADER" (Keystone), Dec. 24.—A prolonged nonsensical number, which tickles the audience mightily and ends in a riot of fun. Ford Sterling impersonates a band leader. The flirtatious Mabel creates trouble between her admirer, Caesar, and the leader. The scenes are located at Venice, California. The story could have been told in one reel, but Keystone fans will welcome both reels. The last scenes are intensely funny. Two reels of harmless amusement of an enjoyable sort.

"THE FIRST NUGGET" (Eclair), January 14.—This is a powerful drama of the Great Northwest, with Barbara Tennant and O. A. C. Lund in the leading roles. This gets a capital start and sweeps the interest along till the close of the two reels. All of the scenes are well photographed and there are some very pleasing mountain views. The flogging of the sick Indians and the hand-to-hand fight were unnecessarily brutal. The ride down the rapids in the boat and the Indian's display of heroism was very stirring. A strong production.

"THE CORYPHEE" (Victor), January 2.—A two-reel subject featuring Florence Lawrence as a theatrical girl who visits the home of her married cousin. In the second reel the big scene occurs in which she saves her cousin by assuming that the midnight visitor came to see herself. This situation, which occurs, we believe, in "The School for Scandal," is given a modern setting. It is handled delicately and with good suspense. The production as a whole makes a strong offering.

"THE NARCOTIC SPECTRE" (Kaybee), January 9.—This is a two-reel number, written by William C. Clifford. It is particularly commendable for its fine Western scenery and the genuine Indians which appear. The story concerns a military officer, just recalled from China, who is addicted to the opium habit. He has a vivid dream, fully pictured in the film, in which the redskins attack the fort. This dream induces him to give up opium smoking. Certain unpleasant features of the plot keep it from being a great success, though it is well constructed throughout.

At the Sign of the Flaming Arcs

By George Blaisdell.

ONE of the Paris newspapers, according to a dispatch to the Times of this city, advocates a state moving picture theater, supported just as the government provides for the maintenance of the Opera Comedie Francaise and other houses. Le Matin says:

"Why not a national cinema? It has become a favorite pleasure to an immense public. Each day millions of persons meet in obscure rooms and watch stupid scenes. Why not popularize the great tragedies and dramas? The artistic and educative value of the cinema is failing rapidly because of our snobbish attitude. This would all be changed with the dignified establishment of a state-controlled cinema."

Why a national cinema? True it is that the picture "has become a favorite pleasure to an immense public." It would seem to be about the only bit of truth in the foregoing statement of the French writer. If he ever enters the "obscure rooms" he will know that the great tragedies and dramas are being popularized and without the pauperizing taint of any government money either. Many of them have been filmed right in Paris by the Pathe and Gaumont and Eclair firms. It is not necessary to mention any of the numerous notable subjects that have been made on the other side of the water, let alone many produced on this side and all of which have been shown in Europe. The artistic and educative value of the cinema distinctly is not failing rapidly, in spite of the snobbish attitude of a diminishing number of self-sufficient and superior persons. The artistic and educative value of the cinema, as the foreigners choose to describe it, was never so great as it is at the beginning of this year 1914. Before another new year comes in still greater things will have been set down to the credit of the motion picture. Just to mention two of the agencies that will contribute to this end, and the news of which has but recently "broke," there are the Ford-Stanhope-Morange alliance with the Famous Players and the million-dollar capitalization of Reliance. Then there are the Broadway Features of the Vitagraph Company and the K. & E.-Biograph combination. Lubin is going in for big stuff, and he like the others named has abundant facilities as well as capital. There are other concerns in the field and more coming who promise big accomplishments in screen portrayals. All these are on one side of the ocean. On the other, there is every reason to believe, the same strides will be made in the months ahead of us.

Why a national cinema? There was a time, now several years since, when something of the sort might have helped a bit. At that time, however, the proposition would have been ridiculed by far more than will do so today, and for a far different reason. Then the greater public would have said something like: "Moving pictures? Nothing in 'em!" Today the same persons will very pertinently ask in what way can the government improve the motion picture. They will point out that the subsidized theater is in its essence of restricted and local benefit. The advantage that filters out over the nation is slight and indirect. The theater is even more than the tariff, as General Hancock described it, a "local issue." It concerns its immediate community. The picture, on the other hand, is of universal scope. It ranges the wide world. New York City, with its five million inhabitants, may be too small to return a profit to the maker of a big production. It doesn't have to, because duplications of the same subject will be making money in Cape Town and in Nome.

There is no occasion for a national cinema anywhere, not even in France. If the government there is anxious to show recognition of the great popularity of the picture let it remove some of the tax impositions, petty and great, with which it now handicaps its exhibition.

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Kessell & Baumann, of the New York Motion Picture Company, who were the successful bidders for the souvenir program at the Screeners' ball last year, have notified President Baggot that they will this year make the first bid in the sum that last year was the highest—$1,000. The ball of the Screeners will be held on Saturday, January 31.

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Acton Davies, dramatic critic of the Evening Sun, who is also supervising selected scripts at the Edison studio, shows the influence on his vocabulary of his new surroundings when in a criticism he said the other day: "Like a photograph which has gone wrong, Mr. Bernard Shaw suffers in this instance from a virulent case of overexposure."

* * *

Carl Von Hoffman left New York on December 27 for El Paso, Texas, en route for Chihuahua, Mexico. There he will join the rebel army in its advance upon the City of Mexico and will record with his camera such events as he believes will appeal to the patrons of the Mutual Film Corporation, by which he is sent. Mr. Von Hoffman has just returned from a three month's trip to South America, where he took his camera in the interests of a commercial enterprise. He is a young man, but has had his share of experiences and adventures. Among these was when, as an officer in the Russian army, he was bottled up in Port Arthur by the Japanese. Accompanying the cameraman will be Sherman Martin, formerly of the New York Sun, as assistant, and F. U. Thayer as guide.

* * *

Henry B. Walthall is one of the best as he is also one of the best-known players on the screen. He is of the type of Arthur Johnson and Arthur Mackley—his work is so natural, so lifelike, that illusion is established on his initial appearance in a picture. Off the screen his manner is retiring. In conversing with him you are struck by the quality of his voice. The feeling is irresistible that in spite of the many advantages of the camera it does take from an actor one of his great assets. It is plain, however, that if Mr. Walthall remains on the screen and off of the stage it is because, like many of his fellow players, he does so from choice. His last four seasons before the footlights were with the celebrated combination of Henry Miller and Margaret Anglin. He appeared with them in "The Great Divide" and other productions. Mr. Walthall's first appearance in pictures was with the Biograph Company five years ago. During the summer vacation he had called at the studio to visit a former fellow-player, James Kirkwood—it was under Mr. Kirkwood's direction, by the way, that we last week saw Mr. Walthall working in the Reliance studio. Mr. Kirkwood introduced his guest to D. W. Griffith, who, noting that the visitor was interested in the making of a picture, invited him to try his hand at it. Mr. Walthall was so attracted by the work that at the conclusion of a ten week's London engagement with Mr. Miller he became a member of the Biograph Company, where he remained a year. Then he appeared in Reliance pictures; for six months he was with the Pathe Company and then returned to Reliance. Then he rejoined Mr. Griffith's forces at the Biograph, and, with his old-time director, went over to the brand under which he had twice before played. In the Reliance studio are many of Mr. Walthall's fellow-players, among others, Messrs. Kirkwood, Cabanne, Harron, Bitzer and Eddie Dillon and Miss Mae Marsh and Miss Blanche Sweet.

Henry B. Walthall.

Mr. Walthall came to New York in 1901, when for a short time he was an extra under the management of Henry V. Donnelly in the Murray Hill Theater stock company. Then followed stock work in Providence, R. I., and on the road. For a season he played Captain Clay Randolph in Edward McWade's Civil War drama "Winchester." He was with Lottie Blair Parker's "Under Southern Skies" for three seasons in the role of Steve Danbury. Then followed his engagement with Mr. Miller. Mr. Walthall says he is happy in his present home, surrounded by so many of the friends with whom he was associated in his "initiation into the art of keeping quiet," as he quaintly phrases it.

* * *

Howard Missimer, so well known through his long work with the Essanay Company, is back on Broadway after a three months' sojourn in the hills of Putnam County. It was late in the summer when Mr. Missimer's physician told him he needed fifteen or twenty more pounds added to his weight. The comedian accepted the invitation of Raymond Hitchcock to put in a few months on his farm. There he drank six quarts of milk every day, picked apples when there were apples to pick, chopped real wood with a regular axe, climbed hills and slept outdoors. He came back to town early in December twenty-four pounds heavier than when he went away and as hard as nails. He is still carrying some of the accumulated tan and looks fit as a fiddle. Mr. Missimer has just finished working in a Famous Players production with Jack Barrymore, "The American Citizen," in which he played the English lord.

* * *

A happy and prosperous New Year to you!

"The Vavasour Ball."

Special Vitagraph Feature in Two Parts.

Reviewed by Louis Reeves Harrison.

HIGH comedy of original plot, this entertaining feature offers a criticism of character that is effective without being obtrusive; amusing in its situations, it drives straight at a dangerously common form of vanity and incidentally touches on the delicate art of lying without uttering a word. But for the nourishment furnished by press agents

Scene from "The Vavasour Ball" (Vitagraph).

and trade-paper boosters, lying might suffer a serious relapse into the coma of commonplace, now that telling the truth and staying sober are becoming fashionable.

Francis Livingston is credited with being the author of "The Vavasour Ball," and talented Marguerite Bertsch had to do with its reconstruction—she "picturized" it—but they both skimmed over and skirted around some of the complications resulting from the plot. Perhaps they were limited

Scene from "The Vavasour Ball" (Vitagraph).

to two reels, but interest was aroused in several minor issues brought to no conclusion. A thumb-nail sketch of the story may serve in explanation.

Leo Delaney, dramatist, tells his wife, Nora Talmadge, via subtitle, that he can not spare her money "for a new gown," as he needs it to put on his "new play." She is set on having a new gown for the Vavasour Ball and decides to pawn her only necklace, one of peculiar design, without telling her husband how she managed to raise the money. She leaves the jewels with a pawnbroker, Van Dyke Brooke, satisfies her sex craving—ladies depend upon appearances rather than conduct to make an impression—and goes to the ball in gorgeous array, explaining the absence of the necklace by declaring it out of harmony with her attire.

She goes alone, while the husband, who had intended to stay home and scheme—he has already tried to borrow from the same pawnbroker—is induced to look in at a less formal affair at the studio of an artist in search of Hebrew types for a great picture. The artist has invited, with characteristic lack of discrimination, the daughter of the pawnbroker, Ada Gifford, and she steals the necklace from her father's safe from the same motive that led the dramatist's wife to pawn her jewels.

The dramatist recognizes the necklace at the artist's studio, pretends love for the wearer and manages to obtain possession of the coveted article. He makes a quick getaway, goes home and finds the pawn ticket in a safe where the jewels were kept. Meanwhile, the loss is discovered, and the man who hurried away is suspected. The unhappy Jewess returns home in shame and confesses her guilt. Ethics become decidedly mixed when the dramatist visits the pawnbroker with both trinket and ticket and holds up the poor old man for a heavy loan.

Unless the moral that virtue is its own reward is to be conveyed, the honest pawnbroker being the principle sufferer. the young Jewess should have entered at the moment of the hold-up and identified the thief. "When a reasonable expectation is aroused, it can be baffled only at the author's peril," says an authority on play-making. The situation would have become more complicated than ever, big enough for one or two more reels, and some delightful ingenuity could however, and serves its purpose, though in lesser degree than have been expended in solving it. The comedy is well acted, might have been expected under the circumstances. Perhaps it would be spoiled by any attempt to make it appear probable. One who is well-posted on the subject says, "in this day of discreditable facts, lying for its own sake has become one of the fine arts."

JOURJON IN NEW YORK.

Mr. Charles Jourjon, president of the Eclair Company, of Paris, is in New York on a visit to the American branch of his company. Mr. Jourjon is spending his time between the Eclair offices at 225 West 42nd Street and the studio and laboratories at Fort Lee, N. J., and seems pleased with the progress the company is making here. It is his company's intention, said Mr. Jourjon, to enlarge the studio and factory at Fort Lee during the coming year. Additional ground will be purchased to accommodate new buildings. One of the innovations installed at the factory is an automatic machine for developing and toning.

"Eclair has almost ready for the market," said Mr. Jourjon, "a new projecting machine which is called 'Kineclair.' This is a small machine which carries standard film, and is especially adapted for use in churches, schools and other institutions, and is especially convenient for traveling salesmen who desire to use up-to-date methods in selling goods. 'Kineclair' is also suitable for home use. We will have more to say about this device soon.

"Another device upon which we have spent much time and thought is the Gillon Camera," continued Mr. Jourjon. "This camera is an entirely new machine for the taking of motion pictures, and is distinctive in many ways. It is smaller in size and lighter than any other camera and is about as near perfection as mechanical genius can achieve. The Eclair Company has purchased the rights for this camera, and is now making them for general sale."

It is Mr. Jourjon's intention to remain in New York for several weeks before returning to Paris.

CHANGE IN VITAGRAPH RELEASES.

The two Vitagraph special two-part pictures, for the week of January 5, have been reversed. Instead of releasing "Officer John Donovan," on January 6, and "Jerry's Uncle's Namesake," on January 10, which were announced in the advertisement of the Vitagraph company and elsewhere in last week's issue, the former subject will now be released on January 10 and the latter on January 6. The change will also be noted in the Vitagraph advertisement in this issue and in the Calendar of Licensed Releases and Licensed Release Dates. Exhibitors will please make note of the reversal.

"BLINKIE'S" BUSINESS BOOMING.

On the first of January Albert Blinkhorn will increase his office space in the World's Tower Bldg. One-half of the 19th floor will be devoted to the ever increasing business of Blinkhorn's Films Agency. The shipping department is to be greatly enlarged and a special show-room for the Movoscope (home projector), will adjoin a projecting theater of unique design.

"Her Guilty Secret"

A Fine Three-Part Gaumont Drama Notable for Strong Acting and Splendid Backgrounds.

By George Blaisdell.

THE Gaumont Company will release on February 14th a three-part drama that contains the best elements of a good picture. The story is simple and there are few characters—and these are players of sterling merit. It is a human story, and it will have wide appeal. Most of the scenes are with old ocean for a background. We see it in varying moods—unruffled at times; at others great swells smash and tumble over huge rocks as thickly sprinkled along the cliffed shore as if the locale were the coast of Maine.

Scene from "Her Guilty Secret" (Gaumont).

M. Igarry is the mayor of a little town. He has been a widower for several years. He takes his little daughter to school and meets the teacher. The two fall in love. The mayor declares his affection, but the teacher hesitates. The next day she writes the mayor a letter confessing that she has a son twenty-five years old. Before the letter is mailed word comes from the son to meet him in the usual place that afternoon, as he is leaving for America. The mother goes, and to the son gives a

Scene from "Her Guilty Secret" (Gaumont).

pocketbook containing all her possessions. M. Igarry sees the two embrace, and in rage tries to shoot the man. The weapon misses fire and the mayor throws it to the ground. Two men find the pistol and waylay the son. The next morning a customs officer finds the body of the young man. On it is a photograph of the teacher. Nearby is a pistol with the name of the mayor on the handle. The mayor is arrested. The mother, thinking him the murderer, spurns him. It is the customs officer who is not satisfied that the mayor is guilty. He comes across the two men who are hiding in a cliff and brings them in. On one of them is the pocketbook. The mayor is released and all ends happily.

Madame Renee Carl is the teacher. She is known to all picturegoers, for she has been in Gaumont films for years. It is a marvelous face she has for silent acting—especially for tragic parts. She has abundant opportunity in "Her Guilty Secret" for the display of her art. Some of her strongest scenes were with Susanne Trivet, who plays the daughter of the mayor. The child of five years appeals to the woman. Her father is in prison; her teacher is her nearest friend. The woman believes the father of the little one is the murderer of her son—and we have a right to infer that the mother has also been a father to the dead man. The teacher hesitates long; but after a struggle she takes the child in her arms. Susanne has unusual talent. There is a depth of pathos in the scene in the police station when she asks of the guard: "Where is papa?" At another time, as the child mind endeavors to fathom the tragic circumstances that have so suddenly overwhelmed her home, she looks, for several moments, steadily into the eye of the camera—into your eye—and you feel just what she feels.

M. Navarre, who will be remembered as Fantomas, has the role of the mayor. The work that falls to him in this picture is of an entirely different character from that of the detective story; it is a finished impersonation—restrained, impressive and convincing. M. Breon, the custom guard, is natural. Behind the stern exterior he shows human sympathy in distress. The work of the entire cast is of the best—the judge, the maid, and the police authorities. The director is entitled to credit not only for his selection of artistic backgrounds, but also for his craftsmanlike management.

INTER-CONTINENT FILM CO. BEGINS.

Fred R. Jones, prominent in New York for many years as a publisher, is the president of the Inter-Continent Film Company, which has recently been reorganized along rather broad lines. The Inter-Continent Company will handle the American rights on all productions of the Verafilm Company, of Rome, Italy, a new association of many former associates of the Cines Company of the same city. In addition, the Inter-Continent will have the American territorial rights for two new companies at Copenhagen, Denmark. Along with this import feature, the same corporation will produce one feature production monthly beginning in February, and also a series of educational films conceived especially for export to Japan and China, and to be known as the Golden Dragon films. F. Baske Yamado, a well-known Japanese-American artist, and now a resident of Tokio, Japan, is the art director of the Inter-Continent Company, and will have general supervision of original films for export to the Orient, and also the buying of a general line of films, both new and second-hand, for use by exhibitors in both China and Japan. Alberto Tarchiani, a former editorial member of the famous Italian newspaper, Tribuna, of Rome, will have charge of the Italian import department. Mr. Tarchiani has been in close touch with the Italian film market for a number of years, but has not given it his entire attention until the present time, and a number of articles which he has written on the subject show that he possesses many new and comprehensive ideas as to this end of the film business. Mrs. Tarchiani will have charge of the sales department of the Inter-Continent, and she will bring to this company the experiences acquired during several years of highly successful work as a general film sales agent to exhibitors. The Inter-Continent will probably make the new three-reel production of the Verafilm Company, "Her Life for Liberty," its first release. A much more pretentious production will be "Rome or Death" by the same company. Release dates will be January 15th and 20th for both features. Executive offices of this company are in the World's Tower Building, 110-112 West 40th Street, New York.

Fred R. Jones.

The Army in Films.

The Extraordinary and Novel Work Done by Major Thomas J. Dickson—The Motion Picture Considered the Best Medium for Military Instruction.

By W. Stephen Bush.

I HAD a most interesting and instructive talk with Major Thomas J. Dickson, of the Sixth Field Artillery (Horse). Major Dickson is at present staying in the city of New York under orders from the War Department at Washington. The state of New York requested his presence in the city for of delivering in the large armories, a series of lectures on the Mobile Army.

Major T. J. Dickson.

With this end in view, the Major has enlisted the aid of the motion picture. Realizing the unsurpassed educational value of the picture in motion, and fully aware of its special adaptability as a medium of imparting military instruction, the Major has produced about 8,000 feet of motion pictures showing large bodies of infantry, cavalry and artillery in action. Among the incidents of the maneuvering work a minor problem in infantry is worked out with marvelous realism and perfect technical accuracy. It is the ideal mimic warfare. The maneuvers follow a plan of action much as the director follows a dramatic scenario."

"Take this example," said the Major, warming to his subject. "The orderly delivers a message from the commanding officer to assemble one company at once. Call to arms is sounded. In a few minutes the company is on the 'hike' in the direction of the supposed enemy. The point advances and is soon in contact with the enemy. Flankers join the point. Connecting files inform the main command that the preliminary skirmish is on. After a series of evolutions the entire company goes into action, and the various movements illustrating advancing by squads, by skirmishers, and by thin line are executed. The engagement is successful and closes with rapid fire and bayonet charge.

"The cavalry maneuvers are extremely interesting. One patrol harasses the enemy. Another patrol crawls up to the brow of a hill, locates the enemy and sends back a message to the troop commander. Horses are changed at relay stations with thrilling and realistic swiftness, and the troop moves out, dismounting, and fights on foot. The artillery movements are exciting in the extreme. Batteries are seen going into action, portraying on the screen the most magnificent picture of warfare that has ever been produced. The greatest and most famous battle scenes on canvas seem tame indeed as compared to these rushes and onslaughts by men and horses and guns in rapid motion. Never have the possibilities of the motion picture as a means of reproducing the scenes of war been realized more completely, and, at the same time, more accurately and more precisely than in these truly wonderful films. This is the opinion voiced not by me but by some of the most famous military experts and tacticians who have seen my pictures."

Speaking at greater length of the effects produced by his pictures on audiences consisting of trained military men, and on civil war veterans, the Major said that the highest military authorities had warmly complimented him upon his work. When he had shown his films at Harrisburg at the request of Thomas J. Stewart, Adjutant General of Pennsylvania, some civil war veterans, who had been among his audience, told Major Dickson that they had learned more of warfare that evening than during their experience in the great war between the states.

These pictures are usually witnessed by the men of affairs in the community where they are exhibited. The Major's audiences at times are so large that he has to use a megaphone during the course of his lecture. Men come from a radius of fifty and sometimes eighty miles to attend these exhibitions and to hear these lectures. These films have created favorable comment in army circles generally. No other country has so far succeeded in getting such extensive maneuvers on the screen, strictly following all military rules.

The scope of the Major's work contemplates far more than what he has accomplished up to now. He will shortly begin work on a series that will cover the entire activity of the army of the United States in all its branches.

"The making of these films," concluded Major Dickson, "is not in any sense a commercial venture. I show them only as I am ordered by the War Department. The War Department, in these instances, generally acts only upon the request of the military authorities of a state. In some respects this work is still in an experimental stage. Later I hope to devise a plan whereby the people of the country can see these films in the moving picture houses. Until these plans are fully matured and ready for execution I will not be in a position to heed any requests for general exhibitions. The first showing of the films in the city of New York will take place on January 5th, in the Second Field Artillery Armory, 171 Clermont Avenue, Brooklyn."

Other dates have been set as follows:

January 6th—22nd Engineers', Fort Washington Avenue and 168th Street, New York City.

January 7th—47th Infantry, Marcy Avenue and Heyward Street, Brooklyn.

January 8th—12th Infantry, Columbus Avenue and 62nd Street, New York City.

January 9th—23rd Infantry, 1322 Bedford Avenue, Brooklyn.

January 10th—8th Artillery District, Park Avenue and 94th Street, New York City.

January 12th—2nd Field Artillery, Franklin Avenue and 166th Street, Bronx.

January 13th—1st Field Artillery, Broadway and 68th Street, New York City.

January 14th—14th Infantry, Eighth Avenue and 15th Street, Brooklyn.

January 15th—71st Infantry, Park Avenue and 34th Street, New York City.

January 16th—7th Infantry, Park Avenue and 66th Street, New York City.

January 17th—69th Infantry, 68 Lexington Avenue, New York Citv.

After filling the New York engagements Major Dickson has been ordered to show these films before the War College at Washington. The public will be admitted to all of the above exhibitions and no admission will be charged.

CONCERNING THAT "VITAGRAPH" THEATER.

Within a few weeks, as you proceed along Times or Longacre Squares, there will be conspicuously seen, flashing amid the bright lights of the Great White Way, an electric sign bearing the device—"The Vitagraph Theater." In this magnificently appointed motion picture theater will be shown the greatest and latest multiple releases of the Vitagraph Company. It is here they will receive the critical "once-over" of the reviewers, the approval of the "first-nighters" and the endorsement of metropolitan sanction, serving as a guarantee for merit and superiority before their general distribution throughout the country, as "Broadway Star Features."

At these special exhibitions, many novel and artistic methods of presentation will be shown that will be of value to the exhibitor in the most improved styles of putting them on the screen, giving new ideas for displaying them, under the most up to date and original conception of surroundings, advancing the newest designs in screen framing, lobby display; in fact, everything that will tend to set forth the latest and best paraphernalia in motion picture theater furnishings. It will be a continuous exposition of ways and means to improve the art and advance the business interests of everyone concerned.

A. H. SAWYER LEAVES KINEMACOLOR.

January first saw the retirement from the Kinemacolor Company of America of A. H. Sawyer, who has been with the company for four years as secretary and manager. What his plans are he declined to state at this time, but as he has taken a temporary office at 15 East 26th Street, it looks as though Mr. Sawyer intended to tackle the feature film game. He is considering several offers, but has accepted none. Mr. Sawyer is said to be in close touch with one of the big producing firms in the theatrical game and it is thought by some that his plans may include a combination with this firm in making feature films of some of their big successes using the pictures in their houses, many of which will be open for attractions in the spring. As he has been in the picture game for about ten years operating several houses of his own before he went with Kinemacolor, and as he is generally regarded a keen business man, his next move will undoubtedly be of much interest to the trade.

"A Waif of the Plains"

A Warner's Feature in Three Parts Commendable for Naturalness—Story of Frontier Life Newly Treated.

Reviewed by W. Stephen Bush.

THERE have been so many moving picture travesties of Western life and of frontier days that these subjects have lost much of their popularity. If there ever will be a revival of Western drama, it must come through such productions as "A Waif of the Plains," bearing the "Miller Brothers Ranch 101" brand, which is about to be released by the Warner Features.

Scene from "A Waif of the Plains" (Warner's Features).

The dominating charm of this feature is its absolute naturalness. Whether the director portrays the movements of large bodies of men and animals on the plains or whether he gives us close views of dramatic and pathetic interest, he succeeds in making things look real and natural. Higher praise than this cannot be bestowed on any motion picture, but in a picture of frontier life and frontier days this naturalness is doubly welcome. There is not an inch of padding in the film, which in these days of inflated features is no small merit. The director displays a rare combination of valuable qualities, understands the technique of the camera at all ranges, and possesses the dramatic instinct in a marked

Scene from "A Waif of the Plains" (Warner's Features).

degree. It would be easy to enumerate instances of his skill, which shines especially in his painstaking attention to details and his finishing touches.

The story told in these reels is not new, but the treatment of the story is most refreshingly new. Tales and legends of white children reared by Indians and through strange adventures restored to their own race are familiar to us ever since the days of Simon Kent. Out of such ordinary materials the director has woven a veritable screen masterpiece. We get a glimpse of the true Indian character, for the red man is shown here both as a cruel foe and as a noble friend capable of the greatest sacrifice.

The first reel, usually the most difficult, is fully as strong as the other two, and I liked the pose and the acting of the two little children very much. Touches of genuine dramatic art are found all through the production, which does not contain one single indoor scene. The movements of the herds of longhorns were convincingly real and the buffalo rushing over the plains and hills afford a thrilling sight. The action moves smoothly and rapidly from scene to scene and absolutely explains itself. There are but very few titles and even these might have been omitted without making it any harder to understand the sequence of events.

The acting of the principal characters is entirely free from exaggeration and camera-consciousness. Altogether, I consider this feature one of decided merit and an attraction on every program.

Who Will Help?

Dire Straits of Old Moving Picture Man Call for Immediate Response.

It is a pitiful story of misfortune, privation and sorrow that has been brought to the notice of the Moving Picture World by Mr. Rich. G. Hollaman concerning that old time moving picture man, William Paley. It will be remembered that Mr. Paley suffered a severe injury to his foot something more than a year ago while employed as a cameraman with a company at Los Angeles. As a result of that accident an amputation was necessary.

When the matter was brought to the attention of the Moving Picture World an effort was made to raise a fund for Mr. Paley's assistance. In this effort the Photoplayers of Los Angeles took an active part and the immediate needs of Mr. Paley and his wife were provided for. Regarding Mr. Paley's present circumstances, Mr. Hollaman's letter offers the best explanation:

New York, December 29, 1913.

"Editor Moving Picture World,

"Dear Sir: I was much distressed to receive the following letter the day before Christmas. At this season of 'Good Will Toward Man,' I feel that many of your readers who knew the writer in the early days of the business will feel as distressed as I am at the terrible misfortunes that have overcome the old cameraman, William Paley."

Los Angeles, December 20, 1913.

Mr. Rich. G. Hollaman,

Can you sympathize and assist me to exist and get an artificial leg. I feel the loss of my wife keenly and am almost penniless. Not a single person has called to see me in my little shack, rent for which is paid for two weeks, then the street or poor house, without I get some assistance. The Masons took charge of the funeral. Mrs. P. was taken away from me December 8, when she was taken to the undertakers and I never saw her after. Doctor would not allow me to go; I was broken up and nervously weak, the doctor being afraid I might collapse, fall and hurt the stump of my leg. I don't ask for charity, but sympathy to enable me to exist. Doctor says he can get an artificial leg on me in six weeks. My cup of trouble is full. A position is waiting for me, but without assistance I will not be able to get the leg or exist much longer. One year and ten months my heart has been breaking and my angel has gone after thirty-six years of married life.

WILLIAM PALEY.

"Personally, I have sent money assistance to him, but feel sure there are many wealthy men in the picture business whose heart strings may be touched by the above appeal. Thanking you personally for publishing this letter and hoping for some result to relieve Paley's terrible condition, Yours very truly, Rich. G. Hollaman."

It would seem that, with all the evidences of prosperity, even opulence, enjoyed by many of the men who knew William Paley and struggled with him in the early days of the motion picture, there might be found some not so deeply involved in schemes for their personal comfort who would be willing to divert a portion of their good fortune for the assistance of an unfortunate member of the craft.

Mr. Hollaman has set an example that is worthy of emulation. The proprietors of the Moving Picture World have also forwarded their contribution. Mr. Paley's address is 380 Patton Street, Los Angeles, Cal. If you would experience the "joy of giving" to the fullest extent, take this opportunity. Contributions sent to the Moving Picture World will be forwarded. Let it be today.

Vitagraph Comes to Paley's Aid.

Since the above item was put in type, word comes that the moving picture people at the Vitagraph Company's plant are taking up a subscription for Mr. Paley, which is expected to reach a considerable sum. The members of the company have headed the list with a substantial donation.

Nicholas Power Contributes.

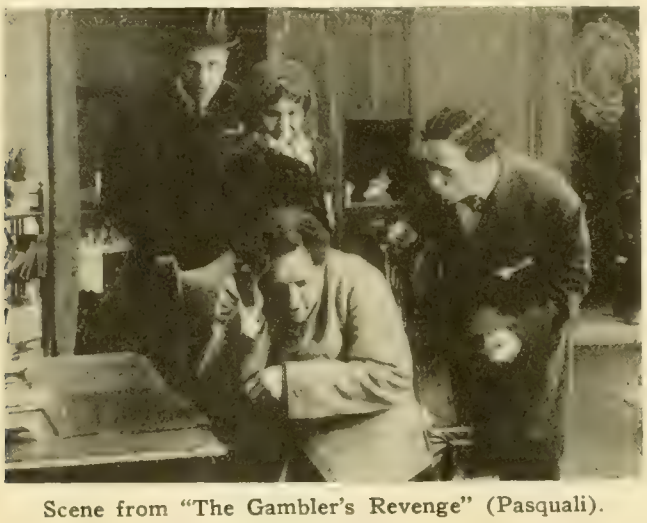
In a letter to THE MOVING PICTURE WORLD, Mr. Nicholas Power, president of the Nicholas Power Company, writes: "It is my desire to remember my old friend, William Paley, and herein take pleasure in enclosing the Nicholas Power Company's check for one hundred dollars, which I would thank you to place in the fund which, I believe, is being subscribed for his relief."

"The Gambler's Revenge"

Some Queer Turns of Luck Give Special Interest to a Well Thought-Out Picture.

Reviewed by Hanford C. Judson.

THE most important quality of any picture is its story; but the important quality of any story comes from its characters, whether we are attracted to them and can love them or not. Some writers draw characters with such compelling charm that every one likes them; but these writers are always the greatest geniuses—none are alive today so far as we know. The problem of chosing pictures or plays to entertain the public is, on account of human nature's unaccountable complexities, almost like chosing a wife for a friend; there's no safe rule to go by in either case. We need not carry the analogy too far. The saving element in chosing pictures or plays is that the characters in most of both have no very positive or individual peculiarities. One neither likes them positively nor dislikes them and, in that case, the story alone is important. One can judge stories much more safely, especially where he knows what his audiences have read or seen, have accepted or refused.



Scene from "The Gambler's Revenge" (Pasquali).

In this picture, which is in four parts, and which in outline follows a well recognized and acceptable formula, there are several new and quite freshly interesting incidents. Take the best of these: The poor hero who has suffered through the evil plotting of his sweetheart's uncle, has fallen into an exhausted sleep on a bench; his hat is lying beside him and into it is placed a talisman. If he knows how to use it when he wakes it will win a fortune for him. But he keeps on sleeping and it is stolen from him. He doesn't know anything about it; is neither richer nor poorer than when he fell asleep, yet the fortune was there and is gone. It happens that this incident is the turning point of the story and the good luck he seems to lose really is there; the talisman is no longer his, but is working for him. Added to these highly interesting points, the story keeps in the line of common sense and logic. Its author has taken time to do his work well; we find no places where we find him saying to himself, "This way out of my difficulty is not wholly believable, but it is the only way I can think of and is good enough for the public."

The public has been finding excellent acting in these Pasquali films and this offering exemplifies the thing that makes many people prefer pictures to plays, for in the pictures even in small roles and with a large cast, the players are more apt to go through their business with convincing humanity and be natural. This counts for a good deal. Also the photography, whether it shows moonlit waters or interiors, is artistic and pleasing. There was plainly no stint of money in the making of the sets. One hardly notices these in any picture, set by set, when they are natural; but the impression comes that we are familiar with the ins and outs of the hotel or the grounds around some dwelling. This helps to give continuity and naturalness to the story.

The picture tells a love story. Its opening situation shows that a banker, who has defrauded his partner and has been found out, must persuade his niece, the story's heroine, to break her engagement to a young man, the hero, who is secretary of the chief of police, and marry the defrauded partner or he must pay the penalty. The banker is unable to prevail by persuasion and uses craft. He learns that the young secretary has important documents in his pocket to copy at home. He steals and reseals the envelope, then he sends a letter addressed to the secretary at the police office, which he knows will be opened by the superior officers and words it so that it will make natural suspicion seem almost assurance. The youth is arrested and sent to prison, but the girl refuses to believe in his guilt.

The man escapes from the penitentiary. It is while he is sleeping by the wayside that the lucky coin is placed in his cap and stolen. It soon makes the man who steals it rich by gambling and he helps the poor man from whose cap he took it. Learning his story, he decides to help him prove his innocence. By a happy coincidence, the girl, too, meets them. She has run away from her uncle, who is drinking to drown the memories of his misdeeds. The three work up a successful plot to make the villain reveal his crime, and with the help of the police get a full confession from him. There is a happy ending.

THOMAS SANTSCHI.

Versatile Leading Man of the Selig Company—An Actor of Rare Ability.

THOMAS is not, in reality, Santschi's correct first name. It is Paul W. He is called Tom by his friends and Thomas by the Selig Polyscope Company's press agents and officials. The name of Tom has stuck to him ever since he appeared in his first moving picture for the Selig Company. This happened back in 1907 when he joined the Selig forces at their Chicago studios. The director under whom he was working had difficulty in remembering his name. For this reason he was dubbed "Tom," that being the name of the part he was playing at the time. He made good in this first picture and from then on Tom was in demand by the producers.

Thomas Santschi.

Santschi is one of the most interesting members of the Western branch of the Selig Polyscope Company. Big in physical development, taciturn in disposition and possessing a keen sense of humor, this popular leading man has won for himself a following so large that his adopted name is almost a byword among picture fans. Lucerne, Switzerland, the very name of which fills one with poetic fancies, was his birthplace. Early in life his soul developed the wanderlust and he turned toward the United States. St. Louis claimed Tom for its own, and here it was that he received his schooling. This completed, he turned his attention to the trade of watchmaker. Having a great love for music he spent many hours each day at the piano. Always possessed of an overpowering ambition for the stage, he spent his days at the jeweler's bench and his nights at the "show shops" doing extra work whenever opportunity afforded.

The inevitable soon happened. The jewelry business began to lose its hold on Tom and the boards claimed him. Theatrical experiences came fast and furious after that and Tom always made good. One day he walked into the Selig Polyscope studios and announced that he was ready for work. He was tried out and put into "leads." Here he remained until he became leading man of the Western company, of which he was an original member. He accompanied the first motion picture camera man into California and has remained in that fairyland ever since.

Tom has an unusual talent for music and plays almost entirely by "ear" and "inspiration," often improvising to the everlasting pleasure of his friends, who never tire of hearing him. Tom Santschi holds the reputation of having played more different roles than any other actor in the moving picture business. His dressing room diary, which is incomplete, shows that he has portrayed over 1,100 different parts during his five years as a picture player.

The Selig Company and Tom are inseparable and neither is anxious to lose the other.

"The Black Thirteen."

A Three-Part Apex Thriller.

THERE have been some pretty swiftly moving detective stories on the screen from time to time but it is doubtful whether the oldest inhabitant can remember a story of that type that dispenses with the wearisome formality of engaging the great detective. This picture is such a rapid-fire succession of shocks and shivers that there is no time to waste in preliminary consultations or microscopic examinations of invisible evidence. Thumb prints, anonymous letters, mysterious murders, Hindoo agents, knives of peculiar design, trap-doors and all the detective getting clap-trap of the usual detective drama were slipped into the discard by the producer of this picture. Such things were too slow for him.

The story at its very beginning tugs at the leash, like a bloodhound, eager to get away on the scent and track down the prey. No, there is no time for the aristocratic white haired banker to be ushered into the presence of Hayes, the great detecter, to state his case. There isn't any white-haired banker and there isn't any case. (Cries of "Well—what's it all about?")

Scene from "The Black Thirteen" (Apex).

Simply this: The great detective hires himself. All the incentive needed for him to get busy is the reading of a newspaper story that "The Black Thirteen" is at it again, and away goes the story like the aforesaid bloodhound let loose, and it never stops until the big three of the Black 13 are entirely hors du combat, not to say down and out. What becomes of the other ten is rather difficult to determine as they were never quite clearly identified at any time, but from the fate that overtook the big three we can imagine that their finish must have been equally nonplussing.

Hayes, the great detective, is sitting in his room like a fireman waiting the call of the gong. He chafes at his idleness. Some one hands him a paper and he reads that the old gang is on the job making counterfeit bills. That's enough. Why prolong the agony? He is off to the chase that never ends until the last foot of reel No. 3. And some chase it is; take it on the word of a visiting fireman. They crawl over the outsides of moving trains, jump off of bridges, boats, windmills, etc; part of the time they swim and part of the time they play hide and seek on a boulevard omnibus, but they can't lose Mr. Hayes.

In the early stages his faithful lieutenant, without previous orders, tips the detective off to the fact that he suspects the wealthy Miss Dennison, an heiress, of being in league with the gang. With this to work on, Hayes gets a job as butler to Miss D. who runs a swell gambling joint. How he got the job doesn't matter; this is a picture of action with no time to waste on red tape or routine matters. As Miss Dennison's butler, he finds out a lot of things, and is horrified to learn that the beautiful young lady is none other than the desperate leader of the gang, known as "Slim Jack" in her nocturnal masculine disguise. She being a millionairess and an heiress one would suppose that she does this sort of thing as a pastime, but she claims that her evil uncle and his nephew have some strange power over her. Hayes, however, is not to be duped by any such story.

It is really difficult to remember all the different dangers that Hayes got into, but through the bewildering maze of action comes the recollection of his being discovered once in an Apache den in Paris, and somebody turned off the lights. There is a remembrance of his being tied hand and foot in a burning windmill and of the mill being destroyed by dynamite. There were some cowboys, too, but just what they did lingers not in mind except that one of them was a watchman at a railroad crossing. We are not certain but we think Hayes also did some wading in a sewer.

Anyhow he rounded up the three principal members of the gang. Miss Dennison fell in love with Hayes in sheer admiration of his indefatigability, but she died from exposure, poor thing, on a prison cot, and Hayes was rewarded for his good work by her unsolicited dying kiss.

If any exhibitor is looking for a real "bing-bing" electric shock for his lethargic patrons we do not think he needs look further than this.

New Picture Making Company.

The Sid Olcott International Features Ready to Begin Work —Will Release Through Warner's.

SIDNEY OLCOTT has resigned as producer of the Gene Gauntier Feature Players and has organized the Sid Olcott International Features. Mr. Olcott will retain his interest in the former company. Jack J. Clark, who has had wide experience in picture making, having accompanied Mr. Olcott in his travels from Jacksonville to Jerusalem, will succeed to the management of the Gauntier Players.

Mr. Olcott is the pioneer away-from-home picture man. He it was who took the first company from the shelter of a studio—a Kalem aggregation to Jacksonville, Fla. In August, 1910, he bettered this record by sailing for the other side of the water, making pictures in Ireland, England, Germany and France. The venture was a marked success, artistically and otherwise. In 1911 he took another company to Ireland. In December of that year, after two months at home, he went to Jacksonville. Just as he got into the season's work—he had been off the steamer but ten days—he received a telegram from Mr. Marion instructing him to make preparations for an immediate trip abroad. In twenty-four hours the party was on its way to New York, whence it sailed for the Mediterranean. Pictures were taken in New York Harbor, on the Island of Madeira, in Spain and in Gibraltar, Algiers, Genoa, Naples, Rome, Alexandria, Cairo, Luxor, Port Said, and Jerusalem. In the latter city and its vicinity Mr. Olcott produced "From the Manger to the Cross," a Kinematographic triumph. On the way back from the Holy Land pictures were made in the British Isles. When Mr. Olcott returned to the United States, in October, he organized the Gene Gauntier Feature Players, in conjunction with Miss Gauntier and Jack J. Clark. The company spent the winter in Jacksonville and in the summer made another trip to Ireland, where some excellent pictures were made.

In talking with a World man, Mr. Olcott said he intended making just what the name of his organization indicated—international features. His first destination, however, would be Jacksonville, for which city he intended to sail on January 3, taking with him a company of fourteen. His product will be three-reel subjects mainly, although it is his intention to make at least one or two really big pictures each season. A host of friends in the trade and out of it will wish Mr. Olcott success; and if past performances may be considered a criterion he will win it.

The Sid Olcott International Features will be released through Warner's Features.

"POP" ROCK IS SIXTY—GOES LIKE FORTY.

On Tuesday, December 30, 1913, "Pop" Rock moved the peg up to the sixty hole on the "cribbage board of time" and, believe us or not, as you like, he has a gait like forty. Maybe it is because he is in the motion picture business and that life and its responsibilities have not rested heavily on his mind; maybe it is that he has discovered the spring of eternal youth and that his heart is still young, but whatever may be the reason, the fact is apparent that he is yet a vigorous man of affairs, alert and keen of mind and understanding. Taken all in all, he is the youngest old man in the picture business. Here's to his continued good health and happiness.

UNIVERSAL EXTENDS GREETINGS TO RIVAL EXCHANGES.

The good-will the Universal Film Manufacturing Company, with Carl Laemmle as its president, feels toward all, even their rivals in business, was exemplified in the sending out on Christmas day of a hundred and seventy-two telegrams to their own and various General Film Company and Mutual Exchanges. The telegram reads as follows:

"On behalf of the entire Universal organization, I extend cordial Christmas greetings and best wishes for the happiest of New Years to yourself and yours." Universal Film Manufacturing Company, Carl Laemmle, President.

Manufacturers Advance Notes

"THROUGH THE STORM" (Essanay).

Expense and time were not spared in the production of "Through the Storm." For several days the Essanay Company had the use of two trains, locomotives, the good will, and the help of a Western railroad. "Through the Storm" is a drama of railroad and telegraph life, in which a lineman, prompted by his duty to the company he is employed with, struggles to save the fast mail from utter destruction. Three members of a "yegg" gang plan to blow up bridge number 17 and wrech the oncoming fast mail. The lineman (Francis X. Bushman), overhears the plot and is rewarded by being knocked unconscious by the trio. Regaining his senses, he manages to pull himself to the nearest telegraph pole,

Scene from "Through the Storm" (Essanay).

where almost in a state of collapse, he climbs the pole, cuts the wires and informs the nearest telegraph station of the scheme. The police and deputies arrive at the bridge and secret themselves behind the iron structure. The men are captured. The lineman's wife (Beverly Bayne), had applied to the superintendent of the telegraph department, for an appointment as telegraph operator at Daly's Creek, and was informed that the railroad company had no intention whatsoever of putting in communication at that point.

The officials of the railroad reward Andy by appointing his wife telegraph operator at Daly's Creek, and by making him chief lineman of that division. The photography and the storm that prevails throughout the entire first reel make the picture realistic. The portrayal of characters has been well handled. This production is booked for release Friday, January 23rd.

HOSPITAL AT UNIVERSAL HOLLYWOOD STUDIOS.

An emergency hospital has been established at the Hollywood (Cal.) studios of the Universal Film Manufacturing Company. Although the company maintains a fully equipped hospital at its ranch in the San Fernando valley, the Hollywood studios are seven miles distant and immediate aid to the injured is often required. Dr. Lloyd Mace, a practicing physician and well known as an actor, has been placed in charge of the hospital at the Hollywood Studios.

NEWSPAPER MAN FOR PATHE'S WEEKLY.

William P. Helm, Jr., formerly with the Associated Press and before that city editor of the Newark, N. J., Star, has been made editor of Pathe's Weekly. Mr. Helm's many friends in the newspaper business are rooting for his success.

"THE LOAFER" (Reliance).

George Siegman probably never did a more artistic piece of work than his latest characterization of the name part in "The Loafer," to be released on January 7, and this, in spite of the fact that it is one of the most difficult roles that he has been called upon to interpret.

Mark S. Reardon is the author of the story which deals with an intensely interesting epoch in the life of a typical small town ne'er-do-well. Love for his old mother, which, although it is not strong enough to make him work for her, finally leads to his reformation, and prevents him from committing a crime, is the dominant note of the drama.

A doctor, who takes an interest in the boy's mother, re-

Scene from "The Loafer" (Reliance).

monstrates with him before a crowd of his worthless associates and is forced to give him a thrashing. He resents the doctor's interference to such an extent that he is easily persuaded by his companions to "get even" and is about to be revenged when he becomes the unwilling witness of a scene between the doctor and his mother which works the miracle that makes him a new man and a useful citizen of the community.

With Irene Hunt as the "Loafer's" sister, Jessie Villares as his mother, and Sue Balfour and Garfield Thompson prominent in the excellently balanced cast, "The Loafer" is an artistic offering of more than passing interest to the lovers of strong, heart interest drama.

FOX STARTS FEATURE EXCHANGE.

William Fox, owner of the Fox Circuit, has formed a feature exchange which will be known as the Box Office Attraction Film Rental Company. Contracts have been signed for exclusive exhibiting rights in New York City and State and New England on the feature products of Solax, Blache, American, Film Releases of America, Ramo, Eclectic, Great Northern Special Features, and Great Northern Preferred Features. In addition to a rental business the new company will also exhibit and sell the feature product of three European manufacturers whose photoplays are not being shown in America. A generous stock of lithographs for each feature will be carried.

"THE MARRIAGE OF FIGARO" (Ambrosio).

"The Marriage of Figaro" is an Ambrosio two-reel subject which Mr. Kleine schedules for release through the General Film Company as a regular two-reel release, Tuesday, February 3, 1914. This subject was selected by Mr. Kleine personally while in Europe and is notable for some of the most magnificent settings available in Seville, Spain, where the drama was staged. Several leads of this production are the same whose work in Kleine's "The Last Days of Pompeii" has created so much favorable comment the world over.

"THE INSPECTOR'S STORY" (Lubin).

This is one of the most beautiful and pathetic stories ever told and a tribute to the officers of the law, who are too often supposed to be heartless. The inspector of the tale is one of God's men, a lovely character and an honor to the force whose duty it is to protect the peace. The picture is admirably cast and will do much to add appreciation of the Lubin pathetic photoplays. Clay M. Greene is the author.

Jim Sloane, an ironworker, who has lost his job through intemperate habits, leaves his wife in a dying condition and continues his spree. His wife is dying and sends her little daughter of eight years to find her father that she may take

Scene from "The Inspector's Story" (Lubin).

a last farewell. The child passing a saloon hears a shot fired and entering finds that her father has killed a man and is under arrest. The child induces the inspector to take her father to the bedside of the mother to say goodbye forever. Jim receives a life sentence and the inspector, taking a deep interest in the child, assists her in conducting a newspaper route and instructs his men to protect her. One day the child asks the inspector how pardons are secured, he points to a lady in a carriage and tells Nelly that, that lady is the governor's wife. The child's story interests the lady and a pardon is secured and with the inspector's aid the father and child are installed as owners of a profitable newsstand.

"WITHERED HANDS" (Powers).

"Withered Hands," which has just been produced at the Pacific Coast studios of the Universal by Edwin August, has a romance of real life behind it. Mr. August met by accident and came to admire an elderly lady, Mrs. May Bensen. She reminded him of his mother and, he says, he saw in her all the noble, fine things a man might see in an elderly woman.

He was so impressed with her that he wrote a story around her and invited her to play the part of his mother in it. She accepted and "Withered Hands" is the result.

It is the story of a kindly old mother and her son. He leaves her in answer to the call of the great city. In after years he is drifting along the wrong path. His mind reverts to his old mother and the loving touch of her withered hands when he left her. He reforms and returns to her. The human interest element in the story is strong and offers a subject for deep reverie.

NEW FEATURE EXCHANGE IN CANADA.

The Independent Feature Film Company has opened offices at 10 Victoria Street, Montreal, and will handle a line of feature films throughout the Dominion of Canada. Mr. M. Kashin is general manager. He has been an exhibitor for five or six years, and is thoroughly posted in regard to the requirements of Canadian audiences. He has been in New York for several days selecting films, and has already secured "The Girl of the Sunny South" in five reels, and "Over Niagara Falls" in four reels. Except for the confusion and annoyance resulting from the activities of the various Censor Boards in Canada, the Canadian exhibitors are enjoying good business as a rule, and the number of houses throughout Canada is increasing every month.

EARL BRUNSWIG.

The accompanying photograph is that of Earl Brunswig, who, until recently, toured the country with his brother, Victor, in a highly successful singing act. Until the death of the younger brother about six weeks ago, the well-known Brunswig Brothers' act went big and was booked solid for whole seasons at a time. Without his brother for a partner, Earl Brunswig has found it a difficult problem to locate a suitable teammate, and until such time as he can get in touch with a good tenor, he is anxious to work along other lines, and is open for a proposition as theater manager, photoplay actor or singer. He will travel to any part of the United States, offering proper inducements, and will furnish interested parties with the best of references. As a theater manager, Mr. Brunswig has had the necessary experience, having owned and operated his own house in partnership with his brother.

Earl Brunswig.

DAY AND NIGHT SCREEN CREATES INTEREST.

The fine new Plaza Theater in New Orleans has just recently opened and General Manager Gueringer is highly enthusiastic over the results obtained from the installation of the Day and Night Screen. He is expecting to install another in a house now under construction by the same company. This screen was also used at a recent demonstration at the Hotel Astor of the Barker film, "Sixty Years a Queen." Messrs. Barker & Laurilard use sixteen of these screens in England, and insisted on showing their film on the same projection surface in this country, as they are thoroughly familiar with its result-producing and current-saving qualities.

"A THIEF OF HEARTS" (Patheplay).

Pathe Freres announce the release on Thursday, January 15th, of a two part drama, the scenes of which are laid both in France and Spain. An automobile trip through the Pyrenees and a stirring bull fight in Spain are two of the things that make this offering unusual.

The story tells of Pierre de Brezeux, a man at heart worthy and good and engaged to an estimable lady of superior qualifications, but who becomes enmeshed in the toils

Scene from "A Thief of Hearts" (Patheplay).

of a shallow and tempestuous dancer. She gets him even more strongly hooked by playing upon his jealousy, using, for the purpose, a Spanish matador.

The Spaniard becomes deeply in love with her and eventually begins to really arouse her love in return. Through the forgetfulness of Pierre, a letter from the matador to the dancer fails to reach her and through misunderstanding the matador throws himself on the horns of the bull in the arena. His death reveals Ida's feelings and in a passionate quarrel they part forever. Fine acting, fine scenery, and stirring scenes make this a good offering.

"GOOD PALS" (Patheplay).

Pathe Freres will release on Saturday, January 17th, a two part drama featuring little Miss Risser and a very intelligent dog. Between the two they keep up interest to the very end and make a really unusual offering. The story is built around the treacherous and jealous nature of a woman cousin of John Kane whom he has taken into his house out of the kindness of his heart. The money which she obtains she hoards as a miser and, outwardly pleasant, hates the Kanes because they have more money than she.

Scene from "Good Pals" (Patheplay).

The father, John Kane, is called west on business and leaves Beatrice in charge of the cousin to whom he gives plenty of money to insure funds and comfort while he is gone. His cousin adds the money to her private hoard without compunction. Kane meets with an injury in an encounter with bears and is reported dead. Through a strange combination of circumstances a large sum of money in his possession is stolen from him but later reaches his cousin Jane as the legal guardian of the child. Jane now gives vent to her hatred and, driving Beatrice to the garret, tells her that her father has died penniless and that she is now a beggar. The abused child finds her only comfort in Shep, the faithful dog who is her constant companion. How Kane finally returns to set things right is one of the interesting parts of a very interesting story.

"BETWEEN TWO FIRES" (Lubin).

A very dramatic story of hearts and arms, love and war, not the first or only time that a beautiful girl of the North loved a brave soldier of the South, and did heroic deeds to

Scene from "Between Two Fires" (Lubin).

save the life of the man of her heart. The picture is true to the atmosphere of the period and quaint in costumes of the time. The cast is one of the best that the Lubin home company can furnish.

"DESTINIES FULFILLED" (American).

The first three reel "Flying A" production will be released on January 12th, 1914. It was produced by Lorimer Johnston to whom is due much credit for this splendid dramatization of an all-absorbing topic. It is a sidelight of the Civil War although no attempt has been made to put on a war drama.

Scene from "Destinies Fulfilled" (American).

The leads are played by Vivian Rich, Sydney Ayres, Jack Richardson and Jacques Jaccard.

The interest is maintained throughout the production and the quiet and natural sequence of events attest ability of highest calibre on the part of the entire staff. The soft tones and delightful tints are pleasing to the eye and emphasize the artistic merit and excellent photographic quality that prevails throughout.

"BY WHOSE HAND" (Great Northern).

If ever circumstantial evidence seemed to convict an innocent man it is in the Great Northern special feature "By Whose Hand," when the coils of fate gather round the neck of Robert, son of the commissioner of police. Old Rubin, the pawnbroker, to whom young Robert had been known to have held grievance, had come to his death by a gun-shot wound. It was natural to believe that Robert's finger had pulled the trigger and the clever district-attorney had no trouble in establishing a strong case against the suspected youth.

Not before the last few feet of film in the third and last reel is the truth revealed, the interest and baffling perplexity being sustained most skilfully. All the way through the film, feeling certain of the innocence of the hero, one looks for the secret enemy who had so successfully kept himself in the dark while the law hounds searched vigilantly. Imagine the surprise and the admiration for the adroitness and cleverness of the conception when it is proved that no human agency discharged the gun—that God's sunlight was the murderer.

HENDRICK I. DAVENPORT DEAD.

Hendrick I. Davenport, of Watertown, Wis., known to the motion picture industry as "H. Davis," president of the Davis Film Exchange, died at his home on December 24, 1913, of heart failure. The deceased was fifty-five years of age, and is survived by his wife, an adopted son and four brothers. Mr. Davenport was one of the pioneers of the moving picture business. He leaves a large fortune to his heirs. The Davis Film Exchange is an incorporated company and will continue business. William Davenport becomes president and Robert N. Davenport, secretary.

"PRINCESS ELENA'S PRISONER" (Gt. Northern).

"Princess Elena's Prisoner," the first of the Great Northern Film Company's series to be released as "Preferred Feature Attractions," is attracting widespread attention among the trade and the exhibitors as well. The plot was reviewed at length in these columns and it will be recalled that Miss Betty Nansen, the distinguished tragedienne of Scandinavia, was praised without stint for her splendid impersonation of the role of the Princess Elena.

The photodrama, which is in four parts, is now being released by the Great Northern Company as one of its preferred feature attractions and this will be followed by Miss Nansen in the role of Muriel Yorke in the four reel drama, "A Paradise Lost," which is said to contain all the elements that go to make an appealing and thrilling film production. These productions are to be released through the Great Northern Film Company, 110 West 40th Street.

CONVICTS SEE GEORGE KLEINE'S "POMPEII."

The above flashlight shows convicts in the Boise, Idaho State Penitentiary, watching a production of George Kleine's "The Last Days of Pompeii." This was the first occasion on which many of the convicts who have spent twenty or more years in jail ever witnessed a motion picture. The governor, secretary of state, mayor of Boise, and newspaper men were present. The experiment proved so successful that others will follow.

SPECIAL MUSIC FOR "ANTONY AND CLEOPATRA."

George Kleine has assigned a well known Chicago composer to the task of preparing appropriate music for "Antony and Cleopatra." This will consist of a fifty page lithographed book of original music. While the innovation has been expensive in a financial way, the results have more than justified expectations.

NOTES OF THE TRADE.

MARGUERITE SNOW and James Cruze, of Thanhouser, are back in picture teamwork again. Since "She," this pair has been noted in important parts in Thanhouser films. For the past six months Mr. Cruze has been working alone because three years' consecutive Thanhouser work made Miss Snow seek a rest.

* * *

Eleanor Woodruff, Pathe leading woman, spent Christmas at her home in Towanda, Pa. Her return for the holiday having been announced, a local playhouse gave her a compliment by announcing a "Miss Woodruff program," so that her friends might see her on the screen.

* * *

Tom Mix, the champion all-around cowboy, daring rider and dare-devil deviser of thrilling moving picture stunts, has stopped risking his life for a fortnight in the wilds of Arizona, to visit the Selig plant at Chicago. Some one offered Tom seats to the Grand Opera. "Opera be hanged," said the great classicist from the Wild West. "What I want to see is some real vaudeville."

* * *

In an article extolling the gorgeous beauties of nature found prevalent in Santa Barbara, Cal., to appear in Harper's Bazar, Miss Vivian Rich, of the "Flying A" players, was asked to pose. The personal charm and beauty of Miss Rich will add considerably to the interest and attractiveness of the picturesque illustrations.

* * *

Herbert Lubin, representing the International Feature Film Corporation, Ltd., of Montreal, Canada, has completed arrangements with the Film Releases of America to handle their feature output in Canada, beginning with the three-reel subject, "Outlawed."

* * *

Philip A. Holman, who has been with the Pilot Films Corporation since its inception, as publicity manager and scenario editor, recently severed his connections with that company, and is now a "booster" of Sterling films.

George Terwilliger as the author, and Lottie Briscoe and Arthur Johnson as the co-stars, have the proud knowledge that their joint work in the "District Attorney's Conscience" and "The Parasites" resulted in the two most successful films, both from an artistic and a monetary point of view, ever released by the Lubin Company.

* * *

One of the features of the current Universal Animated Weekly release is the posing of Mrs. Frederick W. Vanderbilt when she presented recently in New York, for the New York Women's League for Animals, a handsome reward to the best mounted policeman after a competition held on Harlem River Speedway.

* * *

Phil Gleichman, general manager of the World Special Films Corporation, was given an agreeable surprise on Christmas, when the employees of the Detroit branch presented him with a cut-glass punch bowl and glasses.

* * *

Signor Conti, Italian consul stationed at Milwaukee, Wis., recently witnessed a performance of "Quo Vadis?". The signor recognized in some of the scenes the villa Pia and the villa Pedrosa. "I marvel," said Conti, after the show, "at the influence that was brought to bear on the King of Italy to permit pictures to be taken in these villas as they have been closed since 1871, during which time no one has been allowed to enter the gates. Even the shutters have been tightly closed and fastened."

* * *

Essie Fay, one of the most successful women in the United States in handling lions, tigers and other ferocious animals, and engaged by the Universal Company to act in the big animal pictures to be produced at the Pacific Coast studios of the Universal by Otis Turner and Francis Ford, has arrived on the coast.

* * *

Every time he lands on Broadway, Watterson R. Rothacker, the hustling general manager of the Industrial Moving Picture Company of Chicago, has some new enterprise to unfold. Last week, he came to New York to film the famous terpsichorean artists, Mr. and Mrs. Vernon Castle, who are teaching the tango to the Four Hundred.

* * *

A private exhibition of George Kleine's great Kleine-Cines subject, "Antony and Cleopatra," was given for the benefit of Chicago theatrical managers last week. All of the big Chicago downtown theaters were represented. The picture is creating much talk in legitimate theatrical circles. Managers are speculating on its probable effect on "legit" circuits.

* * *

The Western branch of the Eclair Film Company, located at Tucson, Ariz., reports good progress with its work on filming stories of the golden Southwest. The company is situated in a spot rich in local color and atmosphere, and has met with every courtesy thus far from the native sons.

* * *

Johnny Langmack, the ambidexterous and peripatetic property man of the Selig Polyscope Company, is back in Chicago from a busy pilgrimage in California, with a touch of rheumatism and many memories, exciting and otherwise, born of experiences in jumping over the six miles of territory intervening between the Selig studios at Edendale and the Selig Zoo at Eastlake Park, Los Angeles.

* * *

George Fitzmaurice, head of the Pathe scenario department, had a narrow escape from serious injury on Christmas night. A taxi in which he was riding skidded on the slippery asphalt on Fifth Avenue, New York, and collided with the curb. Mr. Fitzmaurice had his head driven through the window and was badly cut up by the broken glass.

* * *

Work on the new studio for the Balboa Company, Los Angeles, is progressing rapidly and before many more days will be ready for use. The work is being done under the direction of Edward Langley, who designed it. With the completion of the new studio another company will be added.

STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

A MOTHER'S LOVE (4 reels).—For Greater New York and Northern New Jersey, by European Feature Film Corporation, 220 West 42nd Street, New York City.

EIGHTY MILLION WOMEN WANT? (4 reels).—Same as "A Mother's Love."

GAMBLER'S REVENGE (4 reels).—Same as "A Mother's Love."

LITTLE CLAUS AND BIG CLAUS (4 reels).—Same as "A Mother's Love."

CHILDREN OF THE STAGE (4 reels).—Same as "A Mother's Love."

DEMONYTE (Film Releases of America—3 reels).—For Ohio, Indiana and Kentucky, by The American Feature Film Company, Toledo and Cincinnati.

THE SECRET OF ADRIANOPLE (Film Releases of America—4 reels).—Same as "Demonyte."

VICTORY OR DEATH (Itala—4 reels).—Same as "Demonyte."

THE LURE OF NEW YORK (New York Film Company—4 reels).—For New England, by Echo Feature Film Company, 835 Broadway, New York City. For New York entire and New Jersey, by Standard Feature Film Company, Masonic Building, New York City. For Eastern Canada, by International Feature Film Corporation, Ltd., St. Marks Place, Montreal, Canada. For California, Arizona and Nevada, by Progressive Feature Film Company, 54 Seventh Street, San Francisco, Cal. For Illinois, by G. & G. Feature Film Company, Chicago, Ill. For Michigan, by S. E. Rosenthal, 178 Wilkins Street, Detroit, Mich. For Florida, Georgia, Tennessee, Alabama, Mississippi, Texas, Oklahoma, Arkansas and Louisiana, by Southern Feature Film Program Association, 1920 Main Street, Dallas, Texas. For Eastern Pennsylvania, Maryland, District of Columbia, Virginia and Carolinas, by Tri-State Feature Film Company, 710 East Baltimore Street, Baltimore, Md.

CORRESPONDENCE

MISSOURI.

THE holidays proved fruitful for moving picture men of Kansas City as well as for those in other lines of business. The streets were thronged until late at night and the animated picture theaters reaped a goodly share of the harvest. Little decrease in business was reported from the numerous houses in the residential districts and taken as a whole, Christmas was a distinct benefit to Kansas City exhibitors.

The Roof Garden, is the alluring title of a new theater opened at Chanute, Kans., recently. The Roof Garden is an upstairs house, and will show both vaudeville and moving pictures. Bateman & Leamon are the owners of the new house, which has a seating capacity of about 700.

Joseph Steiner, owner of the Merit Theater, Thirty-first and Main streets, has obtained good results by issuing a program, showing the events to be staged during the next week. The program is printed on Saturday, giving a complete list of the films which will be seen during the following seven days. The Colonial Theater is another which is now issuing a program. None of the uptown houses have yet adopted this plan, which involves quite an expenditure.

With exhibitors of Kansas City enjoying plenty of turkey and other trimmings for their Christmas dinner, a good many contributed to the "Raggedy Stocking Fund," which went to make Christmas a happy one for the youngsters who lacked the advantages of others. Haid & Brandner, of the Highland Theater, the Electric Theater, of Kansas City, Kans.; John Donnelly, owner of the American Theater, and many others, contributed the receipts of special performances to the fund. The Tinker-Nichols Theater was another which donated. The house, located at Fifteenth and Prospect, is owned by Joe Tinker, erstwhile manager of the Cincinnati National League ball club, and "Kid" Nichols, whose exploits on the diamond are well known to the fans of the older generation. Tinker is said to have wired his partner from Chicago, as soon as he learneds of the plans of the exhibitors, instructing Nichols to get into the game.

A lawsuit, in which the Universal exchange and the Morgan Film Exchange in Kansas City were involved, has been settled out of court. By the agreement, the Universal comes into possession of 2,222 films formerly owned by the Morgan Film Exchange. J. W. Morgan, head of the concern, announced that he would re-enter the film business early in the new year. He will install a new stock of films and supplies, according to present plans. M. E. Williams, formerly with the Morgan Film Exchange, with which he spent ten years, is now with the Universal, and will have charge of several states, working under the district manager.

Kansas City will boast of some of the highest-grade houses in the country if present prospects are carried out. Two new moving picture theaters are to be opened early in January, boasting an aggregate seating capacity of 3,500. One of the new houses is located at Thirty-first and Cherry streets. It is owned by W. L. Rhodes, and is capable of accommodating 2,000 patrons. The Burkey Brothers will shortly throw open their splendid new house at Seventeenth and Sunset. It will seat 1,500. It compares well with the handsomest in the country, it is believed, as far as appearance is concerned, and has a modern ventilation system, by which the air is changed every minute.

An ordinance has been passed in Kansas City, Kans., providing that owners of motion picture theaters must provide seats for all patrons. No standing will be allowed. There are no so-called legitimate theaters in Kansas City, Kans., and the animated picture houses are highly popular. The new ordinance will cut heavily into the receipts of exhibitors it is feared, and there is a good deal of indignation over its passage. Whether it will be carried higher has not yet been decided.

F. W. Cunningham, of the Welfare Board in Kansas City, showed an odd film to friends recently. The film contains 450 feet, and is growing steadily. Mr. Cunningham's duties are to censor all pictures shown in Kansas City, which have not been passed by the National board. He has cut out what he considers objectionable features in many such films, and has made the parts into one. The effect is rather startling, as there is neither plot nor moral. Most of the scenes contain bloodshed, and Mr. Cunningham's picture is not likely to bring a high price from any exhibitor.

Ernest F. Jores, formerly connected with a Kansas City church, but more recently prominent as organist in the Twelfth-street Theater, operated by the Standard Amusement Company, has left Kansas City. His return is considered improbable. Mr. Jores is a genius of the first water when it comes to playing an organ, and officers of the company filled the vacancy created by his departure with a good deal of reluctance.

Kinemacolor has made its appearance in Kansas City, the Globe Theater showing it in conjunction with vaudeville. The newspapers gave the arrival of Kinemacolor a good deal of attention.

Motion pictures were conspicuous at the recent exhibition of the Missouri Poultry Association, held at Convention Hall, Kansas City. Prof. T. C. Quisenberry, head of the Mountain Grove experiment station, is the owner of the film, which he displayed to instruct members in the most approved methods of raising poultry.

"Les Miserables," Victor Hugo's great drama, was shown by a Kansas City church recently, the Grand Avenue Temple staging the multiple-reel feature. The event was well advertised and attracted good crowds, even at the admission prices of 25 and 50 cents asked by the church folk.

Pupils of the Morse school, in Kansas City, recently purchased a moving picture machine. It will be used both for educational work and for giving performances at night. W. H. Martin, principal of the school, is taking lessons in projection, and will have charge of the operating booth.

The management of the Apollo Theater, 3225 Troost avenue, has decided to allow parents in that residential section to do the choosing of the program one night weekly. The pictures shown on the designated nights will be largely educational, and there is some doubt as to whether the receipts at the box office will be able to stand the strain. Other exhibitors have been asked to follow suit, but have not shown much enthusiasm about giving up the management of their own houses.

M. B. Faidley, of Kansas City, had a close shave recently while taking moving pictures of an auto-polo game at Topeka, Kans. Auto-polo is the latest craze in sporting circles at the Kansas capital. Grady Montgomery, owner of the Iris Theater, had Mr. Faidley photograph the game. The only trouble was that the auto drivers were a little too careless for comfort, and Mr. Faidley was deeply pleased when he had accomplished the feat without losing an arm or two.

The Iris Theater, of Topeka, Kans., is now running Kinemacolor. A new Simplex machine is being used in connection with the pictures in natural color. Advertisements run by the Iris referred to Kinemacolor as the "eighth wonder of the world," and Topeka residents have turned out liberally for the new attraction.

MURRAY.

LOUISVILLE.

THE use of motion pictures for industrial purposes, both as a means of advertising and selling the goods and for educational work among the public, sometimes with the view of creating favorable sentiment toward an industry, is increasing daily. The Paper Makers' Company, a paper concern with offices in Louisville, will have a number of reels made in and around paper mills, showing the various processes used, and will probably be able to have them shown as a part of regular programs, as they will contain no special advertising matter. A dispatch from New Orleans, La., states that pictures taken at Gulfport, Miss., showing the handling of lumber for export, made a hit with the audiences at various photoplay houses recently, this picture being a Pathe Freres production. Other instances are available in various parts of the country, indicating the growing appreciation of the film as a useful method of reproducing, for any purpose desired, business and industrial processes.

The Owl Film Company, one of the newer exchanges in Louisville, will shortly move into larger quarters on the ground floor at 415 West Green Street, where a complete repair department will be added to the company's equipment. Machines and accessories of all kinds will be repaired in this department, which is expected to fill a long-felt want, as such work has formerly been done only incidentally to the handling of equipment. The company has recently purchased twelve new three-reel features, some of which have been released already. Business has been brisk, twelve outfits having been sold during the past week.

J. G. Givliden, of Sulphur, Ky., will open a motion picture theater in that town about January 10. He is now making preparations for his initial performance, arranging his program, etc. He purchased his machine and other equipment from the Owl Film Company, of Louisville.

James Hankins, of Louisville, will shortly open a colored photoplay house at Jackson Street and Roselane, and has about completed the purchase of his equipment for that purpose.

Hopkins Theater, which is running successfully as a motion picture house, after a long career in vaudeville and stock, has secured the first run of the Mutual program in Louisville.

The Kerrigan Theater, of New Albany, Ind., has a press agent who is never at a loss for a new stunt to draw the crowds and boost business for the house. One of the latest devices of this genius, as well as one of the most successful, was the employment of a tight-rope performer, who stretched his airy highway across the street directly in front of the theater and proceeded to demonstrate his skill. Half the town, as a matter of course, turned out to see the free show from time to time, and not a few of them went into the Kerrigan when the tight-rope man had got through with his program.

A two-reel Victor film, featuring Florence Lawrence in "The Girl and Her Money," headed the program at the Novelty the early part of last week, meeting with the success usual with productions in which Miss Lawrence stars. "The Jew's Christmas," a Rex three-reel drama, was a great drawing card last Sunday, which is always a big day with the Novelty.

Edward Wentzell, manager of the Norman Theater at Twenty-first and Portland Avenue, had the misfortune to lose his little daughter last week. The funeral was held on Monday, December 22, and the theater was closed on Saturday, Sunday and Monday out of respect for Mr. Wentzell's loss.

One of the first of the new Gold Seal releases on the Universal program, "From Rail Splitter to President," was a pronounced hit with Louisville audiences last week, each of the houses handling it in turn finding this to be the case.

The Werger Company, of Louisville, has been successful in obtaining the lease of the People's Theater, of Owensboro, Ky., the property of the People's Amusement Company. The house was desired by the McDonald Amusement Company, controlling a string of playhouses in Knoxville, Memphis, Nashville and Chattanooga, Tenn., but the Louisville concern won out. M. E. Mattingly, of Louisville, will be manager of the house, which has been closed for a number of months. Mr. Mattingly announces that he will make a number of improvements, and will open the house shortly with a fine program of vaudeville and motion pictures.

Manager J. C. Taylor, of the Gem Theater, Frankfort, Ky., recently opened the new house, which responded with capacity audiences. The house has a seating capacity of 300, measuring 18 by 100 feet in the clear. It was erected several doors from the old Gem, which was destroyed by fire last August.

Malcolm Welsinger, owner of the Colonial Theater, of Danville, Ky., is making arrangements to enlarge the house, by moving the stage back twenty or thirty feet, so as to give room for about 150 more seats.

The contracts for the erection of the Lyric Theater and the Masonic Temple, in Carlisle, Ky., have been awarded to Elliott Colliver, a contractor of that place.

Morris Boultinghouse, who has been operating two motion picture houses in Grayville, Ill., for the past year, recently disposed of the Majestic Theater, one of his houses, to Sam Horton, who will continue its operation. Mr. Boultinghouse retains the ownership of the Electric Theater, but it is understood that he will shortly move to some other point to open a theater, having in mind particularly Marion, Ky., where he has about closed arrangements for a location.

Charles Mize, owner of the new Dixie photoplay house, in Somerset, Ky., opened the new theater recently with immediate success, large audiences attending the opening and subsequent performances. It is reported that another house will be opened in Somerset by Newton Brothers.

Manager Ward, of the Princess Theater, the newest and handsomest of the motion picture houses in Henderson, Ky., recently took a unique method of finding out whether a Sunday show would be acceptable to Henderson people. He simply asked them, and found the vote about twenty to one in favor of the Sunday show. The house was accordingly thrown open last Sunday with a five-reel program—a three-reel Gaumont feature, "Fantomas," and a two-reel Gaumont, "In the Claws of the Leopard."

James Hayes, a well-known coal dealer at Zion, in Henderson County, Ky., has recently purchased a half interest in the Princess Theater, at Madisonville, Ky., from Stanley Spoehr, and will move to that place in order to assist Manager Taliaferro in the management of the house. Mr. Spoehr sold because his interests in Henderson demanded his attention.

In addition to three good reels of motion pictures, the Star Theater, in Paducah, Ky., will hereafter offer a vaudeville program. Three turns will be offered, making a good-sized program for a ten-cent admission.

The Princess, a new $65,000 house at Meridian, Miss., managed by Sol Sugermann, was opened recently with immediate success. The house is one of the largest and handsomest in that part of the country.

Making the twelfth in the Fitchenburg string of photoplay houses in the South, the Plaza was thrown open to the public in New Orleans last week. A Bartola orchestra and an organ will be used to furnish music.

Joseph Bianchi, inventor of the Bianchi camera, is making arrangements to open a new house in Mobile, Ala. No details are available at this time as to size or cost, but it is understood that the new house will be one of the largest and finest in the city.

E. K. Lyon and Dennis O'Reilly, proprietors of motion picture houses in Frankfort, Ky., were the first victims of a crusade started recently by a new member of the city council against Sunday shows. The councilman took the ground that the licenses issued contemplated the operation of the theaters only six days a week, but the exhibitors thought otherwise, and the arrests followed. The two exhibitors named were each fined $25 and costs in the police court, but appealed at once, and will fight the matter out in the courts, in order to find out just where they stand on the question.

G. D. CRAIN, JR.

Winners Always — FOUR ACES

Kay-Bee Features

JANUARY 9th
Narcotic Spectre
(2 Reels)

JANUARY 16th
Circle of Fate
(2 Reels)

JANUARY 23rd
Kentucky Romance
(1 Reel)

JANUARY 27th
For Her Brother's Sake
(1 Reel)

JANUARY 30th
Divorce
2 Reels

Broncho Headliners

Jan.	7th--A Military Judas	3	Reels
"	14th--The Cure	1	"
"	21 st--Conscience	2	"
"	28th--Romance of Sunshine Alley	1	"
Feb.	4th--New England Idyl	2	"
"	11th--Romance of the Sea	2	"
"	18th--Yellow Flame	2	"

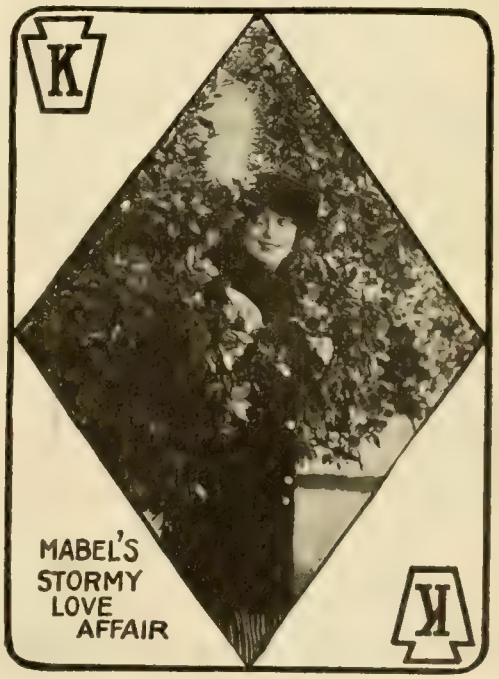
Domino Winners

Jan.	8th--Harp of Tara	2	Reels
"	15th--The Primitive Call	3	"
"	22nd--The Informer	2	"
"	29th--Heart of Woman	3	"

Keystone Comedies

JANUARY 3rd
Love and Dynamite
JANUARY 5th
Mabel's Stormy Love Affair
JANUARY 8th
The Under Sheriff
JANUARY 12th
A Flirt's Mistake
JANUARY 15th
How Motion Pictures are Made
JANUARY 17th
In the Clutches of the Gang
(2 Reels)

MUTUAL PROGRAM EXCLUSIVELY



NEW YORK MOTION PICTURE CORP., LONGACRE BLDG., 42nd ST., B'WAY, NEW YORK CITY

Calendar of Licensed Releases.

Current Releases

MONDAY, JANUARY 5th, 1914.

BIOGRAPH—The Mystery of the Milk (Comedy).....
BIOGRAPH—The Janitor's Revenge (Comedy) .....
EDISON—The Girl in the Middy (Comedy).....
KALEM—A Shot in the Night (Special—2 parts—Dr.)..2000
LUBIN—The Story the Gate Told (Drama).....1000
PATHEPLAY—Pathe's Weekly, No. 2, 1914 (News)....
SELIG—Unto the Third and Fourth Generation (Special —2 parts—Drama) 2000
VITAGRAPH—Francine (Drama) 1000

TUESDAY, JANUARY 6th, 1914.

CINES—The Smuggler's Son (Special—2 parts—Drama)2000
EDISON—On the Great Steel Beam (Drama).....1000
ESSANAY—Hearts and Flowers (Drama).....1000
LUBIN—The Squire's Mistake (Drama).....1000
PATHEPLAY—Whom God Hath Joined (Drama).....
SELIG—The Living Wage (Drama).....1000
VITAGRAPH—Jerry's Uncle's Namesake (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 7th, 1914.

EDISON—African Sea Birds (Educational)..... 400
EDISON—The Sherlock Homes Girl (Comedy)..... 600
ESSANAY—A Foot of Romance (Comedy).....1000
KALEM—Her Husband's Friend (Spec.—2 parts—Dr.).2000
PATHEPLAY—Dishing Dick's Dishwasher (Comedy)..
PATHEPLAY—Snow Effects in Austria (Travel).....
SELIG—By Unseen Hand (Drama).....1000
VITAGRAPH—Diana's Dress Reform (Drama).....1000

THURSDAY, JANUARY 8th, 1914.

BIOGRAPH—His Father's House (Drama) .....
ESSANAY—The Hills of Peace (Drama).....1000
LUBIN—Between Two Fires (Special—2 parts—Drama)2000
MELIES—The Somnambulist (Drama) 1000
PATHEPLAY—The Wards of Society (Special—2 parts —Drama) 2000
PATHEPLAY—A Ramble in Pondichery, India (Scenic)
PATHEPLAY—Pathe's Weekly, No. 63, 1914 (News)...
SELIG—Pietro the Pianist (Comedy).....1000
VITAGRAPH—Their Interest in Common (Com.-Dr.)..
VITAGRAPH—Montana State Fair (Topical).....

FRIDAY, JANUARY 9th, 1914.

EDISON—The Witness to the Will (Special—2 parts—Drama) 2000
ESSANAY—The Hour and the Man (Special—2 parts—Drama) 2000
KALEM—The Joke on Jane (Comedy).....
KALEM—Making Cut Glass (Industrial).....
LUBIN—The Engineer's Revenge (Drama).....1000
SELIG—On the Breast of the Tide (Drama).....1000
VITAGRAPH—Bunny's Mistake (Comedy) 1000

SATURDAY, JANUARY 10th, 1914.

BIOGRAPH—The Bartered Crown (Drama) .....
EDISON—A Lonely Road (Drama).....1000
ESSANAY—Snakeville's New Doctor (Comedy-Drama)1000
KALEM—Telltale Stains (Drama) 1000
LUBIN—When the Doctors Failed (Comedy)..... 400
LUBIN—Married Men (Comedy) 600
PATHEPLAY—The Minister's Daughter (Special—2 parts—Drama) 2000
VITAGRAPH—Officer John Donovan (Special—2 parts —Drama) 2000

Advance Releases

MONDAY, JANUARY 12th, 1914.

BIOGRAPH—Concentration (Drama) .....
EDISON—The Adventure of the Actress' Jewels (Com.—First of Octavius—Amateur Detective Series).....1000
of Octavius—Amateur Detective Series) 1000
KALEM—Indian Blood (Special—2 parts—Drama).....2000
LUBIN—Tobacco Industry (Industrial) 400
LUBIN—Smiles of Fortune (Comedy) 600
PATHEPLAY—Pathe's Weekly, No. 4, 1914 (News)....
SELIG—The Two Ordeals (Special—2 parts—Drama)..2000
VITAGRAPH—The Right and the Wrong of It (Drama).1000

TUESDAY, JANUARY 13th, 1914.

CINES—The Heart of a Gypsy (Special—2 parts—Dr.)..2000
EDISON—A Night at the Inn (Drama) 1000
ESSANAY—The Hand that Rocks the Cradle (Drama).1000
LUBIN—The Inscription (Drama) 1000
PATHEPLAY—Down Lone Gap Way (Drama) 1000
SELIG—Angel Paradise (Comedy) 1000
VITAGRAPH—The Masked Dancer (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 14th, 1914.

EDISON—Andy Plays Hero (Comedy) 1000
ESSANAY—The Real Miss Loveleigh (Comedy) 1000
KALEM—Perils of the White Lights (Special—2 parts —Drama) 2000
PATHEPLAY—Colonel Heeza Liar's African Hunt (Comedy) .....
PATHEPLAY—The Seventeen Mile Drive, California (Scenic) .....
SELIG—Conscience and the Temptress (Drama) 1000
VITAGRAPH—Timing Cupid (Comedy) 1000

THURSDAY, JANUARY 15th, 1914.

BIOGRAPH—Out-Blacked (Comedy) .....
BIOGRAPH—How They Struck Oil (Comedy) .....
ESSANAY—The Story of the Old Gun (Drama).....1000
LUBIN—A Question of Right (Special—2 parts—Dr.)...2000
MELIES—Wooing the Saleslady (Comedy).....1000
PATHEPLAY—A Thief of Hearts (Special—2 parts—Drama) 2000
PATHEPLAY—Pathe's Weekly, No. 5, 1914 (News)....
SELIG—Blue Blood and Red (Drama) 1000
VITAGRAPH—The Brute (Drama) .....
VITAGRAPH—Baseball Stars (Topical) .....

FRIDAY, JANUARY 16th, 1914.

EDISON—Deacon Billington's Downfall (Special—2 parts—Drama) 2000
ESSANAY—The Cast of the Die (Special—2 parts—Dr.).2000
KALEM—Only One Shirt (Comedy) .....
KALEM—The Lord Mayor of London (Topical) .....
LUBIN—In Mysterious Ways (Drama) 1000
SELIG—A Message from Across the Sea (Drama) 1000
VITAGRAPH—Cutey's Vacation (Comedy) 1000

SATURDAY, JANUARY 17th, 1914.

BIOGRAPH—Waifs (Drama) .....
EDISON—The Last Scene of All (Drama).....
ESSANAY—Broncho Billy—Guardian (Drama) 1000
KALEM—Red Hawk's Sacrifice (Drama) 1000
LUBIN—A Servant of the Rich (Drama) 1000
PATHEPLAY—Good Pals (Special—2 parts—Drama)..2000
VITAGRAPH—Local Color (Special—2 parts—Drama).2000

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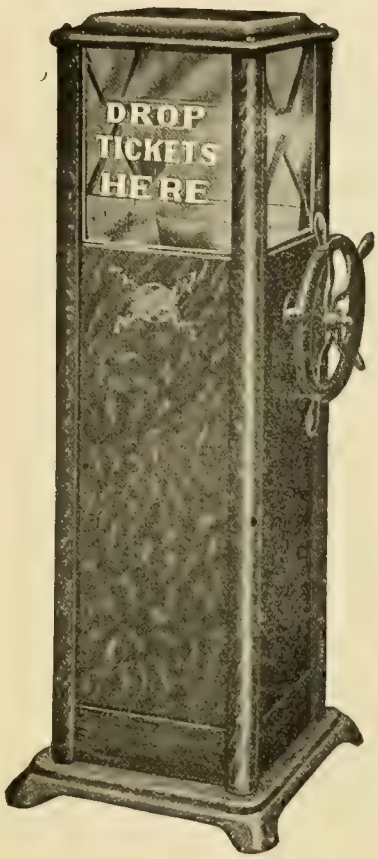

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Our Ticket Chopper is the Best Protection in the World. In Fact, It's a Necessity Wherever Tickets Are Sold

DISHONEST Ticket Sellers and Ticket Takers HAVE NO CHANCE when our chopper is used, as all tickets dropped into it are cancelled or cut up by a turn of the side wheel, so that they cannot be sold again. Tickets, however, are not mutilated so badly that the numbers cannot be read.

The Chopper is a protection also to honest ticket men. It removes temptation. Equipped with a foot lever instead of wheel if desired.

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This chopper will permit the door-keeper to handle fully **fifty per cent. more patrons** than is possible with the old system of taking by hand.

Finish. Cabinet is of finest golden quartered oak, mission or mahogany, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or, if desired, all metal parts heavily nickel plated. Glass is best polished French plate, quarter inch thick. Size: 46 x 12 x 12 inches. Weight (boxed) 150 lbs.

PRICE: Chopper $50. Foot Lever (extra) $10. Nickel Trimmings (extra) $5.

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737 Broadway.....Albany, N. Y.
921 Walnut Street.....Kansas City, Mo.
3610 Olive Street.....St. Louis, Mo.

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JANUARY 4th, 1914.

REX—A Fool and His Money (Comedy) .....
CRYSTAL—The Lifted Veil (Drama) .....
ECLAIR—Cue and Miss Cue (Comedy) .....
ECLAIR—Nutty Has Big Ideas (Comedy) .....

MONDAY, JANUARY 5th, 1914.

VICTOR—The Magic Skin (2 parts—Drama).....
IMP—Sam Slam 'Em Slammed (Comedy) .....
POWERS—Them Ol' Letters (Drama).....

TUESDAY, JANUARY 6th, 1914.

XX GOLD SEAL—The Lie (2 parts—Drama).....
CRYSTAL—Shadowed (Comedy) .....
CRYSTAL—Fighting Is No Business (Comedy).....

WEDNESDAY, JANUARY 7th, 1914.

NESTOR—The Dead Line (Drama).....
JOKER—Mike and Jake Live Close to Nature (Comedy)
ECLAIR—The Case of Cherry Purcelle (3 parts—Drama)
UNIVERSAL—Animated Weekly, No. 96 (News).....

THURSDAY, JANUARY 8th, 1914.

IMP—The Watch Dog of the Deep (2 parts—Drama)...
REX—An Arrowhead Romance (Drama).....
FRONTIER—Slim's Strategy (Comedy) .....

FRIDAY, JANUARY 9th, 1914.

NESTOR—When Ursus Threw the Bull (2 parts—Com.)
POWERS—Who So Diggeth a Pit (Drama).....
VICTOR—Admission Two Pins (Comedy-Drama).....

SATURDAY, JANUARY 10th, 1914.

JOKER—Some Nightmare (Comedy) .....
JOKER—St. Claude and Surroundings—Jura, France (Scenic) .....
FRONTIER—Cross Roads (Drama) .....
101 BISON—The Eleventh Hour (2 parts—Drama).....

SUNDAY, JANUARY 11th, 1914.

CRYSTAL—The Ring (Drama) .....
ECLAIR—The Snake Charmer (Comedy) .....
ECLAIR—Mutty Delivers the Message to Garcia (Com.)
REX—The Cycle of Adversity (Drama) .....

MONDAY, JANUARY 12th, 1914.

VICTOR—The Imp Abroad (Comedy) .....
IMP—The Militant (3 parts—Drama) .....
POWERS—Just Mother (Comedy) .....
POWERS—In Lapland (Scenic) .....

TUESDAY, JANUARY 13th, 1914.

GOLD SEAL—A War Time Reformation (2 parts—Dr.)
CRYSTAL—It May Come to This (Comedy) .....
CRYSTAL—Baldy Belmont Bumps (Comedy) .....

WEDNESDAY, JANUARY 14th, 1914.

NESTOR—The Intruder (Drama) .....
JOKER—Saving the Child (Comedy) .....
ECLAIR—The First Nugget (2 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 97 (News).....

THURSDAY, JANUARY 15th, 1914.

IMP—Percy Needed a Rest (Comedy) .....
REX—Michael Arnold and Dr. Lynn (2 parts—Drama).
FRONTIER—Slim and the Money Pots (Comedy) .....

FRIDAY, JANUARY 16th, 1914.

NESTOR—Cupid's Close Shave (Comedy) .....
POWERS—Trust Begets Trust (Drama) .....
VICTOR—The Romance of a Photograph (2 parts—Dr.)

SATURDAY, JANUARY 17th, 1913.

JOKER—The Mystery of the Taxicab (Comedy) .....
FRONTIER—Her Brother (Drama) .....
101 BISON—The Flash of Fate (2 parts—Drama).....

Mutual Film Corporation

SUNDAY, JANUARY 4th, 1914.

APOLLO—The Tale of a Shirt (Comedy) .....
MAJESTIC—Mollie and the Oil King (Drama) .....
THANHOUSER—Mrs. Pinkhurst's Proxy (Comedy)...

MONDAY, JANUARY 5th, 1914.

AMERICAN—The Power of Light (2 parts—Drama)...2000
KEYSTONE—Mabel's Stormy Love Affair (Comedy)..
RELIANCE—Our Mutual Girl (Drama) .....

TUESDAY, JANUARY 6th, 1914.

MAJESTIC—The Ten of Spades (Drama) .....
THANHOUSER—The Runaway Princess (3 parts—Drama) 3000

WEDNESDAY, JANUARY 7th, 1914.

BRONCHO—A Military Judas (3 parts—Drama).....3000
MUTUAL—Mutual Weekly, No. 54 (News) .....
RELIANCE—The Loafer (Drama) .....

THURSDAY, JANUARY 8th, 1914.

AMERICAN—(No Release This Date) .....
DOMINO—The Harp of Tara (2 parts—Drama).....2000
KEYSTONE—The Under Sheriff (Comedy).....
KOMIC—Chasing Gloom (Comedy) .....
KOMIC—The Servant Problem (Comedy) .....

FRIDAY, JANUARY 9th, 1914.

KAY-BEE—The Narcotic Spectre (2 parts—Drama) 2000
PRINCESS—A Circumstantial Nurse (Drama) .....
THANHOUSER—(No Release This Date).....

SATURDAY, JANUARY 10th, 1914.

AMERICAN—The Son of Thomas Gray (Drama) .....
MAJESTIC—The Sorority Initiation (Comedy) .....
RELIANCE—The Sacrifice (Drama) .....

SUNDAY, JANUARY 11th, 1914.

APOLLO—A Swell Dish (Comedy) .....
MAJESTIC—A Ticket to Red Gulch (Drama).....
THANHOUSER—Two Little Dromios (Comedy) .....

MONDAY, JANUARY 12th, 1914.

AMERICAN—Destinies Fulfilled (3 parts—Drama)....3000
KEYSTONE—A Flirt's Mistake (Comedy) .....
RELIANCE—(Title Not Reported) .....
THANHOUSER—(Title Not Reported) .....

TUESDAY, JANUARY 13th, 1914.

MAJESTIC—(Title Not Reported) .....
THANHOUSER—(Title Not Reported) .....

WEDNESDAY, JANUARY 14th, 1914.

BRONCHO—The Cure (Drama) 1000
MUTUAL—Mutual Weekly, No. 55 (News) .....
RELIANCE—(Title Not Reported) .....

THURSDAY, JANUARY 15th, 1914.

AMERICAN—(Title Not Reported) .....
DOMINO—The Primitive Call (3 parts—Drama) 3000
KEYSTONE—How Motion Pictures Are Made (Ind.)..

FRIDAY, JANUARY 16th, 1914.

KAY-BEE—Circle of Fate (2 parts—Drama) 2000
PRINCESS—(Title Not Reported) .....
THANHOUSER—(Title Not Reported) .....

SATURDAY, JANUARY 17th, 1914.

AMERICAN—Unto the Weak (Drama) .....
KEYSTONE—In the Clutches of the Gang (2 parts—Drama) .....
MAJESTIC—(Title Not Reported) .....
RELIANCE—(Title Not Reported) .....

Exclusive Supply Corporation

TUESDAY, JANUARY 6th, 1914.

GAUMONT—An Amateur Sportsman (Comedy) .....

THURSDAY, JANUARY 8th, 1914.

GAUMONT—Tiny Tim's Sweetheart (Comedy) .....

SATURDAY, JANUARY 10th, 1914.

GAUMONT—The Mysterious Finger Prints (Four parts—Feature—Drama) .....

TUESDAY, JANUARY 13th, 1914.

GAUMONT—Mother-in-Law Pays a Visit (Comedy)....

THURSDAY, JANUARY 15th, 1914.

GAUMONT—Simple Simon's Honeymoon (Comedy)..
GAUMONT—Tiny Tim the Fisherman (Comedy).....

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In speaking of our factory recently, a new employee remarked:

"Why, they have no repair department!"

No better testimonial could be desired; and it is true. Repairs are almost unknown.

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My machines are in fine condition, having been run for three years with practically no repairs.

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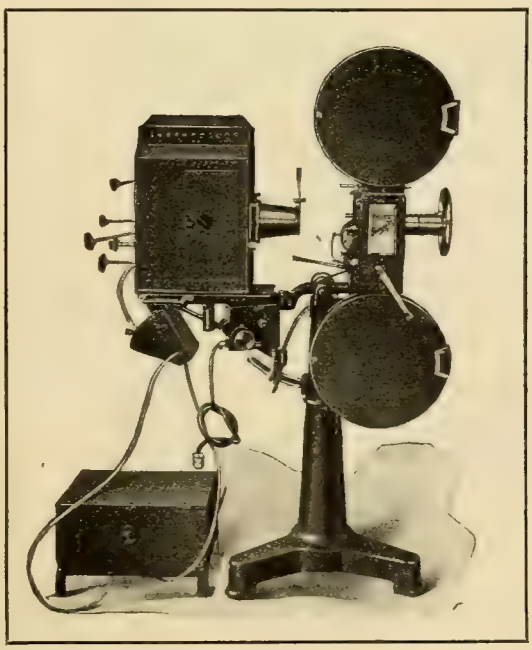

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Booking a bad "big" feature means a great deal more to you than disappointing an audience. It means KILLING OFF THE MOTION PICTURE FANS.

A long feature is your whole show. If it is dull and stupid your patrons lose their enthusiasm for *all* motion picture entertainment. That is the danger of the horde of clap-trap "big features" with which the market is flooded today. And it is a *real* danger to *you* and to the film industry in general.

To steer clear you have simply to make use of the same reasoning that is followed by all successful merchants. If the demand for a certain article is so big that a merchant must lay in a heavy stock, he buys that stock from a manufacturer who has a reputation in the trade. He knows that if he does not meet the demand with reliable merchandise the demand will stop, and his money will be sunk in a stock that can't be sold. The same rule applies to every one who must ask for public support.

In YOUR line remember that a big feature is the highest development of the motion picture art. Its making requires all the skill of proven experts working with studios and equipments that have been developed to a point of perfection by long experience and costly experiments.

It would be fatal folly for the General Film Company to offer a big feature that would not be a credit to its unmatched reputation—excellent and reliable. You cannot afford to show any other kind of features in your house. There is *no danger* in honest merchandise.

General Film Company (Inc.)

200 Fifth Avenue New York

Safety

Just Released

The Third Degree

Chas. Klein's drama founded on the inside workings of a great police department. This play ran a whole season in a Broadway playhouse and did a record business in first class theatres in every big city in America. The story is thrilling and intense while its appeal is so broad and general that it hits all classes of young and old, high-brow and low-brow—of picture fans. It is in 5 Reels, and is a fine example of Lubin's justly famous photographic production.

To be Released in January

Thor, Lord of the Jungle

A three reel story of love and adventure in the African Jungle. The astounding wild animal working in this Selig masterpiece will cause a sensation and arouse an enthusiasm that will be appreciated in the box office for weeks after its film is shown.

The Battle of Shiloh

A Lubin 4 Reel picture drama of war and sacrifice, superbly executed. A thrill and a throb in every scene. Made on the ground and in the original settings of Generals Grant and Johnston's awful conflict. A feature of intense interest, inspiring and instructive.

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Special Feature Department

General Film Company (Inc.)

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FANTOMAS

"The Mysterious Finger Print"

4 Reels Released Jan. 10th

The Greatest of Detective Dramas

You cannot afford to miss this great MONEY GETTER

Wire, or _____

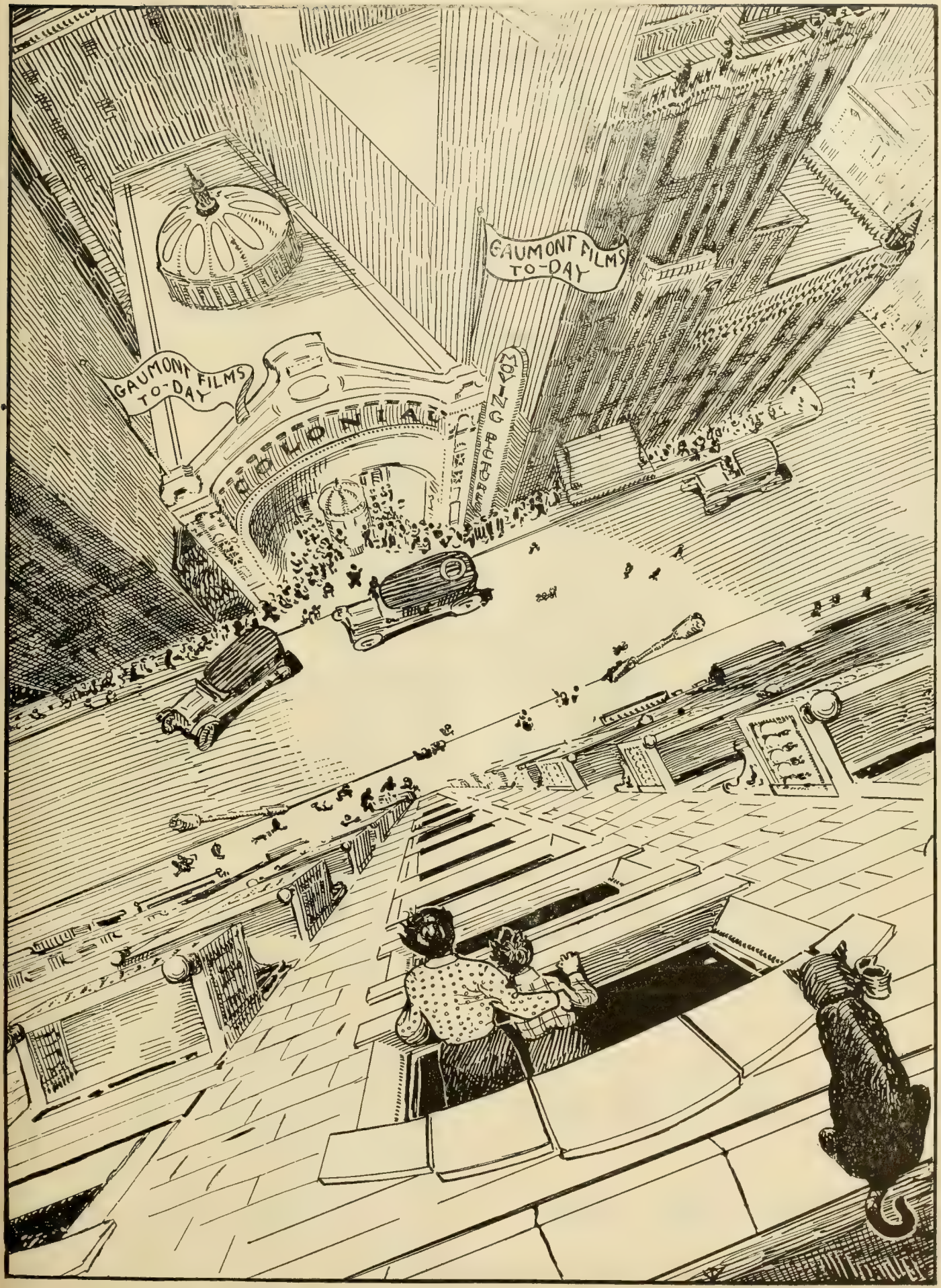
JANUARY 17th

A DEAD MAN'S PAPERS

2 Reels

A Strong Gripping Story of Northern Quebec

Gaumont



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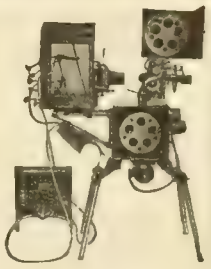

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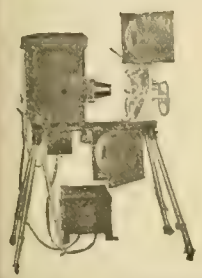

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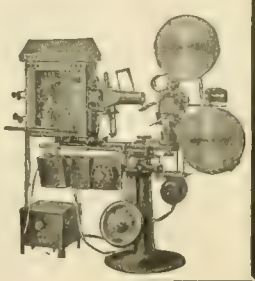

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A wicked gambler having made a bargain with Satan, spends his days and nights in wild revels, exerting his evil power for miles around. His cruel sovereignty comes to an unexpected end when he outrages, beyond forgiveness, the dignity of the long suffering peasants. He receives his just rewards at their hands and is left to the mercies of Satan who descends with his victim into purgatory.

Jan. 10th THE SILENT HERO

Through "Ty" Lawyer McKenzie and the Countess Amanda Hall become acquainted, and later are married. The new butler having shown his infatuation for his mistress is dismissed, and during her husband's absence he decides to get revenge. "Ty" escapes his aim when he attempts to shoot him, and assists the countess in safely climbing down through the window of her room. The villain is arrested but manages to escape and waits in ambush for the lawyer. They struggle together at the very edge of a dangerously steep precipice, and it is "Ty" who saves his master from a most horrible death which is the end of the wicked butler.

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WITH
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6 PARTS.

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"PAID IN FULL"
WITH
TULLY MARSHALL

Henry M. Blossom's
"CHECKERS"
WITH
THOMAS W. ROSS
5 PARTS.

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LICENSED FILM STORIES

BIOGRAPH.

THE MYSTERY OF THE MILK (Jan. 5).—If you were a thrifty housewife and every morning found your morning's milk gone from your doorstep, no doubt you would have created as much commotion as the housewives of this film. They raked in the cop on the beat, who solved the mystery, which, like most mysteries, was no mystery at all when it was solved. Anyway, wrathful parents smiled at themselves.

THE JANITOR'S REVENGE (Jan. 5).—The monarch of Labrador Flats sat in his throne room. Above, his long-suffering subjects shivered and shook. It may have been from fear; it may have been from cold. Rebellion spread and His Grace received an invitation to be present in Mulligan's flat. King Jant condescended to appear before his subjects, who played their playful little trick. Did Jant get even? You bet.

HIS FATHER'S HOUSE (Jan. 8).—The wife, put to the test of her love, supported her husband by singing at a local dance hall. The "puncher" found her fascinating. A brawl took place in the dance hall between him and her husband. Weary of life, the woman found a home, all unknown to herself, in the home of her husband's father. There her husband found her. Experience had brought him back to his father's house and its teachings.

THE BARTERED CROWN (Jan. 10).—It was a hard struggle Mina, the little lace-maker, had with the world, supplying the needs of herself and her crippled little sister. An expensive brace was necessary. There was only one way left. Mina decided to sell her hair. So her romantic young landlord bought it. Of course, being human, we know the end, but Mina didn't.

VITAGRAPH.

THE RIGHT AND THE WRONG OF IT (Jan. 12).—An office romance culminates in the marriage of Elsie and John. Dora, a girl from the country, gets Elsie's place at the office. After a short time Elsie realizes that she hates housework, and her interest in her home life wanes. She sees a crowd going to a matinee and longs to join them. In need of new clothes, she asks John for money to buy some. He is very short of funds and tells her he cannot let her have any at the time. She blames him, which starts a fuss, and a gulf is formed between them. Elsie goes to her old employer and offers to work for a dollar a week less than the new girl, if he will take her back. The employer discharges Dora and puts Elsie in her place.

John is very angry, but Elsie defies him and does as she pleases. Dora is unable to find work, and is eventually turned into the street without money. John finds his home unpleasant now and after one particularly cold and wretched supper, he leaves the house in anger to seek comfort elsewhere. He sees a girl sobbing and recognizes Dora. He takes her to a restaurant and learns of her misery. Bitterness is in both of their hearts, and when John suggests that they go away together, Dora consents. John returns home to get his belongings, and unexpectedly meets Elsie, who has just been out on a mysterious mission, and returned with a secret that makes her happy. The wife finds out what John is going to do, and she pleads with him not to leave her. Finally she tells him what is coming into their lives, and he realizes his duty, even as she realizes hers. They go to Dora and tell her the truth. She takes Elsie's position at the office. John cannot at once grasp the turn of affairs, but upon the birth of their child, the old happiness and love returns to both of them.

THE MASKED DANCER (Special—2 parts—Jan. 13).—Arriving in Mexico, Monroe, a promoter and mining expert, with his wife, Alice, makes his home in a little shack outside the town. Monroe goes to the general merchandise store in the town, where he gets a bag of gold which is waiting there for him. He is seen by Alonzo, the crafty dance hall manager, who plans to get some of the American's gold. He conspires with Dolores, the fascinating girl of the dance hall, whereby she is to win his affections and inveigle him into gambling.

Dolores easily captures the engineer. He becomes so fascinated with her when he sees her dancing in the evenings that he soon begins to neglect his wife. She immediately notices his strange indifference and is heartbroken. She confides in Pedro, a faithful old Mexican servant, who spies upon her husband and discovers the cause of his alienated affections. He advises Alice to disguise herself as a Mexican dancing girl and go to the dance hall and make free with the men in sight of her husband. She does so, and makes a great hit. She captivates her husband, who deserts Dolores to pay court to "The Masked Dancer." Dolores is furiously jealous. One of her Mexican friends comes up and orders the engineer to pay court to Dolores or to nobody. Monroe objects to this interference and a fight ensues. Alice is dragged out of the dance hall by several Mexicans. Pedro tries to follow, but is knocked down. When Monroe hastens out of the hall, Pedro tells him that his wife is being kidnapped. He rushes off with Pedro to overtake the party. He comes to a little house on the outskirts of the town, where he hears his wife scream. He rushes in, holding the crowd at bay at the point of a gun, he manages to rescue his wife from her assailants. A reconciliation follows between the young couple, when Monroe begs forgiveness, and promises never again to forget his love for his wife.

TIMING CUPID (Jan. 14).—Supported by an old uncle, Leslie Horton, a young bachelor living in luxury and indolence, is thought to be making good use of his time until the uncle surprises him and his friends by a friendly call during which he discovers the remains of a hastily removed game of poker. Thinking that the only way to make Leslie settle down and become of some value to the world, will be for him to marry, he angrily gives him just one month in which to select a wife of whom he will approve. Leslie is unsuccessful with the fair sex until one day, he finds a purse which he hastens to return to the owner, Grace Warner, with whom he falls in love.

While calling upon Grace he is kept waiting so long that he finally falls asleep. She finds him comfortably sleeping and sends the Swedish maid for an alarm clock, setting it for 5.30, and placing it near his head. Leslie is awakened by the alarm and is horrified when he sees the time, thinking he has slept there all night. He rushes out, meeting Lena, the maid, to whom he makes desperate love, as the time given him to find a wife is about up and he must meet the requirements in order to get his allowance.

He introduces the maid to his uncle, who becomes disgusted with Leslie's choice of a wife. Leslie returns to Grace's home, and after a stormy meeting with that young lady, he tells her the circumstances. She decides to help him. Grace is introduced to uncle, but too late, as the month's time is up. She attracts the old man in spite of himself. She walks about the room as though straightening things up, and she takes the opportunity to wind the clock and set it back to 11.55. Uncle's attention is called to the clock, he nods in approval, and the day is saved for Leslie.

THE BRUTE (Jan. 15).—Because he is a drunkard, Black Barton is despised by his friends and hated by his family He hates them in turn, because they do not understand that he fights against drink until nearly insane. Ted, his son, loves him, but fears him, and shrinks whene he is near him. The father loves his son and wants to be good to him, but is filled with brutal rage when the boy shrinks from him.

Barton goes to a saloon and drinks all day. A man whom Barton's wife had known in her girlhood days, comes to see her. She is excited and pleased to see him. The children like him and he is much taken with them. A neighbor, on the way to the saloon, sees the wife and her friend, and when he reaches the saloon he tells Black Barton, who starts home with the intent to kill the stranger. He comes to the house and looks in the window. He sees his wife laughing happily with the man and the children playing. He enters the house and the look of misery comes back to the wife's face and the children cower in fear. Barton realizes that without him his family have a chance of happiness. He turns abruptly and goes from the house. His son follows him and tries to call him back, but to no purpose, Arriving at the summit of a great precipice, he stands a moment, with his face turned towards the heavens, then plunges over the cliff and goes bounding down the rocky side to his death, hundreds of feet below. His body is found later by a party of prospectors. They realize as they look, that "The Brute" had a redeeming trait in his nature after all.

CUTEY'S VACATION (Jan. 16).—There is great excitement on the veranda of the mountain hotel when Miss Gammon Olde, spying through a field glass, sees Cutey approaching in a hack and announces, "Girls, a man is coming!" There is much patting of hair, fixing of ribbons, straightening of bows, as the cab draws up and Cutey alights. He is beseiged by the ladies.

Two young girls haul him off to the tennis court. After several games one of them takes him for a walk. They get lost in the woods. The girl falls and says that she has hurt her ankle. After wandering about a long time to get his bearings, he picks the girl up in his arms and carries her all the way back to the hotel. He tries to get some rest. But his peace is disturbed by Miss Olde, who insists upon reading aloud to him as he lies in the hammock. She prevents Miss Rich, whom he eagerly desires to meet, from stopping and making his acquaintance. Then comes a whole company of girls, who pinch and poke him in the ribs and beg him to assist them to decorate for the garden party that afternoon. When Miss Rich joins them in their pleas, he gladly consents. At the garden party Cutey makes rapid progress with Miss Rich. Miss Rich calls on Miss Olde in her room, and is seen entering by Cutey, who notes the number of the room, thinking it is Miss Rich's.

That night the hotel porters gather large piles of brush and set it on fire to rout the mosquitoes. Clouds of smoke arise and pour into Cutey's room. He awakens with a start and thinks that the hotel is on fire. Quickly grasping the opportunity to be a hero and rescue the beautiful Miss Rich, he rushes down to the room he saw Miss Rich enter and grabs Miss Olde, whom he carries down into the main hall.

He is met there by a rapidly growing assembly of hotel employees and guests, attracted by Miss Olde's screams. When he sees who he has rescued, and is told that the smoke is from a smudge, Cutey collapses into the arms of two porters, and has to be carried back to his room, groaning with disappointment, amid the convulsed laughter of the crowd.

LOCAL COLOR (Special—2 parts—Jan. 17).—In order to perfect himself for a part in a Broadway production, Edward Fenton, an actor, goes to the Southern mountains to acquire the speech and mannerisms of the mountaineers. He disguises himself as a mountaineer and travels through the wildest part of the country. After days of wandering, he falls senseless on the ground, overcome by fatigue. He is discovered by Dan Moore, an illicit whiskey dealer, who, upon seeing a signet ring on Fenton's finger, mistakes him for a revenue officer, and decides to leave him there to die. Anne Judson, a pretty mountain girl, happening to come along, finds the actor. She revives him and takes him to her home. He is received as a mountaineer and is shown every hospitality.

The days go by, and Fenton becomes more and more absorbed in gathering local color. He does not notice the change that takes place in Anne. She has learned to love the man she saved, and though she would like him to know it, he is totally blind to her affection. Not so Moore, however. He is aware of her love, and jealously forms a resolution to win her for himself.

Between the Moore and Judson clans there exists a feud. Knowing what will happen to Fenton should Moore expose him as a revenue officer, as he now threatens to do, Anne consents to elope with the illicit whiskey dealer to save the man she loves. When the Judson clan hears of her elopement, they ride out in pursuit of the man against whom they have sworn life-long hatred. Anne escapes and goes to Fenton, whom she urges to leave. Being now in love with her, he goes with her to the mountain fastnesses to evade the Moores and Judsons, who join forces to hunt them down. Trying to save Fenton, Anne is killed by Moore. Over her dead body the two men join hands in a common sorrow. When Fenton returns to New York, the applaus of audiences ring in his ears. Many times there comes before him the picture of a brave and beautiful mountain girl who gave him her love and her life.

JERRY'S UNCLE'S NAMESAKE (Special—2 parts—Jan. 6).—A reporter sees Jerry buying presents for a baby. She concludes they must be for his own. She puts an article in the paper, which Jerry's uncle in the country sees. He sends congratulations and intimates he might be moved to give Jerry a big check. Jerry mails uncle a photograph of "the baby"—his wife's dressmaker's baby—and invites uncle to visit him. Jerry borrows the dressmaker's baby and when uncle arrives, points proudly to it as his own. Uncle gives Jerry a big check. A critical situation arises when the dressmaker comes for her child. Jerry persuades her to wait. She agrees, but looks forbidding. She returns soon and insists upon the return of her child. With the baby gone Jerry is panic-stricken. He persuades uncle to go back home. But uncle misses his train and returns to wait and have another look at the baby.

Jerry telephones frantically to his wife to make some excuse. She rushes out and induces a friend to lend her a baby. Jerry, coming home, sees a colored mammy with a baby. When uncle is asleep in the parlor, Jerry rushes out and borrows it. Mary, the maid, realizing the situation, goes out and borrows a baby from the wife of the butcher. Jerry returns. The baby he has is heavy and has long hair. The first baby was light and had no hair. Jerry is trying to explain, when his wife comes in with baby number two. Uncle is bewildered. He asks if Jerry has twins. Twins! Of course! A fine explanation! Uncle makes out a second check.

While Jerry and his wife have taken the "twins" from the room, Mary enters and takes uncle upstairs and shows him baby number three. She has not seen the other two. Jerry's triplicity is discovered when three mothers arrive and clamor for their children. The dressmaker comes also to show off Jerry's little namesake in its new clothes. Four babies! Uncle demands the return of his check and he stamps angrily from the house. Jerry collapses and jumps at the sound of anything that reminds him of babies.

OFFICER JOHN DONOVAN (Special—2 parts—Jan. 10).—Kind and good natured, policeman John Donovan is a great favorite. He has one son, Ted, a boy of about seventeen, of whom he is very fond. Ted is a wild sort of fellow. In a quarrel over some cards one night, he imagines he has killed one of the players. He skips town, leaving a note, saying he will not come back until he has made good. Lawton, a gambler, deserts Marion Gray, a young country girl. They have one child, a little baby. Marion secures permission to come home. She goes, first leaving her child on a doorstep, afraid to let her father see it. The baby is found by officer Donovan, who takes it to the Sisters of Mercy, where it is kindly cared for. Donovan becomes attached to it and goes often to see it. The years go by and the child grows into a beauti-

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ful young girl. Donovan takes Daisy from the Sisterhood and gives her a home with him. As Donovan is getting old, Rigland, a political boss, who wishes to get some of his friends onto the force, has Donovan put on the pension list and retired. Daisy, his ward, goes to the Mayor and has her guardian appointed doorkeeper at one of the stations.

Resembling John Dove, a noted counterfeiter, Donovan is appointed a special detective to capture the criminal's accomplices. By posing as Dove, Donovan is admitted into the stronghold of the crooks. His son, Ted, now a fine young fellow, comes home. Thinking that he may learn of his father's whereabouts through the underworld, he goes to the criminal's hang-out to see one of the leaders, whom he knows. He discovers the presence of his father, and wittingly manages to help him against the crooks, who are suspicious of his identity. A message is gotten to the police and a large force of officers arrive. The crooks are taken after a desperate fight in which Ted received a slight wound. At his father's home, Ted is very happy as he lies back in bed, and looks up into the face of Daisy, who is fondly reading to him by his bedside.

ESSANAY.

THE HAND THAT ROCKS THE CRADLE (Jan. 13).—Willard Gryson, a clerk in the employ of the Government, leads an ideal home life with his charming wife and his two-months-old son Tyson Rockwell, a capitalist, and his henchman, needs certain private government reports to put over a big deal, and meeting Gryson one day coming from the government offices, offer him a flattering price for the necessary papers. Gryson at first is firm in his resolution not to be bribed, but finally succumbs to the temptation. His wife accidentally finds the slip of paper telling him "there is $5,000 waiting for you at a certain hotel. Come and get it." Her woman's intuition warns her that her husband is on the brink of an abyss, so when he is leaving that evening, she takes the government reports from his pocket and, substitutes this little note: "Is the father of our baby going to make us ashamed of him?" which, when he reads it, brings him to his senses and makes him realize what a narrow escape he had.

THE REAL MISS LOVELEIGH (Jan. 14).—When Leo Whitney started writing the "advice to the lovesick" column in one of the great daily papers, under the name of Evelyn Loveleigh, little did he know that the love god would take possession of him. We see "her" very much a man, seated in his office smoking an immense pipe, and answering such silly letters as "A young man calls on me several evenings a week, but has not proposed as yet. Would you advise me to start making my trousseau?" Of course he has a good laugh over each letter and gives the writers expert advice, but when he in turn falls a victim, he falls so hard that the laugh is on him.

THE STORY OF THE OLD GUN (Jan. 15).—Raymond Beahan, a young chap from the city, pays a visit to his uncle, John Purcell, the sheriff. The day after he arrives, he dresses up in his uncle's hat, cartridge belt, chaps, etc., and is about to take an old gun from the wall to put in his belt when his uncle asks him not to take the gun, as he prizes it very highly. He then tells the boy the story of how the gun came into his possession. The story is so vivid to the boy, that when his uncle leaves him to round up some bandits, and he is left alone in the cabin, he falls asleep and dreams the same story his uncle has just related to him, only HE is the hero. In the dream, in the act of backing out of the bandit's way, he falls over a high cliff, and suddenly awakens to find himself precipitated upon the floor.

BRONCHO BILLY—GUARDIAN (Jan. 17).—It seems a pity that some people are allowed the care of children. Broncho Billy hears a child scream and rushes on the scene in time to prevent Jim Haley, a big brute of a man, from beating his little daughter, Josie, with a horse whip. Later, Haley and Pedro, a half-breed, are caught rustling cattle and are given the customary treatment, but not before Haley writes a note to Josie, stating that the boys will take care of her. The boys send Josie east to school and ten years later, when she returns a young lady, they all fall in love with her. Broncho Billy tells Josie how much he cares for her, but she tells him she loves him only as a daughter would love her father, and that her heart is given to Jack Patton. Broncho Billy is heartbroken. Patton, who has led a rather wild life, promises Broncho Billy he will reform to make himself worthy of Josie.

THE CAST OF THE DIE (Special—2 parts—Jan. 16).—Fred Church, a young chap in a small Western town, secures a position in the grocery store of Harry Todd. Todd is somewhat miserly and keeps close watch of Fred when alone in the store. A few days later Todd misses sums of money from the cash drawer and feels certain Fred is the thief. In reality the thefts are caused by rats, who had made a nest lined with bills taken from the cash drawer. Discovering Fred lurking suspiciously near the drawer one day, Todd summons a detective, who attempts to arrest Fred. Enraged by the accusation, Fred knocks the detective down and hurries to his home, where he breathlessly explains his predicament to his old father and mother. Receiving little encouragement from them, he packs up his things and beats his way out of town on a freight train that night. Meanwhile the rats in Todd's store nibble around the shelf of matches, setting them off, and the grocery, together with several adjoining buildings, are destroyed by the flames.

Five years later we find Fred a prospector in the heart of the West, with a wife and little child. One day, while in town, Fred receives a letter from his father, stating the authorities have discovered his whereabouts and have detectives on his trail with a warrant charging him with robbery and arson. Fearful of discovery, Fred starts for his shack, but is seen by two detectives who have traced him and immediately start in pursuit. Meanwhile True Boardman, a notorious outlaw, is wounded by the sheriff's posse and falls unconscious beside the trail as Fred drives along. Fred takes the wounded man to his shack, where it is found the outlaw's wound is mortal. Fearing for his own safety, Fred shows his wife the letter and reveals to her the story of the past. The letter left lying on the table, is found by Fred's little girl, who toddles into the bedroom and playfully shows it to the wounded man, together with her dolly. A few minutes later Mrs. Church discovers the two detectives drive up outside the shack, secretes Fred and resolutely determines to try and throw them off the track. Meanwhile, in the next room, the outlaw, realizing death is near, reads the letter and determines on a noble sacrifice—the last he will ever make. A moment later the detectives enter, question Mrs. Church, notice she is barring the way to an adjoining bedroom, thrust her aside and enter—to find the outlaw dead with the letter in his pocket. Thinking the outlaw is Church, and that their mission is ended, they depart quietly from the room and drive away. Later Church and his wife discover how the dead outlaw had saved him from certain capture and kneel beside the bed in prayer and thanksgiving.

KALEM.

INDIAN BLOOD (Special—2 parts—Jan. 12).—Oleta, the Indian wife of Lieutenant Hayes, learns that her husband is ashamed of her. The woman discovers that her ten-year-old son, Wayne, is to be sent East to be educated. Determined that her boy shall not be taken from her, Oleta kidnaps him and runs away. Hayes discovers Oleta's flight and follows. He overtakes his wife. Deeply stirred by the incident, the father forces his son from Oleta's arms and harshly orders her to return to her people. Oleta makes her way to the camp of

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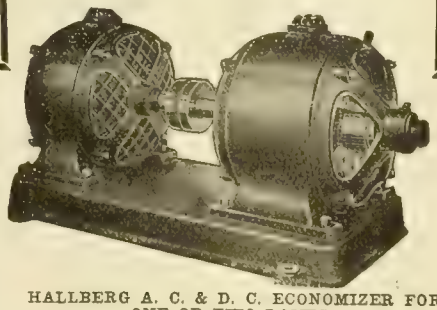

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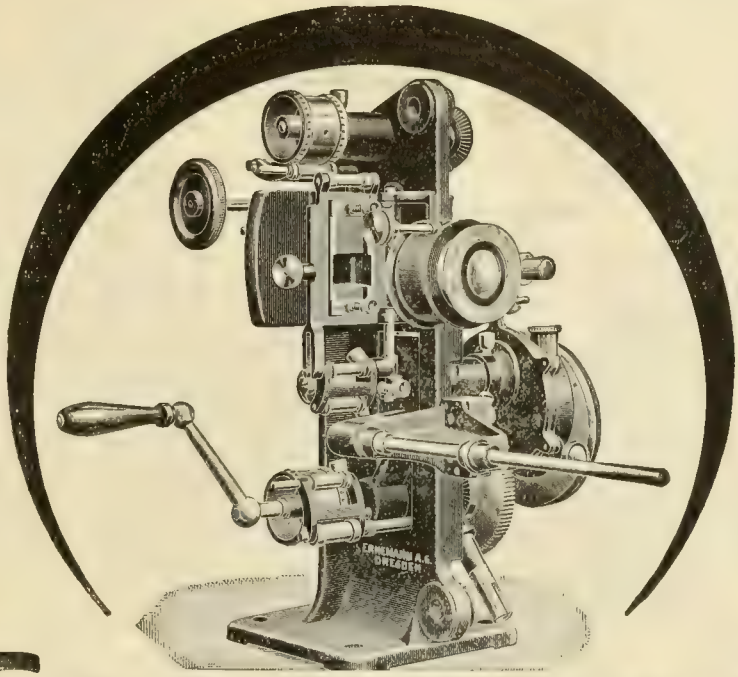

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Storm Cloud, her brother. After telling her story, the broken-hearted mother dies. Thirsting for revenge, Storm Cloud and his tribe attack a troop of soldiers convoying an immigrant train and slays them to the last man. Ten years later, Wayne returns from college. His first thought is of his mother. Ignorant of Oleta's death, Hayes, now a general, tells Wayne that she is with her people.

The boy steals from the fort and finds Storm Cloud's encampment. At the same time, General Hayes receives orders to move against the Indians. Storm Cloud tells Wayne of Oleta's wrongs and of her death. Standing beneath the scaffold bearing his mother's remains, Wayne renounces the ways of the white man. Hayes and his men come upon Wayne and Storm Cloud. The latter is made prisoner. The father learns of his son's intention to return to Oleta's people. He tries in vain to alter Wayne's resolution. Later, Wayne helps Storm Cloud to escape. The Indians in searching for their chief, come upon the soldiers. A terrific battle takes place. Storm Cloud shoots at General Hayes. Wayne throws himself in front of his father and receives the bullet in his own breast. Smiling gently at his grief-crazed father, the boy passes away.

PERILS OF THE WHITE LIGHTS (Special—2 parts—Jan. 14).—Annabelle unwittingly places herself in the power of Kramer, a notorious rake. Confronted by dire danger, the girl shoots him in self-defense. Later the show girl is placed on trial for murder and is freed. Harris, a man-about-town, becomes interested in Annabelle. He suggests that the girl return to the stage and capitalize the notoriety she has gained. Annabelle repulses the man. Determined to start life anew, the girl leaves for the country and makes her home with the Fosters, some distant relatives. The latter are ignorant of Annabelle's past. Jack, Mrs. Foster's son, falls in love with the girl. Because of her secret, Annabelle refuses to marry him. But the specter of her past rises to confront her when she meets Harris, who, by chance, steps off the train which stops for a few minutes at the little station. Although Harris had not intended to stay in the village, he changes his mind when he sees Annabelle.

He again tries to induce her to return to the stage. When she refuses, the villain threatens to expose her. Terror-stricken, Annabelle writes a note of explanation to Mrs. Foster and runs away. Foiled, Harris secures revenge by telling Mrs. Foster of Annabelle's past. To his surprise, the good woman announces her intention of standing by the unfortunate girl. Mrs. Foster learns of Annabelle's flight. Heartbroken, the woman tells the story to Jack. The boy leaves for the city, vowing to return with the girl he loves. Jack searches for many days. Tired and hungry, he drops into a restaurant. The voice of the waitress causes him to raise his head. At the sight of Jack, Annabelle starts back in surprise. A moment later the boy has her in his arms, heedless of the people about him. Two hours later, Annabelle is on her way back to the country as Jack's bride.

ONLY ONE SHIRT (Jan. 16).—Billy and Jack return home for the holiday with just two shirts between them. Jack's shirt is ruined when an ink bottle is upset. His sweetheart, Mabel, having informed him of her intention of spending the day out of town, Billy decides to stay home all day, and loans his shirt to Jack.

Mabel, however, misses her train. She phones Billy, requesting him to call. With his only shirt on Jack's back, Billy tells her that he is ill and cannot leave the house. Alarmed, Mabel decides to call upon her sweetheart. She meets Jack. The latter tries to dissuade her, but Mabel insists that her place is by Billy's sick-bed.

Billy tries to buy a shirt, but finds the stores closed for the day. Later, in peering out of the window, the shirtless boy sees Jack and Mabel apparently enjoying a stroll. In jealous rage, Billy dives into bed and refuses to talk to Mabel when she enters. In revenge, Mabel flirts with Jack. This is more than Billy can stand. With a bound, he is out of bed and engages in a lively mixup with his astonished chum. Fearing her sweetheart has gone crazy, Mabel calls a policeman. The fighters are parted and Mabel learns the story of the ruined shirt. Billy waits until his sweetheart finishes laughing. "Are—are you sure you love me without a shirt?" he anxiously inquires.

THE LORD MAYOR OF LONDON (Jan. 16).—The Lord Mayor's Show, celebrated annually at London, is one of England's most spectacular events. This topical feature gives a series of superb views of the inauguration of Sir Thomas Vansittart Bowater, the new Lord Mayor, and of the picturesque procession, the participants of which were clad in the quaint garb of the Sixteenth Century.

Among the seven other topical scenes is a view of Lloyd George, Chancellor of the Exchequer, delivering one of his history-making addresses, at Bedford, England. The fact that Mr. George is regarded as one of England's greatest statesman of to-day makes this picture of timely interest.

RED HAWK'S SACRIFICE (Jan. 17).—Binfield goes to the rescue of Starlight when the Indian maid is threatened by Burns, a desperado. The gambler and the girl fall in love with each other. Red Hawk loves Starlight. Knowing of this love, several members of his tribe attempt to do away with Binfield. Red Hawk, however, nobly declares that Starlight shall marry the man of her choice. Five years pass. Red Hawk is deeply attached to Arthur, Starlight's three-year-old son. Binfield learns that the Indian frequently visits his cabin. His suspicions are aroused. The following day, the gambler wins a large sum of money. Burns plans to rob the man. He gets a band of Indians to aid him. Red Hawk overhears the plot. He dashes away to the cabin to warn Binfield.

The Indian finds Starlight and her son alone. He places them on his horse and leads them to safety, knowing the fate in store for the gambler's wife and child should Burns and his band come upon the cabin. Binfield witnesses the incident from afar. He believes that Red Hawk is eloping with Starlight and follows. The sheriff learns of the contemplated holdup and goes to the rescue with his posse. Meanwhile, the gambler overtakes Red Hawk and shoots him down. Starlight then tells her husband of her former suitor's nobility. The posse overtakes Burns and his band. A desperate battle ensues and the thieves are wiped out. The sheriff comes upon Red Hawk's body. He believes the Indian to have been killed by Burns. Stricken with remorse, Binfield vows to atone for his terrible crime by leading a better life. With his arms about Starlight and Arthur, the gambler slowly walks toward his cabin.

TELL-TALE STAINS (Jan. 10).—Mrs. King, wife of a millionaire, plans to give a masquerade ball. An epidemic of jewel robberies causes her husband to hire Detective Burke and his assistant, Mary Macey, to attend the affair. Burke informs King that his costume for the evening will be that of a burglar, while Mary will be clad as a cowgirl. King jots this down in a note book. The book later drops out of his pocket and is found by Diamond Al, a notorious crook. The man resolves to attend the affair disguised similarly to Burke. Burke reads of a $20,000 jewel robbery. He believes it to have been Diamond Al's work. The detective describes the crook to Mary. According to Burke, Diamond Al has the nicotine-stained fingers of a cigarette fiend.

On the night of the masquerade ball, Diamond Al, lurking on the veranda, sees King show the detectives the little safe in the wall which contains the family jewels. Later the crook enters the room. Burke catches him in the act of robbing the safe. A struggle ensues. Burke is stunned by the criminal. Diamond Al binds and gags his victim, after which he lays him on the veranda. The crook returns to the room just as Mary enters. Mistaking him for Burke, the girl requests that he dance with her. The mask on his face prevents Mary from discovering her partners identity. Later, however, she sees the nicotine stains on his fingers. Burke revives and succeeds in freeing himself. Mary holds Diamond Al up with her gun. The man seizes the weapon from her hand just as Burke enters. The detective leaps upon the crook from behind. Despite Diamond Al's struggles, Burke makes him a prisoner.

EDISON.

THE ADVENTURE OF THE ACTRESS' JEWELS (The First Story of Octavius—Amateur Detective Series—Jan 12).—Octavius had so much money that he hadn't the least notion what to do with it. At length he desired to become a detective. Shortly after his decision, large headlines appeared in the papers announcing to a credulous public that the jewels of Julia Vane, the famous actress, had been stolen. As a matter of fact, Miss Vane's jewels were safe in her jewelry box, but as her press agent wanted some advertising, and as news happened to be scarce, the head lines appeared. Fired with a chivalric impulse, Octavius proffered his services in the recovery of the missing jewelry. When Julia heard he was coming, she took the jewels out of her jewelry box and hid them. Since she was not exactly averse to publicity, she gladly accepted the aid of the amateur detective.

Octavius put the servants through a rigorous cross-examination, and left the apartment. On the way home a sudden thought struck him. He should have examined the jewelry box for finger prints. He stopped short and retraced his steps to Miss Vane's apartment. Miss Vane had gone to a rehearsal. Just before she left she returned the jewels to the box and left the apartment in the care of a maid, who shortly afterward departed on her own affairs. Octavius readily gained admittance to the apartment, took the box, and left a note of explanation for Miss Vane.

Shortly after he left, two real burglars entered the apartment in quest of loot. They found Octavius' note, and decided that it was filled with promise. So they went to that young man's house and wrested the case from his unwilling hands. Miss Vane returned, missed her jewels, found the note, summoned the police, and hastened after Octavius. Miss Vane and the police entered just after the burglars had taken the box from Octavius, so there was nothing for that young man to do except to assume an air of intense wisdom, and denounce the burglars to the police. So everybody was happy except the burglars.

A NIGHT AT THE INN (Jan. 13).—Frank Harding was very indignant when his mule balked. Frank was anxious to get down to the fiesta in the great city, and he was aggrieved that fate should delay him by so ordinary a reason as an obstinate mule. Frank beat the mule, and finding him still obstinate, dismounted. Thereupon the mule promptly ran away, and Frank, in a very bad humor, started forth in search of shelter and food. A chance-met peasant, Carlo by name, proved to be the proprietor of a hostlery to which he guided Frank. The house was not prepossessing in

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appearance, but the tired and hungry traveler was little concerned about appearances. The bright smile of the landlord's sister and the warm supper which was set before him, soon made him forget the discomforts he had experienced.

Now, as it happened, the landlord was a thoroughly disreputable person. His house was a favorite resort for people of doubtful reputations, and rumors of dark and sinister deeds were connected with the person of Carlo himself. When Frank exhibited a well-filled purse, the landlord's greed was instantly aroused. At first he endeavored to win the guest's money at cards, but finding he had to deal with a shrewd and expert player, soon changed his tactics.

Calling his sister to one side, he gave her a small vial which he bade her empty in the stranger's wine to make him sleep soundly. Maria, the sister, attracted by Frank's manner, spoiled this plot at the last moment and Carlo was obliged to resort to even darker devices. When Frank expressed a desire to sleep, the landlord led him to a room wherein an old fashioned bed was built into the wall. Frank was just composing himself for slumber when something suddenly caused him to spring up, wide awake. Although he could see the top of a picture when he got into bed, he could now see only its middle. As he looked in astonishment, he suddenly realized that the heavy roof of the bed was descending slowly but surely upon him. Cold with horror, he sprang from the bed. The cover of the bed descended until it lay on the surface on which he had been lying so shortly before. A stealthy step sounded outside, and the landlord entered to rob his supposed victim. Frank grappled with him, and a furious fight ensued, which was stopped by the arrival of officers who had been summoned by Maria.

ANDY PLAYS HERO (Jan. 14).—On her death bed, Mary Worth begged her dearest friend, Helen Turner, to take care of her little girl and to keep the child out of the hands of Roger Steele, Mrs. Worth's brother-in-law. The little girl would be heiress to a considerable fortune, and Mrs. Worth knew that her sanctimonious and hypocritical brother-in-law would spare no pains to gain possession of the child. A month after the mother's death, Steele, who had obtained legal authority, came to Miss Turner's home and demanded that the child be surrendered to him. Miss Turner refused, and Steele indignantly departed to seek legal aid. During his absence, the girl fled with her charge to a hotel.

Steele, returning to the Turner home with his lawyer, succeeded in obtaining information of Miss Turner's whereabouts from a footman, and started in pursuit. Since the telephone communication was broken, Miss Turner's maid scribbled a hasty note and started from the house in an attempt to warn her mistress. On the street she met our young friend, Andy. Giving him the note, she exhorted him to take it to Miss Turner immediately. Andy jumped on the back of a taxicab, and succeeded in reaching the hotel before Steele, but not soon enough to allow Miss Turner to escape from her pursuers.

While Steele and the lawyer thundered at the door, a brilliant idea occurred to Andy. He and the little girl were just about the same size. Why not let him dress up in her clothes? Miss Turner instantly fell in with the idea, and the change in clothes was effected. Then Steele and the lawyer were admitted. While the men were engaged in catching the exceedingly active little girl who appeared before them, Miss Turner and the apparent messenger boy had no difficulty in escaping.

Steele took his supposed niece home, and to salve his outraged pride, prepared to give her a sound whipping. Andy, apprised of his intentions, thought that things had gone far enough, and told Steele who he was. Andy escaped from the enraged man and came home. Steele, filled with virtuous indignation, repaired to court and complained that a designing woman refused to give up his dear little niece to him. But Andy appeared and testified as to the treatment Steele had prepared for his dear little niece, and the court, learning Steele's true nature, officially declared Miss Turner the child's guardian.

PATHEPLAY.

PATHE'S WEEKLY, NO. 80, 1913 (Dec. 29).—**Philadelphia, Pa.**—Hungry passengers who do not prefer the regular dining service experience the joys of a real quick lunch, an innovation of the Pennsylvania Railroad on its Philadelphia and New York lines.

St. Louis, Mo.—Commission merchants drive two thousand geese and turkeys through the streets, reminding the public to prepare for its Xmas dinner.

Brooklyn, N. Y.—The Boy Scouts of the United States naval division give a wall-scaling exhibition.

New York, N. Y.—Mayor Kline presides at the opening of the William J. Gaynor Park Playground, at 151st Street and Amsterdam Avenue, dedicated in honor of the late mayor of this city, the children's best friend.

Comic Section.—Jeff didn't know his watch was fast.

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Brooklyn, N. Y.—Exalted Ruler Thomas J. Moore lays the cornerstone of the Elks' clubhouse in this city and prominent speakers assist in the ceremonies.

New York, N. Y.—A feature of the exhibition of Sanitation and Safety is a new device for rescue work at fires adopted by the New York fire department and tested at the Grand Central Palace.

Washington, D. C.—Gratified at having been cured of tuberculosis by a new remedy, five persons walk four thousand miles to present a letter to President Wilson requesting his aid toward an investigation of the government as to worth of cure with a view to making its application national.

St. Louis, Mo.—Ivanhoe Commandery, No. 8, Knights Templar, acts as escort to Mt. Moriah Lodge, No. 40, in the ceremonies of the dedication of its new Masonic Temple.

DOWN LONE GAP WAY (Jan. 13).—Frank, in his continual search for the gold which he never finds, has met and married a good looking Indian girl. Becoming destitute, he writes his uncle for money, but receives a reply in which his uncle tells him he has made his own bed and must lie in it. While in desperate straits he meets Red Fleming, who succors the little family. Red asks Frank if he doesn't want some easy money, and induces him to hold up the Lone Gap stage with him. They do so and wound Frank's uncle, who, unknown to him, is a passenger. The two bandits are pursued by a sheriff's posse, and after a fight Red is killed. Frank finds his way home and finds there his wounded uncle. Confronted by the evidence of his handiwork Frank confesses and is advised by his uncle to give himself up. His uncle further promises him that he will look after his wife and child while he is serving his term. Frank accepts the advice and pays the penalty for his rash act.

COLONEL HEEZA LIAR'S AFRICAN HUNT (Jan. 14).—Mistaking a tiger's tail for a snake, Colonel Heeza Liar puts himself in wrong with a big tiger, who gives him a very bad quarter of an hour, until the matchless courage and ingenuity of our hero overcomes him.

Next our friend mistakes a bear's ears for a butterfly, and tries to net them, with the result that soon he is up a tree only a breath or two in advance of the bear. Things look very dark for him, especially as the bear energetically tries to shake the colonel from his perch like a ripe apple, but again his resourcefulness finds a victory. As a final grand windup he makes the biggest bag of game, all at one shot that anyone ever secured under similar circumstances.

THE SEVENTEEN-MILE DRIVE, CALIFORNIA (Jan. 14).—Scenically this drive is perhaps the most famous in the country, and justly so. Here is a combination of trees, rocks and roaring ocean that is beautiful beyond words. As fine a scenic as one would wish and a good argument for the slogan of "See America First."

A THIEF OF HEARTS (Special—2 parts—Jan. 15).—Pierre de Brezeux, a young man of wealth and refinement, becomes engaged to a beautiful and worthy girl of his station in life, Marthe Rozay. Pierre has one fault, weakness, and this is the cause of becoming entoiled with a dancer, Ida Bianca, who has determined to win him. In spite of his infatuation, Pierre really wishes to be true to his fiancée, but with arts and wiles the dancer keeps him at her side.

One day he is persuaded to take Ida to dine openly in the Pavilion du Bois, in the Bois de Boulogne. It is a fatal step, for he is seen and his enraged fiancée, wounded to the heart, breaks off the engagement in an interview the next day, in which Marthe shows herself more grieved than bitter.

So Pierre is tighter in the wiles of Ida than ever. Ida, conscious that she is the agressor in the love affair, endeavors to make him jealous by flirting with Novita, a famous matador. Novita is the one to become jealous, for he falls in love with her with sudden violence, and she delights in torturing him.

Pierre proposes to Ida a motor trip to Spain, and the beauty of the scenery and the pleasure of the trip make them happier than they have been before. Running out of gasoline, Pierre stops a passing car and requests a small supply, which is granted. The occupants alight and Pierre finds himself face to face with Marthe. Their embarressment is increased by Ida's disdainful attitude. Pierre suffers badly and on arriving in Madrid, writes Marthe a letter of apology and tells her if he had been warned the regrettable incident would not have happened. Marthe is grateful, for the note tells her that Pierre's self-respect is not yet dead.

In Madrid Ida renews acquaintance with Novita, who begs her to leave Pierre. She refuses for the time, in spite of the fact that her love for Pierre is waning. Finally Novita writes her a note on the eve of a great bull-fight, telling her that unless she can give him hope he will throw himself, the next day, upon the horns of the bull. If she holds out hope to wear violets at the bull-fight.

The note is delivered at the hotel to Pierre in Ida's absence. He puts it in his pocket and forgets it. On the morrow he attends the bull-fight

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with Ida. Novita, failing to see the violets, keeps his promise and the terrible tragedy totally unbalances Ida. She shows her love for the dead matador plainly, and when Pierre, remembering at last the letter, gives it to her, her anger knows no bounds. After a terrific quarrel, they part, and Pierre realizes fully for the first time, all he has lost by his entanglement with the woman and the depth of his folly.

GOOD PALS (Special—2 parts—Jan. 17).—John Kane, who is passionately fond of his sweet little daughter, has opened his house to a spinster cousin of his, who is alone in the world. Jane repays his kindness by secret envy and hate, and her chief passion in life is the hoarding of the money given her and counting it over and over. On the surface, however, she is suave and smiling. On only one thing does she palpably show the hate which settles within her—she detests Shep, the beautiful and intelligent collie dog belonging to Beatrice and the idol of her heart.

Kane sells his ranch and departs for home. Having dismounted from his horse to make camp, he is attacked by bears, and seriously injured. He is found, apparently dead, by an unscrupulous frontiersman, who removes the money belt, containing the $15,000, and also the letter announcing the offer for the ranch. The frontiersman goes to the nearest gambling hall, and risking the stolen money in play, adds to it considerably. The large sum of money in his possession is noticed by two bandits, who follow him as he leaves, waylay and kill him. They are about to rob him, when they are driven away by the sheriff, who has watched and suspected them. The money and the letter giving Kane's address, are found upon the body and the sheriff, assuming that the dead man is Kane, sends the money to a lawyer in the same city, with instructions to turn it over to the legal heir. The lawyer thus turns over the money to Jane as the legal guardian of the child. Overjoyed at the windfall she plans to keep the money herself and not to reveal the source of it to Beatrice. Finding now an opportunity to give vent to her hate she tells her that her good-for-nothing father is dead, that she is a pauper and will have to work for a living. Dressed in rags and broken-hearted with abuse, the child is banished to the attic, where only the faithful dog, who finds his way to her in spite of all obstacles, keeps her company.

How Mr. Kane recovered and came home to expose the villainy of the woman and rescue his daughter, is one of the best parts of a very good story.

MELIES.

THE SOMNAMBULIST (Jan. 8).—Boris, the son of Prince Ludovic and his wife, is thrown from his horse and killed. The mother's grief is inconsolable.

Some months later, the prince has occasion to warn a dangerous poacher off his preserves. The poacher, in revenge, writes a note to the prince, throwing suspicion on his wife's honor. The prince takes no notice of the communication, but the germ of suspicion has been sown, and he begins to watch his wife every night. One night he sees her emerge from her bedroom and walk down toward the park. He follows and raises his hand to strike her, when the truth suddenly bursts upon him. His wife has got into the habit of walking in her sleep, and when the obsession is strongest its effect is to lead her down to the tomb where Boris lies buried.

Time, however, works a miracle, for a new little life has stirred within her, and the instinct of motherhood knows but one call—that of giving all and sacrificing all for the child that is just born.

LUBIN.

SMILES OF FORTUNE (Jan. 12).—Silas Gregg, a wealthy old grouch, who thinks he is about to die, sends for his nephew and heir, Ezekiel Grubb, and warns him to come smiling, as he (Silas) is sick of long faces. Zeke is in despair, his face is naturally so solemn that a smile is impossible. He seeks the assistance of a beauty doctor, who adorns his features with a broad grin, which is guaranteed never to come off. Uncle Silas is wild with rage when Zeke presents himself at the bedside smiling with apparent delight. He decides not to die at all, and drives the disowned and miserable, but still smiling, Zeke from the house.

Zeke is engaged to his cousin, Amanda, whose face is naturally as solemn as Zeke's. In the hope of pleasing her lover by always greeting him with a smile, she, too, has taken treatment with permanent results. Silas sends for her, writing that she shall inherit his fortune. Zeke, at the sight of her face, is broken-hearted, thinking she will receive the same treatment accorded him, but there is no help for it, and Amanda goes, smiling.

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Meanwhile, the old man's other relations, thinking to take a tip from Zeke's experience, have shown him nothing but faces of gloom. Amanda's radiant smile is like sunshine in a dark room. Silas is so pleased with her that he at once makes her a deed of gift to a bulk of his property, and she at once marries Zeke. Old Silas' first emotion is rage, but two such smiles together cannot be resisted, and he embraces the young people with a grin as broad as their own.

TOBACCO INDUSTRY (Jan. 12).—First we see the gathering of the leaf at the large plantation. This is mainly done by men. The sorting is done by girls. The leaves are strung on rails and taken to the drying rooms. Next the stripping of fibre and storks from the leaves, after which they are twisted into ropes, in which shape the tobacco is ready for shipment to the markets. All of the work is done by the West Indian negroes. The old women are incessant smokers and favor the short clay pipe.

THE INSCRIPTION (Jan. 13).—John Bobb and Nell Phelan had been sweethearts long before the war in the South. John wins Nell's consent and that of her father. He is discussing the wedding date when his friends get him to join them in the rush for gold. Nell has a premonition that all will not be well, but John laughs at her fears, especially when she gives him a written message: "Don't forget Nell." He leaves and promptly forgets her in the greed for gold that takes possession of him.

In the meantime, Nell's father is visited by Sam Band, the son of his old chum. Sam is made welcome and falls in love with Nell. As the weeks and months pass by with no word from John, she gradually turns to Sam. John has totally forgotten and is still searching for the will-o-the-whisp. Finally Sam wins out and he and Nell are married.

About this time John strikes it rich and as he is packing up his things to return to civilization, he finds the written message. He still thinks there is a chance for him, even if he has neglected Nell, and goes back to the old town. He finds her happily married and she scathingly rebukes him, while at the same time agreeing to his request for a photo of her in remembrance. She writes on the back the following: "In my great happiness I wish you well." His emotion gets the better of him and he kisses her hand, while she pats his hair in a caress of sympathy. Sam enters and, unseen, witnesses the kiss, the touch on the hair and the pocketing of the photo. Enraged, he waits for John, attacks him at the road house, and gets the photo, then returns to Nell. She shows him the reverse side, and ashamed he returns to John and secures his forgiveness with a return of the photo. Then he goes back to his wife happy and contented.

A QUESTION OF RIGHT (Special—2 parts—Jan. 15).—Louise Gray marries Mayor Hogan on the belief that he is a clean, upright man. In doing so she rejects the suit of Vance, a city detective, who has been a persistent suitor for her hand. Louise does not know that Hogan is a scheming, crooked politician. She is also unaware of the fact that her own brother, Jim Gray, a degenerate, is blackmailing Hogan because of his relations with another woman.

Soon after Louise's marriage to Hogan she learns of his true character. Through the efforts of Detective Vance she sees Hogan accept a big bribe. She determines to expose his real character to his political followers, in spite of the fact that it will mean an end to her happiness. The night Hogan accepts the bribe he is notified by an enthusiastic crowd that calls at his home of his re-nomination for mayor. Louise interrupts Hogan in the midst of his speech of acceptance and denounces him as a crook. Hogan exhibits terrible anger towards Louise later, and threatens her so much that she decides to leave him.

As she prepares to leave the house she finds his murdered body in the library. Vance, her former detective lover, calls to cover the case, and in spite of Louise's protestations, believes her guilty of the crime and proceeds to put her through a nerve-racking "third degree." Louise, her nerves wrecked by the ordeal, finally admits that she has killed Hogan, and faints. At the same moment Gray, Louise's brother, the blackmailer, is discovered in a closet, where he had been trapped in trying to escape from the house. He confesses that he has killed Hogan for the latter's refusal to give him

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blackmail money. Louise is exonerated and Vance remains steadfast in his desire to marry her.

IN MYSTERIOUS WAYS (Jan. 16).—Joe Anson, a young miner, lives in a Western foothill country with his bride of a year, Anna. Joe, one morning, leaves the house, saying that he is going to the mine. At the mine trail, however, he remembers that it is their first wedding anniversary, and he rides on to the village store, where he buys a pretty fan for Anna. Sallie Spriggs, old maid gossip, sees the purchase and is curious. Leaving the store, Joe is hailed by two members of the township school board. They tell him that the new school teacher will arrive unexpectedly on the next train, and they insist it is his duty as president of the board, to escort the young lady to the valley.

Joe is reluctant, but finally consents. They meet the new teacher at the station and she and Joe start for the valley on horseback. Sallie goes to Joe's house, to make a day's call on Anna. While dinner is being prepared, Sallie wanders out along the edge of the bluff that overlooks the valley. On the valley road, far below, Sallie is horrified to see Joe and a strange girl riding. The gossip hurriedly calls Anna and shows her the scene. She also tells Anna that she saw Joe buying a pretty fan at the store. Anna's jealousy is aroused and she returns to the house accompanied by Sallie.

When Joe returns that evening, he finds Anna in a fury. She locks herself in her bedroom, refusing to listen to a word of explanation. Joe, after recovering from his surprise, instinctively feels that Sallie is responsible for the situation and orders her from the house. Anna sleeps in her locked room that night; Joe camps out in the main room. Next morning Joe finds Anna still unrelenting. Provoked himself, Joe leaves for the mine. Anna, determined to leave Joe's roof, packs her trunk and a suitcase. Ready to leave the house, Anna stops in the main room to stare scornfully at a large crayon portrait of Joe, which hangs on the wall. As she looks, the portrait falls from the wall. Concurrent with the fall of the picture, Joe, at the mine, loses his footing and falls over a cliff. He manages to grasp an overhanging bush and hangs suspended in a perilous position. Anna, startled by the fall of the picture, is convinced that some accident has befallen Joe. Forgetting her jealousy, she goes to the mine, rescues Joe and learns of the simple explanation regarding the fan and the strange girl.

A SERVANT OF THE RICH (Jan. 17).—Marian Abbott is interested in the welfare of servants. As she has no trouble with them in the suburbs, she wonders why the papers are full of the trouble society people have in the city. She shows her servants the articles and questions them, and is told it is because the society people in the cities do not treat their help like human beings. At the meeting of the Servants' Welfare Society she tells them she is going to get a position with one of the society women as a maid and learn the real cause of the trouble.

Meanwhile, on the way to the meeting her auto gets beyond her control and if it were not for the quick work of a stranger she would have run over a child. She cannot thank the man, Adrian Vandevere, a New York society man, enough. She does not learn his identity nor does he see her face very clearly, because of her goggles. She hires out as a maid with Mrs. Wadleigh, a society leader. She learns of the long hours, for which there is no extra pay, the left-over food and the bad ventilation in the servant's room. A social war is on and Mrs. Wadleigh hits upon a scheme to humiliate her rival, Mrs. Vandevere. She tells Marian she will dress her up like a lady and introduce her into society and when Mrs. Vandevere has taken her up she will humiliate her by telling who Marian is. Marian objects to the trick, but when she learns that Mrs. Vandevere's son is the man that helped her out home, she decides to do it.

Mrs. Wadleigh dresses her up magnificently and coaches her to meet society folks, an operation that almost sends Marian into convulsions of laughter. She makes her debut at an affair given by Mrs. Vandevere and meets Adrian again. She recognizes him at once and he feels sure he met her, but both Marian and Mrs. Wadleigh assure him that is impossible. He takes possession of her right away and shows so plainly his infatuation that Mrs. Wadleigh cannot help gloat over the success of her plan and sees an even greater humiliation awaiting Mrs. Vandevere and her son, if the latter will only propose. He proposes and she accepts. She refrains from telling him who she is, however, so that the little comedy can go its length. At a party Mrs. Vandevere announces the engagement. There is an uproar of congratulations, broken only by Mrs. Wadleigh's hilarious laughter. Called upon for an explanation, she exposes the trick and Mrs. Vandevere almost faints. Adrian comes to the rescue of the situation by telling Marian he intends standing by her. Marian steps into the breach by telling the truth about herself and recalling to Adrian's mind where he met her before. It is now Mrs. Wadleigh's turn to be discomfited and in a rage she departs for home. Mrs. Vandevere receives Marian gladly, and gloates over the fact that the trick proved a boomerang. Mrs. Wadleigh's defeat is further brought home to her when she reads in the paper Marian's expose of servants' conditions in such a way that everybody will know just who is meant by the leader of society who employed her.

GEORGE KLEINE.

WHO WAS GUILTY? (Special—2 parts—Cines—Jan. 27).—Van Luin is the owner of a large factory and takes a personal interest in all his employees. Upon going his usual rounds, he comes upon Jose Diaz, a workman, infringing a strict rule of the works by smoking during working hours. Although a valued workman, Jose is at once dismissed from his employment, and in leaving, in his rage he swears to be revenged upon his employer, Jaime Huelva, who is manager of the factory, leading a double life, and besides being hopelessly in debt, he is in love with a woman who goads him to madness by taunting him with his poverty, declaring that she could never marry a poor man. In the counting house with his employer, the handling of a large sum of money that his employer is taking home with him, rouses his cupidity, and he at once schemes to become possessed of it. The unfortunate Jose, owing to his dismissal from the factory, gives way to drink, and on his way home in a hopeless condition, he stumbles on the road and picks up a whip which he carries triumphantly home with him. His wife is horrified to find him covered with blood, and he throws himself upon the couch and sinks into a drunken sleep. The next morning the papers are full of an account of the murder of the factory owner. The police investigate the case and at once suspect Jose owing to his threats against his employer the previous day. They enter his house and find him still asleep, with the marks of blood dried upon his clothes. They wake him up, but he cannot give a satisfactory account of his movements upon the previous night, and is at once arrested. The whip proves to have been used in committing the murder, traces of blood being found upon the butt end. No one has seen the murder committed, and Jose is condemned upon the circumstantial evidence against him. A barrister, named Maryston, takes a strong interest in the case and firmly believes in the innocence of Jose. He is appointed a magistrate and at once sets to work to unravel the mystery.

He visits the post office to send away a telegram when Huelva enters to write a letter, the impression of which he leaves on the blotting pad. Maryston reads the message which is to Huelva's sweetheart, telling her that he has at last come into money and can marry her, asking her to come and see him. Maryston knows Huelva is employed at the factory, and determines to watch him. He traces him to his flat, and then watches him come out with a bundle under his arm, which he is evidently intent upon secretly disposing of. Huelva enters a car and places his bundle on a chair. Maryston follows him and at once makes off with the bundle with Huelva after him. Maryston finds the bundle to contain blood-stained clothing, which at once confirms his opinion that Huelva is the murderer. He goes to the scene of the crime and finds traces of a larger boot than that worn by Jose, and takes a sketch of it. His next move is to measure the boot worn by Huelva. This he does by disguising himself as a bootblack and following Huelva to a low public house, where he meets with boon companions. Maryston is allowed to clean Huelva's boots and contrives to take a measurement, but does it so clumsily that Huelva suspects him, and with the help of his companions they overpower Maryston, tear off his disguise, and then carry him bound, into the cellar, where they set fire to a quantity of hay and rubbish and leave the unfortunate Maryston to burn to death.

Two detectives have arranged to meet Maryston at the inn, and arrive just as Huelva and his companions have left Maryston to his fate. They trace him to the cellar, and release him from his perilous position, and then the three plan to capture Huelva and charge him with the murder of the factory owner. Then follows a determined hunting down of the suspected murderer, who, knowing the detectives are on his track, resorts to various clever disguises to escape his pursuers. He receives a note purporting to be from his fiancee making an appointment. He suspects it to be a trap, but keeps the appointment in disguise, and finds the detectives waiting for him. He secures a light for his cigarette from one of them, and drops a note on the table before he moves leisurely away. Maryston arrives, discovers the note and is chagrined to find that Huelva has discovered the trap laid for him. They make after Huelva, and a motor chase ends in Huelva leaving his car and endeavoring to escape down a railway enbankment. The detectives intercept him and after a determined struggle Huelva is captured and carried before the magistrates, where he confesses to being the murderer. Jose is liberated and restored to his family, while Huelva pays the penalty for his crime.

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IMP.

THE MILITANT (3 parts—Jan. 12).—Sir Arthur Braham and his wife have been happily married for about five years, during the last two of which, however, he has become so engrossed in political affairs that he has almost entirely neglected her. Wearying of the ordinary routine of society, the wife turns eagerly to the new cause—Woman Suffrage.

Cecil Tudor, a professed believer in the cause and a political rival of Sir Arthur, has been trying to force his attentions upon Sir Arthur's wife. Cecil realizes that if he could make it appear that Sir Arthur is secretly in league with the militants he would defeat him at the polls. Sir Arthur has been bitter toward the women's cause and they fall easily into a plan to wreck his political career.

The destruction of a series of warehouses is the first step in their plan. They aim to throw the city and country into a state of famine. Their next step is to kidnap Sir Arthur's child. This is done without the knowledge of his wife. The life of the child is threatened by Cecil unless Sir Arthur signs a certain bill advocating the Cause. When the wife discovers the loss of her child she turns against her allies and pleads for its return. They refuse, believing the Cause more important, and in order to push their purposes they make a prisoner of her. Sir Arthur, now aroused, turns Scotland Yard on the search. The baby is rescued, and, after many thrilling events, a reconciliation is brought about between husband and wife.

ECLAIR.

THE FIRST NUGGET (2 parts—Jan. 14).—John Boyed, a wealthy mine owner, gives a dinner in celebration of his tenth wedding anniversary. Called upon, he proceeds to tell the story of the first nugget he ever found and which led to his present wealth.

"I was," says Boyed, "at that time in the Service. Returning home from a leave I stumbled on a curious skull. On examining it I was astonished to find a pure gold nugget imbedded securely in the skull. Shortly after this my brother, the proverbial black sheep of the family, broke in on me demanding money. My sweetheart was present. Immediately after this, a pest broke out among the Indians and I was called back North. Constance begged to go with me, so we were married without delay and left. Arriving among the Indians we found the sick and dying were driven out to the well, to creep away and die. In my capacity of doctor I took immediate charge of the sufferers, but it was a terrible task."

Continuing, Boyed tells of the fight he had made to save a brave; of the fight his wife had made to save an old squaw and the story this old squaw related of two brothers who many years previous had found gold on the very spot on which she lay; of their mistrust of each other and their final death. He relates how his wife paid little attention to the story at the time; how they continued the struggle among the sick Indians and the lasting gratitude they won from this same old squaw and the brave. The brother appeared again and abused the young wife and the Indian killed him. Through the many hardships and thrilling escapades the Indians stood by them as guardian angles, the brave finally sacrificing his life for their safety in a spectacular river rescue.

"When the spring came," continued he, "my wife, saddened at the events which had happened, begged me to leave the place. While strolling about one day we came to the place where the old squaw had told her story. Curiously prying about I unearthed the knife and pistol and digging further came upon a rough map showing where the rich vein of gold, which the two brothers had discovered, was. The next day I departed for the place and found the gold which made me a man of wealth and fortune, and returned home to civilization, filled with intermingled thoughts of pleasure and regrets of the cold North.

SHE WROTE A PLAY (Jan. 18).—Miss Botch, a maid of ancient vintage, writes a play and carries it to the manager. She reads on for an hour and then finds that her audience has gone to sleep. It is no use. She takes it to the 10, 20, and 30 office and reads it. After listening for an hour they toss her out the window. She lands on a telephone pole, and is saved by her maid with a rope. Nothing daunted, she goes to a vaudeville manager and is promptly given the book. She then makes her play into a motion picture scenario. The Eclair studio is shown. She reads it to the director and he takes it for a comedy instead of a tragedy. But before the play continues Miss Botch is again sent to the street. Thus the difficulties continue. She lands into trouble with the policeman and with a suffragette and finally lands in a meeting of the Ladies Crazy Wuit Asylum. They accept her play, but before finishing are attacked by a stream of water from a well directed hose.

POWERS.

JUST MOTHER (Jan. 12).—A publisher advertises a prize of $500 for the best short story devoted to "Mother" in her home life. The advertisement reaches a family composed of a mother and two grown daughters. The daughters have dreams of social conquests and are interested in literary work. Both write and submit manuscripts to the publisher. The young ladies become acquainted with the publisher's sons and a double love affair springs up.

The mother, unknown to her daughters, writes the story of her life and submits it in the contest. The publisher's sons call on the daughters, and the girls appear ashamed of their mother with her old fashioned clothes and manners. The old lady though deeply hurt, says nothing.

Meanwhile the publisher reads the mother's simple story. He reads between the lines and comes to see that she is the kind of woman he could love. The mother wins the contest and the publisher's heart. The vain glory of the daughters is forever cured. All are married happily.

TRUST BEGETS TRUST (Jan. 16).—Marx, the crook, is trapped by the police when he meets Alexander. Alexander throws the police off the track and then explains a scheme whereby with his aid Marx can be made mayor of a small town within a year. Marx accepts the proposition. A year later finds Marx leading a new life. He is a respected citizen and mayor of the town. He has also won the love of a good woman and his fortune has reached the quarter-million mark. At the height of his prosperity Alexander appears and demands that Marx split with him. Marx tells his erstwhile companion that he would rather go to jail than return to his old life of crime.

The following morning Alexander tells Marx that he must return to New York with him. Marx demurs, but Alexander overcomes his objections and accompanies him to the metropolis. The two men are next seen at an exclusive club where Alexander introduces his friend as "The notorious crook, Marx." Alexander then explains that he has wagered at the club that he could reform the criminal, Marx, within two years. Marx now acknowledges that he owes Alexander everything and assures him that he need not fear for his future.

REX.

MICHAEL ARNOLD AND DR. LYNN (2 parts—Jan. 15).—Michael Arnold married the woman he loved against the wishes of his father and was disinherited. When the story opens he is found in his shop plying the trade of violin maker.

Dr. Lynn was the tool of fate: he was morally weak and when circumstantial evidence threatened to incriminate him he craftily shifted the evidence onto the son of his life-long friend's son, Michael. Dr. Lynn had attempted freedom with Michael's wife and then, to ease his conscience, had forced money upon her. Michael observed the action from a distance and misinterpreted his wife's motives. He went to Dr. Lynn's office; there were hot words and blows and in the confusion a violin neck which Michael carried in his pocket, was left in the doctor's office.

Dr. Lynn had been attending Michael's old father in his last sickness. The old father died in a way that promised to compromise the good name of the doctor and so he shifted the blame, prompted perhaps by his enmity, upon Michael. He helps to accomplish this by use of the violin neck, which he leaves under the window of the old man covered with blood. This brings us up to the most heart-rending, pathetic situations of the play, the tearing away of the boy from the bedside of his young wife, who has just given birth to a child. Michael faces trial and is convicted on circumstantial evidence to life imprisonment.

Ten years pass. Lynn is found in the mountains living the life of a hermit, suffering for his crime. He carries always in his pocket a document confessing the particulars of Michael's conviction. Michael escapes and is pursued by the guards. While hiding in the mountains he finds Lynn's hut and recognizes him by the name he sees on a suitcase. They grapple with each other. The guards approach and fire. The bullet finds it mark in Lynn. They find the confession in his pocket and Michael is liberated to return to his family.

THE OPTION (Jan. 18).—When Edith, living in the country, learns that her mother must go South for the winter as the only means of saving her life, she writes to her sister that she is coming to the city to look for work. As she leaves, her sweetheart gives her a revolver, with instructions to use it on city fellows who might try to get fresh. In the meantime, her sister Helen is struggling in the city as a stenographer. Her employer, Manning, makes overtures to her and she continues to fight him off. She is crestfallen when she receives Edith's letter, telling of her mother's ill health and of the money necessary to send her away. Manning reads this letter and tempts the girl with a check. She resists and later, in the course of her work, she writes a letter to the effect that a certain option that can be bought for $500 will save the company $80,000. Deceiving Manning with her smiles, she gets the check.

Edith has arrived and is waiting in the adjoining room. Helen gives her the money, with instructions to buy the option. Manning overhears and tries to interfere, but Helen holds him at bay with her sister's gun while the latter goes on the errand. When Edith returns she finds Helen in a faint on the floor and Manning about to secure the document when Hull, who sold the option, enters and takes the girls under his protection.

A few months finds the two girls with their mother comfortably settled. Helen receives word from Hull that the option has been sold for $10,000 and that Manning has been paid the $500 which had been borrowed.

CRYSTAL.

IT MAY COME TO THIS (Jan. 13).—Hubby cooks the breakfast while wife reads the morning newspaper, before going to the office. She complains at his cooking and hubby cries. She arrives at the office and fires her stenographer for coming in late, disregarding his plea that his wife was sick. She hires a new stenographer and then proceeds to fall in love with him. On the following day the husband calls at the office and observes the mad flirtation between his wife and her stenographer and again he sheds tears, with the result that she kicks him out of the office, explaining to the stenographer that he is her tailor.

That night wife is late in getting home. On the day following hubby again visits the office and observes the flirtation. He rushes to the station and brings a cop—a husky maid. When she enters she recognizes the stenographer as her husband and drags him off home, while hubby cries at his wife's duplicity and is only calmed after she promises to be good.

BALDY BELMONT'S BUMPS (Jan. 13).—Baldy is a traveling salesman. He goes away on business while his wife remains behind to become lonesome. She wants him to return home and writes a note to that effect. The boy she sends to the telegraph office with him hasn't enough to pay for it and so strikes out the last three words. Belmont gets the message and interprets it to mean that his wife is dying. In wild haste he tries to reach her. He hires a special train and then misses it. He jumps on a wagon and is thrown off. He rides a motorcycle and is half killed. After trying devious ways and methods he arrives at his destination only to find his spouse healthy and happy at his return. Baldy demands an explanation and when she denies having sent the message Baldy faints away.

A FATHER'S DEVOTION (Jan. 18).—When she returns home with her poor husband, William, her rich father disowns her. Several years later William finds himself alone except for a baby girl, his wife having died. Meanwhile the father, Dumont, has softened somewhat, and writes William, asking to take care of the child. He stipulates, however, that William must never come to visit her.

William consents after careful thought, believing the old man can give her the education and comfort that he would be unable to. Time passes and the girl, now grown, becomes a fixture of the old man's household. She becomes attached to a young man, who asks to marry her. Meanwhile William has become lonesome for a sight of his child and decides to risk all visiting her. He arrives when the girl is in conversation with her lover. The butler sees William and mistakes him for a burglar. Dumont rushes out and accuses him. The girl observes and believing that her father needs her more than anyone, breaks her engagement. Her sweetheart, however, follows her, telling her that he would marry her despite her poverty, and all ends happily.

FRONTIER.

SLIM AND THE MONEY POT (Jan. 15).—Slim and Molly, chore boy and girl on the ranch, are sweethearts, but too poor to wed. After being driven away from the ranch by Mrs. Burley, owner, Slim, sleepy as usual, takes a nap and dreams. He imagines that he sees two outlaws bury a pot full of greenbacks. He steals the money, rides madly back to the ranch and buries it, much to the surprise of the owner, and then with a few words takes Molly to town for a wedding.

Before taking his bride to the feast, however, he buys an auto and rides madly about the town fairly distributing money by the handfuls. At the feast Slim's rude table manners are noticed and turn the joy of the bride and guests to disgust. During the dance that follows the two outlaws suddenly appear and drag Slim off to where he had stolen their money. A posse attack them and capture Slim, while the outlaws make their escape. Slim bribes one of the posse and he is released, only to be captured again by the outlaws, and the mixup continues with lively fights. Slim awakes and finds his mistake: he finds solace in the caresses of Molly, the slavey.

HER BROTHER (Jan. 17).—Ray Baldwin bids his young bride, Ethel, goodbye and leaves. In their cabin, Ethel is shown looking at the portrait of a small boy. On the back of the portrait

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is an inscription to the effect that the boy is her brother, that he was stolen by the Indians when but a child and that a prominent scar on his hand is the only mark by which he might be recognized.

Rattler Joe is a notorious bandit in the county of which Baldwin is sheriff. Joe goes to the Baldwin cabin during Ray's absence. Ethel by a ruse, shoves him into a small closet and locks the door. She tries to escape as Joe starts breaking down the door and his left arm comes through the panel. Ethel seizes an axe and is about to strike when a scar on the bandit's arm catches her eye. She recognizes it as that of her brother; she brings him from the closet and shows him the picture.

Ray returns home. He sees them through a window. Joe is about to shoot when Ethel stops him with the information that Ray is her husband. Joe escapes. Ray enters and bitterly accuses his wife and then leaves. Later, Baldwin pursues Joe into the hills. By an ambush Joe captures Baldwin. They are attacked by Indians and both of Joe's arms are shot. Baldwin takes him to his cabin and his wife, where he learns the truth; that the bandit is the brother of his wife.

NESTOR.

THE INTRUDER (Jan. 14).—Much to the delight of the simple old father, his daughter becomes engaged to a big-hearted mountaineer. He builds their hut in the wilderness, and she is happy, though she often dreams of the great world outside. Then comes the intruder from the city, a man of the world. He obtains board at the girl's home. He blinds her eyes to the beautiful things of the woods with his talk of pretty places and things of the great world without. He tempts and wins her away from the big-hearted backwoodsman. The young mountaineer, who has been working on his cabin, returns and finds the old man dozing and the girl gone.

The simple girl soon discovers the brute beneath the polished exterior of the intruder. She tries to elude him. In this predicament, the mountaineer catches up with the couple. He shoots the intruder, wounding him slightly. He takes the repentant girl back to her mountain home and the little cabin he has built for her in the woods.

CUPID'S CLOSE SHAVE (Jan. 16).—Billings is the only barber in a small town. He hires Sudds as an assistant. Without any delay Sudds and Mamie, Billings' daughter, fall in love. Sudds courts her unknown to the father. When Sudds asks Billings for his daughter's hand he is discharged without ceremony. Sudds is left a little money by the death of a relative, and as a matter of revenge he decides to break Billings up in business if he continues to disfavor his suit. Sudds sets up an opposition shop across the road from Billings. He reduces the price of a shave and Billings meets it. Honors are about even in the contest until Sudds gets a woman barber, then Billings' shop is deserted. Billings also gets a woman barber, a man-hating old maid, who would rather cut a man's throat than eat breakfast. Billings realizes that he is beaten. He puts out a white flag and goes across the street to Sudds' shop. Then he sees Sudds has all the trade. His own daughter is the drawing card.

JOKER.

SAVING THE CHILD (Jan. 14).—Hist! the villain and his evil cohorts peer through the window. The baby in the cradle has inherited a small fortune, and is now amusing itself by throwing bean bags at its mother. The villain creeps through the window, and, overpowering the fond mother, demands: "Give us a million dollars or we will kidnap your child." The mother swoons. The light is smashed and the baby is stolen. Padlock Bones, detective, protector of innocence at reasonable rates, hears his telephone tinkle. He disguises and answers it. A few moments later the distracted mother reports the larceny of her offspring to him. He again disguises himself, and exits with the woman through a trap door in the floor. Once upon the scene of the crime, Padlock gets busy. By means of a powerful microscope, he discovers a string of lima beans leading from the room. He follows. The villain and his gang are in a saloon drinking, when they see at the window Padlock Bones examining them with a telescope. They hide the baby in a beer barrel and fortify themselves in an adjoining room. Padlock enters and the bartender attempts to poison him. The detective pours the beer into his hat and pretends sleep. The villain sneaks up and stabs him in the boot. Padlock then replaces his foot in the boot. The villain again steals in and sinks a hatchet in his arm. Padlock removes the hatchet from a false arm. The police and the mother arrive. Padlock throws aside his disguise and announces: "The child is in yon barrel asleep."

THE MYSTERY OF A TAXICAB (Jan. 17).—Much to the chagrin of the other women of the harem, the sultan chooses the beautiful Squabina, his favorite, as an agent to go to the United States and steal the government secret code. Squabina is placed in a barrel by the prime minister. However, before nailing up the barrel he accidentally drops a few moth balls into it. Squabina is shipped in the barrel to the ambassador in the United States. Immediately Squabina is unpacked, United States secret service sleuths get on the trail. The first bit of a clue is the smell of moth ball and they follow this lead. Squabina is repacked and labeled "Grape Juice" and sent to the Secretary of State. Squabina succeeds in securing the secret code and escapes.

In the meantime the secret service men are following the scent of moth balls. They capture her and all get into a taxicab. However, Squabina is not to be outwitted. She changes places with a tramp, who is taken to police headquarters in her stead. The ambassador ships her back to Turkey and the secret code is delivered to the Sultan.

VICTOR.

THE IMP ABROAD (Jan. 12).—It is dull days in Hades. The only enjoyment of an imaginative Imp is to interview the newest arrivals from the earth. Finally, one poor soul who arrives to taste of damnation, brings with him a newspaper from the earth. The Imp reads the latest earth news, of wars, scandals, divorce and white slave traffic. The Imp longs to visit the planet where something is always doing. The Imp upon earth comes in contact with a ne'er-do-well barber, who is impersonating a Bourbon count in order to win the hand of an heiress. The Imp takes an informal interest in the business. The heiress and her parents are vain and care only for a title.

After the barber-count has been accepted by the heiress, the Imp introduces himself as a real duke of the realm, with unlimited estates and vassals. He makes love to the heiress, and shows her that he is a greater aristocrat than the count. They elope, and after a sensational chase, are overtaken by the girl's parents and the count. The Imp then resumes his devilish form, and has his laugh at the expense of the vain heiress.

THE ROMANCE OF A PHOTOGRAPH (2 parts—Jan. 16).—For the second time Flo is left alone with her burglar fiance. He takes the opportunity to again demand jewelry from her. She goes upstairs to get it, frightened. Matt, the man she turned down, has seen the burglar's picture in the papers and recognizes it. He comes to the house at this time to investigate. As he enters the parlor—the servants have all gone out for the evening—he overhears the conversation between the girl and the burglar. He intervenes and saves Flo from further fright and embarrassment.

This last escapade is far beyond even Flo's sense of humor and it has the desired effect of bringing her to her sober senses. The heroism of Matt completely captivates her and the wish of her folks that she marry him is blended with her own desires. She shamefacedly apologizes for her previous shabby treatment of him, and Matt, big heartedly, tells her he has forgotten and forgiven and asks her for her hand again. This time she readily consents.

BISON.

THE FLASH OF FATE (2 parts—Jan. 17).—During Clifford's first day's work as a mining engineer, at the mother lode mine on which he is to make a report, he comes upon a miner injured by a blast. Clifford discovers this fellow to be the father of Marie, his boyhood sweetheart. He meets her and, although they have long since ceased to love each other, they continue to be fast friends.

Failing to understand Val, the foreman at the mine and fiance of Marie, becomes jealous and the jealous passion finally fanned into flame, there is a quarrel. In defending himself, Clifford is forced to shoot Val. The foreman's friends accused Clifford of trying to murder Val and to save himself from the hasty verdict flees to the mountains.

It is here that he meets Phyllis, a nurse, hurrying to the bedside of the wounded man. Phyllis has been lost. Clifford risks all to take her on to camp, and later he tells her that he is the man who did the shooting. Before making his escape again he instructs her to signal to him by the flash of a mirror, if within three days the boy is alive. Following there is long days of watching and waiting and work and suspense. The signal is given and Clifford returns. Val, partly recovered, explains away the compromising circumstances and we leave them with two romances in progress, one well along and the other just started.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY, NO. 95 (Dec. 31).—Gaynor Playground Opened.—School children enact the early history of New York in novel pageant in honor of the late Mayor Gaynor.

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Queen Mary and the Miners.—Her Majesty distributes good cheer upon her visit to humble homes of aged miners, Ushaw Moor, England.

First Chinese Policeman.—Chief Sebastian appoints only Celestial known to hold a position of this character in America—Los Angeles, Cal.

Maneuvers in Mexico.—General Carranza inspects the cavalry field maneuvers near Hermosillo, Sonora.

Elks' Celebration.—Members of the B. P. O. E. take part in laying the cornerstone of their new home in Brooklyn, N. Y.

Fashions.—Blouses and skirts of contrasting materials are popular for afternoon wear. (Made from Ladies' Home Journal patterns).

Point-to-Point Races.—Many falls furnish excitement at the annual meeting of the Royal Military College, Hawthorne Hill, England.

Tango in the Clouds.—Dare-devil steeplejack performs hair-raising acrobatics 485 feet above ground Oakland, Cal.

Opera Singers Arrive.—Leo Slezak and Alma Gluck, noted grand opera singers, return to America.

French Cabinet Meeting.—President Poincare and his ministers meet to discuss affairs of state, Paris, France.

Off for Bermuda.—Annette Kellermann, the popular aquatic star, and a company of Imp players sail on the "S. S. Bermudian." Sub-title—President Carl Laemmle, of the Universal Film Mfg. Company, bids Annette Kellermann bon voyage.

Cartoons by the world famous caricaturist Hy. Mayer.

GOLD SEAL.

A WAR TIME REFORMATION (2 parts—Jan. 13).—"Reward of $500 for the capture of Dave Hart, dead or alive." This is the notice that young Dave read respecting himself as he stood in the crowded saloon in early spring of '61. When he finishes reading this notice about himself he turns to the bar, orders a drink and spins a yarn. But a sudden intense gleam flashes in his eyes. He is looking towards the door at the sheriff who holds a gun in his hands. Quick as the eye can register the action the outlaw throws a bottle at the lamp. The room is now in darkness for an instant. When the lamp is relighted the outlaw is gone, but upon the floor is a dead man—the mistake of the sheriff. Dave escapes to the mountains with the sheriff on his trail. There he meets the person who exercises such a potent influence on his future. Virginia is taken with him and when Dave saves her father from death over a precipice, she gives him her heart.

Six months later war is declared between the North and South. Virginia has gone to live with her aunt, while her father fights the Yankees. Dave tries to enlist with the South, but is seen by the sheriff, who orders his arrest. Dave exclaims that if he can't fight for their cause he'll fight against it and again makes a spectacular escape. He becomes a guerrilla chief and his command is hemmed in by the Union troops. Confederate soldiers attack and in the confusion of battle, Dave escapes and joins the Confederate ranks. Virginia's father is wounded and is carried to his daughter's house. The Confederates are driven back and Union soldiers take charge of the house. Virginia is hiding her father in her bedroom. Dave goes in the rear door of the house to get something to eat. Virginia enters and recognizes Dave, who now wears a Confederate uniform. She hides him in her room with her father.

All the Union soldiers leave except one and he remains to make advances to the girl. He finds her father's coat and prepares to give the alarm. Virginia snatches the soldier's gun and shoots him. She replaces the gun in the holster as the officers and soldiers rush in.

Dave has been listening at the door. He commands the girl's father to escape through the window. The soldier Virginia has wounded tells his companions that the girl has a Confederate soldier hidden in the house. Dave enters and tells them that he is the man and that he shot the soldier. He then makes a last desperate effort to escape, but the odds are too many and he is shot down—dying in the girl's arms a redeemed man.

MUTUAL FILM CORPORATION.

APOLLO.

THE TALE OF A SHIRT (Jan. 4).—Baron Nuisance accompanied by his valet, Bud Duncan, arrive at the hotel, where they are given the best suite in the place. The baron, preferring the air rather than stopping in a close room, soon decides to go out for his afternoon walk, leaving Bud in charge of the suite. Bud, on the other hand, does love to be quiet, so naturally becomes riled when the nice looking maid calls with more linen prior to her leaving for the afternoon.

During the afternoon the baron meets what he thinks is a society girl, but later proves to be the chambermaid. When time comes for the parting, he insists on taking his friend home, but she declines his request and the only consolation he can get is her name and address, which he writes on his cuff. The baron arrives home very tired from the afternoon's excitement; his valet is awaiting him. He is put to bed to await his evening engagement, but while he sleeps his valet sends his laundry away, including the shirt with the girl's address on the cuff.

When the baron finds the address and the shirt gone, he and his valet start in a hurried chase for the shirt. They first come to a laundry wagon, which they put to shame. Finding nothing but soiled linen they go to a near-by Chinese laundry and cannot make the Chinaman understand their wants, so they proceed to hunt on their own accord. During the excitement the Chinamen are given a rough deal. They call in the police force, who meet with many accidents while the baron and Bud are wrecking the laundry. Finally the police force get on the job, but just at the same time the baron and Fred have run out of ammunition, so they resort to some starch buckets which the police receive in the face. In the battle the baron is hit in the eye with his own shirt, which he quickly notices. He and Bud soon desert the place for the address on the cuff. The cops give chase.

The boys think they can get free by crawling up under a bridge spanning the river and beat the cops to the other side; but the cops find a short way over and decide to meet them half way. They do and there comes the downfall. The boys hide behind the posts and as the cops pass they push them out. After all the cops have fallen Bud and the baron are looking on with amusement, when they lose their balance and join the others, where they are taken captives.

PRINCESS.

A CIRCUMSTANTIAL NURSE (Jan. 9).—Tom, jailed for another's crime, is discharged because of his record. He goes home. An appeal to a doctor results in failure, and, discouraged, he plans to rob his employer's home to get money for medicine for his sick daughter. His employer and wife go out, leaving the maid with Helen, his little daughter. The maid has a date with her beau, and leaves the baby asleep. Tom enters with intent to rob, but finds Helen, sick, and stays to nurse her. Helen's parents return unexpectedly, and find Tom nursing Helen. Over the bedside of their sick daughter, they realize a man was born, and they paid the price.

MAJESTIC.

MOLLIE AND THE OIL KING (Jan. 4).—John Bradford, millionaire oil man, in order to freeze out small competitors, decides to secure rebates from the railroads in order that he may undersell them. He secures the rebate from the railroad and starts to crush competition.

Mollie Rainey, the daughter of a small operator, in order to save her father, secures a position as stenographer in Bradford's office, intending to secure evidence against him if possible. Meanwhile, she falls in love with Bradford, but despite her affection for him she determines to secure evidence of the rebate arrangement so as to save her father from ruin. She succeeds in getting possession of the needed document, but is detected by Bradford, and is denounced for her action. To his surprise, he learns that she is the daughter of one of the oil men he had determined to crush.

Mollie returns to her home disheartened, but the young oil king cannot forget her, and determines to redeem himself in her eyes. He forces his associates to repudiate the rebate arrangements, and Rainey is notified by his customers that they will continue to deal with him as in the past. The Raineys, grateful to Bradford for his generosity, regard him in a far different manner, and he wins Mollie's consent to become his bride.

THE TEN OF SPADES (Jan. 6).—Jess was a waif, she just came into the camp one day. Nancy, of the "dance hall," saw marks of coming beauty in the child and befriended her and guarded her closely. After three years of Nancy's care and training, Jess was graceful and pretty and had been so carefully watched that she was a stranger almost in camp. Nancy decides to have her enter the "dance hall," and to that effect makes a trade with Mike Finney, the proprietor. Jess is brought to the "hall" to dance just after Ralph West had come into the camp and entered the "hall." He, a stranger, sits apart not interested until Nancy appears with the unwilling Jess. Struck by the girl's timidity and modesty, so unlike the other dance hall girls, he watches closely as she dances with her castanets. When the floor is cleared he sees her shrink from the rude applause, and appear even more frightened when a miner, Barry, by name, draws her to a table and orders drinks. She searches the crowd for one kindly, understanding face, sees Ralph West, and mutely appeals for help. He instantly arises. Seeking the proprietor, he demands the reason of the girl's presence. Blustering Mike Finney tells him she is Nancy's protege. West offers to buy her release, and finally does, after agreeing to pay double the sum Finney paid Nancy. West comes in time to save Jess from insult. Barry is knocked down, and Jess passes out of the hall forever, for under the guidance of the rector, whom they meet on the street, Jess finds a home with Katie O'Brian, the stage driver's wife. Ralph West stakes out a claim and befriends Jess in many ways, besides teaching her to read. Jess grows to love Ralph.

Jess tries to tell her fortune with cards; the fortune is not good. As she gathers up the cards she remembers that she had heard that a fortune told with cards in the middle of a new bridge at midnight will come true. Jess resolves to go that night to the new bridge and try her luck. She goes, and sorts the cards. She is the queen of hearts, the "prospector" the king of hearts. The cards are dealt, she strikes a match and looks—the ten of spades is between the king and queen of hearts. A shadow falls on her face, slowly she picks up the cards, and goes on her way towards home. Hearing voices, she steps to one side and hides while the miner, Barry and another man approach and pause near her place of concealment. Jess hears them plan to kill West next day. Frightened, she makes her way home. Next day she warns Ralph West, who laughs at her fears. Yet alarmed for his safety, unseen watches near him. She sees Barry approach stealthily, and in her attempt to save Ralph West, Jess received the bullet intended for him. Ralph shoots Barry and tenderly lifts the wounded girl. She is carried home. The wound is fatal. The rector prays and Katie O'Brian weeps while Ralph West supports the dying girl. Jess takes the three cards from her bosom; the queen of hearts and ten of spades are bullet marked, blood stained, the king untouched. She tells them the ten of spades meant death for one of them; he had a mother waiting for him, that she didn't count; she was "nobody's child." She asks Ralph to kiss her, points upward, smiles, and is gone.

SORORIETY INITIATION (Jan. 10).—The girls of the Riverdale Seminary for young ladies were of a naturally good disposition, but they were affected, to a certain degree, by the opinions of the world, and when they heard that Mary Adair, whose father was a convicted embezzler, was to be a pupil of the school, their indignation was great. Only the influence of Ruth Graham, the most popular girl in the school, prevented an open outbreak, but the influence of her generous personality prevailed, and the school, though inwardly raging, welcomed the newcomer with at least a semblance of cordiality.

As the weeks passed Mary Adair clung more and more to Ruth, whom she instinctively felt was her friend. She showed her the letters she received from her father, confined in a distant prison, and Ruth read the prisoner's declarations of innocence, and grew to believe that possibly justice had miscarried.

A sororiety had been established by the girls of the school, and Ruth, now a member of the senior class, applied for admission. After an elaborate initiation, it was decreed that she spend the night in the "haunted house," a deserted residence which had been unoccupied for years. Ruth pluckily complied, and eluding the vigilance of the school officials, entered the house, and with many shudders, waited for the coming of day.

Two other persons came to the "haunted house" that night. They had no idea that there was anyone else in the place, but the plucky girl overheard their conversation, and what she learned enabled her to clear the name of John Adair, and bring happiness once more to Mary, by restoring her to the father she loved.

THANHOUSER.

MRS. PINKHURST'S PROXY (Jan. 4).—The women's society in a little Western town decided to show how powerful they were by engaging Mrs. Pinkhurst, a noted foreign reformer, to deliver a lecture in their town hall, for which they promised to pay $500. At the last moment Mrs. Pinkhurst sent word that she would be unable to fulfill the engagement, but the telegram was lost by a careless messenger boy, and the women did not know that their star attraction had been side-tracked. The telegram was found by a tramp, who had read about Mrs. Pinkhurst in the papers, and knew of the $500. He decided to substitute himself as the great reformer, secured the necessary disguise, and made a very impressive speech. The $500 was just in his grasp when officers arrested him. It appears that Mrs. Pinkhurst was still abroad and that she had been impersonated by a clever bank embezzler. This man dropped the personation just in time, and the unfortunate tramp picked it up at the wrong moment.

THE RUNAWAY PRINCESS (Jan. 6).—The Princess Priscilla of Rurilia, was a refined and dainty young woman, and had never worried about love or sweethearts. It came as a shock to her when her uncle, who presided over the small country, announced that she was to marry Prince Wilhelm of Ogram, one of their neighbors. Perhaps the princess might have acquiesced had it not been that she took a great dislike to Prince Wilhelm, a man of bad habits and a terrible reputation. Anyway, the princess told her uncle she would never marry the prince, and the king retorted in a way purely regal—he ordered his niece to remain a close prisoner in her rooms until she was prepared to obey his commands.

It never struck the king that the princess would run away, but that was precisely what she did. So, aided by her faithful nurse, they arrived in America in course of time, and as they had money and jewels, the problem of high cost of living did not bother them at first. At last their money did run out, and the old nurse, becoming sick, had to be removed to a hospital. The doctor who attended her was a kindly old man, and he secured the princess a job as maid in the home of a wealthy family, never suspecting that she was of royal

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blood. The real man arrived in the shape of the wealthy brother of the mistress. He fell violently in love with the maid and proposed to marry her, but at first she coyly refused him. Womanlike, she wanted to appear her best on such an occasion, and her chance came. The minister from Ruralia called upon the mistress of the princess, and to his surprise met one of his royal house in servant's garb. The princess induced him to keep her secret, and also to get an invitation for her to the ball, which was to be given at the house. There the princess appeared in all her splendor. The diplomat accompanying her expected that she would announce her intention of returning to her home; to his surprise, however, she took this occasion to accept her lover, remarking that she preferred an honest man's love to a throne.

AMERICAN.

DESTINIES FULFILLED (Three parts—Jan. 12).—Back in '65 there was an old Southern fire eater, Pennington, and his daughter, Lucille, fell in love with Carr, who was then a lieutenant in the small Yankee force that arrived in their city at the base of the mountains. When the confederacy fell, Pennington fled into the mountains with his daughter, rather than submit and there buried himself in the same place where Carr now lived with Rosemary. Several years passed and Lucille did not forget Carr, her Yankee lover. It was then that fate brought them together and old Pennington finally consented to the marriage, exacting a promise from Carr, not to take Lucille away from him and her mountain home. But with the birth of her daughter, Rosemary, there came death to Lucille. The shock proved too much to the already weakened heart of the old man, and the double tragedy resulted in the weakening of Carr's mind. Thus the storekeeper tells of Rosemary and her father.

Rosemary has a lover in Luke, a rough looking mountaineer, and he views the advent of Frank with suspicion. When Frank follows Rosemary and wins her love in a pretty nook of the stream, Luke is an unseen witness, and hurries to persuade Carr that Frank seeks to take Rosemary away from him and the mountains. But Rosemary, frightened at the strange flurry in her heart, fled to her home in the woods and Frank, following, escapes Carr and the jealous Luke. At the house, Rosemary, seeking to make herself attractive for this new lover of hers, remembers an old trunk containing the clothes of the mother she has never seen. There are many of us who think that the girls of our mother's time or our grandmother's time, were sweeter than the girls of today. At any rate, when Rosemary, brought up in the atmosphere of fifty years ago, and preserved in the mountains from contact of the outside world, unearths her mother's clothes, Frank finds in her indeed, a girl of the sixties. She finally consents to elope with Frank, as the effect of the sight of her in her mother's clothes upon her father, badly frightens her and she and Frank succeed in eluding Luke and the now wildly crazed Carr.

Rosemary, however, is not meant for city life or modern life, and there comes a longing for the mountains. Luke has persuaded Carr to go to the city with him to wreak vengeance on Frank, but his plan miscarries, because the sight of Uncle Sam's uniform carries the mind of Carr back to his own days in the army and restores his memory, so that he no longer concurs in the plans of Luke. When Frank realizes the longings of Rosemary and takes her back to the mountains, Luke quickly takes advantage of the opportunity to be avenged upon Frank, but Carr, now in his right mind, disposes of Luke for once and for all. Frank and Rosemary, in the old nook at the stream, find that the renewal of love is very sweet.

UNTO THE WEAK (Jan. 17).—Alone at the edge of the village, and not far from the mill race and the old bridge, lived Peter—his last name is of no consequence. With aid for the needy and a helping hand for the weak, it was not unusual when he took into his lonely home, Eleen, a young girl, and her baby, when others had cast her out. The name of her lover the girl refused to tell—so Peter merely waited.

But the next door neighbor misunderstood and the news that Peter was sheltering "that girl," soon spread. Peter's pastor, the Rev. Tallett, a good, sincere man, with a son about twenty, came to see Peter and to tell him that his action was not approved of in the village. But Peter sent the Rev. Tallett about his business, for he knew that his actions were far more Christ-like than those of the man who stones the weak. And he took down his old gun and cleaned it carefully, for he felt that he might need it. And it so happened that he did, for the fact was disclosed to him that Eleen's lover was no other than Henry, the Rev. Tallett's only son.

Then the gun did come into service, for Peter marched the young man to his father's door and there forced the shocked father to marry his only son to Eleen. Then, of course, the village approved of Peter's actions. But Peter didn't care one way or the other. But in the bottom of his heart he knew that he had done right, in giving a word of sympathy instead of a sermon, and blotting out a share of the sorrow of this world.

RELIANCE.

THE LOAFER (Jan. 7).—Tom Burns, a good-for-nothing young loafer, refuses to work, and spends his time among bad companions. He really loves his old mother, who takes in washing for a living for them both. He does not work, however, and when his mother needs him to do something for her he goes on his way with his bad pals and it remains for Dr. Fox to help the old woman. He does not know her at all, but his love for his own mother makes him considerate of other people's mothers.

Dr. Fox remonstrates with Burns and is forced to punish him. When his companions twit Burns about the doctor's superiority, Burns determines to get even. Taking a club he goes after him and sees him leave his home, bidding an affectionate farewell to his own mother. Burns follows and sees him taking care of his old mother. The sight of a stranger doing the things that he ought to do awakens his self-respect and leads to a change of life that makes him a real man and a worthy son.

THE SACRIFICE (Jan. 10).—Jane Dale is supporting her sick sister and is told that she must take her West to keep her alive. She is working at a store where she receives a bonus for extra work and with this and her savings plans to send the sick sister away. That night a tramp sees her hide the money and breaks in and steals it. The girls are now in dire straits, as the well sister loses her position. A young policeman is attracted to her and aims to help her by loaning her money, but his method of offering it angers her and she refuses to accept it. He leaves her deeply offended.

The man Jane works for has insulted her and she has lost her position on that account. Seeing her sister growing steadily worse all the time, she writes him that she will reconsider his proposition and comes back to work for him. The sick sister reads the letter and rather than have her sister make such a sacrifice even to save her life, she attempts to end both their lives by gas. The policeman repents of his hasty anger and returns in time to save them both and send the sister out West, where she can regain her health.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 53 (Dec. 31).—The "Kanawha's" Keel Is Laid.—Work is begun on first naval tanker on Pacific Coast.

Berlin Takes To Roller Skating.—A race in the German city causes much excitement.

Texarkana Celebrates 40th Anniversary.—Stateline town is scene of a pageant and southern dinner.

Aero Boat in California.—New type of machine is tried out at Santa Monica.

The Cumberlands Reach Home.—Prince August and his wife, Victoria Luise, royally received by their subjects.

Railroad Mascot Is Dead.—"Bob," a Pennsylvania free lance, mislays his time-table, is killed and buried at West Chester, Pa.

A Burmah Barn Dance.—The real thing as performed by ladies-in-waiting at Rangoon.

Third Rail Train Is Wrecked.—Long Island electric steel cars pile up without fatalities at Flushing.

Spaniards Show Loyalty.—Young cadets kiss the national flag as they enter the army.

Boy Scouts in Spain.—Barcelona organization holds exciting meeting at St. Andres.

Brooklyn Elks Lay Cornerstone.—Work is begun on a $400,000 clubhouse for the organization.

Making and Breaking Bridges.—Army engineers in Germany quickly construct and then destroy military pontoon structure.

Flower Show in Rome.—Italian city is the scene of an interesting exposition.

Charity in the Metropolis.—Thousands of poor receive liberally filled baskets on Christmas Day.

Million Dollar Storm Sweeps Coast.—Atlantic piles up at Seabright with serious results.

KAY-BEE.

PRINCE (Jan 2).—An order forbidding the keeping of pets or mascots is issued by the chief of the fire department, and Prince, a dog which has become a great favorite with the men of the department, is raffled, that being the easiest way out of the difficulty, for every man in the department was anxious to take the dog home. The dog is won by Dick Gordon, much to the delight of Mildred, his little daughter, and very much against the will of his wife.

While at the ironing-board a few days later, Mrs. Gordon is called to the sick bed of a very dear friend, and in her excitement, leaves the hot iron on the ironing-board, which sets fire to the basket of clothes nearby. Mildred, who has been scolded and locked in the bed room for having fed the dog at the table, hears the dog pawing at the door, but is unable to let herself out. She finally sees and smells smoke as it comes under the door, and realizing that the house is afire, goes to the window. It is barred and she is unable to get out. The dog goes to the firehouse and calls the men to the fire. Mildred is rescued, but not until she had been badly burned.

NARCOTIC SPECTRE (2 parts—Jan. 9).—Colonel Warren, on his way to take up a position as commander of a Western fort, meets Mabel Kerns, who is also going to the same place to visit a friend. The two fall in love. Colonel Warren has contracted the opium habit while on foreign duty in China. He tries to break it, but seems unable to do so. His orderly does everything possible to help him. Just previous to Colonel Warren's advent some miners have taken up a mining claim which they are working illegally. The Indians demand this claim which rightfully belongs to them. The miners continue with their work and store the gold in the powder magazine at the fort.

Mabel discovers that the colonel is an opium fiend and declares the ultimatum that he must either give up the habit or her. He tries very hard to give up the habit, but one day he gives way and during his dream thinks that the Indians attack and kill the miners. The troops are sent out from the fort and the Indians, learning of this, attack the fort from another direction. Just at the point of capturing the fort, the colonel rushes out, shows the white flag and makes the agreement with the Indians that he will give them the gold in the magazine and guarantee their rights to the mines if they allow the people in the fort to escape, he remaining as hostage. While showing them the bags of gold in the magazine, he touches a match to one of the powder cans, killing the Indians and himself, for he feels that he is not strong enough to overcome the habit. At this point he awakens. The dream has been so realistic that he takes the opium outfit and burns it up. Mabel and Shorty are overjoyed at this move.

DOMINO.

TRUE IRISH HEARTS (Three parts—Jan. 1).—Danny Sullivan and Patrick O'Neill are both in love with the village beauty, Rose O'Farrell, a pretty little Irish girl, whose father is a gruff old fellow. Rose favors Danny and when Patrick proposes to her, she tells him she would marry him if she were not going to marry some one else. Patrick is broken-hearted and decides to go to Dublin to study for the priesthood. Danny and Rose are married by Father Donegal, the village priest and sponsor to Patrick.

Five years later, the "patriots" of Ireland, resenting the rule of England, decide to take matters into their own hands and Danny is chosen their leader. A reward is offered for the capture of Danny, and Felix McCann, who wanted to marry Danny's mother, because she owned a little land and a cottage, and was kicked out of the house by Danny, forges a note, purporting to come from Danny, who offers to betray his band if the British officer will give him freedom. Danny is about to be courtmartialed when Rose finds the notes thrown away by Felix when he was trying to imitate Dan's handwriting. Danny is restored to his place as leader. Fearing the wrath of a betrayed people, Felix confesses to Father Donegal and Patrick that it was he who told the British soldiers where they could find Dan. Dan and his men have a fierce fight at the tavern and Dan is captured and sentenced to death. Patrick visits Rose and touched by her grief, plans to save Danny at any cost, and help them to escape to America. He borrows a dress and shawl from Dan's mother and visits Dan in prison. He changes clothes with Dan, telling Dan he need not fear for him as they will not dare harm a priest. Dan and Rose, assisted by a couple of fishermen, escape to a ship leaving for America. The colonel, when he finds the ruse used by Patrick and Dan, is so angry that he condemns Patrick to be shot, unmindful of the fact that he is a priest, and at sunset of the day that Dan and Rose depart for America, Patrick, with a true Irish heart, sacrifices his life for the girl he loved when he was a boy.

THE HARP OF TARA (2 parts—Jan. 8).—Nora Egan, a pretty attractive Irish lassie, is very much in love with Rory O'Connor, who has aspirations for the priesthood. This situation worries Father Daly, the parish priest. Jim Macy, the bailiff, loves Nora, but she spurns him. Angered, he vows that unless the taxes are paid that Nora and her widowed mother shall be the first to be evicted from their home. Father Daly attempts to quiet the mob that has gathered around the notice of eviction of non-tax payers. The bailiff, with some English troops, starts evicting the Irish from their homes and a great fight takes place. Nora's mother is arrested and Nora, pursued and insulted by Jim, meets Rory, who gives him a good beating.

Father Daly arrives upon the scene of the fight and succeeds in stopping it until he can arbitrate matters. That evening, tired with his strenuous day, Father Daly falls asleep. He dreams that the English are attempting to evict the Irish from their homes, Rory is pursued and escapes into a cave where he finds the Harp of Tara, which, according to the legend, when found by a good man, shall prove the saving and freeing of Ireland. Rory takes the harp to the rectory just as the English are making a stand outside the church, where Father Daly has marshaled the Irish. Jim, unknown to Rory, has entered the rectory and while Nora is making love to Rory, seizes the harp and threatens to smash it unless Nora promises to become his wife. Father Daly begs her for the sake of Ireland to marry Rory, but Rory takes Nora in his arms. Angered, Jim smashes the harp. Father Daly awakens to find a messenger from the Mayor promising an extension of time.

BRONCHO.

THE CURE (Jan. 14).—Mrs. John Wimble, who is happy with her husband and baby, receives a call from Miss Marsh, leader of the Woman's Rights Club. She convinces Mrs. Wimble that a lady of her accomplishments is wasting her talents staying at home, and that she should join her club and

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take a stand for woman's rights. Mrs. Wimble takes up the work, much to the disgust of her husband and her father-in-law. John decides to break up the little game; he gives a large party, to which he invites James Murphy, a typical Eighth Ward heeler, announcing to the guests that Murphy is to be his wife's political partner. Mrs. Wimble becomes so disgusted with Murphy's attempt to sing and his table manners, that she leaves the table. The climax comes when she sees her cook and maid leading a suffragette parade, coming to her house to notify her she has been elected president of their club. She begs her husband to help her out of the mess and take her away. Mr. Wimble sends a note to the women telling them that Murphy will take his wife's place, and leaves with her and the baby through the back door, while the women are storming the front of the house.

CONSCIENCE (2 parts—Jan. 21).—Haggerty and Slade are burglar pals. Haggerty has just robbed a lady of her purse and jewelry and is pursued to the tenement house where he and Slade live. In escaping, Haggerty puts on the costume of a minister and leaves for the West, thus eluding the officers. Arrived in the mining town, Haggerty assumes the role of his garb and soon gains the confidence of the miners and to him they entrust the gold while awaiting shipment. He writes Slade to this effect telling him to come West and that they can make a big haul. Slade does so.

In the meantime, the Gray family, including the daughter, Mary, a very pretty girl, come to town and decide to locate. Haggerty falls in love with Mary, but on account of his past life, feels that he should not ask for her love. Slade arrives. Haggerty informs him that he has decided to reform and that he cannot steal the money. Slade threatens exposure and Haggerty finally relents, giving Slade the key to the chest which is hidden in a trap door in the floor. Just as Slade is trying to open the chest, Haggerty tries to recover the key. A fierce battle takes place in which Slade shoots Haggerty, and, thinking him dead, takes the money and departs. Haggerty, however, revives, calls for help and informs the miners of the robbery. The miners start in pursuit of Slade and finally kill him. Mary is informed of the injury of Haggerty and goes to his bedside, assisting in taking care of him.

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SIMPLE SIMON'S HONEYMOON (Jan. 15).—One cannot help sympathizing with Simple Simon. He and his lovely bride deserved a better fate. For such an ingenious person one expected something less prosaic than the postillion-led carriage in which Simon chose to begin his tour. What followed deprives the critic of the chief weapon in his armory. One cannot pour ridicule upon an unfortunate couple under whom every conveyance they selected broke down. Chaise, cart and motor, all failed and it was not to be wondered at that the bride's dress basket was the last resort of the harassed couple. If the film does leave us in doubt as to their ultimate fate, they appeared to be happy in the basket as it gradually found its level in the rough sea. The film, too, is silent as to their destination, but they appeared to be happy, and seeing that the picture, full of riotous enjoyment, leaves the bridal couple happy, we need shed no tears.

TINY TIM AND THE FISHERMAN (Jan. 15).—Hard up and hungry, Tiny Tim accosted a fisherman, and sought assistance either in money or kind. The angler spurned the boy and went on his way full of hope. He hung his satchel to a tree and cast his line into the river. Sport, as usual, was disappointing, but there was that which cheered awaiting him, and the angler returned to fortify himself for the ordeal of the afternoon. But Tiny Tim had been before him and, while he raged and stormed, the boy was hidden away eating as he had not eaten for weeks. Next day the angler brought a dog with him. He enjoined upon doggie the need of closely guarding the satchel, and went to the river bank. When Tiny Tim came along the faithful hound rushed at him. Round and round the tree ran Tim, the dog following him, until the cord holding him was wound round the tree and the dog could no longer reach the bag.

DEAD MAN'S PAPERS (2 parts—Jan. 17).—Joe Colder falls ill and his unscrupulous manager, Snape, plans to make whatever he can for himself immediately his employer dies. Amongst a number of papers he finds one relating to the discovery of rich ore beds, but his attempts to gain possession of the document are foiled time and again, by one of the ranch-hands, Elliott, who is watching the interests of Eddie Buckle. The latter is the only remaining relative of the dead man. Snape is dismissed, but he raids the ranch and secures the paper. He so manages affairs that Elliott stands in danger of losing his life, but Edie comes to his rescue and the film ends with the downfall of the rogue.

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FEATURE FILM STORIES

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THE MASTER CROOK (Four Parts—Jan. 15).—The master crook is a man who has been addicted to evil all his life. When he picked up his daily paper and read of the petty crimes of small pickpockets, he smiled, feeling satisfied that he would never be classed among people of that category. He goes out seeking adventure and is followed by one of the gang of pickpockets, who does not know that the man whom he is following is a master thief. By means of a hand mirror, he discovers that he is being followed; he watches developments and catches the thief. He becomes acquainted with the gang, which is composed of Billy the Dip, Barney the Fixer, and Bessie the Blind Girl. These people, who are all criminals of the smaller type, recognize in the master crook a bigger brain than theirs. They are willing to acknowledge his leadership, and to follow his advice in all their crooked deals. Satisfied that he has found reliable accomplices, the master crook plans for a great coup. He reads in the newspaper that a celebrated eye specialist has placed a magnificent pearl necklace on exhibition, and he tells the gang that he will be in possession of it in thirty-six hours. The master crook then proceeds to disguise himself, and although the police are watching the pearls closely, he succeeds in taking them away. The gang insists upon an equal share of the pearls, but the master crook is not willing to do this, as he feels that he is not sure enough of them.

The gang turns against the master crook. They kidnap him and tell him that they will keep him prisoner until he changes his mind. Finding that imprisonment does not affect his decision, they tie him by the heels to a beam in the cellar, and open the sluice gates to the river. Slowly the water comes in, and slowly but surely rises, until it reaches the top of the master crook's head. Meanwhile, Bessie the Blind Girl, whom the master crook had previously befriended, has a presentment that something is wrong. She gropes her way into the cellar, releases the prisoner, and the two of them get away. The master crook telephones the police that if they will send the reward by one of their best men to a certain West End Hotel, he will let them know where the gang is located. Detective Inspector Neville is sent. The master crook steals the notes and gets away. A week later the master crook realizes that Bessie has a possibility of having her sight restored. The man from whom the pearls were stolen is a great eye specialist and to him the master crook goes. The doctor restores Bessie's eyesight, and in gratitude for this help for the young girl, whom he is beginning to love, the master crook returns the pearls to the doctor. He then makes arrangements to earn an honest living, sends Bessie to college and dreams of a better life.

WARNER'S FEATURES.

A FIGHT FOR A MILLION (Three parts).—The story opens with a scene showing Winter, an old pioneer gold digger, on his death bed revealing to his daughter, Bessie, the hiding-place of the papers which will establish her claim to the Western Star mine, worth a million dollars. Bessie's brother, Jack, back East with their mother, receives a telegram asking him to come at once to see his father before the end. Lloyd, a villainous attorney, knows that Winter has never filed his papers, claiming the Western Star mine property and immediately institutes a search for them. In a very dramatic scene he wrests the secret from the dying miner and resolves to bide his time before recovering them. In order to carry out his plan, Lloyd is forced to get rid of Bessie, and so calls in Jim Lindsay, head of a band of outlaws, who agrees to hold Bessie a prisoner until Lloyd has recovered the papers. Lindsay decides to double-cross Lloyd, and takes his gang to the bank building, intending to rob Lloyd's safe. Disappointed, he instructs his men to rob the bank while they are about it, and they make their escape and return to Lindsay's cabin. The sheriff is in love with Lindsay's sister, Sue, and hesitates between love and duty when it comes to the point of arresting Lindsay, whom he suspects of the bank robbery. Later, a terrific fight occurs between the outlaws and members of the sheriff's posse. Jack, who has come from the East in response to his sister's telegram, gets into the fracas and is made a prisoner in Lindsay's cabin. Not knowing that he is her brother, Bessie succeeds in untieing Jack and together they go to the old cabin where the mining papers are concealed. They arrive just as the outlaws take refuge in an abandoned building. In the fight that follows, Lloyd is killed, Lindsay is severely wounded and recognition takes place between the brother and sister, who have at last won their fight for a million dollars.

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OVER NIAGARA FALLS (Four parts).—Tom, the son of Mr. Wright, a retired business man, leaves to complete his medical course at college. Mr. Wright accompanies his son to the depot, where he meets an old friend of his, who is sending his nephew, Bob Farrell, to the same college.

A year later, Bob loses the last cent of his allowance in a game of cards, and returning to his room he discovers where Tom leaves his money. He is caught in the act by Tom, and the next morning Bob is expelled from college and disowned by his uncle. Left to shift for himself, Bob chances to meet a man by the name of Falk, who is chief of a band of smugglers. Falk offers him a position, and Bob accepts. In the meantime Tom has received his diploma; he introduces James King, connected with the Secret Service, to his sister Nell.

One night a week later Tom receives an urgent call. Jumping into a taxi he orders the driver to make haste, and in turning a corner they strike a woman. Tom assists her home and discovers that she is the proprietress of a gambling house. While attending to the injured woman, Tom is surprised to hear the voice of his former roommate, Bob Farrell, who is still a patronizer of the card table. Farrell offers the doctor his hand, but he turns away, which aggravates Farrell. Suddenly a confusion is heard in the other room. Farrell realizes that the house is being raided, and while attempting to escape he is prevented by a policeman. In the tussle Farrell draws a gun, fires, and mortally wounds the policeman. The doctor, re-entering the room, stumbles over the body of the dead policeman, and stooping down to examine the man, picks up the gun which was dropped in the tussle. He is found in that position by the inspector, who has captured Farrell. Farrell accuses the doctor of the shooting. Next morning Tom's father reads the report that his son is held for murder and succumbs to the shock. At the trial Farrell's false testimony and the circumstantial evidence prove fatal to Tom, who is sentenced to twenty years' imprisonment.

While in prison, Tom writes a letter to his sister, requesting her to seek the services of James King in watching Farrell, whom he believes fired the fatal shot. Nell, delivering the letter, sees Falk talking to a Chinaman in the same building, and she mentions the fact to King. He is interested, as he has just received information that a clever band of smugglers has been operating on the border. He reads Tom's letter and leaves with the girl, who stops him at the corner, where she recognizes Farrell talking to the same Chinaman. King's suspicions are aroused. He orders Nell home and shadows Farrell to the back door of a saloon, where he is discovered by the bartender, who makes an outcry and springs upon him. The noise attracts the attention of Farrell, and one of his gang who hastens into the room. But the detective breaks away.

The next morning King intercepts an important telegram sent to Falk from Farrell. In the meantime Tom is dumbfounded to see one of the guards struck down by an outraged prisoner. Left alone with the fallen guard, he dons the guard's suit and makes his escape.

King tracks Falk to a railway station, where Falk steps into a waiting auto and starts off, followed by the detective in another auto, which breaks down; he starts after Falk on foot. He sees an automobile and recognizes the occupant as Tom's sister, Nell. He quickly explains the situation and jumps in and starts in pursuit. Upon arriving at a cross road they see Falk's machine stop at a building, and the detective makes his way to bushes across the way from the house; he recognizes Falk and Farrell and two smugglers placing two Chinamen into the automobile. Hastily retreating he comes back with Nell, and arrives just as the machine starts off with the Chinamen. Telling the girl to remain and watch the building, King returns to the machine and follows the smugglers, who recognize him and open fire on him. In the wild chase which ensues the machines are heading toward the railroad track, where a freight train is seen approaching. The smugglers' machine is overtaken by the train, and the Chinamen killed, but the smugglers crawl away from the ruins of the wreck to the nearby woods.

Tom suddenly comes upon the wounded smuggler, who begs him to assist him to the rear entrance of the cave. The detective, returning to where he left Nell, finds her gone. Fearing for her safety, he creeps up to the building and peers through the window, but is discovered by Falk and Farrell, who capture him and drag him to the cave. After binding the detective, Falk orders Farrell, who is under the influence of liquor, to watch the detective to see that he does not escape. One of the gang tells him that he has captured a girl hiding in the bushes watching the saloon, and Farrell upon being shown the girl, recognizes Nell and he drunkenly brags to her that he is the man who had shot the policeman and sent her brother to prison. The doctor, finding the detective, sets him free, and he tells Tom that his sister is a prisoner in the cave; he goes for help. Farrell returns and recognizes Tom. A struggle ensues, and Nell, hearing it, runs out of a chamber in the cave just as Farrell and the smuggler are binding the doctor. Nell tries to drag off Farrell, who turns on her; she scratches his face, which infuriates Farrell, and he and the smuggler drag her out of the cave, put her in a barrel and send it over the falls. The

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doctor's cries for help are heard by the injured smuggler, who, out of gratitude, crawls on hands to him and releases him; he pursues Farrell and Nell.

In the meantime King is on his way to get help. He comes upon Falk, captures him, ties him to a tree, and then proceeds to the cave. As they enter the injured smuggler points to the opening of the cave; they leave in pursuit of the others and arrive just as the girl is put into the barrel and sent on its death dealing journey. The doctor and Farrell struggle right on the brink of a precipice, and Farrell, losing hold, goes headforemost into the falls. The detective meanwhile runs below the falls, and with the help of some workmen on the bank, pulls in the barrel and extricates the girl, unconscious but alive. The mother, son, daughter and detective are happy in the extreme at their reunion.

A. BLINKHORN.

THE YOUNGER SISTER (Turner Films, Ltd.).—Strong parental objection toward her sweetheart, Jack Evans, causes Peggy Wright to make life unbearable for her brother's friends, Professor Dinglefritz and his son, Algy, who are visiting the Wright homestead during their vacation from college. Mr. Wright is called away suddenly on business and instructs his son to keep Peggy from seeing Jack Evans. Peggy then proceeds to get even. Disguised as a little girl, she introduces herself to the professor and Algy as Peggy's younger sister. An interesting lecture is being given by the learned professor, but Peggy is seized with a "violent" attack of sneezing and the professor is forced to abandon his work. A little later, shouts of "help" are heard and Peggy's brother, the professor and Algy rush to the edge of the lake and are terrified at seeing bubbles forming on the surface of the water. Believing that Peggy has fallen in the lake and is being drowned, they secure a long pole and are frantically trying to rescue her, when she opens a window in the summer house and asks what they are fishing for. A garden hose, with one end in the water and the other in the summer house, reveals the fact that Peggy was just blowing through the hose and that no drowning was taking place. The would-be rescuers leave the scene, thoroughly disgusted with Peggy and her pranks. Professor Dinglefritz and Algy decide to leave this place of foolishness and return home. Peggy hears of this and enters upon a plan to prevent their sudden departure. Just as the Dinglefritzes are leaving, Peggy, having put aside the little girl disguise, enters and explains that she is Peggy and that she wishes to make amends for her younger sister's behavior. Algy and his father fall completely in love with charming Peggy. In the quietude and shadows of a friendly old tree in the garden, the professor proposes and Peggy tells him that she will give him her answer the next evening at ten o'clock. Algy proposes the same evening and receives the same assurance. The next evening at ten finds Peggy, dressed as her younger sister again, awaiting the professor and Algy. She does not have to wait long, for first the professor appears followed closely by his son. Both are amazed at finding each other present, but still greater is their surprise when instead of Peggy awaiting them, they find her younger sister, who explains that she has just escaped from her room and wants them to help her meet her lover. Only too glad to do anything that will take her away from the spot where they were to receive Peggy's answer, they assist her to a small boat, in which she crosses to the other side of the lake, where her sweetheart is awaiting her. Thereupon the professor and Algy hurry back to the garden, but find no Peggy. Instead, a note which Peggy has left, explains that Peggy and the younger sister are the one and the same person.

FEATURES IDEAL.

THE MASTER ROGUE; OR A DUMB ACCUSER (Three parts).—Having gambled away almost his last penny, Edward returns home in a drunken condition. His wife has fallen asleep. Shamefacedly, he looks upon the homely picture which he forsakes nightly for his vicious haunts. A letter attracts his attention. It is from his Aunt Wilson. She writes that she will no longer supply him with money, and declines to receive him. We next see the wretch breaking into his uncle's office. He forces the safe open. Mrs. Wilson catches him in the act, but she promises silence on the understanding that he goes abroad and redeems his lost character. She then invites Jeannie and her dumb brother, Tom, to share her home during Edward's exile. Edward goes to Colorado, and one day, his partner having discovered a vein of gold in his claim, he tries to strangle him. During the struggle, he leaves a locket containing Jeannie's portrait in his victim's clenched hands. The villain succeeds in wounding all his pursuers, and escapes. Later, Mrs. Wilson entertains her staff. It is her birthday, and there is much rejoicing. The poor and unfortunate are not forgotten.

Hunted down in America, Edward seeks refuge in his own country and plans a fresh crime. He arrives on his aunt's birthday, and slips in among the guests. Jeannie recognizes her husband, and, moved with compassion, she gives him the key of the park. "Come tonight, I shall have a light in my window," she says. When all is still and quiet, he creeps into the villa. After partaking of a cold supper prepared for him by his wife, he manages to pour a narcotic into her glass. He thus gets rid of an embarrassing witness, and proceeds to take possession of the will which disinherits him. Suddenly a cry breaks the silence of the night. Tom, awakened, hastens to Mrs. Wilson's door. It resists his efforts; he lets himself down on the terrace, and, after a struggle with Edward, he gives the alarm by ringing the bell of the works, and the employees come flocking together. In the struggle with Tom, Edward leaves the weapon in his hands, and manages to escape. Mrs. Wilson, mortally wounded, staggers to her door and points to Tom. He is arrested. Next day, Edward presents himself at the villa as if he had just arrived from a journey. His wife threatens to denounce him, but he is cynically impervious—knowing that she still loves him.

The eventful day of the Assizes comes. A witness recalls the tragic scene. The unfortunate man's defense is based mainly on his affliction. He knows he is innocent of the crime, and he is sure of acquittal. Jeannie, however, questions a young advocate, and is horrified to hear his verdict: "I am afraid, madam, that, notwithstanding the extenuating circumstances, the verdict in this case will be capital punishment." She dramatically cries out: "Stop! stop! Gentlemen of the jury—that man is innocent. Mercy! Mercy!"

This causes considerable emotion in the court, and the case is adjourned until the next day. In the confusion, Edward removes his fainting wife. The terrible shock has turned her brain, and she is utterly prostrated. Edward, reassured by her helplessness, returns to the gambling den and to his vicious associates.

The servants, to whose care Jeannie is confided, discuss the latest news in the paper. Jeannie catches the drift of the conversation, and she is aroused to action. She reads the paper, and understands that the defending counsel's talent will probably be unavailing and fail to save the life of the accused. She rushes to the Attorney-General's house and is shown into his office. He is astounded at her communication, especially when he sees the locket containing Jeannie's portrait sent from the public prosecutor's office at Havre, with the report of a crime committed the year before in Colorado. Tom is brought in, and by gesture goes through the tragic scene. The spectators understand he could identify the miscreant. Just then, Edward rushes in. Tom, his eyes dilated with horror, points to him. Edward is confronted with the locket, and, seeing there is no hope, he ends his life by jumping out of the window.

UNION FEATURES.

SNARED IN THE ALPS; OR WHEATS AND TARES (Three parts).—The first part of this drama is enacted in Switzerland. Mr. and Mrs. de Larcey have just arrived to visit Suzanne Dubreuil, a young and free widow, and also Charles Vallier, a man of the world, very much charmed with Madame de Larcey.

The character of Vallier incites him to use every possible means to secure his end. As soon as Mme. de Larcey arrived Valliers resumes his suit, already begun in Paris, and bends his wits towards inculcating jealousy in the heart of Madame de Larcey. It dawns upon her that her husband is very innocently flirting with Suzanne Dubreuil, but anyway, is she not positive of the fidelity of her husband?

During a skating excursion, Jeanne de Larcey is the victim of an accident, and her friends run to get her husband, who has gone sleigh riding with Suzanne and a few friends. Thedoctor being called, declares that it will be necessary for her to remain absolutely quiet during four weeks. Everyone remains with Jeanne, but she does not wish to deprive her friends of the good hours or pleasure afforded by long promenades in the snow, racing and chasing on skates, etc., so she remains alone with Charles Vallier, who keeps her company.

Naturally, he uses this tete-a-tete to advantage, and proceeds to excite the jealousy of the young woman. He forces her to look out of a window, over-looking an interior gallery of the hotel, and there he sees Mr. de Larcey and Suzanne closely seated on a sofa and engaged in conversation.

It is enough! Jeanne still persists in doubting, but the serpent has accomplished his task. Jeanne instinctively abhors Charles Vallier and expels him, remaining crying with rage, and vowing vengeance. Her husband received a letter, calling him to Paris, on an urgent matter. Charles Vallier, not daring to present himself before the young woman, decides to return to Paris also. Jeanne de Larcey is left alone with Suzanne to meditate vengeance, and will put into execution her well-matured plan.

She brings one, who was once her friend, sleigh-riding and having arrived at a certain point, Jeanne dismisses the guide, telling him to return home, and briskly seizes Suzanne around the body, throws her on the sled and, after tying her and expressing her hate, and desire of revenge, saying: "You won my husband, do not expect mercy from me!" she precipitates the sled from the height of the mountain. Jeanne de Larcey is then maddened by the crime she has just committed, an irreparable crime, as the mountains do not pardon! But there is a God for the innocent! Suzanne did not die in the overthrow. A hunter found her inanimate on her sled, frozen and chilled with the cold! She is carried to the hotel, and then brought back to her father's at Paris, where, with vigilant care, she revives, and regains her health, little by little.

Jeanne de Larcey has returned to Paris, and her husband shows her the article in the Journal, relating the accident. Then she can no longer control her feelings, so she does not hesitate to tell her husband that she is the guilty one, and the avenger of her outraged honor. He has deceived her, and she had revenged herself! But, when her husband pleads his innocence, she realizes she has been mistaken, and already "remorse" invades her troubled soul. She wants to go and beg Suzanne's pardon, but the latter refuses to see her. Jeanne is asked to confess what prompted her to commit such a crime, and she does so only with the assurance of Suzanne's pardon, thus showing lack of friendship has not been the cause of this awful tragedy. When Charles Vallier will come to see the convalescent girl, he will find near her bed all the old friends, reunited, and before their reproaches for his conduct, he will retire, his head bowed under the heavy responsibility of his villainous act.

RAMO.

IN THE STRETCH (Four parts).—Mr. Aimsley, the owner of Dark Stranger, and Stewart Warner, a bookmaker, visit the racetrack as Phil Scovelle, a stable boy, is exercising the horse. They are enthusiastic at Dark Stranger's showing and Scovelle's riding. Warner uses his influence with the Jockey Club to make Scovelle a jockey, for which Scovelle is grateful and promises Warner to do everything he may ask. The boy is made a jockey, and wins with Dark Feather in his first race, against great odds, making horse and jockey famous.

Warner soon gets the boy to "pull" races. The jockey club, suspicious of Scovelle's riding, warns him. Thoroughly scared, he refuses Warner's demands that he "pull" the day's race and declares that he won't ride "crooked" again. Desperate with losses, Warner threatens, but in vain, and, realizing that large sums will be bet in his pool rooms on Dark Stranger, the favorite, and that he will win these sums if the favorite loses, Warner has a confederate "dope" the horse. An overdose kills the horse, and Scovelle is accused, ruled off the turf, and sent to jail. The boy serves his full term and comes out an outcast. Meanwhile, Warner has coined money in his crooked pool rooms. Jack Milton, the minister's son, becomes one of his victims. Another victim, despondent from betting losses, commits suicide.

Mary Stevens, the daughter of the district attorney, and also Jack's fiance, is saved from a runaway accident by Scovelle. The newspaper criticisms of the crooked pool rooms, and the activities of Jack's father, a leader in the reform movement, causes the district attorney to raid these pool rooms. Personally leading the raid, the district attorney finds Jack among the bettors, and tells Jack if he gambles again he cannot marry his daughter.

The net of the district attorney is drawing closer around Warner, who is as yet unknown. Warner hatches a plot to decoy the district attorney to a restaurant to meet a supposed informer. In the meantime, Scovelle has followed the men to a Chinese restaurant and overheard the plot. Hastening to the district attorney's house, he persuades him to heed the warning. The district attorney plants his men inside and outside of the restaurant and keeps the appointment. One of the gangsters get the district attorney to step outside, this being the cue to shoot; the gangsters start forward only to be overpowered and arrested by the detectives. Warner, waiting in a Chinatown restaurant, is surprised, and in his attempted escape, is fatally shot, and through his confession Scovelle is cleared and reinstated as a jockey.

Jack is being hard pressed by a gambler for a debt and is tipped off in a letter to bet on Blue Streak, second choice, being assured that Whirlwind, the favorite, won't win. Determined to cover his losses and square his debts on this sure thing, Jack takes some of his father's money. At the last moment Scovelle is picked to ride Whirlwind. Mary learns of the money stolen from Jack's father on accidently discovering the envelope which contained the money along with the gambler's letter to Jack. Mary goes to the track to prevent Jack from betting this money, but he already has it on Blue Streak. Mary borrows money from Mr. Aimsley, Whirlwind's owner, to bet on Whirlwind. Whirlwind, with Scovelle riding, wins the big race, and Jack goes broke. Mary comes to his rescue with her winnings and forgives him. Jack restores the money and confesses to his father. Jack's confession squares Moses, the old negro servant, who had been accused of the theft, and Jack's father, feeling that he had learned his lesson, forgives him. Scovelle promises to be a welcome visitor in at least two homes when he is not riding "Favorites" on some track.

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AMERICAN.

Jan. 1—(No release this date).
Jan. 3—The Miser's Policy (Drama).....1000
Jan. 5—The Power of Light (2 parts—Drama)
Jan. 10—The Son of Thomas Gray (Drama)..
Jan. 12—Destinies Fulfilled (3 parts—Drama)..3000
Jan. 17—Unto the Weak (Drama).....1000

AMBROSIO.

Nov. 29—Goose a la "Colbert" (2 parts—Comedy-Drama) .....
Dec. 13—A Tragic Experiment (2 parts—Dr.)..
Dec. 20—The Law of Compensation (2 parts—Drama) .....
Dec. 27—Satan's Castle (2 parts—Drama)....
Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Dec. 7—Fred Goes In For Horses (Com.)..
Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Topical)
Dec. 21—Fred's I. O. U. (Comedy).....
Jan. 4—The Tale of a Shirt (Comedy).....

BISON.

Dec. 20—The God of Girsah (2 parts—Drama).
Dec. 27—The Water War (2 parts—Drama)..
Jan. 10—The Eleventh Hour (2 parts—Drama)
Jan. 17—The Flash of Fate (2 parts—Drama)..

BRONCHO.

Jan. 7—A Military Judas (3 parts—Drama)..
Jan. 14—The Cure (Drama).....
Jan. 21—Conscience (2 parts—Drama).....
Jan. 28—Romance of Sunshine Alley (Drama)..

CRYSTAL.

Jan. 4—The Lifted Veil (Drama).....
Jan. 6—Shadowed (Comedy) .....
Jan. 6—Fighting Is No Business (Comedy)..
Jan. 11—The Ring (Drama).....
Jan. 13—It May Come to This (Comedy).....
Jan. 13—Baldy Belmont Bumps (Comedy).....
Jan. 18—A Father's Devotion (Drama).....

DOMINO.

Jan. 1—True Irish Hearts (3 parts—Drama).
Jan. 8—Harp of Tara (2 parts—Drama).....
Jan. 15—The Primitive Call (3 parts).....
Jan. 22—The Informer (2 parts—Drama).....
Jan. 29—Heart of a Woman (3 parts—Drama)..

ECLAIR

Dec. 28—Nutty Is Dead, Long Live Nutty (Comedy) .....
Dec. 31—The Governor's Veto (2 parts—Dr.).
Jan. 4—Cue and Miss Cue (Comedy).....
Jan. 4—Nutty Has Big Ideas (Comedy).....
Jan. 7—The Case of Cherry Purcelle (3 parts—Drama) .....
Jan. 11—The Snake Charmer (Comedy).....
Jan. 11—Nutty Delivers the Message to Garcia (Comedy) .....
Jan. 14—The First Nugget (2 parts—Drama)...
Jan. 18—She Wrote a Play (Comedy).....

FRONTIER.

Jan. 1—Slim's Last Trick (Comedy).....
Jan. 3—The Winning Stroke (Drama).....
Jan. 8—Slim's Strategy (Comedy).....
Jan. 10—Cross Roads (Drama).....
Jan. 15—Slim and the Money Pots (Comedy)...
Jan. 17—Her Brother (Drama).....

GAUMONT.

Dec. 23—Dollar Bills at a Cent Apiece (Drama)
Dec. 25—Leonce and His Guardian (Comedy)..
Dec. 30—Simple Simon Has a Fright (Comedy)
Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..
Jan. 6—An Amateur Sportsman (Comedy)....
Jan. 8—Tiny Tim's Sweetheart (Comedy)....
Jan. 13—Mother-in-Law Pays a Visit (Comedy).
Jan. 15—Simple Simon's Honeymoon (Comedy).
Jan. 15—Tiny Tim the Fisherman (Comedy)....

GOLD SEAL.

Dec. 16—From Railsplitter to President (2 parts—Drama) .....
Dec. 23—Bloodhounds of the North (2 parts—Drama) .....
Dec. 30—The Buccaneers (3 parts—Drama)....
Jan. 6—The Lie (2 parts—Drama).....
Jan. 13—A War Time Reformation (2 parts—Drama) .....

IMP.

Dec. 15—The Story of David Greig (2 parts—Drama).....
Dec. 18—Mr. & Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Drama)....
Dec. 25—Love or a Throne (2 parts—Drama)..
Dec. 29—King the Detective in the Jarvis Case (2 parts—Drama) .....
Jan. 1—The Trials of Alexander (Comedy)..
Jan. 5—Sam Slam'em Slammed (Comedy)....
Jan. 8—The Watch Dog of the Deep (2 parts—Drama) .....

Jan. 12—The Militant (3 parts—Drama).....
Jan. 15—Percy Needed a Rest (Comedy).....

JOKER.

Dec. 27—St. Milo to Dinan (Scenic).....
Dec. 31—Mike and Jake In Society (Comedy).
Jan. 3—Their Little Ones (Comedy).....
Jan. 3—The Gorges of the Bourne, France (Scenic) .....
Jan. 7—Mike and Jake Live Close To Nature (Comedy) .....
Jan. 10—Some Nightmare (Comedy).....
Jan. 10—St. Claude and Surroundings, Jura, France (Scenic) .....
Jan. 14—Saving the Child (Comedy).....
Jan. 17—The Mystery of the Taxicab (Comedy).

KAY-BEE.

Jan. 9—Narcotic Spectre (Drama).....
Jan. 16—The Circle of Fate (Drama).....

Jan. 23—Kentucky Romance (Drama).....
Jan. 27—For Her Brother's Sake (Drama).....
Jan. 30—Divorce (2 parts—Drama).....

KEYSTONE.

Jan. 3—Love and Dynamite (Comedy).....
Jan. 5—Mable's Stormy Love Affair (Comedy).
Jan. 8—The Under-Sheriff (Comedy).....
Jan. 12—A Flirt's Mistake (Comedy).....
Jan. 15—How Motion Pictures Are Made (Ind.)
Jan. 17—In the Clutches of the Gang (2 parts—Comedy) .....

KOMIC.

Dec. 18—(No Release This Date).
Dec. 25—Wifey's Christmas Present (Comedy)
Dec. 25—The Live Wire (Comedy).....
Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Comedy).....

LUX.

Nov. 28—Bill and the Missus (Comedy)..... 460
Nov. 28—How Bob Got Married (Comedy).... 500
Dec. 5—Bill On the Telephone (Comedy).... 510
Dec. 5—A Day in the Country (Comedy)..... 885
Dec. 12—When Auntie Made Her Will (Com.). 570
Dec. 12—Ostrich Farming Near Nice (Indus.). 410
Dec. 19—Detective Larkin (Drama)..... 585
Dec. 19—Travels in Hungary (Scenic)..... 850
Dec. 26—Only a Little Drop of Water (Com.). 355
Dec. 26—A Quiet Flat (Comedy)..... 555

MAJESTIC.

Dec. 20—A Man's Awakening (Drama).....
Dec. 21—The Prisoner of the Mountain (Dr.)..
Dec. 23—Mrs. Brown's Burglar (Comedy).....
Dec. 27—The Pride of the Force (Comedy)...
Dec. 28—Helen's Stratagem (Drama).....
Dec. 30—The Baby (Drama).....
Jan. 3—Educating His Daughters (Comedy)..
Jan. 4—Mollie and the Oil King (Drama)....
Jan. 6—The Ten of Spades (Drama).....
Jan. 10—Sororiety Initiation (Drama).....

NESTOR.

Dec. 26—A Tale of the West (Drama).....
Dec. 31—A Hopi Legend (Drama).....
Jan. 2—And the Villain Still Pursued Her (Comedy) .....
Jan. 7—The Dead Line (Drama).....
Jan. 9—When Ursus Threw the Bull (2 parts—Comedy) .....
Jan. 14—The Intruder (Drama).....
Jan. 16—Cupid's Close Shave (Comedy).....

POWERS.

Jan. 2—An Evil of the Slums (Drama).....
Jan. 5—Them Ol' Letters (Drama).....
Jan. 9—Who So Diggeth a Pit (Drama).....
Jan. 12—Just Mother (Comedy).....
Jan. 12—On Lapland (Scenic) .....
Jan. 16—Trust Begets Trust (Drama).....

PRINCESS.

Dec. 12—His Imaginary Family (Com.-Dr.)....
Dec. 19—The Law of Humanity (Drama).....
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)
Jan. 9—A Circumstantial Nurse (Drama).....

RELIANCE.

Dec. 17—At the Cabaret (Comedy).....
Dec. 20—The Pseudo Prodigal (Drama).....
Dec. 22—The Fly Leaf of Fate (Drama).....
Dec. 24—The Alternative (Drama).....
Dec. 27—Govanni's Gratitude (2 parts—Drama)
Dec. 29—Daybreak (Drama) .....
Dec. 31—His Awful Vengeance (Comedy).....
Dec. 31—Seeing Stars and Stripes (Comedy)...
Jan. 3—Some Rogues and a Girl (Drama)....
Jan. 7—The Loafer (Drama).....
Jan. 10—The Sacrifice (Drama).....

RAMO.

Nov. 5—Wives (3 parts—Drama).....
Nov. 28—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Dec. 28—His Faithful Servant (Drama).....
Jan. 1—The Female of the Species (2 parts—Drama) .....
Jan. 4—A Fool and His Money (Comedy)....
Jan. 8—An Arrowhead Romance (Drama)....
Jan. 11—The Cycle of Adversity (Drama)....
Jan. 15—Michael Arnold and Dr. Lynn (2 parts—Drama) .....
Jan. 18—The Option (Drama).....

THANHOUSER.

Dec. 21—(No Release This Date).
Dec. 21—(No release this date).
Dec. 23—An Orphan's Romance (Drama).....
Dec. 26—His Father's Wife (Drama).....
Dec. 28—The Head Waiter (Comedy).....
Dec. 30—An Amateur Animal Trainer (Comedy-Drama) .....
Jan. 2—Their Golden Wedding (Drama).....
Jan. 4—Mrs. Pinkhurst's Proxy (Com. Dr.)....
Jan. 6—The Runaway Princess (3 parts—Dr.).
Jan. 9—(No release this date).

VICTOR.

Dec. 26—Miracle Mary (2 parts—Drama)....
Dec. 29—The Field Foreman (Drama).....
Jan. 2—The Coryphee (2 parts—Drama).....
Jan. 5—The Magic Skin (2 parts—Drama)..
Jan. 9—Admission Two Pins (Comedy-Drama)
Jan. 12—The Imp Abroad (Comedy).....
Jan. 16—The Romance of a Photograph (2 parts—Drama) .....

FEATURES.
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Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 20—After Many Years (Gen. Film Ag.—3 parts—Drama) .....
Dec. 22—The Harper Mystery (Turner, Ltd.—3 parts—Drama) .....
Dec. 29—The Vicar of Wakefield (Hepworth—3 parts—Drama) .....

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Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

BIOGRAPH.

Dec. 15—Riley's Decoys (Comedy).....
Dec. 18—Beyond All Law (Drama).....
Dec. 20—The Conscience of Hassan Bey (Dr.).
Dec. 22—For Her Government (Drama).....
Dec. 25—Her Wedding Bell (Drama).....
Dec. 27—The Club Cure (Comedy).....
Dec. 27—The Suicide Pact (Comedy).....
Dec. 29—The Wedding Gown (2 parts—Drama)
Jan. 1—Skelley's Skeleton (Comedy).....
Jan. 1—A Motorcycle Elopement (Comedy)....
Jan. 8—The Abandoned Well (Drama).....
Jan. 5—The Mystery of the Milk (Comedy)....
Jan. 5—The Janitor's Revenge (Comedy).....
Jan. 8—His Father's House (Drama).....
Jan. 10—The Bartered Crown (Drama).....

EDISON.

Dec. 24—Mary's New Hat (Comedy)..... 585
Dec. 24—The Janitor's Quiet Life (Com.).... 415
Dec. 26—A Tudor Princess (Spec.—2 parts—Drama) 2000
Dec. 27—A Proposal From Mary (Sixth Story of Who Will Marry Mary?).....1000
Dec. 29—Her Face Was Her Fortune (Comedy).1000 (Comedy) 1000
Dec. 30—The Mystery of the Dover Express (Drama) 1000
Dec. 31—Andy Gets a Job (Comedy).....1000
Jan. 2—The Antique Brooch (Special—2 parts—Drama) 2000
Jan. 3—Stanton's Last Fling (Drama).....1000
Jan. 5—The Girl In the Middy (Comedy).....1000
Jan. 6—On the Great Steel Beam (Drama)..1000
Jan. 7—African Sea Birds (Educational).... 400
Jan. 7—The Sherlock Holmes Girl (Comedy).. 600
Jan. 9—The Witness to the Will (Special—2 parts—Drama) 2000
Jan. 10—A Lonely Road (Drama).....1000
Jan. 12—The Adventure of the Actress (Comedy)—(First of Octavius—Amateur Detective series) 1000
Jan. 13—A Night at the Inn (Drama) 1000
Jan. 14—Andy Plays Hero (Comedy).....1000
Jan. 16—Deacon Billington's Downfall (Special—2 parts—Comedy-Drama) 2000

ESSANAY.

Dec. 25—That Pair from Thespia (Comedy)..1000
Dec. 26—The Great Game (Special—2 parts—Drama) 2000
Dec. 27—A Snakeville Courtship (Comedy)....1000
Dec. 30—The Ghost of Self (Drama).....1000
Dec. 31—When Love Is Young (Comedy).....
Dec. 31—Ascending Sugar Loaf Mountain (Scenic) .....
Jan. 1—Through Trackless Sands (Drama)...1000
Jan. 2—The Awakening at Snakeville (Special—2 parts—Comedy) 2000
Jan. 3—The Redemption of Broncho Billy (Drama) 1000
Jan. 6—Hearts and Flowers (Drama).....1000
Jan. 7—A Foot of Romance (Comedy).....1000
Jan. 8—The Hills of Peace (Drama).....1000
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Jan. 10—Snakeville's New Doctor (Com-Dr.)..1000
Jan. 13—The Hand That Rocks the Cradle (Dr.).1000
Jan. 14—The Real Miss Loveleigh (Comedy)....1000
Jan. 15—The Story of the Old Gun (Drama)....1000
Jan. 16—The Cast of the Die (Special—2 parts—Drama) 2000
Jan. 17—Broncho Billy—Guardian (Drama).....1000

KALEM.

Dec. 22—Gilt Edge Stocks (Drama).....1000
Dec. 24—The Big Horn Massacre (Special—2 parts—Drama) 2000
Dec. 26—Emancipated Women (Comedy).....
Dec. 26—Talcum Powder (Industrial).....
Dec. 27—Her Indian Brother (Drama).....1000
Dec. 29—A Modern Jekyll and Hyde (Special—2 parts—Drama) 2000
Dec. 31—An Unseen Terror (Special—2 parts—Drama) 2000
Jan. 2—Bill's Board Bill (Comedy).....
Jan. 2—Cambridgeshire Race Meet (Sports)..
Jan. 3—A Dream of the Wild (Drama).....1000
Jan. 5—A Shot in the Night (Special—2 parts—Drama) 2000
Jan. 7—Her Husband's Friend (Special—2 parts—Drama) 2000
Jan. 9—The Joke on Jane (Comedy).....
Jan. 9—Making Cut Glass (Industrial).....
Jan. 10—Telltale Stains (Drama).....1000
Jan. 12—Indian Blood (Special—2 parts—Dr.)..2000
Jan. 14—Perils of the White Lights (Special—2 parts—Drama) 2000
Jan. 16—Only One Shirt (Comedy).....
Jan. 16—The Lord Mayor of London (Topical)...
Jan. 17—Red Hawk's Sacrifice (Drama).....1000

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Dec. 2—Venomous Tongues (Celio Special—3 parts—Drama).....
Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) .....
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama).....
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....

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Dec. 25—The Parasite (Spec.—3 parts—Dr.)..3000
Dec. 26—The Death Trap (Drama).....1000
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Dec. 29—Her Boy (Drama).....1000
Dec. 30—Before the Last Leaves Fall (Drama).1000
Jan. 1—Manufacturing Pearl Buttons (Indus.). 300
Jan. 1—The Inspector's Story (Special—2 parts—Drama).....1700
Jan. 2—A Corner in Popularity (Comedy).... 300
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Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
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Jan. 1—Temples of Japan (Architecture)....1000

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Dec. 16—The Couple Next Door (Comedy).....
Dec. 17—Insects that Sing (Zoology) .....
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Dec. 18—The Finger of Hate (Special—2 parts—Drama).....
Dec. 19—A Scandanavian Scandal (Comedy)....
Dec. 20—The Fire Bride (Drama).....
Dec. 22—Pathe's Weekly, No. 78 (News).....
Dec. 23—An Indian Don Juan (Drama).....
Dec. 24—Two Up a Tree (Comedy).....
Dec. 25—Pathe's Weekly, No. 79 (News)....
Dec. 26—The Moth and the Flame (Special—2 parts—Drama) .....
Dec. 27—Corfu, An Isle of the Ionian Sea (Tr.)
Dec. 27—Lady Madcap's Way (Spec.—2 parts—Comedy) .....
Dec. 29—Pathe's Weekly, No. 80 (News).....
Dec. 30—The Sneak Thief (Comedy).....
Dec. 31—By the Two Oak Trees (Drama)....
Jan. 1—When Strong Wills Clash (Special—2 parts—Drama) .....
Jan. 1—Pathe's Weekly, No. 81 (News)....
Jan. 3—The Resurrection (Special—2 parts—Drama) .....
Jan. 5—Pathe's Weekly, No. 2 (News).....
Jan. 6—Whom God Hath Joined (Drama)....
Jan. 7—Dishing Dick's Dishwasher (Comedy)
Jan. 7—Snow Effects In Austria (Travel)..
Jan. 8—The Wards of Society (Special—2 parts—Drama) .....
Jan. 8—A Ramble In Pondichery, India (Scen.)
Jan. 8—Pathe's Weekly, No. 3 (News).....
Jan. 10—The Minister's Daughter (Special—2 parts—Drama) .....
Jan. 12—Pathe's Weekly, No. 4—1914 (News).
Jan. 13—Down Lone Gap Way (Drama).....
Jan. 14—Colonel Heeza Liar's African Hunt (Comedy) .....
Jan. 14—The Seventeen-Mile Drive—California (Scenic) .....
Jan. 15—A Thief of Hearts (Special—2 parts—Drama) .....
Jan. 15—Pathe's Weekly, No. 5—1914 (News)
Jan. 17—Good Pals (Special—2 parts—Drama).

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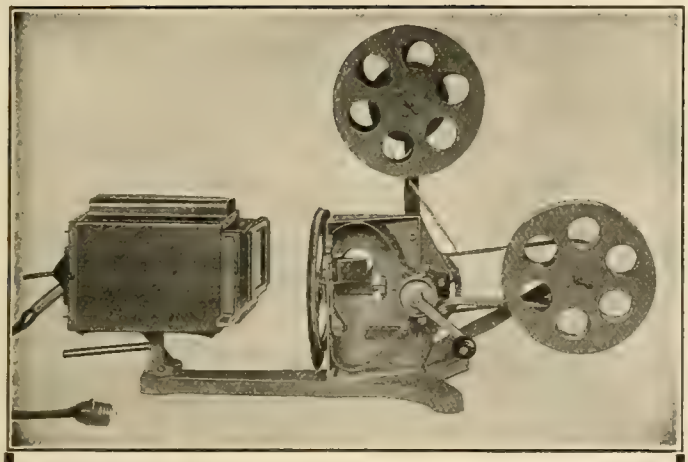

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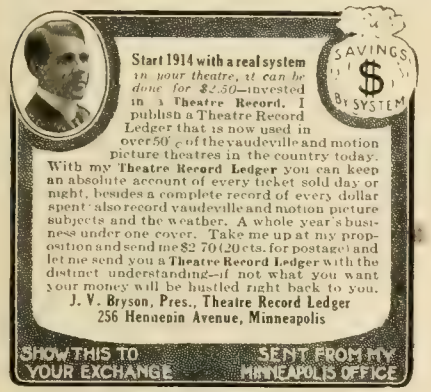
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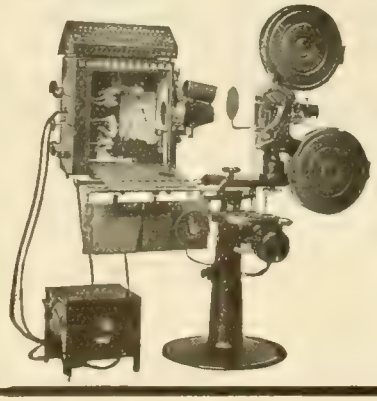

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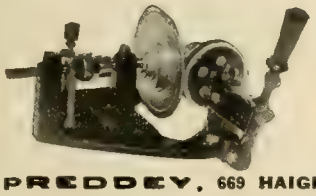

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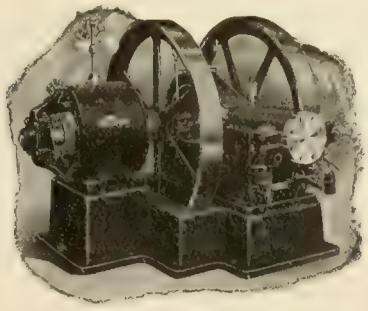

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Script Criticism For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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Everybody who booked Majestic's "Sapho" made money, and everybody who made money with "Sapho" ought to book Majestic's "Ruy Blas." See the nearest Mutual or Continental office for a QUICK date. Here are the points on which "Ruy Blas" will get you the money!

—William Garwood is Ruy Blas
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—Story by Victor Hugo, most famous of international authors.
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—Tells how Ruy Blas rose from valet to Prime Minister; stirring plot!
RELEASED IN JANUARY.
—Wonderful settings, wonderful costumes (olden times), wonderful cast. "The Girl the Critic Found" has the female lead.
—Perfect photography.

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"MOLLIE AND THE OIL KING." Drama. Out Sunday, Jan. 4th. With Francelia Billington, Lamar Johnstone, Mollie McConnell and Dick Cummings. "THE TEN OF SPADES." Melodrama. Out Tuesday, Jan. 6th. With William Garwood, Vera Sisson, Victory Bateman, J. H. Horsey, W. A. Lowery, Metta White, Joe Swickard and C. E. Rogers. "SORORITY INITIATION." College Story. Out Saturday, Jan. 10th. With Billie West, Rena Kuhn, Joe Swickard, G. Henkle, Ernest Joy, Florence Crawford, Howard Davies and Metta White.

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THE ADVENTURES OF KATHLYN

No. 2

"THE TWO ORDEALS"

The splendid environment of the throne of Allaha, rich in all the Oriental caparison of India, furnishes superb opportunities pictorially. "THE TWO ORDEALS," with leopards and lions, make an animal picture on a heroic scale heretofore unattempted. A thriller beyond compare.

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January 13th **"ANGEL PARADISE"**

A pair of truculent cowboys, poisoned by red liquor, in fighting mood, are brought instantly to terms of peace and soberness by the appearance of a beautiful little girl, whose winning ways reform them.

January 14th **"CONSCIENCE AND THE TEMPTRESS"**

A rising young business man falls into the toils of a temptress, threatening his moral and financial ruin. A fortunate accident brings his mother on the scene and accomplishes his rescue.

January 15th **"BLUE BLOOD AND RED"**

In the case of a woman you never can tell! The most modest and refined may, in case of emergency, appear triumphant as the Amazon and sweep aside all barriers with decision extraordinary.

January 16th **"A MESSAGE FROM ACROSS THE SEA"**

A romantic tale of two old Norwegian sea captains, who have a falling out and are reunited as friends through the medium of a photoplay that carries a message of forgiveness to their children in America.

N. B.—Get our new poinsettia three-sheet for one-sheet insert—the most colorful display for front of the house ever devised. It has all the warmth, color and beauty of the Christmas spirit.

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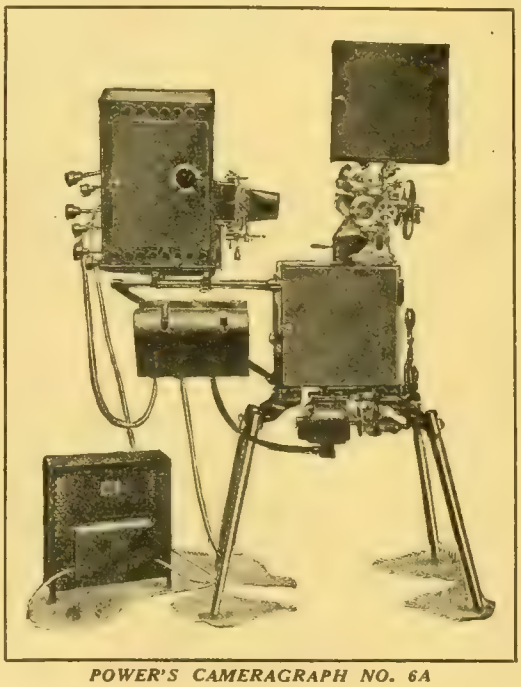

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MOVING PICTURE WORLD

THE FILM INDEX

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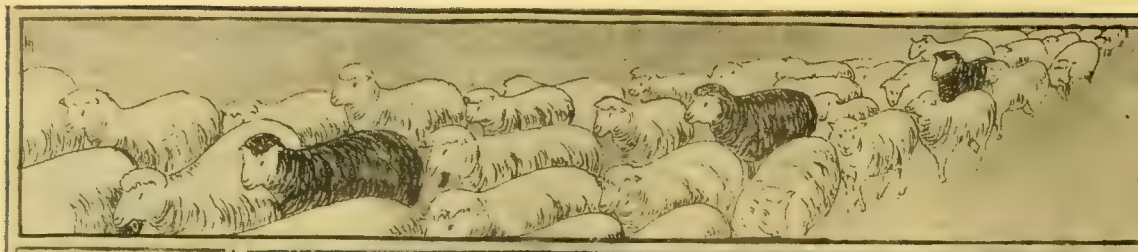

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— IN —

"JOSEPH IN THE LAND OF EGYPT"

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A Staff of Musicians Spent WEEKS Preparing the Thanhouser Music that is Yours FREE!

One bound book of orchestration for "THE LEGEND OF PROVENCE," by the master musicians of the Tams Music Library of New York City, is yours for the mere asking, together with particulars about the "THANHOUSER 'BIG' PRODUCTIONS," telling you how to get these features for *Exclusive* first run in your locality for a *full year*. Just think of getting four-part productions like "Moths," "Robin Hood," "Legend of Provence," "Frou Frou" and "Joseph in the Land of Egypt" that way! One a month, on the first day of each month!

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Address for particulars and FREE ORCHESTRATIONS:
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THE THANHOUSER THREE-A-WEEK

Sunday, Jan. 11th—"TWO LITTLE DROMIOS," played as a marvelous dual role by Mignon Anderson, supported by Riley Chamberlin and Justus D. Barnes. A "short cast" play that's a sure-fire success.

Tuesday, Jan. 13th—"ADRIFT IN A GREAT CITY," featuring Flo La Badie as the Blind Girl, supported by Sid Bracy as the Father, Arthur Bower as the Doctor, and Lila Chester, of New York Times' "Prettiest Girl" fame, as the Nurse.

Friday, Jan. 16th—"COALS OF FIRE," offering the Thanhouser Kidlet and Leland Benham at their very best—and cutest. Harry Benham as the Rich Merchant and Riley Chamberlin as his Old Clerk give performances that will make you remember this film.

FIVE-A-WEEK

Essanay

COMING FRIDAY, JANUARY 16th

"The Cast of the Die"

In Two Parts

An absorbing drama of the West that astounds. Many unusual situations make this feature a worthy attraction. Photography is excellent, and the portrayal of characters efficient. Heralds and posters now ready.

RELEASED TUESDAY, JANUARY 13th.

"The Hand That Rocks the Cradle"

A splendid drama in which a woman's intuition saves her husband from the penitentiary. Ruth Stonehouse, Richard C. Travers and Harry Mainhall featured.

RELEASED WEDNESDAY, JANUARY 14th.

"The Real Miss Loveleigh"

A real comedy with real situations, featuring Leo White and Ruth Hennessy.

RELEASED THURSDAY, JANUARY 15th.

"The Story of the Old Gun"

An interesting Western drama with a few comedy situations. A feature of merit.

RELEASED SATURDAY, JANUARY 17th.

"Broncho Billy—Guardian"

A Western thriller featuring the world's most popular photoplayer, MR. G. M. ANDERSON.

COMING FRIDAY, JANUARY 23rd

"Through the Storm"

In Two Parts

A Drama of Railroad and Telegraph Life

MR. EXHIBITOR: If your audiences care for photoplays that are exciting and thrilling throughout, book "THROUGH THE STORM," for it has the desired punch and entertaining features so often looked for.

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OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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HERE ARE SOME BIRMINGHAM OPINIONS: "Germinal undoubtedly surpasses anything the greatest picture ever seen in Birmingham"—High Street Palace. "Greatest film ever the day"—Moorland's Palace.

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5 REELS **PATHÉ**

MME. MAHEU REPROACHES LANTIER WITH HER HUSBAND'S DEATH

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FRÈRES 5 REELS

EXTRA! *Bully Good News For*

"THE DANCES

A ONE-REEL DANCE FEATURE!

Through a stroke of unexpected luck and at terrific expense the Universal has induced the world-famous modern dancers, SEBASTIAN AND ALLEN, to pose in a series of SIX MODERN DANCES, all of which have been condensed into ONE FULL REEL. We will release this Jan. 26 under the Victor-Universal brand in order to get it to you as quickly as possible, and right while the dance craze is sweeping the whole world. This one-reel feature shows ALL THE STEPS OF THE MODERN DANCES, and shows them so plainly that anyone who can dance at all can copy them. Special music is being arranged, and special 1-sheet and 3-sheet posters are being hurried to completion. GET AN EARLY BOOKING OF THIS, NO MATTER WHAT IT COSTS YOU, AND ADVERTISE IT WITH ALL YOUR MIGHT. It is a genuine "scoop."

We Want More COMEDY DIRECTORS! COMEDY SCENARIO WRITERS! COMEDY SCENARIO EDITORS!

¶ The Universal Film Manufacturing Company is centering its mightiest effort on making the best comedies in the world. If you have a good position now, a position that HAS A GOOD FUTURE FOR YOU, we do not care to take you away from it. But whenever you want to make a change for the better and join the staff of THE BIGGEST AND STRONGEST CONCERN IN THE WORLD OF PICTURES, think of the Universal first. The instant you are free to do so, LET US HEAR FROM YOU.

¶ It ought to be plain to everyone by this time that no film concern in the universe has the vim and vigor and determination and enterprise and ambition that inspires the Universal. That is the kind of concern that you ought to be connected with, IF YOU ARE GOOD ENOUGH IN YOUR LINE. We've never failed in anything we've attempted, and we don't intend to fail in our determination to BEAT THE WHOLE WORLD WITH COMEDIES just as we now beat the whole world with dramatic productions, features and general excellence of program.

¶ We are ALWAYS on the market for the BEST MEN IN EVERY LINE OF THE BUSINESS. But most particularly just now, we want those who are high up in the COMEDY end of the trade.

¶ The opportunity of a lifetime is knocking at your door right now as you read this advertisement. NO MATTER HOW BIG OR SUCCESSFUL YOU ARE, YOU'LL BECOME BIGGER AND MORE SUCCESSFUL IF YOU ARE THE KIND The Universal IS LOOKING FOR!

¶ Direct all communications (in order to keep them strictly confidential) to "The office of the President."

Universal Film

CARL LAEMMLE,

"The Largest Film Manufacturing

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Universal Exhibitors! EXTRA!

OF TODAY"

POSED BY FAMOUS ARTISTS!

This unexpected one-reel feature shows the One-Step, the Turkey Trot, the American Tango, the Argentine Tango, the Maxixe and the Hesitation—the very dances that millions of people are now intensely interested in. SEBASTIAN is such a wonder that the society people of New York pay him $50 an hour in order to take lessons from him. They also pack and jam the Jardin de Danse, where he is the big attraction, in New York. YOUR PATRONS CAN LEARN THE NEW STEPS BY MERELY PAYING THE PRICE OF ADMISSION INTO YOUR THEATRE. This same feature as a vaudeville act would cost you at the very least $100 a day. Tell your exchange you must have it at once, and don't be afraid to pay a record price for the rental of it. Take advantage of the terrific craze for new dance steps and DO IT NOW!

Don't Miss These REMARKABLE UNIVERSAL FEATURES COMING in JANUARY and FEBRUARY!

A Dangerous Experiment	2 R Victor	Into the Wilderness	3 R Eclair Dr
For the Freedom of Cuba	2 R Bison	King, the Detective, in Formula 879	2 R Imp
A Doctor's Deceit	2 R Imp	Into the Lions' Pit	2 R Powers
One of the Bravest	2 R Gold Seal	Captain Jenny, C. S. A.	2 R Bison
Just Kids	2 R Eclair	The Touch of a Child	2 R Imp
From Father to Son	2 R Rex	The Bride of Mystery	3 R Gold Seal
The False Bride	3 R Victor	The Law of His Kind	2 R Rex
The Mad Hermit	3 R Bison	The Vagabond Soldier	3 R Bison
In the Fall of '64	2 R Gold Seal	She Was Only a Working Girl	2 R Nestor

Manufacturing Co.

President

Concern in the Universe"

UNIVERSAL FILMS

New York, N. Y.

Book "Absinth

It is a "Universal Special!"

Four Reels, January 22nd

"Absinthe" is an all-star affair. It is the best thing King Baggot ever enacted. It is the best thing Leah Baird ever did. These two stars supported by a great big French company were directed by a star stage-director, Herbert Brenon. "Absinthe" was made by our own company in Paris, in the very heart of the district infested by absinthe-drinkers. It has the atmosphere, the story, the plot and the straight-from-the-shoulder punch! It costs your exchange so much more than the ordinary price that you will have to pay well for it. Very well, go ahead and pay! You'll get your money back in cash, in prestige and advertising over and over again.

MORE STARS WANTED!

We already have the greatest collection of genuine pictures stars in the world. But we want MORE to carry out the vast new plans we are working on. If you are a star of the first water and wish to associate yourself with the largest film concern in the universe, the concern which advertises its stars more generously than any other in trade papers, newspapers, films and posters, let us hear from you, provided you are not satisfied where you are. Direct your communications to the "office" of the president, and, of course, they will be kept strictly confidential.

UNIVERSAL FILM

CARL LAEMMLE

1600 BROADWAY *"Largest Film Manufacturing*

e" at Any Price!

Don't Quibble Over the Cost!

Four Reels, January 22nd

"Absinthe" is accompanied by posters that are sensational and not sensational. The stunning 6-sheets and 3-sheets (2 kinds of 3-sheets) are in the former class. The two kinds of 1-sheets are in the latter. You ought to order tremendous quantities immediately and plaster them up all over your neighborhood. If you cannot get all you need from your exchange, buy direct from the Morgan Lithograph Co., Cleveland, Ohio. In this advertisement we show reproductions of the two kinds of 1-sheets. Last week we showed you the 6-sheet design. We've earned the reputation of supplying the best posters in the business. The posters for "Absinthe" simply clinch that reputation.

THAT $25 REWARD!

We offer $25 *to the person sending us the best name under which to feature Mr. Augustus Carney (originator of the famous "Alkali Ike" film character). Mr. Carney is now working on his first Universal comedy. It is a corking good comedy story and, of course, Mr. Carney will make the most of it. Send your suggestion to the "Scenario Department," Universal Film Manufacturing Co.,* 1600 *Broadway, New York, BEFORE THE FIFTEENTH OF JANUARY. We've been deluged with congratulations upon securing the services of Mr. Carney, and we're anxious to get a rattling good character name for him.*

MANUFACTURING CO.

PRESIDENT

Concern in the Universe"

NEW YORK

UNIVERSAL FILMS

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN PRESENTS

The Noted American Artist,

CYRIL SCOTT

In An Extravaganza of Metropolitan Adventure

"THE DAY OF DAYS"

A Panorama of Emotions

By Louis Joseph Vance.

Cyril Scott, who won such sensational success in the stellar roles of "The Prince Chap," "The Lottery Man," and "Royal Mounted," is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, whom fate chooses as the central character in one of the strangest plots ever written about the life of the metropolis.

Louis Joseph Vance based his exciting novel on Oriental fatalism, which assigns to each and every man his "day of days," wherein he shall range the skies and plumb the abyss of his destiny, alternately its lord and slave. The story is a kaleidoscopic drama with New York at night as a background.

IN FOUR REELS, RELEASED JANUARY 20TH.

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

This Issue Contains A Big Feature

"30 FAMOUS FEATURES A YEAR"

FAMOUS WEEKLY

Vol. 1. No. 6. Saturday, Jan. 10, 1914. Price

EDITORIAL

THE RETURN OF THE FAVORITE

Some time ago we told you to anticipate a number of great productions starring that dainty little lady, the most popular of all film celebrities, Mary Pickford. The first of these releases is now on the way, a stirring story of tender emotions, of hearts and their longings, of trials and pitiful feminine sorrows—and some joys.

Mary Pickford will again conquer the hearts of the world. She will again breathe her sweet personality into the souls of you, and the world will be better and courage higher because of her gentle art.

Think—how a beautiful characterization can inspire an audience! How many hopes and brave, noble thoughts it can create! How much pain it can destroy! Yes, a faithful and uplifting character portrayal is a message from God.

Look forward to this Mary Pickford release. It will also be something to look back upon.

CYRIL SCOTT IN "THE DAY OF DAYS"

A Vigorous Portrayal of a Series of Thrilling Metropolitan Adventures

Following Jack Barrymore in the famous romantic comedy, "An American Citizen," the Famous Players will release, on January 20th,

One of the happiest moments of the "day of days."

Cyril Scott in the popular novel, "The Day of Days." The story takes one from the lowly earth, to the high peaks of romance. Perceval, a young bookkeeper, who has led an uneventful life, suddenly becomes the hero of a chain of fascinating and fantastic adventures, as a result of which he wins fortune and love. Rarely have more thrilling incidents been produced on the screen—perhaps you will say never. Cyril Scott renders one of the most interesting characterizations he has ever portrayed.

GOSSIP

A User of the Complete Letter Writer submits the following:

Dear Mr. Famous Player:

I los my job and i say to miself, why should I work all milife hard like ful I am strong feller nise look work on wind jammer 10 year.

I seen in Boston your piktur Port of Doom and would like job sailor in your pikturs.

Yours oblige,

JOHN PETERS.

Mr. W. E. Smith, President of the Famous Players Exchange, exploiting the "Famous 30," in East Pa. and N. J., was a welcome visitor to the studios one day last week, and informs us that business was never as brisk. Mr. Smith says the Famous Players have given feature success a new meaning, and that the outlook is even brighter.

Bert Barnett, who introduced the "30 Famous Features" in Wisconsin, Minn., and the Dakotas, is in town, and incidentally asked the Sales Manager for at least one Famous Players subject a week.

FILM COMPANY

ADOLPH ZUKOR PRES.

DANIEL FROHMAN

MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

A Man's Shadow

(Copyrighted)

In Six Parts — Ready Jan. 20th

A Tragic Moment

EVERY once in a while an opportunity is presented, which, if grasped at once, proves to be the source of good fortune. Just such an opportunity is now open to you. Will you take advantage of it? The biggest hit of the film market is yours if you will. A most remarkable detective story, replete with startling situations from start to finish.

This feature is an adaptation from a celebrated novel written by the famous author of French fiction, *Jules Mary*. It is a powerful and gripping tale which cannot fail to arouse the keenest interest. Truly an intellectual treat. Get it before your competitor does.

Read the synopsis on Page 344

2 different 1, 3 and 6-Sheet Posters, Lobby-photos, Heralds, Slides, Cuts

The Eclectic Natural Color Process films eclipse all other colored films for beauty and realistic reproduction. A comparison will convince you, as you cannot fail to note the superiority.

ECLECTIC FILM CO.

110 West 40th St. — **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."

Insure Yourself

against losses by following the Eclectic policy of procuring the very best feature films that are available. The one which we are here offering you has all of the ear-marks of a tremendous hit. It is one of those snappy detective photo-plays which have always proved so popular. This one will surely rivet your attention from the very start and hold it to the finish. Don't miss a chance to get the very best "ginger" film on the market.

The House of Mystery

(Copyrighted)

In Four Parts **Natural Coloring** **Ready Jan. 10th**

The banker, being the victim of a number of bold and mysterious thefts, calls on the services of a noted detective, who endeavors to unravel them. Things begin to happen with a rapidity that will make your head whirl. You will certainly be sorry that there is not more to this remarkable film. It's a "real live one."

Read the synopsis on Page 344

1, 3, and 6 sheet posters, lobby-photos, heralds, slides, and cuts.

Make a note of our release dates:—1st—10th—20th

We are preparing for early release a magnificent three-reel feature

Joseph's Trials In Egypt

Watch for the release date—SOON.

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."

ANNOUNCEMENT

EXTRAORDINARY!

FOR THE CONVENIENCE OF THEATRE OWNERS DESIRING TO BOOK THOSE SUBJECTS DESIGNATED

"George Kleine Attractions"

WE HAVE ESTABLISHED A CHAIN OF BRANCH OFFICES IN THE FOLLOWING CITIES:

SEATTLE, WASH.	**SAN FRANCISCO, CAL.**	**DENVER, COL.**
KANSAS CITY, MO.	**MEMPHIS, TENN.**	**ATLANTA, GA.**
MINNEAPOLIS, MINN.	**BUFFALO, N. Y.**	**PHILADELPHIA, PA.**
BOSTON, MASS.	**TORONTO, ONT.**	**PITTSBURG, PA.**
	COLUMBUS, OHIO	

EACH OFFICE WILL BE IN CHARGE OF A THOROUGHLY COMPETENT AND EXPERIENCED MAN WHO WILL BE AUTHORIZED TO BOOK "GEORGE KLEINE ATTRACTIONS" AND LOOK AFTER YOUR INTERESTS GENERALLY.

"George Kleine Attractions"

BREATHE BIGNESS AND POWER. CLEAR, STEREOSCOPIC PHOTOGRAPHY, POSSIBLE ONLY TO THE SOUTH OF EUROPE SUN—MAGNIFICENT OUT-OF-DOOR SETTINGS, FOR WHICH EUROPEAN MANUFACTURERS HAVE EVER BEEN NOTED—THE ENGAGEMENT OF SEVERAL THOUSAND PERSONS FOR A SINGLE PICTURE—AND, ABOVE ALL, THE SUPERIOR ARTISTIC GENIUS OF THE FRENCH AND ITALIAN PRODUCERS—ALL MAKE FOR A BRAND OF MOTION PHOTOGRAPHY EXCELLENCE WITHOUT PEER OR PRECEDENT.

You Can Now Book—

"QUO VADIS?"
"THE LAST DAYS OF POMPEII"
"ANTONY AND CLEOPATRA"

ON TERMS THAT WILL INTEREST. BETTER WRITE AT ONCE AND BE THE FIRST IN YOUR TERRITORY TO SHOW THESE THREE MONEY-MAKING FEATURES.

GEORGE KLEINE

166 N. State Street — **CHICAGO, ILL.**
1476 Broadway — **NEW YORK, N. Y.**

A realistic and gripping story of a daring fight between an aeroplane and an automobile.

KLEINE-ECLIPSE

(In Three Parts)

(Copyright, 1913, by George Kleine)

"Wrecked In Mid-Air"

For Release Tuesday, January 27, 1914

Morgan and Clarke, aeroplane manufacturers, are partners. Morgan is father of a charming daughter named Betty, and leaves the business detail to Clarke, a shrewd and unscrupulous man. Wishing to get rid of Morgan, Clarke bribes two employees to swear that Morgan ordered them to send a duplicate of a machine ordered by their own government to another power. In the inquiry, affected by Morgan's grief, the employees break down and confess the truth. Clarke becomes a bandit in a mountainous section some miles away.

Some months later, Bill Sanderson, chief aviator and sweetheart of Betty, makes a flight. Looking down, he sees Betty captured by Clarke's bandits and carried away in an automobile. A stirring revolver battle follows, in which Bill and Betty are captured. They escape from Clarke's camp at night and start the aeroplane, and are several hundred feet in the air before a shot from Clarke's rifle ignites the gasoline tank, creating a terrific explosion, and hurling Bill and his sweetheart to the ground amid the debris. Placed in a disused mine for safe-keeping, Bill discovers several kegs of powder, which he explodes, blowing tons of earth and rock into the camp. With Clarke and his confederates dead, their escape to Betty's father and a subsequent minister is made easy.

Book "Wrecked In Mid-Air." You will want it.

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General Film Company (Inc.)
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One Week's Multiples in our Regular Service

Trapped
TWO REELS

Kalem *Released January 19th*

In a desperate effort to escape, the crook leaps aboard the speeding train and hides in the watertank of the locomotive tender.

There he meets a terrible fate when the engine stops for water.

Too Late
TWO REELS

Selig *Released January 19th*

Guided by his artistic temperament, that yields sensitively to any beauteous influence, a composer falls in love with and marries a beautiful but shallow woman. He gives up his music for her, only to find that she has left him.

Years later, turning to music again, recognition and fame come to him and his wife returns—but too late.

Who Was Guilty
TWO REELS

Kleine-Cines *Released January 20th*

An enchanting detective story, so staged that you do not know until the last scene "who was guilty." A discharged employee is accused of the death of the manufacturer. A baffling mystery story, in which time and justice disentangle the knotty chain of circumstantial evidence.

The Vavasour Ball
TWO REELS

Vitagraph *Released January 20th*

One woman's desire for pleasure and another's love for display, bring joy to an impecunious playwright, and a happy surprise to all.

The Paleface Brave
TWO REELS

Kalem *Released January 21st*

Rescued by Indians, the white boy is adopted as a member of the tribe. His terrific struggle with Mexican bandits to save his childhood sweetheart is one of the breathless incidents.

The Sword of Damocles
TWO REELS

Patheplay *Released January 22nd*

Featuring Eleanor Woodruff and Irving Cummings. The story centers around a misunderstood genius whose great opera is taken from him by unfair means and produced as another's.

The Man from the West
TWO REELS

Lubin *Released January 22nd*

Personality and strength of character lead the "Man from the West" to triumph over the "social obstacles" which lie between him and the high-bred Eastern lady with whom he falls in love. A very dramatic love tale.

Through the Storm
TWO REELS

Essanay *Released January 23rd*

A wonderfully realistic drama of railroad and telegraph life, photographed in a raging storm.

A lineman, prompted by his duty to the company which employs him, struggles to save a fast mail train from utter destruction. He succeeds and is rewarded.

The Necklace of Rameses
TWO REELS

Edison *Released January 23rd*

Actually photographed among some of the world's most historic scenes, this thrilling story of a chase from America through England, France and Italy, and back to New York, is one of the most interesting films ever produced.

Hearts of Women
TWO REELS

Vitagraph *Released January 24th*

Two phases of feminine character, selfishness and self-sacrifice, are paramount throughout this story. A woman of whom you would expect much is saved from the error of her ways by a woman whose environment is in contrast to her nobleness.

God's Warning
TWO REELS

Patheplay *Released January 24th*

Featuring Gabrielle Robinne of the Comedie Francaise. An unusually strong cast. A good story and fine backgrounds of Swiss mountain winter scenery make this release particularly excellent.

General Film Company (Inc.,)

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PATHÉ FRÈRES

THOUGH HEARTS BREAK THE PLAY MUST GO ON.

A FINE TWO PART DRAMA

BEHIND COMEDY'S MASK

FEATURING ASTA NIELSEN, THE TALENTED GERMAN ACTRESS. THIS PLAY REACHES THE HEART, TELLING AS IT DOES THE STORY OF AN ACTRESS MOTHER WHO FIRST LOSES THE LOVE OF HER HUSBAND AND THEN, WHILE HER ONLY CHILD IS DYING, MUST GO ON WITH HER PART ON THE STAGE AND PRETEND THE JOY THAT HAS VANISHED FROM HER LIFE

RELEASED THURSDAY, FEB. 5th

ANOTHER FINE TWO PART PRODUCTION

IN THE MESH OF HER HAIR

FEATURING ELEANOR WOODRUFF *and* IRVING CUMMINGS. A BEAUTIFUL, WELL PLAYED DRAMA, TELLING THE TALE OF A FISHERMAN'S DAUGHTER, WHO IS WOOED, WON AND DESERTED BY A LOVER OF HIGH DEGREE, BUT THE OCEAN SHE LOVES BRINGS HIM BACK TO HER AT LAST

SAVED FROM HERSELF.

RELEASED SATURDAY, FEB. 7th

EDISON

***THE NECKLACE OF RAMESES

IN THREE PARTS **RELEASED FRIDAY, JANUARY 23rd**

One of the most remarkable three reel dramas ever produced, this film shows the pursuit of a pair of criminals from New York through England, France and Italy. A necklace is stolen from a mummy in a New York Museum and the thief flees to England where she is joined by another crook. Among the many incidents which crowd rapidly upon one another, are the clever transfer of the necklace from one crook to another before the very eyes of the detective, by means of a wine glass; a hand to hand struggle in a gondola and a flight over the roofs of the houses in Rome, in which one thief loses his life.

COMING SINGLE REELS

***A Night at the Inn**
A thrilling tale of adventure.
Released Tuesday, January 13th.

***Andy Plays Hero**
Andy saves a little girl from her designing uncle.
Released Wednesday, January 14th.

****The Last Scene of All**
A dying actor re-lives his shattered romance.
Released Saturday, January 17th.

***The Janitor's Flirtation**
It was only a boy but——!
(On the same reel)

Ostrich Farming, South Africa
Released Monday, January 19th.

***The Message of the Sun Dial**
A pathetic tale of love that was never told.
Released Tuesday, January 20th.

****The Uncanny Mr. Gumble**
A Caricature comes to life and haunts an artist.
Released Wednesday, January 21st.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

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An Episode of 1950---5000 People in the Cast.
Written and Produced by Romaine Fielding.

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"TREASURES ON EARTH"

TWO REEL
Released Thursday, January 29th

A powerful story teaching the folly and danger of sacrificing home ties and happiness for the greed of gold. Years of sorrow pay the dread penalty, until reason conquers.

"THE MAN FROM THE WEST"—Drama, Special in Two Reels—	THURSDAY, JANUARY 22nd.
"THE INSCRIPTION"—Drama—	TUESDAY, JANUARY 13th.
"A QUESTION OF RIGHT"—Drama, Special in Two Reels—	THURSDAY, JANUARY 15th.
"IN MYSTERIOUS WAYS"—Drama—	FRIDAY, JANUARY 16th.
"A SERVANT OF THE RICH"—Drama—	SATURDAY, JANUARY 17th.
"THE ETERNAL DUEL"—Drama—	MONDAY, JANUARY 19th.

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Lubin Manufacturing Co. Philadelphia

VITAGRAPH

Every Week

Two Vitagraph

Special Features

Each in Two Parts

Tuesday and Saturday

Every Week

"THE RIGHT and THE WRONG OF IT"

Drama. Monday, January 12th

Unable to conform to conditions, husband and wife separate. They are both in the wrong and realize it in time to avoid real trouble. Anita Stewart and E. K. Lincoln are the leads.

"THE MASKED DANCER"

Drama. Special Feature in Two Parts

Tuesday, January 13th

Captivated by the charms of a Spanish danseuse, his wife, disguised as a dancer, regains his love and saves him from falling prey to a gang of outlaws, from whom he rescues her. Myrtle Gonzalez, George Holt, George Cooper and Karl Formes are the cast.

"TIMING CUPID"

Comedy. Wednesday, January 14th

Marrying on time gets Leslie Horton in bad with his uncle, but his sweetheart helps him beat the clock. Lillian Walker and Wallie Van assume the leads.

"THE BRUTE"
"BASEBALL STARS"

Drama and Entertaining

Thursday, January 15th

1. A victim of drink, he delivers his family of his presence that they may enjoy the peace and happiness of which he had robbed them. 2. The Chinese Champions and the Bloomer-Girls.

"CUTEY'S VACATION"

Comedy. Friday, January 16th

He poses as a hero and finds himself doing Comedy. Plunging into the smoke, he saves an old maid instead of his adored one. Presenting Lillian Walker, Wallie Van and Flora Finch.

"LOCAL COLOR"

Drama. Special Feature in Two Parts

Saturday, January 17th

He gets the "Local Color" and a woman's love, he can never forget. She stands by him during a desperate mountain feud and gives up her life in his defence. The dramatis personae comprises Ned Finley, Ada Gifford, Logan Paul and Arthur Ashley.

SIX A WEEK

"QUANTRELL'S SON"
War Drama.....MONDAY, JANUARY 19th

"THE VAVASOUR BALL"
COMEDY-DRAMA, SPECIAL FEATURE IN TWO PARTS—
TUESDAY, JANUARY 20th

"LOVE'S OLD DREAM"
Comedy.....WEDNESDAY, JANUARY 21st

"ANNE OF THE GOLDEN HEART"
Western Drama.....THURSDAY, JANUARY 22nd

"THE PERPLEXED BRIDEGROOM"
"DECORATION DAY AT OLD SOLDIERS' HOME"
Comedy and Topical.....FRIDAY, JANUARY 23rd

"HEARTS OF WOMEN"
DRAMA, SPECIAL FEATURE IN TWO PARTS—
SATURDAY, JANUARY 24th

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY, AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

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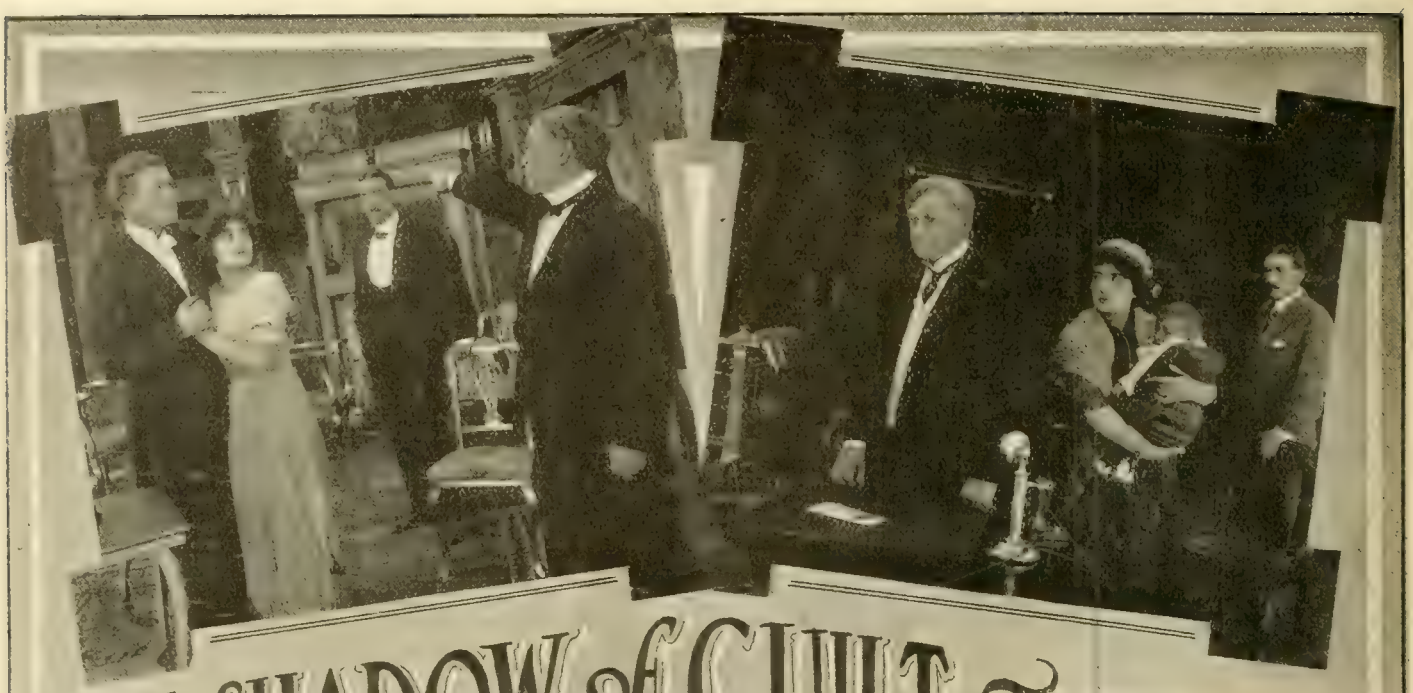

THE SHADOW of GUILT

In Two Parts. Featuring Miss MARIN SAIS

One of the New Kalem Monday Multiple-Reel Features

The hero's rescue of a millionaire from the burning building, and a scoundrel's terrible fate when the roof of the raging inferno crashes in, two of the wonderful scenes.

Released Monday, January 26th
Two Special 1-Sheets. Also Special 3 and 6-Sheet Posters

THE MASQUERADER

In Two Parts. Featuring CARLYLE BLACKWELL

On the verge of returning to a life of crime, the ex-convict learns that his former sweetheart is in a blackmailer's power. How he saves her makes an unusually appealing picture.

Released Wednesday, January 28th
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THE MEDICINE SHOW AT STONE GULCH

When Doc. Connem's liniment, guaranteed to cure anything from smallpox to pip, works only too well, T-R-O-U-B-L-E starts.

(On the same Reel)

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Every step of the process by which rags are converted to writing paper, shown in this industrial feature.

Released Friday, Jan. 30th

PLAYING FOR A FORTUNE

The daring plot to steal a fortune in pearls, and the deadly battle between the river pirates and police will cause your patrons to stare wide-eyed.

Released Saturday, Jan. 31st
Special 1 and 3-sheet posters

Make your show the best in your locality. Put the Kalem Monday Multiple-Reel Features on your program. See the one at top of page.

KALEM COMPANY

235-239 West 23rd St.

NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(The index for this issue will be found on page 350.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, January 17, 1914.

Facts and Comments

FROM a valued correspondent in Jacksonville, Fla., we hear of clergymen altogether friendly and even devoted to the motion picture and its splendid multifarious uses. In pleasing contrast with the Nashville bishop who characterized all moving picture theaters as "dark holes of vice and shame," a prominent Baptist minister of Florida assured our correspondent, who is the manager of a big and successful theater, that he had "chosen a very fine subject for a sermon from a picture he had seen." Another clergyman, the pastor of an Episcopal church, remarked of a motion picture show he had seen that it was "a beautiful and chaste entertainment." We think the explanation is simple enough. The Nashville bishop confessedly had never been to a motion picture entertainment. He had also announced his intention of never going. He is, of course, entitled to change his mind. We feel sure that if he will go to any of the theaters in his neighborhood he will have a new and wholly pleasing experience and will, as the saying is, learn something to his advantage.

NOW that the premium fever in Atlantic City has died the natural death and the smoke of battle has cleared away what is the list of casualties? It appears that the worst offender, the man who gave away the largest assortments of meat and groceries has gone out of business. He has disappeared from the field altogether. As any sane person might have expected, the district attorney stepped in and issued an order forbidding any more "prize nights," which were plainly against the law prohibiting lotteries. Just as people pay for a newspaper because they want the news and not because they want to get premiums the public go to motion picture theaters, because they want to be amused and entertained and not because they want to get presents of vegetables or mutton chops. Giving away premiums is the surest road away from success.

* * *

THE MOVING PICTURE WORLD has repeatedly questioned the value and wisdom of indiscriminate and unregulated admission of minors into the motion picture theaters. Some exhibitors are shortsighted in this respect. They do not stop to think of the dangers which indiscriminate admission of children at all hours of the day or night mean to their business and to the industry at large. There are hundreds, nay thousands, of pictures that may be unhesitatingly shown to adults and that cannot be shown or at least ought not to be shown to children under age. The imagination is liveliest and hungriest between the ages of about six and sixteen. It is also most impressionable during these years. Old people remember most vividly what they have seen in their childhood and their early youth. It stands to reason, therefore, that extra care ought to be exercised in showing pictures to children. Any scenes depicting depravity or cruelty, no matter how logically they may grow out of a dramatic story, ought to be barred absolutely. Stories which have their root and meaning entirely in the relation between the sexes ought never to be shown to children. One cannot lay down all the rules within a few lines, but every exhibitor feels just what is and what is not suitable for children. We know of at least one exhibitor in a large city in the Middle West who, solely through his own voluntary act and through no legal compulsion whatever, will not admit children under sixteen at the night performances. This is one way of solving the problem.

*

Another way would be the building up of matinees with the aid of pictures which have been specially selected for children. We do not mean by this just fairy tales, etc., but any picture which is free from such aspects as might shock and offend a child. There are lots of such pictures. They may be and indeed they ought to be strong, exciting, stirring, but they must be free from crime-painting and suggestiveness. Stories from standard fiction are almost always presentable to children. An occasional fine scenic picture, colored preferred, will fit in well with such a program. Every exhibitor has, of course, his own problems to deal with, but we may say that we know more than one exhibitor who specializes in children's entertainments and who has thereby achieved a most enviable fame, not only among the children but in the community at large. We canot, of course, emasculate the film drama for the sake of the child as books were in olden times specially trimmed and cut for the sake of the young princes of France, but we can keep all the darker sides of life away from our children, who deserve as much consideration as any prince of France.

No Distinctions in Censorship

By W. Stephen Bush.

MORE than one exhibitor remarked to the writer in the course of a talk about "censorship" that an agitation of the subject three or four years ago might have been justified, but that the improvement in the moral and artistic tone of the industry has made such agitation wholly unnecessary in these better days. We quite agree with this view and we want to add our firm conviction that this constant talk about censorship has stimulated the army of cranks into unwholesome activity. The very words of censor and censorship are odious and remind us of the times when the public hangman was wont to burn books which were disapproved by the authorities only to be afterwards enthroned in the esteem and the affections of mankind. The censor is nothing more and nothing less than an inquisitor, whose office has been held in abhorrence through all the centuries.

Why, then, should we revive either the name or the office of the "censor"? It had seemed to us lately as if the National Board of Censorship, or at least the president of that board, were going beyond the scope of their office by trying to influence legislation in favor of their decisions. Reports that found their way into the press seemed to lend color to the view that the board through its president was departing from its original policy. Mr. Collier absolutely denies that either he or the board have tried to obtain legal sanction for any of their decisions. Indeed, Mr. Collier goes even further. He dreads statutory power for his board and wishes to have it known that he would refuse such power even if it were offered to him or to the board. He says he would go on the platform if necessary in order to combat legal censorship.

If this is the position of the National Board and if it is contented to act in an advisory rather than in a coercive manner it may and probably will continue to do good. The Moving Picture World would be the first to condemn any bestowal of legal or official power upon the National Censor Board. The moment this board assumes to exercise any legalized previous restraint on the producers of films its usefulness would come to an abrupt end. Whatever prestige or unofficial power the board may hold it owes to its support by public sentiment. It will be either useful or useless just in proportion to its accordance with sound public opinion. It is not for us, but for the public at large, to decide whether the National Board is exercising its functions with a measure of success or whether it has failed in appraising public opinion. Its very tenure of office depends upon the cooperation of the great masses of our people. Its success today is no guarantee of its success for a year or even for six months from today. If at any time hereafter the Madison Avenue Board attempts to work with other weapons than moral suasion and public opinion it must be deemed to have joined the ranks of legalized or would-be legalized censors and it becomes not only useless but positively harmful.

The National Board of Censorship is after all a self-constituted body. It does not and, we think, cannot claim a monopoly of representing public opinion. Not only here in New York, but in every great city in our country there are plenty of men and women who are in all respects the equal of the men and women constituting the National Board of Censorship. We believe that in the main their decisions would be about the same as the decisions of the Madison Avenue Board. Of course, the existence of many such boards would be confusing and as long as one board is doing the advisory work fairly well there is no need for a multiplicity of boards. It is, however, entirely possible that this present board may in the course of time fail in its original objects and may, therefore, be supplanted by another board. It is also quite possible, and it is the earnest hope of The Moving Picture World, that even an advisory board may no longer be needed owing to the high moral and artistic tone among all producers. Indeed, this latter hope is a good deal more than a pious wish. We have witnessed marvelous improvements and the tendency is still upward. The path of the reputable producer is easy and pleasant while the men who want to capitalize the vile instincts and the morbid curiosity of their fellows are in constant trouble with the police and are the objects of the cordial contempt of the far greater portion of the community. They may, and on occasions do, succeed in making a few dollars in a hurry, but they place a stain on their reputations which is not only a moral reproach but a decided commercial disadvantage as well.

After all is said and done the control over the moral quality of the motion picture before it is put on the screen remains, as it always must remain, in the hands of the plain people of the land. They are the court of last resort. They have it in their power to make or mar censor boards whether these censor boards are of the voluntary and advisory sort or whether they are would-be legalized boards.

Take the case of the newspapers. They are their own censors. They hire men who sit in their offices day and night looking over the materials submitted for publication. A good deal of the stuff offered is rejected because its publication would either offend decent public sentiment or go straight counter to the law. The tactics of the yellow journals are merely an exception to the rule. The censorship of the press is entirely self-imposed. It is by no means final. It remains subject to the action of the authorities who are free to act if any publication violates the law.

The censorship of the motion picture ought, in an ideal state of affairs, be of the self-imposed variety. The editor who eliminates or rejects ought to be as busy and as powerful and as responsible in the studio as he is in the newspaper office. He ought to be as good a judge of the public taste. He ought to be as careful to avoid offense. While even in such an ideal state of things mistakes would still be bound to occur they would soon be reduced to a minimum and the cranks in search of the limelight via the motion picture route would find themselves disarmed. The talk about censorship would soon die out and even the voluntary advisory board which now exists and works with the consent of the censored would for very lack of work fall into a state of "innocuous desuetude."

In the meantime we await with interest the trial of the white slave film promoters in the Special Sessions. If, upon their conviction, the Mayor would promptly revoke the licenses of the theaters where these offensive exhibitions found a home more would be done toward purifying the atmosphere than all the censor boards could accomplish in ten years.

This would mean striking at the root of the evil. It would then be next to impossible to find a haven of refuge for this species of scandalous and offensive exhibitions. It would knock a wholesome fear into people whose conscience can be reached through their pocketbooks only.

Survival

By Louis Reeves Harrison.

PORTRAYALS of so-called "White Slave Traffic," and agitation about their exhibition, form a recent step in the evolution of the New Art. If production and display of these pictures is for the purpose of rousing public sentiment, they might accomplish good in laying facts not hitherto generally known before men and women of mature minds, especially those of authority, in audiences of a restricted character. If the publication of vice films has no better motives than those back of the production of vicious literature and vile pictures, it will either be made subject to existing laws or legislation may be expected which will indicate the difference between decent freedom and indecent privilege.

Honest censorship and manly criticism of moving pictures have been directed steadily toward progression of quality in order to win general approval among the millions of fathers and mothers who are engaged in building a great nation through self-denial, through heroic devotion to human betterment. Those millions are principally concerned with forms of education that do away with perversion, and they are inspired in their noble work by faith in our race, by hope for its improvement. If moving pictures become apostles of decadence, it is not unreasonable to expect that family support of the exhibitions will be alienated, and that legislation antagonistic to the entire industry will result.

Dark phases of life furnish interesting material for the drama. Perhaps the biggest drama of all is that going on secretly within ourselves, our constant struggle with powerful impulses and passions, our gallant attempts to attain self-control, and it is quite within the province of the dramatic art to deal with our protest against ourselves. The only thing that masters our primitive tendencies is mind. Children of unformed characters and those who have grown up physically without what is now considered to be proportionate mental development are, therefore, most likely to suffer from a lapse in quality of what excites their emotions in the pictured stories.

All intelligent men in this business realize that it can only retain and increase its popularity by keeping in accord with the spirit of the people as manifested in the character of literature most prized by the millions who purchase books and magazines. We know that the tendencies of our people are progressive. In dealing with social problems, we prefer to hear from thinkers who are really offering some solution for present difficulties, who have minds and sincere purpose, whether or not we are in accord with the views offered. One possible result of recent attempts to make money by appealing to the morbid curiosity of weaklings is that of bringing intelligent producers, exhibitors and writers, both creative and critical, into defensive accord with one another.

One of the brightest prospects may be one growing out of recent attempts to kill the goose that lays the golden egg, combination of the better elements for the elimination of the unfit. Question of motive must, of necessity, enter very largely into discrimination against what is unfit for presentation to a mixed audience, one embracing all grades of intelligence, and elimination should not apply to the product alone—it might very well include the producer. If the elimination of men engaged in poisoning immature minds should unite men of sane and sound purposes in this business, red light films may prove a blessing in disguise.

The best thing that has happened to the motion-picture industry is the incoming of men of ideals. All that art has gained, all that society, for that matter, has gained, has been won by men and women of ideals. They see beyond the bounds that limit common vision and will surely make an attempt to visualize their views. Only one in a great number possesses that breadth and scope of vision—they are the spiritual aristoi—and with the expression of their best thoughts will come a better recognition of what screen portrayals can accomplish.

Original minds will demonstrate that traditions of the older arts, handed down like instincts by our ancestors, do not apply to an art which enables one man to communicate with millions of his fellows without the limitations of language spoken or written. In spite of the fact that uttered sentiments gain from the emotion aroused by tone and its inflections, words afford but an imperfect means of communication. Words fail; they are subject to misconstruction; they too often depend for significance upon how they are received and understood.

More inadequate than moving pictures to convey the meaning we would have them bear, words increase the difficulty of transmission where only one language is spoken and make it impossible through confusion of tongues to spread one unchanged message to all parts of the earth. Original minds will demonstrate that the New Art is destined to be a factor in making us "see ourselves as others see us" and bring to the surface that inner life, the soul of humanity, so seldom disclosed, so often misunderstood. The mission of moving pictures may be to enlighten our minds through those sympathies which warm the human heart universal.

The genius who can give old thought new form, who can give our lives stimulus, variety and progress, who can place before us what is wonderful, beautiful or ennobling, who can portray conditions we may yet attain, who would enrich experience instead of vulgarizing it, who can send forth a message to satisfy our souls, may soon discover that the New Art offers him a superior medium, reaching out as it does to all parts of the earth, disposed as it is to annihilate race prejudice by cultivating a unity of spirit among intelligent people of all nations.

Those who are debasing the art, including all connected with it who lack principle and backbone, are not long on common sense, and their elimination is only a question of time. They are back numbers, out of sympathy with what live men and women are trying laboriously to impart, incapable of growth as the world advances, mean enough to destroy the charm of existence for those who are plodding along in the humbler walks of human effort. The principal excuse for our being is that we accomplish something worth while as a group or as individuals. Whether we create, criticise or publish in this New Art, let us try not to dishonor it and ourselves.

This is not an art to weary us with too much intellectuality, but to enchant us with all that reaches the soul, to teach us in touching our sensibilities. This is not an art intended for sickening and debasing public exhibition —as such it could not long survive—nor is it intended for Calibans. Rather is it intended to bring joy to dull lives, to inspire and strengthen us, to make this dull old world a much pleasanter and better place to live in. It seems destined to "accept the facts of life and build out of them a world more real than reality, of loftier and more noble import."

"The Adventures of Kathlyn."

Sets Number Two and Three of the Selig Kathlyn Series, Which Comprises Thirteen Thrilling Photodramas in All.

Reviewed by James S. McQuade.

THE remarkable series of photodramas under the title, "The Adventures of Kathlyn," is based on Harold MacGrath's fictional work of that name, the photodramatic adaptation being made by Gilson Willets, also a well-known author and literary man. The entire series forms a serial story in thirteen sets. The first set, already released, took up three reels; each of those remaining comprises two reels, making twenty-seven reels in all. The sets will be released so that two weeks will intervene between any one and that immediately following, thus requiring twenty-six weeks for the showing of the entire series.

These films mark not only a new departure in production and in the method of treating a prolonged subject, but they will also establish a new standard for all who follow, in the domain of perilous adventure and thrilling photodramatic narrative. One thrill succeeds another so rapidly that the spectator is out of breath, mentally, in trying to keep abreast of them; and the atmosphere of Orientalism that prevails throughout adds a feeling of mysticism that reminds one of the days long ago, when the "Arabian Nights" transported us into a new heaven and a new earth.

Director F. J. Grandon has brought himself into the limelight by the art and skill shown in the action and settings of these photodramas. His task was arduous at all times, for the scenario demands the performance of big things and nice attention to detail. Massive exteriors and interiors, impressive spectacles and weird, grim ruins bear witness to this. The hoary, mouldering Parsee temple, with its lone, prowling lion, has a haunting influence on one's mind. The harem scene is finely set. The imposing durbar scene; the great concourse of people, as they assemble to hear the final decision of the Council of Three on the fate of Allaha's unwilling queen; the fete-day scene, and the arena, where she confronts a host of hungry lions, and her rescue from the burning pyre by the ponderous elephant are some of the other striking spectacular features of sets number two and three.

Miss Kathlyn Williams and Scenes from First Picture of Series.

In all these, Miss Kathlyn Williams, as the queen of Allaha, is the great compelling figure on which every eye is centered. She is the mainspring of the action and of interest; and she is so continuously beset by dangers and seemingly insurmountable odds that one unconsciously commiserates her on her fancied woes. But some of the dangers are not at all fanciful. It takes a stout heart and a fearless spirit to stand alone before twenty lions or more, not one of which is the proverbial circus lion—"all gums and no teeth." Miss Williams is fairly bewitching through it all. I don't think I have ever seen her in pictures to finer advantage. She is always equal to the demands of the occasion, and is always ready for other exploits.

Other principals in sets two and three are Charles Clary, as Prince Umballah; William Carpenter, as Ramabai; Thomas Santschi, as Bruce (the American hunter); Miss Goldie Coldwell, as Pundita, and Hurri Tsingh (a native Hindoo), as the high priest. All are to be commended for excellent acting, costuming and make-up.

The opening scene of set number two shows the durbar, where the Council of Three decides that Kathlyn, on her refusal to become the wife of Umballah, shall be given a week's respite. During the week she rescues Ramabai from a false charge of murder made by Umballah and also frees his wife, Pundita, appointing the latter her lady-in-waiting, and Ramabai captain of her bodyguard. At the same time Bruce, an American hunter of big game, arrives in Allaha and proves a timely factor in the fortunes of Kathlyn.

Still refusing to wed Umballah, at the end of the fateful week, the Council of Three decrees that Kathlyn must undergo two ordeals with wild animals, which, if accomplished successfully, will entitle her to remain a maiden queen. The first required that Kathlyn should be human bait on a leopard's trap; the second, that she should be cast into the arena with hungry lions. She escapes in both instances by the aid of Bruce, whose aid has been secured by Pundita. In the second test Bruce blows up the great arena by a hidden mine of powder, which he had placed there. The final scene in set number two shows Bruce rescuing Kathlyn from the arena.

Number three continues the rescue, showing Kathlyn and Bruce fleeing through the forest on the backs of two elephants. Kathlyn's mount takes fright at a babboon, just as Bruce had alighted from his beast to secure water. The frightened animal easily outdistanced that ridden by Bruce and carried Kathlyn to a town in a neighboring state, where she was immediately recognized by a high official and arrested. This official condemned her to die on a funeral pyre, on the ground that she had broken the laws of her own state by refusing to wed Umballah. Just in the nick of time she is saved by the arrival of her elephant, which had heard her cries.

The elephant traveled all day, and at nightfall stopped at the ruins of a great temple. There Kathlyn dismounted and sought refuge in the ruins for the night. A huge lion, which made the temple his home, approached her, but she escaped by hiding in a great sarcophagus. In the morning she was discovered by the high priest of the temple, who worshipped her as the high priestess. Food was brought her and she was appointed to keep the sacred fire burning day and night. The closing scene in number three shows Kathlyn fleeing for her life from the lion of the temple.

Set number two will be released January 12th.

THE SCREEN CLUB GOOSE SINGS.

Just before the holidays, two brother screeners bought a fine, fat gander, intending to fatten him a bit more and to eat him on New Year's; but the bird is still alive. By developing unusual talent he has won the right to be called a brother, and has been reprieved. The discovery of his latent powers came by accident when Brother Bob Daly one evening sat down at the piano. His gandership walked up and began a performance that Brother Daly describes as uncanny. It is uncanny, for, with the proper accompaniment, the bird sings—not quacks—sings. He opens his mouth and gives forth weird notes more like a horn than like a squawker. Daly says that he wants to book the bird in discriminating shows like Hammerstein's, for instance. The gander will accommodate his brother members with selections to the extent of his repertory at any time when there is not too big a crowd. He hates to have the space around him darkened; it looks dangerous. This bird shows native genius. He has positively never appeared in public and is wholly unknown in amusement circles; but is surely destined to go down into history with the dying Swan, Philomel, the great nightingale, and Bulbul, who sang to Arabian lovers long ago.

"Pickles, Art and Sauerkraut"

Two-Reel Vitagraph Farce.

Reviewed By Louis Reeves Harrison.

THIS lively and entertaining cartoon is very largely the work of versatile James Young, author and director, and Sidney Drew, though animated Louise Beaudet and shapely Ada Gifford contribute materially to the fun. There is nothing ridiculous about the physical appearance of the characters—it is not the material but the spiritual side of human nature that falls below the normal and furnishes the comic side of this picturing—hence the farce is ideographic, a cartoon. There is also an underlying idea that may not be visible to all, one relating to the incompatibility of a full stomach and the mind's creative moods. This motive, however, is barely suggested and does not interfere with the obvious purpose. What might have been a running commentary on the triumph of hunger over art, simply affords Sidney Drew abundant opportunity to amuse the crowd.

Scene from "Pickles, Art and Sauerkraut" (Vitagraph).

Drew is enabled to caricature one of those moth-eaten theatrical traditions that have come down to us like an ancestral taint, the idea that true artistic achievement is unappreciated and unrewarded because early efforts are often associated with poverty. He depicts the hungry painter in conventional form, while making it amusing by exaggeration, and finds relief for his situation by marrying a comely widow who owns a delicatessen store. He abandons art for the material gratification of waiting on customers and that supreme joy of small souls, ringing up the cash register. The revelation of an inferior side to his nature is intensified by imitation of all that is mean and low in human nature as we observe it in everyday life. His artistic aspirations become a joke.

In due course of time the jealous attentions of an overfond wife begin to pall on the artist—his hunger satisfied, he begins to long for the freedom he has lost. Bohemian by nature and training, his sex tendency to variation acquires stimulus from an accidental encounter with a former model, a lady of symmetrical proportions, delightfully obtrusive, and about this time his wife is called away by a telegram stating that her mother is seriously ill. She misses her train, as a matter of course, but, during her temporary absence, the artist establishes his former model in her place and prepares for a high old time with the best liquid and solid refreshments to be found on the store shelves. Before he can arrange to exclude all visitors, a lady leaves her baby on his hands while she finishes her shopping. On her heels comes the artist's mother-in-law and her family for an extended visit, but he proves equal to all desperate emergencies.

He paints dots on the baby's face and announces that the child has small-pox. The visitors hurry out, report to the police, and a quarantine is established. The situation grows more and more complicated when his wife returns and is refused admission, and a report of a doctor who discovers the trick does not mend matters. Throughout all that happens, and there is a riot of incident, the artist preserves a resourceful equanimity and manages to extricate himself at desperate moments. The object of the story is not a profound one—it is merely to excite one laugh after another—but it will enliven the average program and give relief to a monotony of red vengance and manslaughter. It is to amuse, and "the passion of laughter is but a sudden glory arising from conception of our own eminence."

"The Younger Sister"

Miss Florence Turner Is at Her Best in a Single-Reel Comedy That Sparkles with Humor.

Reviewed by George Blaisdell.

THOSE old-timers among picture followers who remember Florence Turner in the early days will enjoy this picture. Very plainly the English climate has had no injurious effect on the health of this popular screen artist. Certainly in this sparkling, vivacious comedy she is as youthful as ever; she displays all the old Turneresque quirks in facial elasticity, the thousandth-second transformation from glee to gloom, and altogether is as lovable and charming as ever. Even more so; and why not? She puts into this subject all her ripe experience as well as inherent ability. She is supported by a competent cast and directed by Larry Trimble.

"The Younger Sister" is written by Miss Turner. It is a story of an English girl whose parents object to her sweetheart. The girl does not mope and weep. She determines to make things interesting for everybody in her way and incidentally for any others who may come in the way. In the latter category are Professor Dinglefritz and his son Algy, who come to visit Peggy's family. Father Wright is called away from home, but he directs Peggy to take good care of their guests. The brother also adds his warning against any tricks. Peggy, however, in shorter skirts and altogether with the manner of a skittish maiden introduces herself to the old professor and his son as Peggy's younger sister. Among the pranks is to throw into a stream under the window the end of a garden hose the nozzle of which is safely secured inside the house. By the bank is left a bit of the younger sister's personal belongings. As the two are taking life easy in the garden they are startled by cries of "Help!" Rushing to the water they find the bit of apparel. In the stream there rises a steady series of bubbles. The younger sister is in the house blowing into the nozzle for dear life as the two guests and her brother rush frantically for a boathook with which to save her dear life, more so to the brother perhaps than to the guests. As the winded trio return to the water's edge she calmly inquires from the window: "Are you going fishing?" It is such capers as these that convince the poor old professor that he is in the wrong house. As he descends the stairway determined to take himself and his son away from such an inhospitable household he is met by the older sister—the demure young woman so describes herself—and the two men need no second invitation to remain. Father and son fall in love with the older sister. Each proposes. When they come to the old tree at night at 10 o'clock to get the answer father meets son and the younger sister. Peggy takes advantage of the confusion to elope with the accepted lover.

The work of Mr. Ricketts as Professor Dinglefritz is unusually good. Mr. Ricketts is possessed of a countenance that lends itself to comedy. Complementing this factor is real talent for funmaking. Mr. Flemming is an acceptable son of the professor and Mr. Davis does well as the brother. "The Younger Sister" will delight any house on account of its story alone; it will have greatly added value by reason of the presence of Miss Turner and she at her best. January 9 is the release date.

Mr. Blinkhorn, who has the agency for Turner Films, is also showing a two-reel Hepworth, which will be released on January 19, entitled "Motherhood or Politics." It is a drama in which the suffragette question is treated from a new angle.

STOLEN FILMS—WATCH FOR THEM.

The office of the Consolidated Film & Supply Co., 914 Gravier Street, New Orleans, Louisiana, was entered by a sneak thief, December 12, and while the night clerk was in the rear room, a fibre reel case containing three film subjects consisting of three reels was stolen. The pictures taken were "Pearl's Hero" and "Baldy is a Wise Old Bird," a split reel by the Crystal Co., released December 9, 1913, and "A Dread Inheritance," a two reel Victor subject released December 8, 1913.

No doubt these subjects will sooner or later be offered for rent or sale at some theater or exchange, and any exhibitor or exchangeman should communicate with the Consolidated Film & Supply when the reels turn up. Exchange managers are requested to post this notice in a conspicuous place in their offices.

Thanhouser in New Studio

New Rochelle Company Has Abundant Facilities for Large Productions—Chat with President Hite.

By George Blaisdell.

THE Thanhouser Company will celebrate on January 13th the first anniversary of the fire which destroyed its plant. Perhaps celebrate is not just the word to use in these circumstances, but there is going to be a shindig on that date up in New Rochelle town, and the company expects a good representation from the trade. There is no question as to the attitude of the townsfolk — they, too, will be there.

Time was, in the days when Edwin Thanhouser began business in this pretty town, when things were different. Then the more conservative members of this reserved community were inclined to look askance at a motion picture concern. Now there is nothing the company desires but that the residents are only too willing to aid it in securing. When the fire that started on the thirteenth hour of the thirteenth day of the first month of 1913 had cleared away there was found one perfectly good camera minus a lens. There was a nucleus of an outfit on the Pacific Coast which contained a whole camera. A garage adjoined the ruins of the studio. Into this the company moved and immediately began the no light task of keeping up with its program of three releases a week. Practically everything in the way of equipment was constructed under the direction of W. E. Nelson, chief mechanic, and Theodore Heise, superintendent. This included all the millwrighting and the carpenter work. Mr. Nelson constructed a printer which demonstrated his mechanical skill. Mr. Heise has been in the motion picture business since its inception, and his experience was a big asset to the Thanhouser Company in those days of trial. In spite of the cleaning out of the establishment everything was in running order in ten weeks' time, and not one release was missed. The garage-studio is now used mainly for a laboratory, which is equipped with a full set of up-to-date machinery.

When Mr. Hite took up the construction of a new studio, in order that he might have abundant facilities for his big productions, he located it on the opposite side of the by-street on which sits the present laboratory. His plans have crystallized in a glass-covered studio 100 by 65 in dimensions, with property rooms and work rooms adjoining that cover an area of 120 by 40. Mr. Hite pointed out that by placing the camera in the workrooms, which are separated not by a partition but by uprights, the entire studio may be thrown into one set. Toward the main street and adjoining are the executive offices.

MR. CHARLES J. HITE
President of the Thanhouser Company.

Charles J. Hite, the man who has supervised this rehabilitation of the Thanhouser's physical property — and he admitted the other day that it had involved in conjunction with Messrs. Heise and Nelson the labor of many nights as well as days—began life on a farm in Lancaster, Ohio. Then for a period he taught school — an occupation from which many men have started a successful business career. Mr. Hite's first commercial venture was in a lyceum. Here he supplied films to the Redpath lecture bureau. Then, with S. S. Hutchinson, he opened a small film exchange in Chicago, known as the H. & H. The capital was only $1,200, but in the first year Mr. Hite cleared $5,000. This was in 1909. Harry Aitken at this time was conducting the Western Film Exchange in Milwaukee. He joined Messrs. Hite and Hutchinson in forming the American Film Manufacturing Company. Mr. Hite and Mr. Hutchinson then became interested in the Majestic Company. It will be remembered that opposition on the part of the management of the old Sales Company prevented the Majestic securing a market through that group. It was this action that suggested to the two film men the idea of acquiring a number of exchanges of their own. The idea matured, and from this beginning the present Mutual Film Corporation has grown. Mr. Hite is the president of the Thanhouser Company, vice-president and treasurer of the Mutual, and, with Crawford Livingston and Mr. Aitken is a member of the executive committee of the Mutual. He is also treasurer of the New York Motion Picture Corporation.

The writer found Mr. Hite in his office on Monday morning. He said that business from his viewpoint was most satisfactory. He had had his difficulties during the year past, but they had been surmounted. The company had not only expended many thousands of dollars in new equipment, but in spite of these outlays it had declared substantial dividends. The Thanhouser Company was now turning out 325,000 feet of film each week from its New Rochelle establishment. This does not touch the foreign market, all the printing for which is done abroad. Asked as to how he viewed conditions on the other side as regards his product, Mr. Hite said matters were in fine shape, especially in Germany and England. Mr. Hite said that he noted a reaction on exclusive films—the foreign equivalent of our states right subjects. Many buyers who had been going strong on exclusives were now returning to the standard brands, on account of the feeling among many exhibitors that there had been a deterioration in the quality of the exclusive product. The Thanhouser president expressed the belief that Englishmen are inclined to look upon pictures more as an amusement and less as a pastime, that they are more conservative than are Americans and, if possible, take pictures more seriously.

Mr. Hite said he did not think the influx of feature companies would affect the product of the established brands. He said that he was interested in a theater the business and patronage of which were closely watched from an experimental standpoint. It was his experience that picturegoing is a habit. The factor that causes a man to continue going to a picture theater may be one face or several faces he sees on the screen. Asked as to his belief in the theory expounded by one manufacturer that patrons of a theater like to see new faces, Mr. Hite said he thought it absurd. Old members of a stock company become with the public old friends, and they are looked for. He said in permanently engaging a new player it was important to note the impression created by the actor among picturegoers. "An empty head and good looks mean nothing in pictures," said Mr. Hite, "for the public is on to the combination immediately. But given brains, looks and skill, then we have a good subject for the screen."

Speaking about features, Mr. Hite said there seemed to be a desire on the part of exhibitors to give their patrons something special once or twice a week. It was on account of this well-defined want that the Thanhouser Company inaugurated the policy of a big production once a month, something the exhibitor may advertise big with paper such as he would use in billing a regular attraction. "What about the future of the single reel?" said Mr. Hite in response to a question. "Why, I don't think the single reel is going to disappear, but I think we have got to make them mighty good. They are to picturegoers what the short stories are to magazine readers. We all like to read books, but we like to read the magazines, too. So also people like to see big productions, but they like to see single reels, too. In this theater of which I was speaking we charge for our regular program 5 and 10 cents admission, and for features 10 and 15 cents. Do you know on our feature nights we do three times the business that comes to the box office on our every-day stuff?

But we know we could not run the big stuff every night – it would hurt the business.

"The public recognizes the name of an established company, and the announcement of a feature made by an old concern will fill a house. If one group of manufacturers has the advantage over another it is because it has had the time to gather experience and facilities and to accumulate that storehouse of information so necessary in the making of a perfect picture. A good production depends upon a hundred incidentals, the going wrong of any one of which may seriously mar the whole subject. We have got to maintain a good organization; we have got to work all the time; we have got to have a good studio, and to have good ideas to make this industry a permanent business. By doing we learn to do.

Interior of Thanhouser Studio.

"We are now ready to make big pictures, and we are going to make them. As a matter of fact, we have turned out five big subjects since our fire a year ago. I think there is one thing the manufacturers have to fear, and that is the amalgamation of theaters. If this ever takes place, you may be sure I am going to be one of the amalgamators." Mr. Hite admitted, however, that it would be a practical impossibility to put into effect any plan of this sort by reason of the many conflicting interests involved.

"THE BOMBARDMENT OF ALEXANDRIA" (Vitagraph).

Sailors stripped to their waists, manning the big guns; officers on the bridge shouting orders; shells exploding in mid air; mines upheaving the sea; ships in front of the besieged city returning the fire; towers and minarets bursting into flame and falling to ground in a thousand fragments; everywhere excitement and carnage, this is what takes place in one of the big scenes for a new feature motion picture drama, being produced by the Vitagraph Company, when the English battleships bombard Alexandria, the Queen City of Egypt.

The most remarkable part of this scene is that it was staged in the yard at the Vitagraph plant. The city, the sea and the ships were all stage property, and yet a degree of realism was reached which the actual bombardment of a real city could not excel.

Three large "drops" were set up at one end of a large tank filled with water. One "drop," the largest, represented the sky and the city in the distance, another was a mass of Egyptian houses and buildings, while the front "drop" showed a nearer view of the city, including the water-front with its wharves and wharf houses and many ships tied to the piers.

At the other end of the tank, facing the city, a battleship lay broadside to the city. On this ship, sailors and officers in active battle, loading and discharging cannon, while the eye of the camera records it all.

A clever electrical arrangement of explosive, including the mine of the deep tank, and the setting off of combustibles in the minarets and towers of the city, and above the water and over the ship; dazzled, and even frightened, the spectators. Some women, standing near the water's edge, jumped back and sought safety when the bursting of the guns and mines threw torrents of water about and above them. The scene was produced by directors Maurice Costello and Robert Gaillord.

M. P. OPERATOR ON BATTLESHIP.

Last week, P. T. Slamon, a blue jacket of the U. S. S. North Dakota, lying in the Brooklyn Navy Yard for the winter, paid a visit to the office of Warner's Features, Inc., in quest of portraits of Gene Gauntier, Jack Clark and Sidney Olcott, to complete his folio of motion picture stars. Besides being a sailor, he also is the motion picture operator on board the North Dakota. Every Wednesday and Saturday the Tars enjoy a moving picture exhibition consisting of one, two and three-reel subjects.

MISS JANE WOLFE.

IF MISS JANE WOLFE, the famous Kalem star, was not so successful in her photoplay work, she could easily attain rank as an architect. This was demonstrated recently when a party of prominent architects enthusiastically praised two bungalows designed and built by this remarkably versatile woman.

Miss Jane Wolfe.

About a year ago, Miss Wolfe, who is a member of the Kalem forces at Glendale, became dissatisfied with the quarters she was occupying at the time and determined to build a home of her own. Years of residence in California had caused her to grow weary of the sameness of the architectural style of the residences peculiar to that state and Miss Wolfe determined to have her home as different from the rest as possible.

For several months, the Kalem performer toiled over her plans until she finally drew up a set which proved satisfactory. To make sure that her ideas were carried out, Miss Wolfe personally superintended the construction work.

When the building was finally completed, Glendale awoke to the fact that it possessed a new object of beauty. The enthusiastic comment of the newspapers caused a party of architects from Los Angeles and San Francisco to make the trip to Glendale. In Miss Wolfe's bungalow they saw what one of their number later described as "one of the most exquisite architectural gems in California."

Despite this flattering comment, Miss Wolfe expressed herself as disappointed in the building and immediately started to work on a set of plans for another bungalow which would embody her ideas more perfectly. This building was completed recently and is considered so perfect a piece of architecture that one of the West's most prominent architects recently requested Miss Wolfe's permission to show photographs of it in an article which he is preparing for a trade paper.

As the result of the comment which has arisen, Miss Wolfe has received almost a hundred letters from people who intend to build homes for themselves and want to use the Kalem actress' plans. Some of these letters border on the pathetic and tell of the struggles experienced by the writers in saving enough money to build a tiny home.

McKAY DID NOT BUY THEATER.

It was stated in the correspondence columns in the issue of January 3, under the head of "New England and Canada," that Manager Pearson had disposed of his Broadway Theater, Somerville, Mass., to John F. McKay, an attorney and counsellor at law, in that city. In a letter to the Moving Picture World, Mr. McKay says that he has no interest whatever in the Broadway Theater, except as attorney for George H. Pierce, lessee and manager of the house. Mr. McKay further says that Mr. Pierce has had no business relations whatever with A. G. Pearson, the former lessee, who ran the house under the name of "Pearson's Annex." Mr. Pierce holds a lease from the owner, Thomas Davey, and has made a number of extensive improvements, which puts the place in the up-to-date class. Vocal and instrumental music is the accompaniment to a program of moving pictures.

CHICAGO LETTER

BY JAS. S. McQUADE.

COLIN CAMPBELL and Tom Mix spent the last week of the old year in Chicago. Mr. Campbell is the leading director of the Selig Polyscope Co., with headquarters in Los Angeles, and Tom Mix is known everywhere that Selig western cowboy pictures are known, as the most daring rider and bulldogger of wild steers in the world.

Both visitors, accompanied by Mrs. Colin Campbell, came direct from Pawnee, Okla., and were the guests of Mr. Selig at the La Salle Hotel during their stay.

Mr. and Mrs. Campbell arrived in Pawnee, December 12, from Los Angeles, and from that date until December 22 Mr. Campbell and Mr. Mix with a host of Indians and white men were engaged in making an old-time, historical buffalo hunt production, which is at present about 10 reels in length, but will be cut down to about eight.

"Pawnee Bill's" (Major G. W. Lillie's), ranch of 6000 acres was used for the hunt. The animals were hunted and killed by Indians and white men just as they were in the days long ago on the plains, and eight bulls altogether were killed in the chase.

There will be quite a difference between the methods of the Indian and the white man in bringing down this big game, as shown in the films. The Indians will be seen stalking the herd in their own way and then killing their quarry with bows and arrows. Then the Indian methods of drying, curing and jerking the meat will be shown, affording quite an interesting lesson to the spectator.

Tom Mix.

Tom Mix is the leading man in this great western photo-drama, as the hunter and hero of the story. He is seen killing his game with musket or rifle while the animals are in wild flight, and his expert aim as a marksman will be evidenced here.

In one thrilling scene Tom Mix appears rescuing his sweetheart from a stampeded herd of buffalo, after she had fallen from her affrighted horse. The scenario of this big subject has been written by Gilson Willets, who wrote the scenario of "The Adventures of Kathlyn." In this buffalo hunt story, Mr. Willets gives us a stirring romance of the days of the early settlers in the west. How well he has done it can be guessed when it is remembered that he has written about 20 well known works, chief of which are: "The Double Cross," "The First Law," "The Workers of the Nation," "The Inside History of the Whitehouse," etc., etc.

Tom Mix, who is shown in the accompanying cut, is one of the most picturesque figures in western outside life at the present time. He is so accustomed to horse-back riding, that he feels like a sailor ashore when walking through the streets of a city. Over six feet tall, straight as an arrow, with not an ounce of superfluous flesh on his symmetrical frame and with a face that has a shade of stoical, Indian dignity, Mr. Mix is a striking figure. When walking with him through Chicago, I noticed that many eyes were turned on him; but Tom seemed oblivious of the attentions paid him. He is chuck full of nothing else, at the present time, except how to make good his part in moving pictures. He has studied the film game in his line very thoroughly since he joined the Selig forces over four years ago, and has an ambition to excel as leading man in the great outdoor picture dramas.

We shall all await with considerable interest the appearance of the big buffalo hunt pictures.

The visitors left Chicago for Pawnee on New Year's night.

Miss Gertrude Spoor Makes Her Debut in Chicago Society.

Miss Gertrude Spoor, daughter of Geo. K. Spoor, president of the Essanay Film Manufacturing Co., was brought out at a reception given by Mrs. Geo. K. Spoor, Saturday afternoon, January 3, in the Crystal room of the Blackstone Hotel, this city.

The reception lasted from three until six o'clock. Mrs. and Miss Spoor were assisted by Misses Lorna Walduck, Helen Whitbeck, Marjorie Bell, Louise Crosby, Ada Hopkins, Bessie Spoor, Hazel Candish and Ruth Wilk. A dinner followed at 7 o'clock, the guests being the young ladies who assisted in the afternoon, and their escorts. A formal ball followed the dinner, to which more than 300 guests had been invited. Miss Spoor is an only daughter and graduated recently from Miss Mason's School at Tarrytown, N. Y.

Architect of Collapsed Home Theater Cleared.

The Illinois board of examiners for architects decided by unanimous vote, on December 30, that Architect David Saul Klafter was not guilty of incompetency and neglect in designing and supervising the construction of the Home theater, which collapsed on December 9, 1912. The charges had been brought against Klafter by F. H. Davidson, representing the Chicago Architects' Business Association, asking that his license as an architect be revoked.

When informed of the finding, Klafter announced he would immediately start suit for $100,000 damages against Davidson and associates, alleging conspiracy to ruin his business.

"I have been made the goat by certain men connected with the Architects' Business Association, who were employed by Goldstein, owner of the theater, to take charge of the reconstruction of the roof," Klafter said. "In order to save Goldstein from possible prosecution by the city building department they conspired to place the blame on me and ruin my business. We will now see what a court of law will say about the case."

The state board devoted nineteen days to hearing the Klafter case. It was asserted by the representatives of the Chicago Architects' Business Association that Klafter should be blamed for the collapse of the theater roof as supervising architect.

Klafter's defense was that he did not draw the specifications for the theater roof as constructed; that R. Goldstein, owner of the building, had consulted another building engineer and had constructed the roof at a cost of $1,200 less than the estimate called for in Klafter's specifications. Klafter further alleged the owner had purchased the iron used in the construction of the roof at a low price because it was second hand.

Another point, on which the attorneys representing Klafter put much stress, was that the construction of the Home theater roof had been inspected and passed by the Chicago city building department. Klafter asserted this action by city building inspectors absolved him from blame. Building Commissioner Ericsson, after an investigation, exonerated Klafter.

Major Funkhouser, Tango Dance Arbiter.

Major M. L. C. Funkhouser, second deputy superintendent of police, this city, looked in vain for a tango teacher Saturday night, January 3. He was the chief functionary at a ball given by the Keturah Hoover tent of the Daughters of Veterans, at the Hotel La Salle.

Maj. Funkhouser, who had his badge buttoned out of sight, led the grand march with Mrs. Ella Wood Dean. After the march he remarked:

"If some one would offer to teach me the tango I would try to learn."

But no one offered to teach the dance which the major has eliminated from the dance halls.

"I am no enemy of the tango," he said, "if it is done my way."

The gallant major has added to his duties those of tango dance arbiter.

Remarkable Publicity Campaign for Pictures.

For three weeks preceding the release date (Dec. 29), of the first set of "The Adventures of Kathlyn," readers of the Tribune, American, News and Journal, this city, were puzzled by display advertisements concerning one Kathlyn. The space used at first was small, and it gradually increased until a whole page was used in the three last mentioned papers, while the Tribune had two full display pages and two pages, in connection, devoted to the first chapter of Harold MacGrath's serial story and beautiful illustrations in colors. These took up the entire magazine section of the Sunday Tribune, January 4, and over 500,000 extra copies of this section were printed to meet the requirements.

The well laid and perfectly carried out plans resulted in a great tidal wave of interest and curiosity throughout the city. This culminated in a turnout of crowds at the eleven

theaters—which were advertised to be the first in the city at which Kathlyn arrived—such as had never before been seen here. The box office records were broken at most of them.

For each of the next twenty-five weeks the Sunday Tribune will run a chapter of the story with colored illustrations, and also attractive display advertisements on certain week days. The other three Chicago papers mentioned will also run displays on week days during that period.

William N. Selig, president of the Selig Polyscope Co., is responsible for this innovation in moving picture advertising. He has fairly astonished everybody in the business by his enterprise, and has given an impetus to the trade that is hard to measure. Exhibitors can readily compute its value, for it comes direct to them; but the whole trade generally derives a benefit that is far-reaching and up-lifting.

Following is a list of the newspapers throughout the United States and Canada which, concurrently with the Chicago Tribune, are engaged in this extraordinary publicity campaign for a period of six months:

Ashville (N. C.) Citizen, Richmond (Va.) Times-Dispatch, Mobile (Ala.) Register, Memphis (Tenn.) Commercial-Appeal, Meridian (Miss.) Star, Atlanta Constitution, Sioux City (Ia.) Journal, Minneapolis Journal, Omaha News, Muskogee (Okla.) Phoenix, Rocky Mountain News (Denver), Boise (Idaho) Capital News, Eugene (Ore.) Register, San Jose (Cal.) Times-Star, Los Angeles Times, Boston Globe, Buffalo Times, Philadelphia Record, Pittsburgh Leader, Baltimore American, Washington Star, Youngstown (O.) Vindicator, Dayton (O.) Journal, Detroit Free Press, Houghton (Mich.) Mining Gazette, Syracuse (N. Y.) Herald, St. Louis Times, San Antonio Light, Fort Worth Star-Telegram, Houston Post, El Paso Times, Phoenix (Ariz.) Republican, Montreal Star, Moose Jaw News (Saskatchewan), Calgary (Alberta) Herald, Winnipeg Telegram, Louisville Courier-Journal, Schenectady (N. Y.) Gazette, Grand Junction News (Colo.), North Yakima (Wash.) Herald, Toronto Star Weekly, New York Sunday Sun, New Orleans Item, Birmingham (Ala.) Age-Herald, Abilene (Texas) Reporter, San Diego (Cal.) Union, Chicago News, Chicago American and Chicago Journal.

It Should Have Been Twenty-Six!

Julius Dalsky, of 3627 Cottage Grove Avenue, this city, failed recently to convince Judge Hopkins, in the Morals court that his work as a picture play author necessitated attentions to strange women. Dalsky was arrested a week ago for forcing his attentions on the wife of Sergeant Charles E. Dudley, of South Clark Street, who administered a severe beating before the arrest.

"I think this man is foolish," said Dalsky's attorney. "He's an artist."

"Has he an artistic license to call on another man's wife?" inquired Judge Hopkins.

"Six dollars!"

Chicago Film Brevities.

F. C. Aiken and wife left for Los Angeles, January 1st, where he will remain for several weeks as special representative of the General Film Co.,

* * *

S. S. Hutchinson, president of the American Film Mfg. Co., returned to Chicago from Santa Barbara, December 23rd, and will remain until about the middle of the present month.

* * *

John R. Freuler, secretary and treasurer of the American Film Mfg. Co., paid a short visit to the city during the holiday season.

* * *

Major G. W. Lillie, better known as "Pawnee Bill," was in the city for a short time during the last week of the old year. The major made the trip to see William N. Selig on business. He returned to Pawnee in time to spend New Year's day at home.

* * *

C. Lang Cobb, Jr., the indefatigable Ramo man, and Mrs. Cobb, representing Union Features and Features Ideal, spent January 3rd and 4th in Chicago. The Union Film Co. has secured exclusive rights in Illinois and Wisconsin for this brand of films. Mr. and Mrs. Cobb were entertained at dinner and the theater, the evening of January 3rd, by Joseph Hopp.

* * *

The scenario of "A Message from Across the Sea" (Selig), was written by Harry W. Hill, the genial box office manager at Orchestra Hall, this city. The story is based on fact, and will appeal to all who have a love for fatherland and reverence the memory of old home ties.

* * *

The members of the regular Democratic organization of the 23rd ward, this city, have prevailed on our old friend Joe Hopp, of the Union Film Co., to stand for the aldermanic nomination. Quite a number of men in the film business here would be glad to see a representative of the trade in the city council.

* * *

I have just received a card, posted from London, England, from Wm. H. Bell, formerly manager of the General Film Co.'s Exclusive department, in Kansas City, Mo. Mr. Bell will visit Paris and Berlin before returning to America.

* * *

Dave Mundstuk, of the Mundstuk Features, was in Chicago for the past three weeks, making arrangements for his new productions and importations. The first of these, "The Whirl of Destiny" (four reels), will be released January 20th. Mr. Mundstuk will return to New York about January 12th.

* * *

Wm. H. Bomb, of the General Film Co.'s staff, New York City, was a visitor in this city Monday, January 5th. He made a hurried call at our office here.

* * *

Arnold Swanson, 3645 W. Thomas St., this city, was a visitor at our office last week, and renewed his subscription for this publication. Mr. Swanson is operator at the Lawn Theater, 63rd & Homan Ave., of which H. Gorman is the owner. The Lawn seats 300 people and charges five and ten cents for licensed programs. He reported good business.

* * *

Director Edward J. Le Saint, of the Selig forces in California, and Miss Stella Razeto, leading lady of Mr. Le Saint's players, were married on Christmas day at the home of the bride's parents in San Diego. Miss Razeto was recently severely injured by a stage coach accident and had only been out of the hospital a few days when the wedding took place. This charming little actress does not intend to allow matrimony to interfere with her art, and will continue her work in moving pictures. Both bride and groom are very popular in the Los Angeles picture colony, and have been recipients of many gifts and congratulations.

* * *

The Newman Mfg. Co., of Cincinnati, O., opened a branch factory and show room at 108 W. Lake St., this city, January 1st. The office is in charge of W. J. Newman, assistant secretary of the company. Mr. Newman states that their show room has an attractive line of poster frames and brass lobby display fixtures of every description. The Newman Mfg. Co. also has a branch factory and show room at 101 4th Ave., New York City.

* * *

J. A. Schuerman, traveling representative of the Celebrated Players Film Co., this city, left last week for a tour of Wisconsin and Illinois. He will book exclusive service for this company only, such service being confined to six, seven and eight reel subjects.

* * *

Sol L. Lesser, of the Golden Gate Film Exchange, San Francisco, made a pleasant call at the World office during his stop over here on his way to the coast.

* * *

The Alhambra theater, 1920 S. State and 19th Streets, this city, was robbed by a gang of masked men early on January 2. The watchman was slugged and bound and the safe blown open. R. L. Jacobi, owner of the theater, reported a loss of $800.

* * *

George Kleine's "Antony and Cleopatra" opened for a run at the Savoy Theater, San Francisco, and at the Moore Theater, Seattle, Monday, January 5th. Both of these houses are of the first class. The New York opening will take place about February 15th in George Kleine's new photodrama theater, 42nd Street, near 7th Avenue. Runs of this big subject will be made at the Vendome, Nashville, January 12th; the Hartmann Theater, Columbus, O., January 12th, and in the Majestic Theater, Buffalo, January 19th.

* * *

George H. Hines, who had arranged to open the Auditorium, South Bend, January 5th, met with a serious accident on Saturday, January 3rd, which, the attending physician says, will confine him to his room for four weeks. Mr. Hines was on the top rung of a ladder adjusting his curtain screen, when he over-balanced himself and fell about 20 feet to the stage floor, tearing the ligaments of one of his ankles severely. The injury is extremely painful, but the physician did not fear a permanent hurt, was the last news received. Mrs. Hines, a clever business woman, immediately took charge of the house, and the theater was opened according to advertisement at 11 o'clock a. m., January 5th. George billed South Bend like a circus for the opening. His many warm friends in the business will sympathize sincerely with him in his mishap, and all hope that he will soon be around again to scatter his wonted "heifer dust."

Sid Olcott in Traveltalk

Well-Known Producer Tells Some Incidents of a Picture-Making Trip That Contained Real Thrills.

By George Blaisdell.

IN HIS home the other day, surrounded by many souvenirs picked up in long journeys in search of locations for motion pictures, Sid Olcott was led into talking of his experiences when he produced "From the Manger to the Cross" in the Holy Land. The former Kalem director, who is now producing Sid Olcott International Features, had told how, after ten days in Jacksonville, Fla., he had received a telegram from Mr. Marion to bring his company to New York to prepare for a trip abroad. Record time was made, and it was only a few days later when the whole party was aboard ship bound for Mediterranean ports. In Algiers the party used their first camels. Natives also were photographed. Mr. Olcott secured a few pictures in Rome, and in the Vatican photographed the Swiss Guard and the gardens. There was a hitch at Naples. Mr. Olcott had cabled from the Island of Madeira to a dragoman in Beirut, Syria, asking for his terms and instructing him to reply by letter to Naples. When the director reached the latter city the letter awaited him. The terms being satisfactory, the O'Kalemite chief wired back to Beirut: "Terms accepted. Be ready."

Sidney Olcott.

"That was innocent enough, don't you think?" asked Mr. Olcott. "But, you see, I had overlooked the fact that Italy and Tripoli, Turkish territory, were at war. From the moment I left the ship every move had been watched; when I told the officers where I had been traveling they said it was so—they knew. I satisfied them, however, we were on no warlike expedition.

"One of the pleasant incidents of our trip was the pride shown by traveling Americans in the fact that an American firm should have the enterprise to send so many persons so far from home. There were many anxious to join our party because of their belief that we would get away from beaten tracks. After a stop in Cairo we went to Luxor, 500 miles up the Nile. We were here three months. On our return to Cairo we began active work on 'From the Manger to the Cross.' There were pictures to be taken at the Pyramids and in the shadow of the old Sphinx. These were taken on Palm Sunday, by the way.

"How many were used in the portrayal of the Christ? Five in all. There was a week-old infant in the manger scene. Then an Australian family stopping at Shepheard's, in Cairo, kindly permitted us to use their baby. George Hollister, Jr., was the third. Then came Percy Dyer and R. Henderson Bland, both English. But you are getting me ahead of my story. When we arrived in Jerusalem one of the first things I did was to call on the American vice consul, Louis Heck. I want to say that the consideration and courtesy we received from the United States Consuls was very much appreciated. In company with T. A. Gelat, official interpreter, I called on the Turkish Governor General of Jerusalem. With much ceremony we were received in audience. The Governor was skeptical; he could not see things my way. After a long conversation, punctuated by many attacks of near-heart failure on my part and the exercise by us of much diplomacy, he finally admitted that the production was to be commended. Although a Mohammedan, he appreciated the interest the subject would have for the Christians of the world. He was so kind as to wish the blessing of Allah upon our work.

"I immediately got busy looking for locations. For a studio we secured a piece of ground between a monastery and a nunnery of the Roman Catholic Church. The owner was a Greek Orthodox priest. Knowing it would be impossible to secure in Jerusalem the men we required for apostles and other characters I started back to London, being certain that the remaining members of the company would do everything to further our plans. In eight days after leaving Jerusalem I was in the English metropolis. Did you know that Isidor Straus, the famous Jewish philanthropist, paid $5,000 for transportation for himself and wife between Joppa and Alexandria in order that he might make connections with the Titanic? You remember they were both drowned.

"On reaching London I went to Blackmore's. I asked the man who came to the rail of a crowded room if he could supply me with people for Jerusalem. He looked at me and his jaws spread. 'Where did you say, sir?' he asked. 'Jerusalem,' I replied.

"'Good Lord, where next?' he stammered.

"When I explained the situation and told him I wanted a man to portray the Christ he immediately suggested Bland, who happened to be there. In ten minutes the deal was closed, contingent on the approval of Mrs. Bland. Then we searched for a boy to take the part of the young Christ. Percy Dyer, the lad we selected, was over sixteen years old but looked nearer eleven. There was waiting for me a message from Mr. Marion, saying that he, with Mrs. Marion, had sailed from New York. On the steamer with them was Miss Helen Lindroth, who made a journey from Jacksonville to Jerusalem, which, I think, establishes a mileage record for a jump to join a theatrical organization, certainly for pictures, anyway. Mr. Marion said he had come over just to shake hands and wish us success.

"In forty-eight hours from the time I reached London I was leaving it with a party of eleven. One of the last things I did in the English city was to secure a work on the life of the Saviour. During the trip we took turns in reading the book aloud, so that all would become imbued with the spirit with which to approach the work. When the members of the party were engaged I explained to all what they were going to do, and that I didn't care to have them come if they could not unreservedly enter into the spirit of the task and live clean, wholesome lives. There must be no occasion for any one in Jerusalem, Mohammedan or Christian, to take exception to any act of any member of the company. It is a pleasure to say there was not one complaint during all our stay in Jerusalem—that is, against any individual of the company.

"There was, however, trouble a day or two before we finished the work. I'll tell you of that later. We took pictures in Bethlehem, Bethany and in the Valley of Jehosophat, as well as in Jerusalem. We traveled by wagon and horseback to the Sea of Galilee, 224 miles, through a bad country. The East still has its robbers. We dared not travel at night. In the City of Tiberias Mr. Bland took the first scene in the life of Christ. Here we gathered some shepherds right from their flocks. We stopped at Nazareth for the scene of Mary at the well. It is supposed to be the same well, with slight improvements.

"On Fridays, the Mohammedan Sunday, it was customary for the members of the cabinet of the Governor General to visit us. One day I persuaded them all to be photographed in a group with the apostles, the latter arrayed in the ancient garb. It was very fortunate for us, as events proved. In the crucifixion scene we were to employ many natives who lived in the Mohammedan quarter. Now, it is not necessary to point out that the graft we hear of here at home is not a recent invention or a trait of any particular nationality. These natives of whom I speak were on a par with the gunmen of New York. Apparently, they arrived at the conclusion that there was something being overlooked. On the day before the crucifixion was to be made we were taking scenes on the Mount of Olives, near the Garden of Gethsemane. I was very much surprised to find that orders had been sent by the Governor General to the officers stationed with us that they were to withdraw immediately."

It was at this point we got so interested we forgot to make notes, and what follows will be from memory of a conversation several days since. It seems Mr. Olcott and George Hollister started out to discover what had happened. A dozen or fifteen Mohammedans armed with clubs attacked the two. They backed up against a coffee-house. When matters began to get serious Mr. Olcott drew an automatic revolver, and after much use of the sign language amplified with suggestive gestures with the weapon, the thugs departed. George Hollister was having a hard time with the camera. The director got the Vice Consul and the interpreter to accompany him to the office of the Governor, after he had been assured by smiling and smirking officials that not a thing could be done to help him and that his privilege had been withdrawn because it was felt that what he was doing was degrading the Mohammedan belief. The Governor was adamant. He said that Constantinople would not like it, and that he himself had not understood the circumstances anyway. Mr. Olcott's turn came right here. He recalled to the Governor the photograph of the cabinet and the apostles. The Governor evidently realized that in face of that picture he could not plead ignorance and told Mr. Olcott he might proceed and that his protection would be restored. When the director went back to where he had left his company he found all had gone to their

hotel, where the members afterward said they had received word to return and supposed he had issued the order.

As Mr. Olcott was walking back a native stepped beside him and inquired if he wanted to make a picture on the morrow. The stranger told him not to turn his head. When the director replied that he did, he was asked what he would pay. "Come to my hotel," said Olcott. The native followed him. When the two were behind closed doors the native demanded 200 pounds Turkish for the privilege, to be paid into his hand then. He finally agreed to accept 100 pounds. Mr. Olcott told him to come back at 8 o'clock that evening. Then the American gathered his two friends and went after the Governor. His "Irish" was up. He threw diplomacy to the winds, and against the protest of the Vice-Consul insisted the interpreter say for him to the Governor that the official had been made a fool of. Mr. Olcott was emphatic and belligerent. The governor became interested in the story of the demand for money. He said there would be extra protection assigned to the American company the next day and was positive that all would be well.

When Mr. Olcott returned to his hotel the dragoman, Ameen Zaytoun, was missing. It was 3 o'clock in the morning when he came in. All night he had been about the coffee houses, taking his life in his hands. "He has the heart of a lion," said Mr. Olcott. "He told me that the gangsters were going to mix in the scenes the next forenoon and that they intended to hurt us. 'Badly?' I asked him. 'Yes, worse than that.' But Ameen said if I took the picture he was to go, too. No, the stranger never came for his money. There was but one thing to be done and we did it. We started for the location at daylight and traveled by a different route than that intended, and returned that afternoon in safety. Eventually we engaged a special train, and we left Jerusalem at an hour earlier than any other train had been known to leave the Holy City. So that is why we did not show a triumphal entry into Jerusalem. It probably would have meant bloodshed.

"When I look back and think of the assistance given by Bob Vignola, Jack Clark, Jack McGowan, Allen Farnham and George Hollister, not forgetting our English friends—and the women bore their share, too, Gene Gauntier and Alice Hollister—I want to thank them for their co-operation and for the way in which then entered into the work."

Those who have been so fortunate as to see the remarkable "From the Manger to the Cross" know with what reverence and technical skill this little band of American and English players treated a most delicate subject.

HIS NOTION OF WORK!

Dave Thompson.

Dave Thompson, the veteran Thanhouser player, is nothing if not a busy man. Recently he was appointed studio manager of the Thanhouser plant—by the way, he was Thanhouser's first studio manager, to go back into ancient history—but he said he wanted to go on acting. Mr. Hite, though, knew Thompson had fitted himself for the post by previous experience. You see, after being the pioneer studio boss at New Rochelle, Thompson quit the job to take his family to Europe. Returning to the Thanhouser employ, he became a leading man. But President Hite, knowing the Thompson worth, arranged that he take over the managing work and play in the pictures besides. So now Dave gets all the stages in order mornings for all the Thanhouser directors, places the right "people" with the right producer, "makes up" and jumps into a "lead" himself, finishes, "washes up," orders the various stages and sets dismantled, orders used costumes returned and new ones produced, writes up the new property lists, tells the scenic artists the new "drops" he wants painted and "calls" the people for the next day! Upon the finish of which Mr. Thompson has "nothing to do till to-morrow"—provided some delayed director isn't using the studio at night!

Herbert Prior

An Early Recruit from the Legitimate Now Firmly Established as a Leading Photoplayer.

HERBERT PRIOR, now one of the best known figures on the photoplay screen, is a native of England. Before becoming a photoplayer he spent fifteen years on the stage, having entered the profession very young. A man of high ideals and serious purpose, Mr. Prior worked hard and studied constantly, always with an eye to self-improvement. He forged steadily ahead and had gained considerable prominence when the motion picture suddenly loomed upon the horizon.

Herbert Prior.

Being an independent thinker, Mr. Prior refused to accept the attitude of aloofness affected by the theatrical world toward the motion picture. He was, in fact, one of the first successful actors to go over to the new field, realizing that it offered a tremendous opportunity. Like many actors who have followed his example, Mr. Prior was strongly influenced in his choice by the tremendous range of characters which the actor portrays in the photoplay and by the unparalleled opportunity for developing versatility which the screen affords. Then, too, the idea of reaching so vast an audience appealed to him as he realized that he would be appearing all over the civilized world.

So, despite the protests of his friends, Mr. Prior became a photoplayer and he has never regretted the step. As he himself says, "I consider the time which I have spent with the Edison Company to have been the most desirable and most instructive years of my life, as I spent two winters in Cuba, covered the Canadian Pacific Railroad route through to the Rocky Mountains, visited Colorado, Maine and made numerous short trips. I saw more and learned more of the beauty of nature during these trips than I did in all the other years of my life." Mr. Prior is at present in Florida with the Edison players where he will remain during the winter, playing leading roles in several important dramas which have already been planned.

Mr. Prior has, of course, played in innumerable Edison films, ranging from the broadest comedy to the most thrilling drama. Among them are to be mentioned "The Doctor," "The Battle of Trafalgar," "His First Valentine," "Why Girls Leave Home," "Janet of the Dunes," "Saved by the Enemy," "The Pied Piper of Hamelin" and "A Night at the Inn."

Mr. Prior is also the author of several well known Edison comedies, a few of which are: "A Pious Undertaking," "Bill's Career as Butler," "The Desperate Condition of Mr. Boggs" and "Othello in Jonesville."

Although a past master in the art of fun making, and although he has confined his scenario writing to comic subjects, Mr. Prior is by no means to be considered a comedian. His interpretation of dramatic roles is powerful, sympathetic, real. It is in fact a high expression of the art of acting.

A strong believer in the power of personality, and endowed with those characteristics which win and hold friends, Mr. Prior, by virtue of his natural gifts and the unceasing labor with which he has molded them into their present high form, stands to-day among the foremost players in the film world.

SEIGLER BUYS THEATER LEASE.

Albert J. Seigler, of Pleasantville, N. J., has recently purchased the five-year lease on the People's Theater, that city, and is giving the inhabitants of Pleasantville a good show of moving pictures and vaudeville for admission prices of ten and twenty cents. Mr. Seigler has also acquired the control of the picture house which was owned by F. A. Hubin, who opened the first photoplay house in that city. The latter house will be devoted exclusively to the exhibition of motion pictures, with admission prices the same as the People's Theater.

Moving Picture Educator

AT HOME AND ABROAD.

ALTHOUGH there is at present one of those periodic "lulls" in the general exhibition of moving pictures in which they seem to be only "marking time," there is a noticeable development of educational Kinematography in all parts of the world. The practical value of the moving picture is daily being tested and approved.

In London recently an exhibition, held especially for the purpose of securing the attendance of the highest authorities both governmental and educational, was a success. The promoters declared that the object of this demonstration was "To show the opportunities which exist for using the moving picture in extending a knowledge of the world and its peoples among school children, for brightening their intelligence, and improving their powers of observation." The outcome marked a distinct advance in the English capital for the broadest class of educational moving picture exhibitions.

Another special exhibition was given in a university town to test the nature of the response from a student community. The result was both disappointing to the organizers and discreditable to the student body. It appears that the students, with the traditional schoolboy aversion to study, claimed the moving picture exhibition as only and necessarily amusing, and found little pleasure in attending anything educational outside of the classroom. The promoters of this experiment give as their experience, the fact that students welcome the moving picture to teach them in study hours, but want it to amuse them at other times.

They also found that the so-called "middle class" were those who gave the most cordial welcome to the educational program. This accords with the general experience in America, that the great solid middle class of society, intelligently and numerically the strongest body of people, are those who give most cordial welcome to the intelligent program. It should be noticed that in all these above named instances the subjects shown were always of a varied character to avoid sameness and monotony and also always relieved with a touch of the humorous.

The French bulletin of the Chamber of Commerce officially announces the popularity of the moving picture in the Orient, Turkey and Egypt now exceeding Greece in the strength of business done. At the present time, says the report, "French films are by far the most popular, although American films are not despised."

The one firm of film manufacturers in Greece has so far only produced topical and scenic pictures, but intends soon to produce spectacular ones using the "natural beauties and historical monuments which abound in the land."

A Special Church Program.

From Pasadena, California, comes the report of a successful church use of moving pictures upon a well organized plan which, because of its evidently commendable character, we publish in the language of our correspondent who was present:

"I attended the services last evening and was delighted; the first film shown was a Pathe scenic; then the choir sang a number from 'Tannhauser,' followed by a few remarks from the minister who pointed out that the appeal to the eye is just as legitimate as the appeal to the ear, and who went on to indicate the lesson taught by the story of Tannhauser, 'The way of the transgressor is hard,' and the prodigal son parable; then the 'Tannhauser' films were shown, and several numbers—notably the 'Pilgrims Chorus'—played on the organ. The doxology and benediction closed the service, which as far as I could judge from the number of the congregation around me as we passed out of the church, was impressive and helpful: nothing of the message was lost in the telling. Next Sunday evening, the service is to be on human degeneration and regeneration, with 'Silas Marner' as the feature film. There is to be a regular Friday evening service, or program, in which educational ideals will be the central note, especially for the children.

"Tickets were sold at the door, ten cents, and no collection of any kind taken up. The charge for admission is to be continued until the machine is paid for, I believe. It is a wise measure anyhow because free and 'silver collection' events are always packed to the doors."

This example may worthily be followed by many others. It is one of the best methods of dealing with the controversial spirit shown in many places and clears the way to secure a proper adjustment of the moving picture in religious uses.

In America while the large cities are being agitated by the question of the moral and social film the educational picture is steadily gaining in its manifold application. The government is using it with lecture courses in all its departments now, while among the churches its growth is very largely increasing. Agreeably with advice given on this page, a clergyman who could not secure the exhibition in his church, arranged a program with a nearby exhibitor and began a series of helpful evenings with subjects according to his ideas in the moving picture house.

In scholastic circles we understand that the Gunnery School, Washington, Conn., has recently installed an Edison Model B machine and asbestos booth, this outfit having been supplied by the Picture Theater Equipment Co., of New York City. With the continuance of these reports from churches and schools, there is a steady and constant indication of the progress of the work in which we are so vitally engaged.

A prominent Massachusetts clergyman, writing, asking for information on religious and educational pictures says: "I am preparing a paper on the motion picture theater, which may have some influence on a pending public issue. My own feelings are favorable to the moving picture side, but I wish to be accurate in my statements, I am especially desirous of learning to what extent the educational films have been developed, and the possibility of the motion picture along educational, ethical, and religious lines." Questions like this are indicative of the state of Kinematography in the educational world at large.

SUNDAY SERVICES IN PICTURE THEATER.

The Grand Motion Picture Theater, of Redlands, Cal., is being put to a new use on Sunday evenings, when it is engaged by the Men's Bible Class of the First Presbyterian Church for evangelistic services. The meetings are held every few weeks and are undenominational, their object being to get hold of non-churchgoers. A good speaker is secured and words of hymns with well-known tunes are thrown on the screen so that all may join in the singing. Two reels of film are shown—one a religious, and the other an educational. The meetings so far held have been highly successful and it looks as if the class may be in the way of solving the important problem of how to reach the persistent non-churchgoers.

EQUIPMENTS IN Y.M.C.A. AND Y.W.C.A. HALLS.

To add to their efficiency along educational and social lines, the large Twenty-third Street branch of the Young Men's Christian Association, in New York City, and the Young Women's Christian Association, of Newark, New Jersey, have both installed complete moving picture equipments, including screens, booths and Power's machines. The installations were taken care of by the Picture Theater Equipment Company, of New York City. It is pleasing to those who have the best interests of the industry at heart to see the possibilities of the pictures becoming more and more recognized by the people at the head of institutions such as the above.

AN INDUSTRIAL DRAMA.

The pottery industry has been chosen to lend educational value to an already fascinating drama by the American Film Mfg. Co. The actors are engaged in various occupations and perform their work with such apparent interest that it is with difficulty they are distinguished from the regular force. The picture will be named "At the Potter's Wheel."

"On the Lazy Line."

An Edison Comedy Hit.

Reviewed by Louis Reeves Harrison.

WHY is it bound to make a hit with all classes of people in the motion picture audience? Because the author, Epes Winthrop Sargent, disdained all conventions in contriving a story that makes us laugh without knowing why? Because Director C. Jay Williams was in his happiest mood? Because William Wadsworth and Arthur Housman are veritable "screams" in their roles? Because of their admirable support and settings that are beyond improvement? Probably because of all these in exceptional combination.

I will try to explain why I laughed, but Bannon, who helped constitute an audience of two at the private showing, remarked that the photoplay was "naturally funny." That defines it truly, if vaguely. I may be permitted to explain, *en passant*, that Bannon, the new Edison publicity manager, has not been long enough at it to become an accomplished liar. I also laughed, though the average screen comedy seems about as gay to me as a boil on the neck, or a performer who is dying to tell me all about his "act."

Scene from "On the Lazy Line" (Edison).

The mortgage on mother's home must be paid by 6 o'clock to-night. Her son, Herbert Pryor, and his wife, Mrs. C. Jay Williams, hasten to the rescue. They hasten by ordinary train to a country station, where they must transfer to the "Lazy Line." They find a two-car train, that is a joke in itself, hitched to one of those old-fashioned wood engines with a funnel smokestack, and the engineer and conductor deep in a game of cards on the cow-catcher. "What's your hurry?" Conductor Wadsworth asks with an aggrieved air—he has been losing money—"It's only forty minutes after our regular starting time."

Scene from "On the Lazy Line" (Edison).

This opening phrase—one of the sure signs of a well-constructed screen story—sounds the entire theme. The train stops for fuel, and the conductor hands the engineer chips until the anxious passenger who is hurrying to pay the mortgage on mother's house does all the "wooding up" on his own account. There is another stop to deliver an express package, a graceful act of the conductor enlivened with refreshments at the point of delivery. The engineer is snoring on the track in front of the cow-catcher, and the conductor, on his return, begs, "Poor fellow! He is tired out. Let him sleep!" The train gets under way once more, but, while it is running at top speed, the engineer chats from his cab with Alice Washburn, while she strolls along by the track. The inanimate object, the train itself, seems imbued with comedy—the engine sends forth great clouds of smoke and steam during the entire performance, and the situation grows more and more ludicrous, until anxious Pryor and his wife get out and walk. The smoking train is seen in the far distance when they reach their station.

There are many humorous situations on the trip, but the idea behind them is what starts one laughing. The clumsiness, laziness and awkwardness of engineer and conductor, the latter's inane attitude at each stop, what is manifestly far below the level of action on modern railroad lines, the deviation from what we have become accustomed as normal, all these become ludicrous in their solemnity. From our point of view of tremendous energy and activity, a superior point of view, this glimpse of innocent incapacity excites our sense of the ridiculous very much, as does vain pretence among our fellow creatures in the moving picture business. The comedy is "naturally funny," and it is bound to please all who see it.

"For the Queen's Honor."

Reviewed by W. Stephen Bush.

THIS feature, a three-part Ambrosio, deals with a very strong story, which might possibly have been rendered more strongly. Here and there were evident traces of haste. The characterization was not always up to Ambrosio standards. With these reservations, the feature is deserving of great praise. The settings are superb; the movements of the large bodies of soldiers are rendered with remarkable distinctness, and the plot is full of power.

The action takes place in one of those mythical modern kingdoms which Anthony Hope has made so popular with writers of fiction. A young officer is in love with the queen of the realm. The queen ardently reciprocates his affection. They are in danger of forgetting their duties when the lover discovers a conspiracy against the king set on foot by the officers of the army. His soldierly sense of loyalty asserts itself, and, forgetting all else, he runs to the palace to warn the king. The latter, a worthless sort of monarch takes flight and saves himself, taking his wife, the queen, with him. In due course of time the king's faction in the mythical monarchy regains its power and the king is called back to the throne of his fathers.

Scene from "For the Queen's Honor" (Ambrosio).

The night before the formal ascension of the throne the queen and her lover are bidding each other farewell in one of the secret chambers of the queen's suite. So engrossed are they with their sorrow and their unhappy love that they do not notice the fire which has broken out until the very flames are upon them. The situation is one of extreme distress and peril. If the young officer is found in the company of the queen it means dishonor to the queen. Rather than imperil the good name of his queen the officer plunges into the flames, while the queen is rescued in the nick of time by the firemen. The noble self-sacrifice of the young officer is brought out with the most tragic effect. It is needless to add in an Ambrosio that the photography was perfection itself.

A Feature that Charms.

Great Northern Four Part Subject "The White Ghost," a Picture Rich in Delightful Comedy.

A YOUNG MAN who is in love with the daughter of the surveyor of his father's estate, the comfort-loving father, his termagant sister who domineers the poor man's existence and purposes to attend to the love affairs of her nephew according to her own plans, the lady of her choice, and a few minor but necessary characters, is the Great Northern's recipe for one of the most delightful, romantic comedies it has been our lot to observe on the screen in many a day.

Count Bille was a good fellow in a ponderous way and enjoyed the good things of life. He would have permitted his son Eric to marry the surveyor's daughter without question, but the Count had as sister, Ulrica, who had picked Lady Vera Trop for her nephew, and made life miserable for her brother because he did not enforce her arrangements upon his son. While matters are in this unsettled state Lady Vera calls, and the Count and his sister contrive to leave the two young people alone. Eric snatches this opportunity to tell Lady Vera that he is in love with the surveyor's daughter, and to ask her to help him secure his father's consent.

Scene from "The White Ghost" (Great Northern).

Lady Vera is one of the proud, spirited kind and does not relish this bit of confidence, but she realizes that Eric, with his heart somewhere else is not the husband she wants, so she promises to help him out of his difficulties. Womanlike, she takes an opportunity to look over the surveyor's daughter, however, before she finally consents to the plan and probably concludes that if the man at stake has a mind to rise no higher than this simple maid it would be a waste of her talents to bestow them upon him.

But how to bring about the desired parental consent. A house party is given by the Count, and during the festivities the Count is prevailed upon to tell the legend of the "White Lady" whose portrait hangs in the ancestral hall. The story is to the effect that the lady, daughter of an ancient owner of the castle, had fallen in love with a poor keeper's son; the discovery of her love and the rage of her father caused her death, and it was related that at times her figure in the canvas was seen to step out of its frame and walk abroad at night. As Count Bille relates the story to the company his tale is visualized for the benefit of present audiences — a clever bit of double exposure.

To Lady Vera the legend suggests a way to solve the difficulties of Eric, and, with the assistance of several young men of the party, she proceeds to put her plan into execution. It is the duty of the young men to entertain the Count for some time after the rest of the guests have departed, with the result that he has to be put to bed. Lady Vera has, in the meantime, secured the bridal robe of the "White Lady" which had reposed in a trunk in the tower room all these years. Attired in this she takes her place in front of the portrait and is flanked by two of the young men dressed in ancient armor. The Count, now dead to the world in slumber, is carried from his chamber and placed in front of the portrait. At the appointed hour the "White Lady" steps down from her frame and arouses the Count and compels him to give his written consent to the marriage of his son to the surveyor's daughter, whereupon he is taken back to his chamber to complete his slumbers undisturbed. Next day matters are arranged to the satisfaction of Eric and his sweetheart, much to the discomfiture of Aunt Ulrica.

The part of Lady Vera is played with infinite charm by Miss Rita Sacchetto. In her we see the resourceful, hoydenish young woman of our own times, ready for any prank that will furnish wholesome amusement for her friends. She plainly puts her whole heart in her play and her portrayal becomes a living thing, pulsating with the real red blood of youth.

The scenes and setting throughout are above criticism and the excellent photography of the Great Northern puts the finishing touches upon a work of kinematographic art.

"The House of Bondage."

In Six Reels By the Photo Drama Motion Picture Company.

Reviewed by W. Stephen Bush.

THE open sewer has arrived. When Judge Gavegan, of the Supreme Court, declined to restrain the police from suppressing the vulgar and disgusting "white-slave" films he said that it "might be possible to find individuals of such morbid curiosity that they would be willing to pay an admission price to see the inside workings of a sewer and others of such avaricious enterprise that they would be ready to capitalize such morbid curiosity and furnish the exhibition for a price." Justice Gavegan was a prophet, for the open sewer has arrived and men have been found willing to capitalize the curiosity of the degenerate.

It is impossible to describe the contents of this "feature" without soiling the pages of a reputable journal. After seeing six reels of the vile and revolting stuff, I was glad to get out into the fresh air and any persistent attempt to recollect all the filthy details of the production might act as an emetic. How any human being can have the base effrontery to offer such a digest of dirt for public exhibition is utterly beyond my comprehension. Perhaps the public exhibition will never take place. Not that I expect any eleventh hour repentance on moral grounds, but it seems very clear indeed that the law forbidding obscene and indecent exhibitions will come to the rescue of the public and of our women and children especially.

The courts in this and in other states have held that the showing of scenes supposed to occur, or to have occurred, in houses of prostitution constitutes an obscene and indecent exhibition, tending to corrupt the morals of the young. As by far the larger part of this wretchedly cheap concoction is devoted to portraying conditions in houses of ill fame it is reasonable to expect that the police will arrest and the public prosecutor will prosecute any individuals connected with a public exhibition of this infernal picturing of filth.

The pictures were shown in the presence of the people responsible for them. To aid the reader to make an assay of the mental and moral calibre of the promoters of this infamy, I think it is well to set down an incident that occurred during the running of the "feature." Toward the very end a scene is shown in which the country girl that had been ruined by the male procurer meets that loathsome individual on the street. The girl is now beyond redemption and has become part of the very dregs of human society. As she recognizes the procurer she asks him for a drink and the pair go to a dive where they are served with liquor. The procurer is soon under the influence of the cheap alcohol and the girl turns to him and addresses him, when this title is flashed upon the screen: "Come on, Max; come to my room — you can sleep it off there."

At the appearance of the title, one of the men interested in the horrible abortion put this strange query:

"Say, maybe this title is a bit too raw."

There came a swift reply from another interested party something like this:

"Naw, that's all right."

Thus was the day saved for morality.

If this sickening monstrosity is permitted to be publicly shown or if any deliberate and persistent attempt is made to show it publicly it will do more harm to the motion picture art than it is possible to calculate. We have put it in the pillory to have its vile character known to all men and women friends of the motion picture. Let it be anathema. Whoever has charge of the screen where this mass of corruption was shown will do well to disinfect and fumigate the projecting room and I think that even the machine ought to be washed, together with the reels and the magazines. For the men whose "avaricious enterprise" has made them lose sight of the commands of ordinary public decency we have as much contempt unmixed with pity. They really have brought reproach upon the human species.

FRANKLIN, PA., GETS NEW HOUSE.

Grant Bolmer, of Franklin, Pa., will open about February 1st, a new picture house to be known as the Park. Mr. Bolmer is a pioneer picture man. The theater will have a seating capacity of 700, and its programs will be composed of Mutual releases.

"Frou Frou"

Miss Maude Fealy Makes a Charming Frou Frou in a Very Pretty Thanhouser Four-Part Offering.

Reviewed by Hanford C. Judson.

A MOST charming picturization of Lloyd F. Lonergan's dramatic story has been made by the Thanhouser Company using Augustus Daly's theater version as a basis for the scenario. To say that it is wholly successful would not be quite true; for the third reel, filled as it undeniably is with the character of the unusually attractive heroine, is not dramatic. It attempts to carry the story forward and does so in a way; but lacks the convincing truth and the inexorable logic of the two parts that precedea.

The forth reel again gets hold of the story and makes it real to us; but even at the best this part would have been mere denouement which, in a drama, is just the accounting for the different threads of suspense. There is still a good measure of suspense left; but the big interest, the fate of Frou Frou's petty pretty heaven of selfishness, is settled. The summer time of her pretty butterfly life is over and done and what is to happen to her delicate wings is of less importance. Yet, Mr. Exhibitor, here is a delightful picture. It deals with no petty or insignificant fates; it has been made by charming artists and is full of things that will appeal strongly, just as it is. It is an offering to quicken the imagination. That is all the best dramas are intended to do.

Scene from "Frou Frou" (Thanhouser).

Miss Maude Fealy, who takes the leading role, makes a lovely Frou Frou. The character of this morally unsubstantial hot-house flower bit of humanity has been drawn with great skill. Our getting thoroughly acquainted with her, as she is portrayed by Miss Fealy, is decidedly pleasant. Every step she takes, every gesture, is as feminine as Eve; yet there is a fairy like touch of unhumanity, which is not inhumanity, about her and, if she doesn't take up the duties and obligations of human life, well, she's charming and that means a great deal. At the end of the second reel we find her in a situation in which her absolutely emptiness has been filled with a sense that the ground is slipping away from under her feet. She has been of no help to her husband, she has refused to be a mother to her child, she has understood her self-sacrificing sister just well enough to impose on her. And now she has been wakened to a realization that her sister is of use in the household and that she is a nonentity. Her boy loves his aunt more than his mother. She makes a weak attempt to regain her position and fails. Her husband won't take her seriously. All this is shown in the third reel and much space is given to showing it with very little effectiveness. Economy of attention would be gained by cutting away all those opening dance scenes. They add very little to the story and it has all been shown in the second reel. We already realize that she is not without temptation; but there has been little danger from it up to now. You could tempt a rose with as much hope of success. Now the empty sheath of the woman has been filled with the knife of discontent. She is likely to cut through her troubles and fly to some other kind of summer weather merely because this that she owns is becoming chilled. Her husband fails to realize this and the weakness of the third reel is most in that this important fact isn't pictured clearly. The sister saw it a bit sooner than he and if she had tried to make the man see it, it would have given more dramatic struggle and more even progress through the reel.

The sister's unaccountable futility when Frou Frou has determined to run away with the dissolute count is weak; for it is distinctly out of line with these two characters. The sister seemed to make no real struggle at all. The weakness is in the business not in the acting. This role of Louise is taken by Phyllis Bostwick whose work is strong support to the picture. Harry Benham, who plays Frou Frou's husband, also does commendable work. James Cruze, his false friend, plays with the passion necessary. Her flight to him when the chill winds began to blow was quite understandable. Both these men are thoroughly at home in their business in those scenes in the last reel immediately following the discovery of Frou Frou by her outraged husband who has followed her flight to Venise and they are seen also in the duel.

The picture has wisely made much of its nursery scenes; they are of the greatest importance in this particular story. The little son of Frou Frou is played by "the Kidlet" and surely the youngster has a charm that is remarkable. These scenes are as full of poetry—the nursery itself and all the action around the boy are tremendously effective for good on the picture's impression. The photography and the staging of the whole offering are meritorious. There are slight short-comings. Mr. Cruze wore the same suit of clothes through, it seems, the whole story, even in the duel he had the same cut-away suit that he wore at the rehearsal of the play for the poor, held two years before at the home of Frou Frou. Then that out-door scene in Venice was quite plainly an American wooden piazza. Yet, although there are certain things that it was necessary to criticise, it remains true that most of the picture is wholly successful and that its beauties and good qualities over-balance its defects. It is truthfully a most charming offering and this reviewer counts himself lucky in having had the chance to see it. It is above the average as entertainment for such as can appreciate art of acting and staging.

"Love Everlasting"

Reviewed by W. Stephen Bush.

THE Italian love of beauty and the Italian sense of art are pleasantly demonstrated in many parts of this six-part feature by the Gloria Company. The gradual rise from the pathetic to the tragic, developed on strong dramatic lines, forms the greatest merit of this play. There are two stories in the films and it seemed to me as if the preliminary story had perhaps been spun out to disproportionate length, but this defect, if it be one, may be cured with any good pair of scissors.

The feature is remarkable for its introduction of Lydia Borelli, an Italian actress of note and of pleasing forceful personality joined to histrionic talents of no mean order. The part she plays has a touch of Isolde in it and she rises to her difficult task with consummate art. The part of the hero was, I think, poorly cast by the author of the story and Mario Bonnard, who made such a striking Satan, failed to help it any. He halted and hesitated when he should have throbbed with passion and he seemed unable to control even a small register of emotions. He was the only disappointment, however, as every other part down to the humblest was rendered most adequately.

The plot is comparatively simple. The daughter of an officer is banished from her country because her father had lost papers important to the state. The banishment was made more bearable to the girl because her father, in his despair, had killed himself. She develops great musical talents and we see her on the operatic stage in various parts. She meets the prince of the country from which she had been exiled and they fall in love with each other. When they learn of each other's identity, they resolve to part, but love is stronger than all the power of cruel circumstance. The woman, rather than give up the man she loves, gives up her life and dies on the stage of a poison which slowly drank up her life-blood.

It must be added that the photography and the settings, most of the latter being outdoor, are deserving of unstinted praise. Like other European features, this production has at times a tendency to drag and if a few hundred feet could be sacrificed, I am sure the story would become dramatically stronger and more acceptable.

WILKERSON BUILDING PICTURE HOUSE.

N. A. Wilkerson, sole lessee and manager of the Tabb Opera House, Mt. Sterling, Ky., is remodeling one of that city's most centrally located buildings into a first class picture house. No name has yet been selected for the new house, and Mr. Wilkerson is considering offering a cash prize for a suitable name. In addition to the pictures which will be shown in the new theater, Mr. Wilkerson has decided to use a couple of vaudeville acts to complete the program.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

SEATED in a well-known cafe frequented by the theatrical fraternity on New Year's Eve were two actors of the old school, each with his favorite bottle and glass within easy reach. Apparently, they were contented and happy, but the appearances were deceiving. Their conversation attested this. One of them had just laid aside a newspaper, heaving a deep sigh. To his companion he said: "John, what are we going to do? I feel like a shipwrecked sailor on a raft in mid-ocean. Theaters all around me, and not a job in sight. Happy New Year, eh? I can't see it. How hollow the greeting sounds to me to-night. The only people in our line who can give expression to it with genuine feeling are those who are signed up with some healthy motion picture company. That's the game of the day, and I've tried to get in on it, but at every studio there is a long waiting list. There is no use denying it, the movies have put our business on the bum; and the little they have left us seems to be gradually slipping away to the cabaret places. Take up the newspapers and see how the cabarets are crowding the theaters for advertising space. Their announcements are growing as steadily in size as the theater advertisements are shrinking. And the movies are outstripping both lines with comparatively no advertising. The vaudeville people try to convince us that the pictures must go some to get in on their box office receipts, but they can't kid me. Their own advertisements do not bear out their statements. Why, look! Here are Hammerstein's and the Keith houses putting on bills running from three and a half to four hours. Just think of it! Hammerstein's with a bill of twenty-two acts for next week—the first act opening at 7:45 and the last at 11:50. Bills of that length were unheard of, outside of benefits, before motion pictures got in the running. The vaudeville people were the last to feel the jolt, and they have to go some (and more, too) to keep up with the salary list. Every week there is some kind of an anniversary at the houses. Their advertising managers are cutting out their meals to get enough time to devise something that will hold the people. And when they have been driven to this, what can we hope for in the legitimate business, with our higher prices?"

* * *

"Yes," said John, "I guess you have the right dope. A friend of mine is interested in a big picture house that is to be opened soon and he has offered me a position as manager. I think I will put away my make-up box and take the job. The worst is yet to come for us fellows. Wait until the photoplay people break in on Broadway. Many people are skeptical of the results, but I look upon the venture as a solar plexus blow for us. Why, the photoplay people have everything on the old managements in point of expense, aside from the leasing terms. For a long time I was of the opinion that the pictures would not become our actual competitors until the talking pictures reached the stage of perfection, but my mind is changed now. The people who are about to break into Broadway with the silent play know what they are doing. Make no mistake about that. The photoplay is no longer an experiment, or innovation. It has the people going, and that counts for something at the start. Then, you must understand, they are not going into this big movement solely for the box office receipts. Every success made on Broadway means big money for the photoplays throughout the country; and, believe me, the day is not far distant when there will be a chain of such theaters extending from coast to coast. Can you realize what that means, Joe? A chain of theaters running simultaneously one photoplay produced with only the cost of one cast—the original bunch at the studio. There's a phase of combination that the Sherman anti-trust law does not reach, my boy. Take it from me, as one of the greatest managers of the day said not long ago, those moving picture people have opened the eyes of theatrical promoters to more than they ever dreamed of."

* * *

A third party joined in the conversation at this point and coincided in all the others had said with the reservation that, in spite of the glowing outlook furnished by the conditions, there still existed an element of failure that should be taken into account. "For instance," said he, "no matter how much care and expense may be devoted to a photoplay, it must stand the crucial public test as the regular productions do, and one cannot tell what the people will endorse before they have seen it." "Very true," said John, "yet not conclusive. If a regular play proves a failure after months of preparation and the expenditure of thousands of dollars the loss is a total one and the house goes dark. With the photoplay the element of failure differs. The play may fail on Broadway, but it does not go upon the shelf and there is no storage to pay for an indefinite period on scenery and costumes. The failure to get a Broadway endorsement will not kill a photoplay for circulation in the ordinary picture houses and a switch to a new production can be made in the theater on a few hours' notice by the substitution of reels. If I had the opportunity I would take a chance with the picture people in this new venture. Past performances, as the racetrack fans say, have blazed a promising outlook for them. Get this in your head: Not a motion picture venture made in any of the large houses of this city since the first introduction of 'Paul Rainey's African Hunt' has been a failure."

* * *

In addressing the Authors' Club of this city on New Year's Eve, Commodore J. Stuart Blackton, of the Vitagraph Company of America, made a strong bid for coöperation on the part of well-known writers in elevating the quality of scenarios for photoplays. The Commodore always gets the right punch in his addresses. He pointed out to the authors that, besides getting good royalties from that source, they would so effectively advertise their works that the royalties from publications in book form would be vastly increased over the amount received when the works are issued in the usual manner. It can be inferred from Mr. Blackton's remarks that the time is drawing near when the works of the many freakish script writers will have practically no market in the higher spheres of the motion picture world. This will be a great relief to the manuscript departments of the higher class studios, which are flooded with contributions that consume much valuable time fruitlessly. There is a great demand for original and novel ideas, and it is with the hope of discovering them that the script reviewers go over everything that comes to hand. But there is not one contributor in a score or more who presents something new and novel. The average writer starts out with one aim in view—to find out how scenarios should be prepared. Having learned this, qualification is assumed and stories are dumped upon the hands of producers devoid of originality or novelty. As the amateur players have been displaced by the professionals, so will the amateur writers pass by. The effrontery of some of the latter is almost shocking at times. One of them recently made a personal call at a studio to express indignation over the return of his script. "Why," said he, "you people do not know a good thing when you see it. I'll prove it to you. My play is a duplicate of one of the greatest successes on the screen to-day, only I have transformed the characters and scenes. The story is exactly the same." To which the manager replied: "That is our reason for rejecting your script."

* * *

That is the same reason why people complain sometimes that the producers do not get away from each other in the making up of stories. An original script sold to one company is transformed for sale to a second. Many amateurs, after seeing a play on a screen, change the dates and scenes of action, transform the characters, and then submit the script as an original. Frequently, the original film has escaped the notice of the manuscript reader and he innocently adopts the lemon. This transformation business is a scheme to replace the old trick of selling the same script to more than one company. Incidentally, it may be remarked that trick authors are not alone the guilty parties. Unfortunately, there are producers who deliberately plagiarize successful productions, thus saving the expense of paying for manuscripts and maintaining a manuscript staff. In almost every case where this is done the interlopers kill the subject and hurt the business. Why not prosecute the infringers? To do this, every studio would be obliged to have a legal department, and each one would be overworked, with nothing more than a slap on the wrist imposed on the offender.

FILM MEN RETURN FROM THE HUNT.

Several prominent Philadelphia film men recently went into the wilds of Pike County, Pennsylvania, with the avowed object of hunting deer. The party included Mr. Harry Schwalbe, of the General Film Company; Lou Bache, of the same concern; Theodore Beck, James McCaffrey, of the Novelty Amusement Company, and John Harold O'Hannon. The nimrods were consistently silent upon the subject of their spoils when they returned to the city of Brotherly Love. It was rumored that Mr. O'Hannon had been chased for miles by an indiscreet and short-sighted bear.

HANDSOME NEW PICTURE HOUSE OPENED.

The Log Cabin is the name of a new motion picture theater opened recently in Nashville, Tenn. It is located at 237 Fourth Avenue, N. The theater derives its name from its rustic appearance. The house has a seating capacity of 200 persons, and is operated by the Foster Novelty Manufacturing Company. Will Waller is in active charge of the house.

Foreign Trade Notes

BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

IT is interesting to note the trend of advertising in the sphere of moving pictures, particularly at this season of the year. About fifty or sixty per cent. of the manufactures in this country prefer to stick—like the cobbler to his last—to the good old fashioned calendar with its customary olegraph and seasonable wording. Mr. Smith, the manager of the Vitagraph establishment, has, however, made a bold bid to clear from mediocrity by presenting his clients with an artistic portfolio to hold the weekly bulletin of releases of his company.

* * *

I mentioned some time ago that a producing firm in London was constructing a moving picture revue of the best turns in the many variety-stage revues now on the Metropolitan theater boards. O. J. Raush is the producer and most of the scenes which introduce stage favorites have already been completed. The subject will be released early in the new year.

* * *

In the Chancery division of the Law Courts last week an action was heard for the revocation of the "Kinemacolor" patent. Mr. G. A. Smith, F. R. A. S. of Southwick, was the patentee and Bioschemes, Ltd., were the petitioners, while the National Color Kinematograph, Ltd. (the owners of Mr. Smith's letters patent), were the respondents. Counsel for the respondents explained the working of the patent known as "Kinemacolor." Counsel for the petitioners stated that they alleged insufficiency in the patentee's specifications and also anticipation of his invention. It was also stated that the material part of the invention had been obtained from Dr. E. F. Green and Mr. Wm. Friese-Greene. The latter said that in March or April, 1905, while at Brighton, he secured moving colored pictures through a revolving disc in two colors. Approximately natural colors resulted. The case was adjourned at this juncture to give the judge an opportunity of seeing the patent under dispute.

* * *

George Alexander Redford, the president of the British Board of Film Censors, states that there is an increasing demand for English travel films. If this be true, and Mr. Redford should be in an admirable position to judge, then I should say it is a demand for which there are few immediate chances of satiation. Travel films from America, Europe and even of the Sandwich Islands we have by the score, but an English travel film in a moving picture program over here is a comparitive rarity. Possibly some explanation of the shortage may be found in the present keen competition for long melodramatic pictures, but surely the excuse given me by one producer that "travels" don't pay is scarcely feasible. No subject is less costly to produce than travel or scenic films. In fact, the salient feature of the "travel" is that it requires no production. Yet the British scenic or travel picture remains to be properly exploited and for the firm that successfully accomplishes this there is an uncontested field. I have seen "travels" by the score from France, Germany and the U. S. A., but I have never seen a travel of the English Lake District, the Scottish Highlands, the Yorkshire Moors, or the West Coast of Ireland.

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News has just reached London that Fred Burlingham has succeeded in descending the crater of Vesuvius and obtained magnificent pictures.

* * *

By the time this letter appears in print one of the oldest film producers of this country will have arrived in New York on a short business tour. Will Barker, of the Barker Co., of London, will be accompanied by Mr. Ed. Laurillard and their business, I am told, concerns the exhibition and disposal in the U. S. A. of "Sixty Years a Queen," the Barker Co.'s historical masterpiece which was recently released on this side. As a producer, Mr. Barker makes one or two unique claims that will interest the American trade. He states that he was the first man to issue an exclusive film and to produce what are now known as split-reels.

* * *

An advertising agency in the metropolis is seeking to monopolize moving picture shows as a new medium. They draw out for exhibitors printed agreements which specify that in return for a consideration of about $150 per year the exhibitor will include in his program a film provided by the agency. Obviously the film provided constitutes an advertisement of some kind or other and the fact that I have to record the success of the idea does not stand exactly as a testimony to the principles of the exhibitors concerned.

* * *

Liverpool is rapidly acquiring a name for itself as a moving picture censor. This week the film "Indian Pride" was banned as unsuitable for children to witness. This is not the first Indian film that has been prohibited at Liverpool.

* * *

Mr. Roach, of the Transatlantic Film Co. of Oxford St., London, has returned from a short visit to Eastern Europe. While away, he opened a branch office in the Danish capital, Copenhagen, where "Universal" releases will be handled for that country.

J. B. SUTCLIFFE.

GEORGE SCOTT.

George Scott, for many years technical foreman of the Melies Company, has recently returned to New York after an adventurous trip of two years around the world in search of the bizarre and curious cities, villages and customs of various peoples to record in moving pictures. In his travels he has traversed thirty-eight thousand miles in every mode of conveyance imaginable by land and water, in palanquins, sedan chairs, pousse-pousses, in sampans, on rafts, on a wheelbarrow, on donkeys, camels, in the springless char-a-boefs, on elephants, etc. In the great elephant hunt of Cambodia he was injured, but, with the able assistance of Mr. Leo Pierson and Mr. Henry Buckland his indefatigable helpers, he was brought out of the forests and in the governor's special launch was taken to the hospital just in time to save his life. Mr. Scott and his party met with the greatest courtesy everywhere in Cambodia and the utmost kindness from the governors and great officials down, and as a pleasing souvenir each received a decoration from the king.

George Scott.

A WELL-KNOWN ITALIAN FILM MAN.

One of the best known film men of Southern Italy is Signor Raffaele Mazza, of Naples, who has just opened up splendid offices at 4 Calata S. Marco dei Ferrari in that city. Sig. Mazza is thoroughly conversant with the film situation in Italy and is ready to act for any American firm that may seek representation in those parts. He is in a position to exploit any American-made films which have never before been shown in Italy. Sig. Mazza is recommended by the accomplished editor of Cinema, Sig. Alfred Morvillo.

NEW THEATER PLANNED.

R. F. Shimer, of Burlingame, Cal., has leased the new picture house which is to be built on Burlingame Avenue, that city, by G. W. Gates. Mr. Shimer, who is an experienced showman, will incorporate vaudeville in his program. The new house will be up to date in every respect and will have a large stage, balcony and boxes.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Letter to Bill.

JUST to head off comment, Bill is not his real name at all. When his wife talks to him she calls him Harry and you can gamble that he answers, but now and then we are going to drop a line to Harry and call him Bill, because he doesn't care what we call him. Harry—or Bill—has just bought a house somewhere between Salt Lake and the fresh water lakes, and, seeing as how he's a friend of ours, we're going to try and head him in straight if we burst a lung or smash a typewriter. There are a lot of people in the same position as Bill and these letters are given here for their benefit and in the hope that they will help others than the William whose name is Harry.

Here it Begins.

Dear Bill:

Glad to see that you've bought a house for a Christmas present to yourself even if there are others in the back part of the shop as silent partners. They call them silent partners because they talk more than the man whose name is on the door or the door mat. Whatever the name is, the ostensible partner is the door mat, for every silent partner thinks he knows more of the game than the active man, and the advice you'll get is more than plenty. And as though you were not getting enough, here is some more.

I take it that you've bought a house that has been run down at the heel by the last man in. You don't tell me just how it has been run down, whether through the program, the service or the general conduct of the house, but I note that something is wrong and that you must win them back. It's on the winning back that I want to talk to you.

Pulling Up.

You are like all others who have gone this way before you. You have heard that there is good money in getting hold of a good location that has been run down and building it up. You've induced five other men to think your way and put up their pro-rata and it is up to you to get the money back for them and for your own bank balance. You're a game enough sport to see your own money fade without letting out more than one yelp to every eleven dollars that vanishes, but there are some men who will make more noise over a wented ten-cent piece than Charlie Gates would let out over a vanished thousand when a horse stops to get his shoes blacked on the back-stretch instead of coming home first. With five partners it's a cinch that you have at least one of these bad losers. With five partners it's a cinch if you have only one.

You can't talk to these fellows about playing a waiting game. They think that all they have to do is to put up a thousand and go to the bank Monday and draw down fifteen hundred profits. It's going to be hard to convince them that you were not joking when you said that the profits would be slow at first. They heard you say it, but they know of lots of cases where a shoe string has been run up into a pair of hip boots in a couple of weeks, and they do not realize that this was some few years ago.

They'll have you well nigh crazy for a time and you'll be ready to do almost anything to shut them up.

The quickest way to get rich is to deal in filth. Sensation is what the people want, and they'll buy it if you offer it. You can boost business a couple of hundred a day with something noisy in the way of a film and posters still more loud and I'd hate to tell you what you can make—*for a little time*—with the "White Slave" films.

Perhaps

And mind you, these "White Slave" films teach a strong moral lesson. Bless your heart, they teach a strong moral lesson. They've got the Sunday school licked three ways and up in the air when it comes to handing out a strong moral lesson, but a fairly close touch on the situation here in New York leads me to the belief that the strong moral lesson thing means more in the advertisements and the press stuff than it does in the theater. The "White Slave" films may teach a strong moral lesson until the cows come home and go back again, but the trouble is that they only teach the strong moral lesson on paper and *not* in the theater.

The other night a couple of chaps went up to see the film that's been raided. The best he got was a cell and the only comment he made as he came out was—"Is that all!" He wasn't looking for a moral lesson, he was looking for a lot of ladies in short skirts or no skirts at all, and when he came out he felt that he had been swindled. Maybe he got a moral lesson, but he wasn't looking for moral lessons, he was looking for ladies, and he didn't see as much of them as he expected to. He saw a lot of crude, sordid, vulgar stuff, but it was not half as good as a burlesque show and it cost almost as much. He was looking for a sensation and he got the bee and he'll ever after blame *you* and not the film for stinging him. You've got his coin—once, but it is the last penny you will ever get from him.

Then you'll get a lot of small boys and young girls, small boys of seventeen to twenty who sit alongside the young girls and look at them while they look at the film. They are not looking for moral lessons, they're looking for sensation, and *they* are getting it, because they are very young and very green. They think they are "seeing life," when it is not life, but moral death they are looking at.

And Then Again.

And then, again, Bill, you must count on the church people. They won't come to the show, so *they* won't see the moral lesson. They'll simply mark you down as a fellow to keep away from, and they'll whale the life out of any kiddie of theirs they ever find coming out of your house. They will feel that they can contribute all the moral lessons their offsprings will need and they will want to hand them out in their own way. They may want to start on some of the other ten commandments before they tackle the seventh and they won't thank you for anticipating their school course; not a bit of it. Instead they are far more likely to complain to the mayor or the police, and these, being more or less sophisticated, will know just how much *you* are thinking of the moral lesson and just how much you have the box office in mind—and they won't give you the benefit of the doubt; not with the papers standing ready to give them double column stories if they do the raid stuff and never a line if they stand in with you.

After that you could put in "From the Manger to the Cross" with every clergyman in town lecturing the reels and you could not raise the ban of some of these who have you on their black books. You've pulled in a lot of quarters quick, but for every quarter you get in a hurry you lose a few dollars that would be coming in ten or twenty cents a week for the next few years. The sensation thing is all right if you've only rented the house for a week and are going to leave town on the Midnight Saturday, but it's not good medicine for you, Bill, if you want to keep on doing business at the same stand, and I don't give a hoot what your backers may say.

I've been through this sensation stuff more than once, Bill. I remember when John B. Dorris put on "Orange Blossoms" at the old Princess Theater that started out as the home of the San Francisco Minstrels, changed to Herrman's and wound up by being Sam T. Jack's. When Dorris died he was broke and he got about five lines of obituary. He made money with the undressing stuff, but it didn't last.

I saw the "Golden Statues" at the Casino years before that, but they didn't have anything stronger to follow the gilded ladies, and so they lost money. I was behind the scenes when a big vaudeville man started to lick things here. He began with the Salome dance and wound up with a lady with no clothes and the sheriff just outside his office door. He could not build sensation on sensation past the point where the police would stand for a political pull, and so he went Bong!

There is a close comparison between sensation and cheese, Bill. There comes a time when the Board of Health won't stand for the age of the Roquefort, but you can't lead them back to start on a fresh cheese that's just getting ripe. They want it good and green, and no other way.

Sensation is all right if you have your grip packed and your ticket bought, but if you've a lease on a house and have paid rent in advance it's bad medicine and you can't help it any by saying it teaches a strong moral lesson. Run a good house in a cleanly fashion and stave the kickers off and at the end of the year your partners will thank you, no matter what they say to you now or whether they'll even talk to you. One times a quarter is twenty-five cents. Fifty-two times ten is $5.20. Which do you want? You can have your choice.

Not Limited.

We are writing this primarily for Bill, but if you want a letter, sing out. If you have something of general interest in matters of management we'll be glad to write Bill about it. He is just starting out—and there is lots that he has to learn yet, though very probably he thinks he knows it all.

Scrapping in Valdosta.

Things have been burning down in Valdosta, Ga., where Frank Montgomery runs in opposition to the Grand, though the Grand is a favorite Montgomery title. The Grand is run by J. B. Ham, with R. J. Tindell, as manager.

The Grand started the ball rolling by advertising the "great original Pasquali production," of "The Last Days of Pompeii." It had two days of it when H. N. Hunt, the Montgomery manager, came out with a wire from George Kleine and the announcement that this was the only original production. The Grand countered with a half-page advertisement stating that the Kleine production was not an imitation, but "a smaller production planned for the smaller theaters."

We think that both sides displayed a lack of dignity in this exchange of "only original" and "imitation" stuff. Most intelligent people are able to reason it out that Bulwer Lytton wrote "Pompeii" some years ago, and can deduce that one could not very well be an imitation of the other since the novel is common property. In consequence the question of original and imitation does not enter, but even if it did, the main question is "Which is the best?" and this is the only factor that interests the public. Fight advertising should be directed along these lines, not in decrying the wares of another, but in booming the stuff the advertiser has to sell.

The Grand ran its "Pompeii" on Christmas Day. The Montgomery had the Kleine on Saturday and Monday. It's a safe bet that most of the town turned out to see both and decide which really was the better, so that no one really got hurt. We think that in a small town two theaters might get together and play this scheme for a clean up instead of making bad blood by fighting, but where a fight is on, it is better to pay to boom your own show than to decry the other attraction.

Some of the old timers may hark back to the days when "The Crowing Hen" and the "Bridal Trap" were playing at New York theaters across the way from each other and, oddly enough, at the very houses where the two versions of "Pompeii" were shown, Wallack's and the Bijou. At first McCall and Duff scrapped, but in the end the scrapping was more or less a prearranged affair designed to hold up the interest in a not very good comic

opera that ran long beyond its indicated season just because of the rivalry. That was twenty-five or thirty years ago, but it still holds good.

Spend money to advertise yourself; not to advertise the other fellow. That is good only for the newspapers and the job printer.

In Greeting.

The Empress Theater, Gordon, Neb., sends in a Christmas greeting, and Manager Poggenpohl explains:

> I inclose sample of advertising for the holiday week. Understand, please, there is only a weekly publication here, for newspaper ad. Usual way this is handled is dodgers; but during the holiday when a good many students are home and unusually large crowds are expected, I handle it direct through mail. This greeting and program was mailed on 24th, so was received by 25th. In your criticism kindly remember that this editor is sorely in need of new type.

The printing is in green and red on gray, and while the type is a bit battered, it might be a lot worse. The front of the cover carries this verse:

> Good friend of ours, for thee we pray
> All goodly things this Christmas Day.
> All goodly things thy life to bless,
> In these two words—"Just Happiness."
> —Empress Theater.

Inside are the announcements of programs from Christmas Day to the following Tuesday, which includes "Oliver Twist" for Christmas night, with a special and different program in the afternoon, "From the Manger to the Cross," and "The Price of Human Lives."

There is considerable effect in the printing; too much ink on the forms, but the type display is restrained and effective because of that restraint, a red two-point border and two ornaments being the only supplements to the cut-off dashes. It doesn't look like one of those cheap jobs where the compositor dumps in everything the office has purchased since it opened, and because of the simplicity it will impress even those who do not know why they are impressed.

It is a mistake to load a job down with ornaments. Something, now and then, is needed to break white spaces or mark a break in the copy, but when the ornamentation overlays the type, the job ceases to be effective.

Looking Back.

Now and then it pays to remind the patrons that previous tips have been well placed. We take this from the Gem Bulletin, Pittsburgh:

> "Victory" proved all we claimed for it, don't you think so? The crowds that saw this wonderful war drama last Wednesday and Thursday evidently were pleased, to judge by the hearty applause at times.

Of course your readers know when you have told them truly, but remind them now and then that you have spoken straightly and the new announcements will receive the greater credit.

Helping the Paper Help You.

James B. Bowker has been working in with the paper, with the usual result. How own letter tells the scheme very completely:

> The local newspaper here, the Star, and myself today completed a publicity stunt that might interest your readers. The advertising manager of the West Chester Star, LeRoy H. Snyder, approached me about a week ago and offered to exchange extra space for the free use of the theater on Friday afternoon after Christmas. The Star for the past few days has printed a coupon in its columns which was redeemed at their office for a free admission ticket. The first day the coupon appeared, hundreds of tickets were given out and on the two succeeding days hundreds more were disposed of. I used the screen in giving further publicity to the affair and the outcome of the affair was a tremendous crowd this afternoon. Before the doors opened the crowd was so large that I had a local photographer take a picture of the crowd. I gained a number of new friends and a tremendous amount of publicity, as many had never before been inside of the theater. I will endeavor the next time to make arrangements of a similar nature, as nothing in a publicity way has seemed to attract so much attention as this stunt. If you wish, you can publish an account of this, as some other manager may want to try it out.

This is something we have advocated more than once. Dean R. Daynes, of the Mission Theater, Salt Lake City (is he still in the business?) used to work in with the papers constantly, and his advertising bills were as small as his space was large and everyone was pleased. Work in with the papers wherever you can. If they are getting up a subscription for some popular cause, give them ten dollars and set aside some matinee or offer them matinee tickets to be used as rewards. Suggest the use of matinee tickets as prizes for their want ad business, one scheme being a prize to every person who discovers enough misspelled words in the want ads to spell the name of the theater or the paper. Unless you play to packed business at the matinees you cannot put the empty seats to better use and you'll get all sorts of good advertising.

Just So.

"He knows his business, but I know mine," is the way Elmer H. Greenberg, of the Gem, Philadelphia, explains how he gets the best results from his printer. His letter runs:

> I am inclosing you a copy of the first program that I ever issued for my house, trusting that you will find space to give it a criticism. My formula for managing a photoplay theater since I undertook to make the Gem pay my way through an engineering course at the University of Pennsylvania has been: "First procure a good show and then let the people know about it." I dog my printer, who is also my neighbor, into giving me just what I want. He knows his business, but I know mine, also, and with my knowledge of type values, we generally succeed in our effort to impress the people. By the way, what do you think of a cheap device by means of which slides may be written while they are being projected on the screen?

Answering the latter paragraph first, we hardly think that the demand for such a slide device would repay the cost of putting it on the market. There are several reasonably priced devices of this sort, but few are used, though clearly a slide in process of being written will attract more attention and make a more lasting impression than one merely flashed, but there is no utilization made of the current devices in this direction, so why add another?

The program is merely a four-page leaflet, four by seven. It is capitally set and while the size prevents very great display, the matter is so attractively set forth that style replaces black type. One violation of make-up rules is the use of a heavier dash under the date than that used to cut off the divisions of the program, a two-point solid rule being used under the date and a double line two-point between days. This has the effect of cutting off the date from the program it applies to. It is a very minor fault, but about the only point for criticism. Other than that we can offer small comment. This is not an ambitious program, but it is a clean and effective piece of printing, as any printing is bound to be where the manager does not have to rely on the printer for his typographical knowledge.

Reverse English.

J. E. Tierney, of Sioux City, uses a set of Jesse James heralds to advertise the "Panama Canal" feature at his Scenic Theater. At first glance it would seem that the house was about to revert to the atrocious outlaw stuff, but the red ink at the bottom of the page, just below a cut showing a Mexican about to fix the late Mr. James up for the coroner announces:

> This Picture will NOT be shown at the
> SCENIC THEATER
> But will you encourage the production
> and showing of such subjects as the
> PANAMA CANAL SERVICE ?

At first glance it may seem to be a far cry from the James film to the Panama Canal, but it works well—once. Most persons who would be attracted by the canal stuff are of the sort that will resent the James pictures and the use of the James advertising will rivet their attention more quickly than would the Panama announcement. Then, when the "sell" becomes apparent, the fact of the educational sinks in. The canal stuff, it would seem, is a weekly change of slides. We do not like the weekly feature. The change should be more frequent, but otherwise the scheme seems to be all right.

Bully!

Now and then some manager pleads that he must use vaudeville "because the others do," which is no excuse whatever. The better way is that of the Grand Theater, Rochester, N. Y. In their newspaper advertising they use a cut head, white letters on black that reads:

> The Grand
> High Class Photoplays
> Uninterrupted by imitation vaudeville

You don't *have* to use vaudeville because the other man does if you have the right sort of house and know how to run it. If the other man uses thirty or forty dollars' worth of vaudeville, argue that there must be intelligent persons who do not care for that sort of vaudeville and cater to them instead of trying to split the vaudeville drag with the other fellow. This would be a most unhappy world if all the shops were shoe stores, or butcher shops or bakeries instead of the mixed trades. If you went into a small town and found two meat markets and no bakery, would you try a third meat market or would you try a bakery, provided you knew both businesses? It's the same way in amusements. If you cater to the same crowd the other man has, you'll merely share his business instead of tapping a fresh field. We certainly would admire to shake hands with the manager of the Grand.

Close to the Limit.

How would you regard eleven reels of pictures, and five vaudeville acts —with some pure food distributions on the side—for five cents? Two reels of pictures and one vaudeville act for each penny of your nickel ! ! ! Pretty close to the limit, isn't it? That's what is doing at the American Theater, New Orleans. One evening the bill included "The Last Days of Pompeii" and two two reel features and another night the five reels of "Satan." Satan should feel at home around there.

Another Krause Card

Building up on the sheet of thirty hand-colored gelatine-photo cards of licensed players, the Kraus Company has started a new series with similar cards of Mary Fuller and Crane Wilbur, the Fuller card carrying a large central portrait in Miss Fuller's favorite pose and nine smaller character poses. They cost but little and look a lot more than they cost. Other favorites will follow in rapid order.

A Feature List.

Tuttle and Hauck, of the Postville Theater, Postville, Iowa, have not yet grown up to the weekly program, but they send a very neat vest pocket folder from an old but good idea. It is on brown card done in black and carries the title "How we lost a patron." The inside of the folder explains that he died, which has been given here before. The back page lists the features for December, giving only the multiple reel stuff. Where a weekly program is out of the question this is the next best, and the card is so neatly done that we hope that they will presently grow up to a weekly.

He Didn't Die.

Melvin G. Winstock, of the People's Amusement Company, Portland, Ore., didn't die, like the patron above, but he seems to have some foolish idea that we have lost our interest in advertising and it is only about every six months that he shoots in a stingy little press clipping. This time the clip relates to the opening of a new house. We would be interested in hearing and seeing how he advertised the new house. That would interest us more than the press clipping. We wonder will he take the hint!

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Plenty, Thanks.

OUR recent request for the printed matter of the fake schools has been so promptly met by our friends that we are no longer in need of back number stuff, though we are always glad to see the newest outbreaks of these photoplay pedagogues. One Philadelphia writer sent us twenty ounces of letters and circulars.

It is evident that with a single exception there is no such thing as a standard price for tutelage, for each school has follow-up letters that gradually reduce the price to various sums ranging from fifty to twenty per cent. of the original. As one correspondent cleverly put it, "I am holding off to see if they won't give me five dollars as an inducement to study their lessons."

The Jones Series.

Owing to other matters Marc Edmund Jones could not continue his western studio series in time for the last issue, but we print this week the second of the series and will print one a week for four more weeks, completely covering the Pacific coast field in a practical way from the point of view of an actual free lance writer. This is the first time that the western field has been so exhaustively covered, and we, along with the rest of the writers, are grateful to Mr. Jones for his courtesy.

A Swindle Checked.

On December 21 a former employee of the Universal was arrested in Los Angeles charged by Marc Edmund Jones with having sought to dispose of his script, "Hatred's Endless Chain," and it is hinted that the arrest will lay bare a wholesale theft.

Mr. Jones submitted his story to the Kalem Company and when they were unable to use it, he sent it to the Universal. Presently it was returned to the Kalem office from Los Angeles by "G. G. Paul," and was recognized by Phil Lang, who communicated with Carl Laemmle and Mr. Jones. Mr. Laemmle very promptly took the matter up with Mr. Bernstein, manager of the Pacific coast studios with instructions to get at the root of the matter, with the result as stated above.

The Universal has footed the entire expense of the long investigation and has made it very ———— its attitude in the matter. The authors owe thanks both to Mr. Laemmle and Mr. Bernstein for their prompt and efficient action.

The Los Angeles Mutual Studios.

By Marc Edmund Jones.

The Mutual Film Corporation has two studios in Los Angeles, aside from the studios of the New York Motion Picture Company, whose connection with the Mutual is by contract only, and in addition to the studio of the American Film Manufacturing Company, which is a hundred miles up the coast at Santa Barbara, Cal. The Majestic studio is on top of the hill at Brooklyn Heights, just a short distance over the Los Angeles river and commanding a splendid view over the north end of the city. It is the old Thanhouser plant, and is well equipped with permanent frame buildings and one large open air stage. The Reliance studio is the old Kinamacolor plant at 4500 Sunset Boulevard, in Hollywood, and it has just been taken over two days previous to the writing of this article. This plant is roomier than the Majestic, and is as well equipped.

Any article on the Mutual movements is apt to be incorrect by the time of publication, because of the re-organization of the studios by David W. Griffith. Indications are that the Majestic plant will not be disturbed, but future plans at the new Reliance yard are unsettled as yet. Griffith, together with a large company of players and at least one other director, is due to arrive possibly before the first of February, and it is probable that Frank E. Woods and the scenario bureau will be brought with him. Announcement as to whether to submit to New York in that case, or to Los Angeles, or to both, will be made in the trade papers. In the meantime, the Majestic studio continues to read for its own wants, and the Reliance studio will not yet be of interest to the photoplaywright, as Director W. C. Cabanne, now in charge, states that it is the intention of Mr. Griffith that they both confine themselves to multiple reel productions of copyrighted works, so that the name of the author may assist in the exploitation of the production. At a later date a director will be put to work making 1,000-foot farce comedy, and scripts for him will be read by the Mutual bureau at its advertised address.

The Majestic studio is in charge of Head Director Lucius J. Henderson. Working with him are Directors Albert Hale, John O'Brien and John Adolfi. The Majestic policy does not favor the exploitation of any particular player, which means that the story is the thing, and that nearly any type of story is apt to find favor at Majestic. The principal players at this writing are Billy Garwood, Lamar Johnstone, Francelia Billington, Billie West and Jessalyn Van Trump.

The scenario head at Majestic is Philip Lonergan, a brother of Lloyd Lonergan, who writes most of the Thanhouser stories. Philip Lonergan, before his transfer to Los Angeles upon the taking over of the Majestic brand by Thanhouser, was associated with his brother at the New Rochelle plant, and was the author of many of the Thanhouser stories. Since coming to Los Angeles he has been absolutely responsible for all the Majestic stories, buying and revising, or writing them himself. Upon going over a list of recent releases, approximately half were from his pen, the rest being bought from outside writers. He carries the title of Editor, but in position he carries more power than usual with the editor, as the director must produce the story given to him, and must produce it exactly as it has been edited by the editor. This condition works admirably in the case of Majestic, as Lonergan makes a practice of co-operating with the director, and has the director go over each script with him until it meets with the approval of both. In case of a disagreement, however, Lonergan has the power, and so there is a definite responsibility. This results in a certain "atmosphere" in Majestic releases, and the screen is a criterion of their wants. Send scripts to Majestic Studios, 651 Fairview Avenue, Los Angeles.

McCardell Knows Them.

Roy L. McCardell, who'll write you anything from a cigarette advertisement to a grand opera and who was the first and still one of the most prolific photoplay writers, is doing a series of articles in the New York Sunday World on the various means of earning a living by writing, and his first article is one of the few really sane articles on photoplay work that has been printed by a daily paper. Most of these articles have dealt with the vast profits to be made, but Mr. McCardell sizes up the situation frankly and honestly and holds out small inducement to the novice. We regret that we cannot give space to the entire article, but this excerpt gives the essence of the whole:

> Frank Woods, a scenario editor, announced recently that within several months (Really about six weeks.—E. W. S.) he had examined 7,000 moving picture manuscripts (or scenarios, as they are called), written by amateur authors, and only ten of all these could be used, and then only after being rewritten.
>
> Mrs. Marion Brandon, editor for another film company, long ago gave up hope that any untrained scenario writer had any message for her, and she will not read manuscripts of picture ideas unless submitted by those who have had at least three moving picture ideas previously accepted.
>
> Yet every person that can wield a pen or borrow a lead pencil is writing scenarios.
>
> The prices paid for acceptable ideas have gone up from $5 and $10 to $50 and over, but the moving picture companies are compelled to depend mainly upon scenario writers on salary. It is doubtful, with everybody trying to write moving pictures, if there are over a hundred persons in the United States who as free lances write moving pictures with any monetary success worth while. Of these hundred persons it is safe to say that not ten of them but were trained newspaper men, magazine contributors or playwrights. One of these supposititious ten was a retired army officer of fine mental attainments and another a railroad man of keen perceptions, who has specialized on railroad pictures, of which he knows the practical side and of which he has brains to imagine the romance.
>
> Let the name of a supposedly successful writer of moving picture scenarios be printed in that connection and he or she is flooded with a shower of manuscripts from the amateur aspirants.
>
> It is in pain the practised writer tells the aspirants to read old Dr. Epps Winthrop Sargent's famous authoritative work, "The Technique of the Photoplay," and learn how—they do not want to work and study, the amateur doesn't; he or she wants to "dash off" some scenarios and make some easy money. It can't be done.
>
> There are about a hundred moving picture companies in the United States. Some twenty of these are "on the level" and are really in the market to buy moving picture scenarios from people who know how to write them.
>
> Yet it is doubtful if over sixty or seventy moving picture scenarios are bought "from the outside" by these honest companies week by week. The reason of this is that when any writer develops a faculty for turning words to pictures, said pictures being visualized stories of love, hate, horror, revenge, and, best of all, laughter—they, the writers, are hired at good salaries as staff scenario writers.

Police!

This from a school in San Francisco:

> Even boys and girls can learn how to write picture plays in a very short time. A boy in an office has earned from $25 to $75 monthly writing picture-play scenarios in addition to his salary as clerk. A girl in our office wrote her first play in an evening and sold it for a good sum. As one girl puts it—"Picture-play writing is just fun and it is the kind of fun that pays." There is more truth than poetry in that statement. Emmet C. Hall says he made $1,485 in one year writing picture plays.

And all you have to do is to send them two dollars now and three dollars when you have made fifty.

The literature of this concern is at the disposal of the Chief Post Office Inspector at San Francisco if he is interested. If he will write Mr. Hall in care of the Lubin Manufacturing Company, Philadelphia, Pa., he can get Mr. Hall's expert opinion as to the probability of children making $1,485 in one year.

Clearness.

Sometimes when you blame the editor for keeping your scripts too long it is because he is trying to see your story. Phil Lang said the other day, in discussing a certain writer, that he knew that there was a story in a certain script of a type he stood very much in need of at the moment, but the story was so diffusely told that he could not, without repeated readings, separate the story from the useless detail and see it as it really stood. Every editor has the same trouble. He gets a script that he knows must contain a story, but the plot is masked by useless detail until it is lost and it must be read over and over again. The plot can be discovered, but it means repeated readings at odd intervals, and so the story is held until time permits the separation of the grains of wheat from the bushels of chaff. Do not write page on page of description. Tell your story briefly in action. If your story is worth while and details are needed you will be asked to supply the deficiency, but do not, at the start, bury the action under a mass of description. Some editors, like Mr. Lang, are patient. Others are not.

Stuck and—

Not long ago a newspaper man wrote and asked us what we thought of the chances of his success as a photoplaywright. We told him the situation as we saw it and as we thought it would be, and he decided to stick. Now he writes:

> You may remember that I wrote you asking whether or not it would pay a busy person to stay in the photoplay game, and you gave me some very good advice in reply. I had intended to send you the next script I had returned for criticism, but instead of getting the last one back, I got a release from Lubin for it at $50. This was a one-reel subject, and I feel very much encouraged to get this price, which I understand is pretty close to the maximum, for the first play that I have sold, particularly in view of the fact that I have only written four altogether. That is, four complete scripts, in addition to a few synopses submitted to Mr. McCloskey by special permission.

There is a good market for good stuff, but there never was and never will be much of a market for bad stuff.

Travesty.

Travesty seems to be coming into vogue, but do not try to write travesty unless you have a keen sense of humor and a knowledge of what you are writing about.

Travesty may be divided into two general classes, travesty of things or methods in general, and travesty of some well-known writing. The latter is perhaps easier to write, but it has the handicap of being really amusing only to those who know the original.

The other day we saw a travesty of a recent two-reel release. It was funny—in spots—to those who had seen the original two-reel release, but comparatively few of the theater-goers see any particular release, and the others would wonder what it was all about. It may be advanced as a general argument that it is not possible to travesty any particular release.

So well-known a story as "Uncle Tom's Cabin" might be made the subject of travesty, and this holds true of plays like "Hamlet," "East Lynne," "Carmen" or any other widely known dramativ performance, but the list is small at best and this side it would be well to leave alone.

Methods offer a broader field. A spectator who sees such a reel as Edison's "Stuff Dreams are Made of" may not have seen "Bertha, the Sewing Machine Girl" or "Nellie, the Beautiful Cloak Model," but he does know melodramatic methods and can laugh at the good-natured fun poked at the villainous villain, the heroic hero and the virtuous heroine without reference to any particular play. If he has not seen one he has seen another and all are of a kind.

The travesty of the stage generally gains its laughs through the perversion of the lines. In photoplay the lines are not read and the laughs must come instead through the perversion of the business.

There is a very lightly defined borderland between the heavy melodrama and the lighter travesty, indeed one of the most successful melodramas, one that ran a full season in a Broadway theater, was originally planned as a travesty in which all of the ingredients of the melodrama should be worked into a single play. It read so well that a slight alteration made it a dramatic and not a farcical hit. On the other hand, more than one melodrama has been found to be a farce.

Travesty, therefore, should be clearly marked, not so much through gross exaggeration as through the definiteness of the business. To go to the Edison for an example, we have the hero run down nineteen flights of steps to save the heroine from being crushed under the weight of the safe the villain has just thrown out of the window. That, of course, is exaggerated, but it is definite. If the villain had merely held the five-ton safe in the air while the lady escaped, there would have been a laugh, but to beat a falling safe down the side of a skyscraper was unmistakable.

Where gross exaggeration is used it must be clever. It is not clever if it is merely idiotic. It requires skill to be intelligently foolish,, and this is where many fail. There must be a thought back of the laugh. If you parody the death scene in "Camille" and the doctor comes in and kicks her out of bed, it is not travesty, but horseplay. If he applies the phonograph-like stethescope to her chest, drops a nickel in her mouth and listens to the music, it is burlesque. If he feels her ankle instead of her wrist to count her pulse it is travesty. The last is a parody of a usual action. Most writers make the mistake of mixing travesty and burlesque, resorting to the latter where their invention fails and getting a hybrid product that seldom is amusing.

Jones' Statistics.

Marc Edmund Jones has a passion for statistics, and his latest compilation applies to his story number thirteen. He writes:

> I have just sold my story number 13. It sold in substantially the same form as I wrote it, but it has seen its fourth revision where I changed it about a bit so that I could keep it going. It was out just 22 times. Kalem had it four times, Biograph and Vitagraph each had it three times, but it was none of these that bought it. Edison, Selig and American each had it twice. I wrote it originally August 1, 1912, and it has been going continuously ever since.

Good Advice.

Here is part of a letter from an author whose success represents about the average writer who cannot devote his entire time to plays. It may help some of you to realize that the business is not yet a get-rich-quick concern, but is getting better:

> Had good business with the plots in November; sold four, one to ——— for $25, one to ——— for $30, and two to ——— (half-reels) for $20 and $25 respectively, making a hundred even, and have a good start on December with one sale to ——— to my credit. These knockers and tummy-achers make me peevish. Tell 'em to write something besides their troubles and they may get on. Guess I've lost a script—the first one—and I'm not going to sue anyone for damages. ——— writes that a script about which I had inquired, which had been in their hands for a long time, didn't seem to be around the studio. But this old typewriter is good for re-copying, I guess, and I have plenty of time, and possibly can improve the thing.
>
> One thing gratifying about my November sales is that all three companies, with which I have been doing the most business, raised the ante $5 per, which buys some smokes. Note that ——— paid me $25 per half-reel, which looks good to me. They started at $15 with me, then raised to $20, and the last one was $25. This makes twenty-five comedies in the last six months. Pretty good for a dub down here in the mesquite?

Going Up.

Lately we told of a young man who wrote George Kleine that he was getting a hundred dollars a script for his stuff, with a rising market. Evidently prices have skyrocketed since then, for in his last letter—well, here it is, just as Omer Doud sent it in, that we might share his laugh:

> Dear Mr. Kleine:
>
> How would you like to sell my moving picture scenarios and keep the money. This is what I want to do. I sent you a moving picture scenario to sell and you keep the money and send me a moving picture machine. You will like to do this you will be getting money ahead. The company pays me $1,000 each now. If you send me a Power's No. 6A $250 machine you will be getting $850 ahead. If you send me a Power's No. 6 $225 machine you will be getting $875 ahead. If you send me a Edengraph machine, $185, you will be getting $915 ahead. If you send me a Power's No. 5, $195, you will be getting $905 ahead. If you send me a Power's No. 5, $185, you will be getting $875 ahead. If you send me a Power's No. 5, $175 machine, you will be getting $925 ahead. You will be glad to do this. When you get some 1914 moving picture machine catalogue printed send me one. I will give you a list of companies who will buy your stories. I will be in Chicago next week, on Wednesday, 24, 1913. Let me hear from you within two days. If you can't sell my scenarios send them back to me and I will thank you for same.

Those sums in addition seem to need editing.

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answers here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a **STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.**

G. W. B.—Essanay, Vitagraph and one or two others have announced that they are not in the market for one-reel stories other than comedies. Edison, Universal, Mutual and others still want one reels. Send stamped and addressed envelope for addresses in accordance with note above.

M. M. S.—Your paper is too thin. That would not, of itself, cause the rejection of your story, but it assuredly does not help any. Get a paper that will not permit the writing on the second page to show through the first. If you are a newspaper man, why do you expect your first six scripts to sell? Did you sell your first six fiction stories? Did you walk into a newspaper shop and take the city desk away from the editor? It is no easier to write a photoplay than a story, or to dig up real news. You must go the line and learn to cover the route. Give the editors what they want and they'll probably buy it. If they are buying what the public does not want, give them what they want, anyway. It is not for you to worry if they bankrupt the boss. When you want to know what is a "perfectly good" working plot, do not consult your newspaper associates, who know no more than you do about it. Get an opinion from someone who does know. Your letter suggests a certain complacent feeling that must be corrected if you would be successful.

W. R. B.—No answers to questions we can't answer, as we have hereinbefore explained. We have answered some of these questions before. You must read the Inquiries if you want to see the replies you ask for. We do not remember the lady playing with Mr. Kerrigan, still we do not remember that she did not. We do not discuss relationships. We have no "Englishman and the Girl" listed as a release. Give some other parts he has played. The same applies to the Biograph release. If you'll give us titles correctly and not ask if they are married, or who a player's grandfather is, the Answers Man will be tickled to death to reply, but the Inquiries are going to be closed down for a couple of weeks presently, while the Answers Man goes on an alligator hunt.

LOIS—We told you a few weeks ago that if you and others did not ask questions there would be no job for an Answers Man, and right away you stop asking questions again. It doesn't look flattering.

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Projection Department

Conducted by F. H. RICHARDSON

Operators Union Directory, I. A. T. S. E.

EACH union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting-place, if any.

Local No. 291, Grand Rapids, Michigan.

Claud Bright, president; B. Kulms, secretary; George Lednard, treasurer; H. Chandler, business agent. Meetings held first and third Tuesday nights of each month.

Question No. 15.

Best answer will be published and names of others sending in replies of excellence will appear in the "Roll of Honor." Explicit permission to use name must be given or only name of city will be mentioned.

Suppose you were running a motor generator set and something went wrong with your voltmeter, so that it would not register. How would you temporarily determine the approximate voltage of the generator?

Roll of Honor.

I think that it would be well if those answering questions would study them a little more and try to catch their real meaning. There have been a number of replies to question No. 9 which show that those making them understand the proposition, but they have not really answered question No. 9, as it was asked. Taking everything into consideration I think it may be fairly said that W. L. Johnston, Toronto, Canada, did best, in that he made a drawing which really answered the question without any text matter being necessary.

Brother L. C. LaGrow, Albany, N. Y., sent in a sketch which would have answered the purpose very well, and he gave explanations for connecting two different types of motor-generator sets.

Fort Worth, Texas, sent in some good drawings and undoubtedly understands the matter thoroughly. His sketches are equally as good as brother Johnston's, but are more complicated, therefore I have given Johnston's the preference.

John Mason, Toronto, Canada, sent in a correct sketch, as did St. Paul, Minn.; Spokane, Wash., and Henry Joesten, Brooklyn, N. Y., and Chicago, Ill.

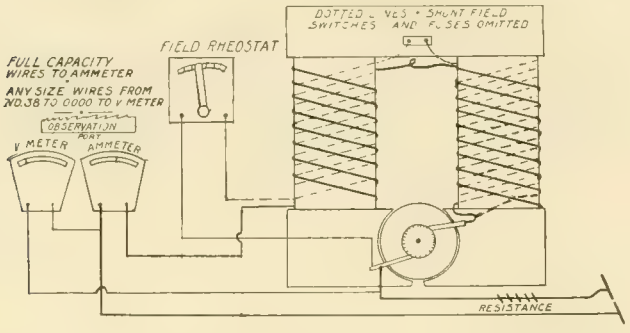
Reply to Question No. 9.

By W. L. Johnston, Toronto, Canada.

The question:

Show by drawings or sketches how you would connect the field rheostat, the voltmeter and ammeter of a motor generator set your employer purchased. What I mean by this is: suppose the device came to you without any instructions whatever accompanying it, to what and how would you connect the field rheostat, the ammeter and the voltmeter?

The answer:


DOTTED LINES + SHUNT FIELD SWITCHES AND FUSES OMITTED
FIELD RHEOSTAT
FULL CAPACITY WIRES TO AMMETER
ANY SIZE WIRES FROM NO.38 TO 0000 TO V METER
OBSERVATION PORT
V METER
AMMETER
RESISTANCE

Worth Their Weight in Gold.

Alphonse Le May, Troy, N. Y., sends 50 cents for two copies of the questions, writes a personal letter, and winds up with:

> So far the answers to the questions have been very fine, and are worth their weight in gold to any operator.

I have many letters commending the questions, and the opposition is rapidly dwindling. I hope brother Le May will find the coming questions and answers to be of equal value with those already published. They will run a year and a half and maybe two years.

A Carbon Economizer.

W. S. Cox, New Orleans, La., has invented what he calls a carbon economizer, same being designed to allow of the burning of the stub ends of carbons down until they are an inch or less in length. Brother Cox has sent one in for examination and it is mechanically well made. I have no doubt but that it would effect a considerable saving in carbons. By using graphite liberally on the clamp screw I should say this little contrivance would enable the operator to burn his carbon stubs down to a very short length and thus really effect a considerable saving, as the average stub is from 2½ to 3 inches long.

There are, however, several things to be taken into consideration in dealing with this kind of proposition, not the least of which is the fact that the operator must have sufficient carbon, and must *know* that he has sufficient carbon when he starts a reel to finish the projection of that reel. It would be very much better to waste two or even three inches of carbon than to stop the show while a new carbon was inserted, owing to the miscalculation of the operator in trying to burn his stubs too close. My own opinion of this device is that it could be used to advantage in houses where the amperage is not too heavy, say up to 30 or possibly even 35. Beyond this, however, I do not think it would have any considerable value, because carbon burns away so fast on a higher amperage that the operator is unable to do any very accurate figuring. Another thing I don't quite understand is this: Presumably the device is intended to be used in the lower carbon jaw. Now if this is the case its efficiency would be considerably lessened, because this department has always advocated the use of solid carbons below when using d. c. and the longest stub of carbon is almost always at the top, and therefore a cored carbon. Of course it would be possible to use the device in the upper lamp jaw, but I am a little inclined to doubt this being a practical thing to do.

Several Kicks.

Brother R. C. Wilson, Winnipeg, Canada, sends in reply to question No. 10, and then proceeds to manufacture conservation as follows:

> Notice spoke-rimmer mentioned for sharpening carbons; have tried this tool and did not find it very satisfactory. By the way, when will some intelligent manufacturer turn out some half-inch solid carbons already pointed? What is the matter with Majestic and Thanhouser films of late? Every sub-title is out of frame with the rest of the film. The brands mentioned are usually beyond reproach, so far as photography and perforations are concerned. Do you think the following would be useful in eliminating flicker? The lens I am using has the back combination at the end of the tube, while the front combination (nearest the screen) is half way in the barrel. This leaves about two or three inches of the barrel not in use. Now, if we cut away a portion of this tube, and make a collar for the shutter, which will enable the same to set back over the end bearing of the shutter shaft, it will enable the shutter to cut the rays at a much nearer point than at present. This, of course, only applies to lenses of 4½ e. f. or under. How about it?

Personally I know of no reason why the solid carbons should not be pointed the same as the cored, and, unless I am mistaken, the Bios are pointed, though I am not sure about this. However, I will take the matter up with the manufacturers at once. I will also write to the film companies named, though I think the trouble is due to the uneven shrinkage of film stock. The Vitagraph had the same trouble recently. As to the lens matter, what you suggest would not directly help the flicker, but indirectly it might, since it would enable you to use a narrower main shutter blade, thus more nearly equalizing the width of the blade, which always tends to reduce flicker.

Light Trouble.

Park Falls, Wis., sends money for the list of questions and writes:

> Am running a Power's Six A. Get a good picture with 50 amperes, 110 volt, 133 cycle current. Cannot get the crater to form as per Handbook. At times the arc is quiet, and then again it will sputter and is very hard to control; is much better when I file the front side of the carbon flat. We run two shows a night; no day work, and I get $15.00 and work at the power plant during the day. Should the test lamp light up to candlepower on the secondary side of my transformer and go down to about half candlepower when I strike the arc?

Yes, it should, because before you strike the arc there is no current flowing on the secondary and its voltage, therefore, is the same, or practically the same as the line voltage, but as soon as the arc is struck the voltage of the secondary drops to between 30 and 35. As to the crater, I presume you mean that you are unable to get it to form as per C, Figure 98, page 209 of the Handbook. This is either due to faulty setting, poor carbons, or defective cores, though it must be admitted that it is not an easy task to maintain a perfect crater when using only 50 amperes a. c., still you should be able to do it with the Power's Six A lamp, as you can move the upper carbon to any desired position, thus forcing the crater to burn as you want it. Maybe you carry too short an arc.

Child Operator—Eighty Years Old.

W. L. Augustine, Crescent Theater, Decatur, Ill., writes thusly:

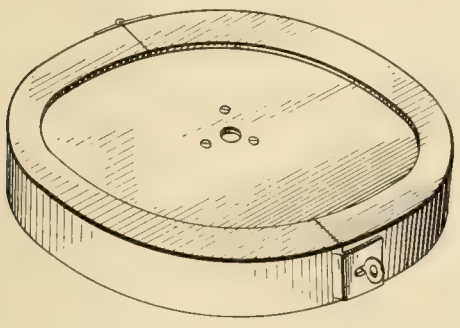
Each week I am lucky enough to make connection with a MOVING PICTURE WORLD, and immediately turn to your department for ideas which are as valuable to the exhibitor as to the operator. After eighteen years on the road, in various ventures, my wife and I finally grew tired of living in a trunk. We therefore bought a well-located lot in a suburb of this thriving city of 40,000, and on that lot now stands a brick and concrete theater, seating 530. Business was good from the start and still continues so. But much of the credit must be given to our operator, who in point of gentlemanly qualities, loyalty and carefulness cannot be surpassed. I hereby challenge the country to produce a man who is the equal of Col. Will L. Smith, veteran musician, Swiss bell ringer, and band leader, dating from 1854 to the present day. This grand old man is now past eighty, and is usually the first person on the job each night. That his work in the operating room is satisfactory is proven by the fact that each night autos from distant parts of the city line up in front of The Crescent, the word having gone forth that we show the best pictures in Decatur. Since the building of The Crescent two more suburban theaters have gone up, and more are projected. Decatur now has eight moving picture theaters; the Empress shows pictures between vaudeville acts, and the Power's Opera House shows pictures on dark nights. A remarkable congeniality exists between Decatur exhibitors; a manager can borrow anything, from a carbon to a compensarc. And now a word in regard to slides. By cutting ¼ inch off the long way of a postal card photoplate (Hammer preferred), 25 cents a dozen, an excellent slide can be made by cutting through the emulsion with a phonograph needle mounted in a stick. These slides do not need a cover glass, and for durability cannot be excelled. The clean cut white letters against a black background are very pleasing. In closing let me say that my sincere wish is that the Projection Department may live long and prosper.

I am indeed surprised that you have told me about Mr. Smith, when you know that I am opposed to "kid" operators. A man ought to be old enough to have acquired some discretion and mental poise before he is placed in charge of an operating room. Joking aside, however, my compliments to Col. Smith. I would like to have his photograph, standing or seated beside his machine, if it can be managed, for publication of course. As to the slide scheme, it has been described in the department before, but quite a while ago. Personally, I think the gelatine slide is, everything taken into consideration, best. The outfit put up by the Utility Transparency Company is a very practical one for making slides for temporary announcements of various kinds.

New Reel.

Mr. H. J. Troxell, of Pennsylvania, writes as follows:

I want to ask your opinion of a moving picture reel, patent for which is pending, description of which you will find below. I started out as an operator and I know the many difficulties which confront them. I believe I have constructed a reel which will benefit both operator and manager. First, on the reel of today the film-catch on the hub of the reel is usually more or less loose. It is very hard to catch the film under the spring, working, as one must, through the holes in the side of the reel. My reel has a piece of tape fastened to the hub which extends to the outer sides of the steel discs, with the film-catch placed on the tape on the outside of the discs. This makes it easier to thread up and,



at the same time, if the film lead is short, as it often is, it will lengthen it about a foot, so that the title of the reel can be shown. Second, the sides of the reel are solid, as the holes in the side are not needed, the reel itself becomes a shipping case merely by placing a casing around its circumference instead of placing the reel in a tin box as the express rules require. But sometimes my reels come three in one tin box. In my case each reel must have its own casing, and the paper or rubber band, which is placed around the reel to keep the film from rewinding, is not needed, as the casing will hold the film in place, and there will be no paper or rubber bands tearing or slipping down on the hub and making it necessary to rewind the entire reel. Third, if we receive a single reel from Philadelphia by express, the charges will be 35 cents and for our regular three reels 55 to 65 cents. Now with my reel and casing, the reel will not have to be placed in the tin box when shipping, and can be shipped by parcel post for about half the cost, as one reel could be sent for 35 cents, making a saving of about 20 per cent., or $60.00 a year, which I believe would be a consideration.

If your invention can really be made to serve as a combination reel and shipping parcel, and the postal authorities would receive the films according to your statement, why certainly it might be a great thing, but I regret to say that I am obliged to move over into Missouri on this proposition. You demonstrate to this department that you have the proposition you claim to have, and we certainly will give it our unqualified approval; but in this case we would have to have something more than a picture in proof. In fact, we would not only have to see the device itself, but would be compelled to demand a look at the documentary evidence that it is approved by the Postal Department or the Interstate Commerce Commission for the shipment of films, or at least by one of them. Personally I do not believe the postal authorities will allow films in the mails. Now, my dear sir, this is not a knock, but just a plain statement of what I would be obliged to demand in a case of this kind before I could give your device the approval of the Projection Department. I hope you have "the goods." If you have, proceed to demonstrate that fact.

Shutter Blade Matters.

H. A. Carver, Moundsville, W. Va., writes:

With regard to the matter of which James Solar complains, December 20 issue, the same being the short focal length lens and outside shutter; I had the same trouble, and this is the way I remedied it. I am using a Motiograph with number four projecting lens. The words in titles streaked both ways. I was using a three-wing shutter and 56 amperes of 110 volt, 60 cycle current. I removed the three-wing shutter and made a two-winger, but I made the main blade one-fourth inch wider than the one on the Motiograph shutter, and made the interruption blade exactly the same size as the main blade on the Motiograph shutter. This did away with the streaking and gives a flickerless picture when running about fifteen minutes to the reel. I am also using an Urban-Smith Kinemacolor machine, and am running black and white pictures five days a week, and Kinemacolor the sixth. Was troubled with too much interruption through the shutter and flicker blade, so I removed the flicker blade and perforated it, and it has improved the light 20 per cent. Am using 60 amperes on it through a choke coil, and the picture is great, but of course I have to be very careful not to cross the alternations with it. I hope this will help out some other operator. As to the rays spreading on lenses of less than 4½ e. f., why all I have to say is, let one of them get up against one of those lenses, and they will say: "Oh gee, I guess we still have something to learn."

The brother was reasonably careless with his writing and I don't know if I got all that doped out quite right. As I understand the matter, however, he evidenced a very complete knowledge of the functions of a shutter when he removed the trouble on his Motiograph. He did it in exactly the right way too. Brother Carver knows what a shutter is for and how it acts and that is more than a great many operators know, when it comes right down to brass tacks. I am not familiar with the Urban-Smith Kinemacolor machine, but I presume what friend Carver did was the right thing. I suppose what he means by being careful not to "cross the alternations" is that he must so regulate his speed that his shutter blades won't synchronize with the alternations of the current. Come again, brother, but be a little more careful with that pen scratching of yours.

Who Wants Him?

I have the name of an operator whom I have every reason to believe is a really high class man. He belongs to the I. A. T. S. E., is willing to start on a reasonable salary, say $25 per week, and demonstrate his ability. If the manager decides later he is worth more money to the house, all right.

I would not publish this except that I have very good evidence that this man is a thorough electrician, and, while I have not personally seen his work, I believe he is a man who will produce high class results. If that is true then he is worth from $25 to $30 to any high class theater. His address will be supplied upon request.

Now five or six hundred operators need not immediately get busy writing the editor, asking him to do the same for them, because he won't. This, I believe, is an exceptional case, and for that reason I am taking an exceptional action.

The Right Spirit.

A. B. Arnett, Midway, Ky., sends in 25 cents for the questions and says:

It is understood that should you not receive enough applications for the questions to justify the expense you will return the remittance. I will, however, ask that you take your time in this matter, for I feel sure that you will eventually secure enough, and I do not care to miss a good thing by being impatient.

A sufficient number of applications has been received, brother Arnett, but it may possibly be as much as a month from this date before I begin sending out the questions. You show the right spirit and good sense in not demanding an immediate return, which would not, in any event, be possible. You will receive the questions in due time.

Bad Conditions.

Janesville, Wis., sends 25 cents for a copy of the questions and says:

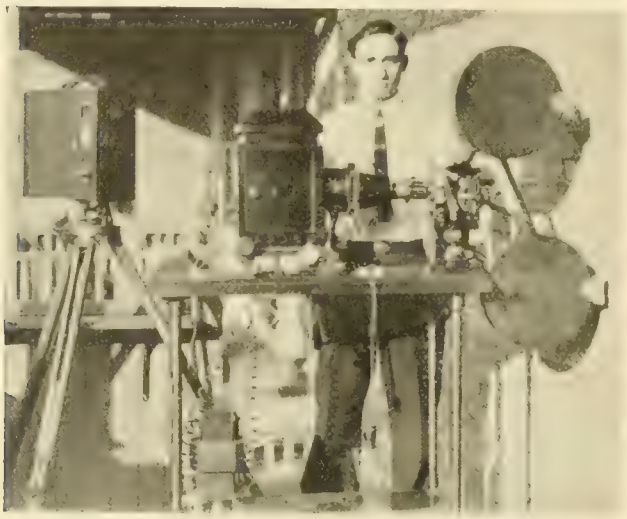
I have benefited many times through the department, and it has my highest praise. Am operating at the Apollo Theater, the only house here running first class vaudeville. I get a fairly good picture under somewhat trying conditions, due to the building of the operating room a great deal off center—in fact about ten feet to the left. I feel sometimes as if I would like to have the man who made the plans for the house by the neck while I argue with him, and secure a promise that he will never attempt to plan another operating room location.

It is to your credit, brother Breuning, that you get "fairly good results" under such conditions. Possibly if the matter be properly laid before your manager he might have the operating room moved, even though at some expense. In the long run it would pay him to do it, unless for some structural reason it is impossible.

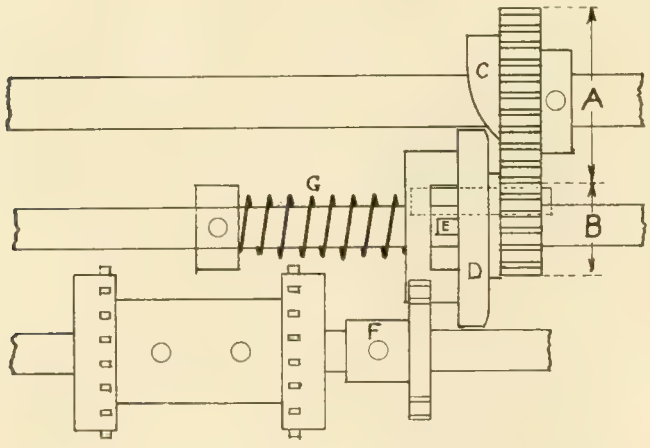
From Chicago.

O. Katzenberger, Chicago, Ill., contributes the following:

Enclosed find a photograph of a moving picture projector and camera, which I designed and built myself, although I am not an operator. I am sending you this letter in the hope that it may help some of the boys. I am a reader of the MOVING PICTURE WORLD, and a close observer of technical practice. In the issue of November 22, I noticed an article based on a new take-up device that will remove all unnecessary strain on the film. Now, I do not like to discourage anyone who tries to improve anything, but about three years ago I made precisely the same device for the take-up reel in my camera. I found that it did not work any better than the old method, for this reason; it requires power to raise the arm which shifts the friction roller that rides on the round disc when the friction roller is traveling on the largest surface of the disc, so there must be a side strain on the bearings. If this were not the case the manufacturer of these machines would have used them long ago.



Now I had another idea which is applied to the projector you see in the picture. It is a device which will move the film faster and causes it to stop longer in front of the aperture, with the result that I could use a shutter with narrower wings and thus utilize a greater per cent. of the light. I found that it worked splendidly, but was too hard on the sprocket holes of the film, therefore side-tracked it.



The appended sketch will show how the apparatus works, and it may be of assistance to some operators or mechanics. Shaft B makes two revolutions to every one of shaft A. At every alternate revolution of shaft B cam C will move cam D so as to interlock pin E with star wheel F and trip it at high speed. At every other revolution of shaft B cam C will release cam D and spring G will move cam D back to its place so that pin E will pass without tripping the star wheel.

We are obliged to you, brother Katzenberger, for your contribution to the department. The projector and camera seem to be from a mechanical standpoint a very creditable piece of work. As to increasing the speed of the film in the way you mention, I could have told you that would not have worked. There are several methods of performing that particular stunt, but the trouble is a movement of about five or six to one is as much as the sprocket holes will stand up under. I could publish literally hundreds of schemes of this kind which have been tried out by machine manufacturers, but they all have been discarded, due to the weakness of the film itself. If it were possible to incorporate into the film a very thin metal strip, so as to bring the strain on the edge of the metal and allow of the increasing of the speed of the film movement it would be a great thing, but such a thing probably will never be successfully done.

Projection By Reflection.

L. A. Young, Norwich, Conn., arises to make the following speech:

Enclosed find $2.50 for another copy of the Handbook. I am ordering this, not because I want to read it, far be it from such, as this is the third one I have ordered, and I believe I know it all by heart, but because I have simply got to have it around the place. The other two I have had, I have presented to my assistants, so that now I am "Handbookless" unless you heed this S. O. S. and rush one *poco pronto, Quieh Sabe Senor?* (Mexican stuff is all the rage now. Can't grab the "poco" part, but I'm wise to the rest.—Ed.). As regard the questions, why go to it, old scout, and more power to you. And now this is where I slap you on the wrist. Regarding your arguments against projection by reflection, I think you have just a trace of stubbornness and refuse to be convinced as to the practicability of the thing. I know very well that in your position you cannot afford to boost an article you know nothing about, but, on the other hand, you should remain open to conviction. I say that projection by reflection is possible, also practical, and I have seen the proposition demonstrated.

While the device for producing this kind of projection is not perfect, neither is there any perfect machine on the market of the other type, as you very well know. But I am sure of this much: If you were taken into a room where the two types of projectors were in operation at one and the same time, and if you were to judge solely by the results on the screen, it's dollars to the proverbial doughnut that you would, without hesitation, select the optical projector as the best. Now I am not trying to boost any particular device, neither am I looking for an argument, but I thought I would take a slam at you just to keep you from getting too chesty, since if all the boys boost you continually you will need a little dig once in a while. I could start lots of arguments, but what's the use I will save them, so beware! I'm keeping my eye on you and if you show any signs of exaggerated ego, I will let the axe drop. Regarding the question as to whether a mercury tube can be worked with a compensarc, it would cost more than the original rectifier, and the result would not be satisfactory.

Well, I've spoke my little piece for the present, so I will now retire gracefully to the rear and be seated. With best wishes for your future success. P. S. I've got a "Red Indian 7" that can knock the spots off of your "Harley-D."

Plainly, brother Young is no enemy to the Handbook. Now look here, you, Mr. Young man, I'm going to land on you. I'm not stubborn, except insofar as I have to be to protect those who look to this department for guidance, and that—not bragging, but as a statement of *fact*—is a goodly number of operators, managers and exhibitors. If a paper of small circulation and small influence rashly gives approval to a project which may or may not prove successful, no great harm is done, but a paper of large circulation and real influence cannot afford to give its sanction and approval lightly.

Thousands depend, at least to a considerable extent, upon this department for advice and guidance in certain matters, to wit: things pertaining to projection. Why is this? The answer is simple. The editor of this department himself created the department and has, so far, steered its course. He has consistently, first, last and all the time absolutely refused to set the seal of his approval, which is the approval of the department, upon anything whatever, utterly regardless of who owned it, or whether they were or were not advertisers in the paper, until he had first personally examined the device and had it demonstrated to his entire satisfaction that he could conscientiously recommend it. This course has at times been a difficult one to follow, but it has been followed and the result is that our readers know that when the Projection Department says "this is good," it is good. Now projection by reflection is a practical thing *experimentally*, but I very much doubt, for reasons I have already set forth in the department, that it is pratical on a *commercial* scale. If it is let its promoters who talk much, but demonstrate considerably less, show me that fact and the moment they do that you will find that I am anything else but stubborn. But until they do do this I'm carrying a banner inscribed, "Show me" and, frankly, I don't believe they can do it, and this belief is based on my knowledge of what such a projector has to do and how it must do it.

As to that "Red Indian 7," it pains me deeply to be obliged to inform you that that Harley-D of mine can climb a telegraph pole, set on an insulator and sing "God Save the King" to the tune of "Marching Through Georgia," whereas an Indian can only grunt, "Huh!"

It Flickers.

White River Junction, Vermont, is wound up in a ball of trouble as follows:

I am a New York licensed operator and have been running a machine for about four years, but one thing puzzles me, viz: why does my picture flicker? Some days it seems to run without a flicker and other days flickers a great deal. The current is 110 volt a. c. My shutter is perfect in every way. The machine is a Power's Six A.

Your trouble may be very simple, and may not be. However, the first solution which suggests itself is this: some days you may have light films and other days your films may chance to be quite dense. A flicker which would not be noticeable in a dense film might, and probably would, show up very badly in a light film. Another solution might be that on some days you are feeling right strong and chipper and make the wheels go round faster, which would tend to eliminate the flicker, since the higher the speed the less the flicker, whereas on other days perhaps you have had your best girl out to a dance until the wee sma' hours and, in consequence, you have that tired feeling, so that the aforesaid wheels revolve with less rapidity. In other words, maybe some days you run your machine faster than others. It is hard to give you any definite information, but it is a cinch if the conditions are the same all the time, the flicker will be the same. Your being a "New York licensed operator" doesn't prove much of anything, my dear sir. There are quite some "operators" who have received license by the New York Examining Board who could not project a decent picture to save their souls.

Power's Six Trouble.

Stratford, Ont., Canada, writes:

> Am running a Power's Six machine and would like to know how I can stop the toggle gear from grinding. It makes a grinding noise when the framing lever is up about one inch. When the lever is clear up or clear down it runs quiet. How can I remedy this trouble. Also when the film starts to go down over the aperture plate, that is, just at the bottom of the top loop, it makes quite a clatter at times, usually when a title is going through. What is the cause of this?

With regard to the toggle gear, in the first place be sure that connecting link, 682, Figure 121, page 284 of your handbook is tight in its ways. If it is not, then, first having loosened screws 745, Figure 121, slightly tighten set screws 744 (in behind the cog wheel) just a very little, and re-tighten screw 745. Now try your framing lever, and if it works too hard you have got it a little too tight and will have to slack off a trifle. Make the adjustment so the framing lever will work just about right when wing-nut, 652, Figure 119, is slacked clear off. This puts your toggle gear where it ought to be. Now if the grinding still remains it is probably because the toggle gear is too tight, either against the flywheel pinion or the other (large) gear. Place the framing lever central and then set a broad faced steel punch against the large guide casting, 684, Figure 121, and strike it a sharp blow, but not *too* hard. Now try your machine and if the matter is worse than it was before, then the toggle gear was meshing to tightly against the driving gear and you will have to reverse your action, driving the casting the other way, the idea being to center the toggle gear between the flywheel pinion and the large gear on the other side. It is not necessary to remove the flywheel to do this. I think if you follow out those instructions carefully, applying common sense thereto, you will probably remedy, or at least help your trouble. As to the film, I don't know what to say about that, considering the way you have put it. I think you had better make sure that your top gate rollers are not too close together, or rather that spring 729, Figure 116, of the Handbook is not exerting too much pressure. You might also try bending the gate idlers in closer to the aperture plate, or further out. You cannot do any damage by so doing, because if it does not improve matters you can simply bend them back to the original position, using a pair of pliers for the bending. Be careful, however, that you don't bend the whole gate, but just the upper part carrying the rollers.

Right and Wrong.

Albany, N. Y., sends in the following relative to our recent puzzle, "Answer This, If You Can?"

> I do not pretend to be a wise one. I am in this game to learn, not to teach, but nevertheless I have a think on this particular proposition, and my thought is that in the first place the glass in the condenser partially screens out the heat-light rays which affect glass, converting them into heat, so that when our second glass medium is introduced into the rays at the machine aperture, very few rays are left that cannot pass through the glass without heating it. Secondly, the conductivity of metal and other radiation helps to rapidly dissipate what heat is generated.

You are correct, I think, Albany, so far as the reason for the glass at the aperture not heating is concerned, but you are wrong if you mean that the metal at the aperture would help dissipate what heat was generated, since though the glass is cool or cold and the metal very hot, the action would be the reverse. Possibly, however, I misunderstood you in that.

Condenser Holder.

W. Crowther, Fall River, Mass., sends in 25 cents for the list of questions and makes certain remarks about his condenser mount as follows:

> I have made myself a pair of condenser lens holders of heavy brass which will take some time to cool off, thus keeping the outer edge of Mr. Lens hot while its center is slowly cooling down. This has, in my case, prevented breakage up to date. Will send one along for examination if you think it would be of any value to anyone.

This device is evidently precisely the same thing evolved by brother Woods, of San Francisco, which he showed me while I was in that city. I think I described the device in the department at that time. It is, in my judgment, an excellent scheme, and one which might very well be adopted by machine manufacturers. I would not like to say that it would eliminate condenser breakage, but it certainly would very largely reduce it. Brother Woods' holder was about one-half inch thick, as I remember it.

The Matter of Throw.

New York City makes the following inquiry:

> Am operating in a place where I have a 50-foot throw, with 25 amperes at the arc, and am getting almost a perfect picture. Now suppose that I moved the machine back so as to make a 100-foot throw. I would, of course, have to get new condensers and a new objective lens, but the question I wish to ask is: could I still use 25 amperes and get the same light density on the screen as when I had the 50-foot throw?

Assuming your picture to be of the same size and the lens of equally good quality, there would not be much difference, but there would be a little, due to the fact that there is a somewhat greater loss between the film and objective lens where a long focal length objective is used than where a short one is used. After the light has left the objective lens there is practically no difference between 50 and 100 feet. But you are using too low an amperage; I would boost it up to 30 at least, and 35 would be much better. If you increase the size of your picture you will also have to increase your amperage to get the same results, regardless whether you increase the throw or not.

Made His Own Camera.

Elmer Stites, Shelbyville, Ind., encloses an interesting picture and writes:

> Please find enclosed money order for Handbook. I am sending a picture of myself, and the moving picture camera which I constructed myself. It has a capacity of 250 feet. The movement is of the claw type; I also made this myself. Projection in Shelbyville is excellent. There are two theaters here, one running pictures and vaudeville, and the other, The Alhambra, owned by Mr. Rembusch, inventor of the mirror screen, running pictures only. I have not seen anything from our city in the department, but maybe the boys have no troubles. A new theater is about ready to start up, and will use Power's Six A equipment. Do you think a new intermittent movement would be worth patenting? The sprocket and the cam shaft would move in the same direction. Are manufacturers usually reluctant to take outside ideas? I hope you will excuse this writing, for twisting a crank is easier to me than handling a pen. Please autograph the Handbook, which I hope I will find as interesting as the department always is.

Either this young gentleman is older than he looks, or this letter is a remarkable one. It is better written and better composed than nine out of ten the editor receives, and it talks good, plain sense all the way through. That a boy in knee pants should construct such a camera as the one illustrated seems to be, is something more than remarkable. Friend Stites must be something in the nature of a mechanical genius. As to the question concerning the patent, I could not reply without first having examined the movement and studied its peculiarities. Manufacturers usually will accept an idea that has real value, but you first must thoroughly demonstrate to them that it is of real value, that it is a practical device from the constructional point of view, and that it won't require too radical a change in their present machinery, jigs, dies, tools, etc.

As to autographing the Handbook, I get a great many requests of that kind, but usually the book has gone forward before I even see the letter. It would entail a whole lot of trouble to autograph individual books, and would, for this reason, be hardly practical.

Many Thanks.

The editor desires to thank the senders of the flood of Christmas cards, etc., which came to him at the Yuletide period. Also he wishes to express his appreciation of those who sent little remembrances of one kind and another, all of which are appreciated, not so much on account of the gift or the card as for the friendly spirit and kindly thought these things evidenced.

I take this method of thanking you all, as it would be almost impossible to do so by a personal letter, or even by card.

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Comments on the Films

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"THE STOLEN HEART" (Selig), December 30.—Human fun depends on things that are really human. Certain situations may be savage or barbarous (more or less elemental) and still be human. They will amuse; for in every one of us there is still some of the bygone past. In this picture we find a situation that has more that repels than appeals. It is aimed at the fin-de-siecle consciousness and at the same time outrages it—the author, Ralph Delmore, missed his mark when he offered that bedroom scene as comedy. The picture has a very charming leading actress whose playing nearly saved the scene and the photography is beautiful. To the players and the producer all the credit for this picture's good things are due. It has some lovely scenes.

"WHEN LOVE IS YOUNG" (Essanay), December 31.—Natural embarrassment of youngsters before the camera goes a good way to match the real acting of their elders in making this idyllic comedy pleasing. Three of the chief players are in the very early teens and enact a love story—conventional it would have been for older people—in comedy vein. It is a success, although better photography would have helped. You can't see the faces in some of the scenes. The backgrounds are rural, but seem a bit cramped.

"BY THE TWO OAK TREES" (Patheplay), December 31.—An elemental story of the West. The players (George Gebhart, Madeline West, Red Wing) are about as skillful as any we know for this sort of thing and, although the situation is not really dramatic, get as much as is possible out of it.

"ANDY GETS A JOB" (Edison), December 31.—The good quality of the playing on the part of Andy Clark, who is an appealing little comedian, and of Jessie Stevens, as the washerwoman, his mother, make the early scenes of this offering delightfully human and convincing. As the story progresses and Andy goes out to look for a job to keep his mother from being dispossessed, it drops into some very trite situations and loses by them. The author, Alice Williams, could have done better with this material. Charles H. France, the producer, has handled those kitchen scenes well; but both author and producer were hampered by the thousand feet requirement.

"THE EDUCATION OF AUNT GEORGIANA" (Vitagraph), December 31.—Here was a situation fit for a little masterpiece and would have been one, if the author, W. A. Tremayne, had taken time to make it convincing. The players (Kate Price, Mary Charleson, Maurice Costello) have caught the right spirit; but by suggesting the possibilities serve to keep us reminded that the script is hack work and not, as a whole, inspired by imagination. There are plenty of good things in it; for as we have said, the players are very amusing and the author also shows that he knows his business. It is good; but it might have been much better. The production was under the care of Maurice Costello and of Robert Gaillord. Backgrounds, sets and photography are all that one could desire.

"FATHER'S DAY" (Selig), December 31.—It is seldom that we find the production spoiling the script, but it seems to have in this case. The idea here and also the story are fine, but the players, excellent workers in many roles, were most unfortunately chosen for these. The son, played by William Stowell, is full of counter suggestions. It repels us to see a man with his character of physiognomy acting as this son acts. Then Hilda (Adele Lane) put comedy into her part, a quality that should have been as far removed from it as the poles. The story by Gilson Willetts should have been as impressive as a Bible parable. That giving away of the fruit, taking the old man to a show, giving him many cigars (all these things probably the author's carelessness) really outraged the old man in his sorrow. In truth, it is heart-breaking to see the possibilities going to waste here. One can't call this a good offering.

"A MOTORCYCLE ELOPEMENT" (Biograph), January 1.—A finely photographed bit of comedy in which figures a motorcycle the trade name of which is somewhat conspicuous.

"SKELLEY'S SKELETON" (Biograph), January 1.—On the same reel as the foregoing is this comedy, which will make a lot more than the ordinary amount of amusement. Mr. Murray is the funmaker in chief, and he is ably assisted by the portrayer of Dr. Drugs, who buys his skeleton. It is real farce-comedy—as good as the best.

"TEMPLES OF JAPAN" (Melies), January 1.—A whole reel is here given over to showing different temples. There is much of interest in the picture, but the reviewer would have enjoyed it more had it been cut in two. It is an unusual scenic of travelogue that can hold up attention for a thousand feet.

"THROUGH TRACKLESS SANDS" (Essanay), January 1.—In the opening scenes of this picture there is a good and near thrilling rescue of a child that has fallen over a cliff. Later on there is a series of views of a sure-enough desert that will interest. The story may be described as an average Westerner. It is of a ranchman who tries to win another man's wife by sending the husband on a false errand out on a desert, and when later he learns that the man he has sent to destruction has previously saved the life of his little daughter he relents and goes out and rescues the traveler.

"THE SECRET OF THE BULB" (Vitagraph), January 1.—A child takes a ring from a tray and loses it in a pot where a bulb has just been planted. The nurse, in love with the son of the household, is accused by her mistress of theft and discharged. She goes without visible protest, an altogether unnatural attitude. Later, when the plant emerges to the surface, the ring is found. When the son goes to a detective agency for assistance in finding the nurse he is accidentally shot. Of course, it is forcing a situation to bring about the discovery of the nurse, where the natural mode of procedure would have been in looking for a nurse to inquire at the hospitals.

"GOOD RESOLUTIONS" (Selig), January 1.—William Duncan writes and produces this story. Also he plays the role of Captain Ellsmere, a former British officer fallen on evil days. It will cause wonder on the part of some why the mine owner, when he believed his daughter to be imprisoned in a burning mine, did not himself go to her rescue instead of appealing to an employee. The story is well acted. Especially worthy of praise is Florence Dye, in the role of a waitress. Myrtle Stedman as the mine owner's daughter is wholesome, convincing. There is a distinct literary flavor to the letter sent by the waitress to the captain telling him she is already married. Effective also is the last scene taken on the rear platform of an observation car. These two bits constitute real punches.

"MISADVENTURES OF A MIGHTY MONARCH" (Vitagraph), January 2.—This reel is reminiscent of the Mardi Gras at Coney Island at the close of the season in September. A tale of domestic trouble has been woven around the scenes of the festivities; it is a story of wife Flora's jealousy—unfounded, be it understood—of Queen Lillian. Husband King John, on one of the mornings after, still all fussed up as he was the day and evening before, is shut out of his home and falls afoul of Tramp Bill Shea, who with the aid of an enormous pistol robs the king of his robes. The king gets the pistol with the cast-off attire, but when he examines it more closely discovers and withdraws a fan from the innocent if murderous looking muzzle. All interested parties meet later in the station house, where matters are straightened out. A good release.

"BILL'S BOARD BILL" (Kalem), January 2.—Ruth Roland makes a corking boarding house mistress and shows how a wife doing this sort of work is entitled to "put it over" on her husband. John Brennan is the boarder. There are some good laughs in the picture.

"CAMBRIDGESHIRE RACE MEET" (Kalem), January 2.—On the same reel as the foregoing are these topical views in Great Britain and one in Paris. We see pictures of the damage done by a real cyclone in a Welsh town.

"A CORNER IN POPULARITY" (Lubin), January 2.—Rather slight seashore comedy.

"THE MISSING DIAMOND" (Lubin), January 2.—This is a Jewish burlesque on the same reel as the foregoing, which starts rather slow, but which makes considerable fun toward the end.

"THE ABANDONED WELL" (Biograph), January 3.—A none too original story of a foster father who hides his wealth at the bottom of an abandoned well. The son, going into the well to steal the money, finds the little girl has fallen inside. He overcomes his desire for the money and takes the child home. His foster father then gives him money on which to marry. Well pictured, but not very strong as to plot.

"STANTON'S LAST FLING" (Edison), January 3.—This film story, from "The Interlude," by H. B. Marriott Watson, develops well. It carries the atmosphere of the continent convincingly. The hero succeeds in rescuing Lady Angela from the Chevalier, who is a fortune hunter and kidnapper combined. Charles Vernon, Miriam Nesbitt and William Leonard have the leads and present the rather difficult scenes convincingly. The photography is smooth and pleasing.

"A DREAM OF THE WILD" (Kalem), January 3.—The dream into which Tom falls after reading some Indian stories takes him into the midst of a series of Western adventures. The Indian girl, played by Mona Darkfeather, assists him after his injuries, and when the time comes for parting both regret it very much. Nothing exceptionally new in this, but some agreeable scenes and pleasing photography help the interest along.

"THE CIRCLE'S END" (Lubin), January 3.—A desert story which holds the interest successfully. Romaine Fielding and Mary Ryan appear. The plot is a little slow in developing, but gets hold after a time and is aided by some unique camera work. The love story is a pretty one; the acting intense and the photography strikingly vivid.

"THE REDEMPTION OF BRONCHO BILLY" (Essanay), January 3.—This reel follows rather too closely in the manner of its numerous predecessors, so far as plot is concerned. Broncho Billy has the usual struggle between right and wrong, but comes out victorious in the end. In settings and general motive the story is good, but it lacks action and fresh situations.

"HER BOY" (Lubin), December 29.—The story of a gambler and his son with a situation very much like one in a very recent picture by Lubin, called "A Son of His Father," but by a different author. It is a stock situation, but Wilbert Melville, author and producer of this picture, has gained what may be called a commercial freshness by the new grouping

of his stock properties. The players do fairly and it is fairly interesting. It is very hard to find anything special to say about such an offering.

"HER FACE WAS HER FORTUNE" (Edison), December 29.—The object of this picture is to tell a joke elaborately. There is too little action in it for the film used and, though all the scenes are artistic pictures, and though there is fair acting for this farcical sort of story, it drags in places. The author, Mark Swan, doesn't deserve great credit. C. J. Williams produced it.

"PATHE'S WEEKLY, No. 80."—There is no item of special importance this week; but all are of fair interest.

"HER HUSBAND'S FRIEND" (Vitagraph), December 29.—The story of the pretty girl with a drunken husband and of the husband's friend who loves her. Myrtle Gonzales, both by her acting and by her personality, provides the quality necessary to win sympathy. The author, W. A. Tremayne, has not thought it necessary to work up to the happy ending logically. He has developed the high points and skillfully left it emotionally convincing without the logic. Hardee Kirkland produced it.

"THE MYSTERY OF THE DOVER EXPRESS" (Edison), December 30.—A mystery story in which a very clever detective outwits a diamond thief, but not until he has killed the diamond merchant's messenger and also the conductor on the train. The picture's special cleverness lies in the fact that the spectator is deceived as well as the police by the expedient of using a disguise. This is to help the messenger get to his destination without being known to the thieves. The crook kills him in a park, takes the disguise and passes as the messenger. Then when he has killed the conductor he dresses himself between scenes in the same disguise and again we are deceived. Thomas Hanshew is the author of the script and George Lessey is the producer.

"THE GHOST OF SELF" (Essanay), December 30.—It is hard to believe that a cruel man would be likely to see a ghost of himself and be cured of his hardness by it. The trouble with the story of this offering is that there is very little in it that is believable. It is well acted; but makes no strong appeal. Take one instance, there is one face among those who came to stand behind the ghost, wraiths of those men and women he had ground down, and that one face is so pugnacious and so capable of taking care of himself that the whole scene is spoiled.

"BEFORE THE LAST LEAVES FALL" (Lubin), December 30.—A freshly pleasing story suggested, it seems certain, by one of picturedom's semi-classics of the same name and especially interesting, if so, through its showing how a truly wideawake photoplay writer can utilize suggestions in other pictures and get freshness by giving an entirely different meaning to any action simply by the addition or subtraction of human motives. We commend Emmett Campbell Hall's work in this picture wholly. It is a quite new story and has a touch of the sentimentality that goes well with the majority. Edgar Jones has produced it in scenes full of pleasing suggestions and pictorial charm. There is a thunderstorm that we take pleasure in claiming as the best any producer has yet done. Maybe he took these bedroom scenes during a real lightning storm; they look so.

"HIS SECOND WIFE" (Vitagraph), December 30.—Not a very pleasant story and produced in a rather unconvincing way, especially as to small things. The weakest part of it is the suburban atmosphere in the backgrounds which should have been woody. There is a well suggested snowstorm among forest trees and a perfect night scene looking toward a lighted window. The interiors are excellent. But, going back to the story, the willingness of the man to marry the school teacher after she has weakly let him entice her to his hunting lodge where the storm makes them stay all night, fails to get over strongly. Eliza Harrel is the author and Ralph Ince produced it.

"THE SNEAKTHIEF" (Patheplay), December 30.—A pet dog's propensity for taking things—jewelry, corsets—anything he finds lying around gets a youth, staying at the hotel, accused of theft. There is a love story, of course. The picture is made in good comedy spirit, and though very slight is acceptable entertainment. It was taken at a big hotel near the beach.

"THE MYSTERY OF THE MILK" (Biograph), January 5.—A gather and chase farce which has some laughable situations. It amused the audience.

"THE JANITOR'S REVENGE" (Biograph), January 5.—Janitor is keeping warm while tending the furnace, an oil stove beside him. There is a knockabout farce going on upstairs. There are some witty things in it and it made a reasonable amount of laughter.

"PATHE'S WEEKLY NO. 2," January 5.—Admiral Dewey's portrait is given and receives the warmest greeting everywhere. A royal-ecclesiastic Russian ceremony with the Czar and his family, then other items make a very fair number.

"THE STORY THE GATE TOLD" (Lubin), January 5.—An old Colonial legend made into a motion picture. It furnishes some very pretty scenes, but was not effectively written as a story. There is nothing brilliant in the acting and no sense of finality in the costuming. One accident, carelessly left in, will kill the offering for any audience. It happens when one of the players is alighting from her horse. One of these incidents that would pass among cultivated people unnoticed, where we saw it, it brought out such a comment from some fool down in the pit that the manager had to put him out to save his face.

"FRANCINE" (Vitagraph), January 5.—There is much true humanity behind the action of this picture, written by M. L. Goetchins, but it makes one feel that a great deal of it fails to get over. The acting is always pleasant to look at and at times shows skill, but it is not wholly effective in convincing us that the players are what they want to seem. The failure of the picture is not at the door of the players. The producer, Ulysses Davis, has filled every requirement up to the point where the bare statement of fact fails to carry all the spirit the story needs, but from that point he is not sure enough. The story is, or ought to be, full of subtile sentiment and is probably a case where two reels were needed to make a strong development. The lovers from France and simple souls do not understand the atmosphere of American life, but try to conform. An up-to-date boarding house girl makes mischief and then they fly away to France and happiness.

"THE GIRL IN THE MIDDY" (Edison), January 5.—A pretty little comedy, slight but amusing. Its charm is mostly due to the acting of Mabel Trunnelle who, as a young woman of twenty-two, makes a romance for herself by a prank, dressing in the clothes of her little sister and pretending that she is only thirteen—we may add that the pretense gets over. She has an adventure, meets a man who takes her for a child and later meets him unexpectedly while helping her mother entertain. It is a commendable piece of picture work, was written by Mark Swan and produced by C. Jay Williams.

Licensed Specials

"THE UNWELCOME THRONE" (Selig), December 29.—An offering in three reels of which to-day but two are presented. It was a compliment to the picture as entertainment that we heard at its close from a woman, viz.: "Well, I don't like that." The woman was interested enough in it to dislike being left in the air, as it were, with the story unfinished. In fact, it is the only story of multiple reel quality among the special offerings to-day. That wild animals are used in it does not harm it; because the story is never made (so far) to depend upon them. Its best quality comes from the story's frankly romantic and adventurous spirit, which offers a good escape from the realities of life in making an American girl inherit under compulsion a throne in India. The rest of it was still to come. The costumes are rich and appropriate. One or two scenes from the actual Orient are introduced and help a good deal. The acting is fair, Kathlyn Williams has the leading role, with Lafayette McKee as her father; Charles Clary as the Indian prince who conspires to force her to take the throne and then to marry him; and with Miss Sackville as the girl's sister. The script was written by Gilson Willets and F. J. Grandon produced it at the Selig Zoo in Los Angeles.

"A MODERN JEKYLL AND HYDE" (Kalem), December 29.—A two-reel offering that makes no pretense of living up to its title, for it is frankly melodramatic and in no sense a psychological study. The father of a pretty girl is a crook and burglar; but he has never let her suspect it and he dies (killed by one of his own gang) in the odor of respectability. The girl and her sweetheart never know the truth. This story is too slight to be very effective, especially with two reels of film. The picture has some pretty backgrounds and good sets; is fairly acted and has excellent photography throughout. The producer's work was good; all of the scenes were handled to get the best out of the material. Robert Broderick plays the crook; Irene Boyle, his daughter, and Robert Ellis, her sweetheart. William R. Dunn plays the one of the crook's gang who is obstreperous and who kills him in a pistol fight alone in a darkened room—the flashes showing when a gun is fired.

"THE WEDDING GOWN" (Biograph), December 29.—A good love story not too sentimental, but with a touch of sugaring now and then, especially in the poses of its leading player, Gertrude Robinson. Her acting is more in her early manner than in the manner of her best work. We feel sure that her producer sacrificed what was better in this picture for what was merely sweet. It is the story of a country girl engaged to a young farmer. She has a taste of the broader life in the city and comes near marrying a city man. There is much in the scenes that is not of vital importance to getting the story over to us and this makes it drag; but the scenes, taken separately, seem natural and truthful. The story holds; but not with the dramatic vigor that it might have had if told in one reel. Some of the players picture real characters; but even in them there is nothing forceful in the picture.

"WHEN A WOMAN WILLS" (Cines), December 30.—A two-part offering that we have noticed at length in another issue—see page 1258 of December 13, 1913.

"WHEN STRONG WILLS CLASH" (Patheplay), January 1.—The best picture of the day by far. These two reels are made in the Paris studio. They tell a human story that grips from beginning to end. The wills that clash are those of a son and a mother who has objected to the former, a painter, choosing his model for his wife. There are four principals in the cast—the son, the mother, the model and a nurse. Their work is compelling, artistic and lifelike. It is a pretty story, with a delightful ending. The whole production is most praiseworthy.

"THE INSPECTOR'S STORY" (Lubin), January 1.—Clay M. Greene is credited with the arrangement of this story from his own poem. We are bound to say that the story is much better done than was the poem. The use of the verses to indicate the action instead of depending on straight leaders is responsible for using up out of 1,700 probably 300 feet—that was one exhibitor's estimate—in titles. The best of poetry is questionable material for indicating action—that is, unless it is very short. Robert Drouet is strong and sympathetic as the inspector. Little Eleanor Dunn as the daughter of the man sent to jail does splendid work. She shows a grasp of situations that is unusual in a child. The picture is humanly acted. The pardon of the governor was granted on somewhat scant premises, on the plea of a child and the word of a police inspector. The script overlooks the fact that in New York, where the story is located, it is customary to consult the district attorney and the sentencing judge in cases of pardon. At the end of the second reel is a 300-foot industrial, "Manufacturing Pearl Buttons," which will interest.

"THE AWAKENING AT SNAKEVILLE" (Essanay), January 2.—A review of this two-part subject will be found on page 1390 in the issue of December 20.

"THE STREET SINGERS" (Vitagraph), January 3.—This two-reel number is apparently intended for serious comedy-drama, but it hovers on the edge of burlesque much of the time. It was hard to imagine Lillian Walker as the daughter of an Italian musician and more difficult to imagine Wally Van a young clubman willing to marry her under all the circumstances. Yet the scenes are well pictured and the principals throw sufficient spirit into the acting to make the production attractive, even though it lacked conviction. A New Year's celebration is a pleasing feature toward the close, and this is followed by interior views at the Vitagraph studio.

"THE RESURRECTION" (Patheplay), January 3.—A two-reel number with Irving Cummings as the hero and Mildred Oakes and Pearl Sindelar

in the leading feminine roles. The artist's model induces Bruce to marry her so she can leave him her money. Later she comes to life at the undertaker's parlors. He marries again and later his second wife deserts him. He then finds happiness with the first, whom he meets at the studio. This struck us as a rather made-to-order plot, though it possesses enough novelty to hold the interest. It does not get hold of the emotions very strongly.

"A SHOT IN THE NIGHT" (Kalem), January 5.—A two-part picture giving a variant of the husband-burglar story. In this case, the husband is shot by his wife, who mistakes him for a thief. Added interest is given by a more human, but, in this picture, secondary story—made so by lack of real dramatic interest—of step-mother and step-child, a little boy who is jealous and unconciliating. These two are brought together by the tragic accident and then the husband and father gets well. There is only one serious trouble with the offering; it should have been done in one reel. The scenes, though pretty and natural enough, give little action till the second half of the second reel and fail to waken interest till that point. The acting is good, though there are moments when it doesn't quite hit.

"UNTO THE THIRD AND FOURTH GENERATION" (Selig), January 5.—A two-part offering that is more of a preachment than a drama. It is not skillfully pictured and is weak in its transitions. It jumps over a hundred years without warning or explanation—none was needed by the story, it is true, but the jump is a jolt none the less. We leave in one scene the coast of Ireland and come up against the scoreboard of a college football game. Another scene early in the picture shows an aristocratic squire's family going in to dinner and on the table are four wine glasses. Three of them are soiled with the dregs of wine and one is half full. We don't believe the squire came in early and drank what had been poured out. One heroine, a fiancée of the squire's son, points at dinner to the roast as soon as it is brought in as asking for some tit-bit to be saved for her, and this is also very unlikely among well-bred people. These would hurt any story, but this one is not strong at best. W. E. Wing is the author and Edward Le Saint the producer. There is no brilliant playing in it.

Independent

"HOW MOTION PICTURES ARE MADE" (Keystone), January 15.—This very interesting film gives a bird's-eye view of the immense plant of the Broncho, Kay-Bee and Domino moving picture companies, said to be the largest in the world. Then closer views are given of the wardrobe rooms, scenario department, truck garden, developing room, arsenal and other interesting sights connected with the manufacture of films. The reel winds up with some characteristic nonsense by the Keystone Company. A pleasing number.

"A SORORITY INITIATION" (Majestic), January 10.—Mary's father is in prison and when the girl's fraternity decrees that she shall spend a night in the haunted house it develops that she gets evidence sufficient to free him. A light offering, with a dash of excitement toward the close.

"THE LOAFER" (Reliance), January 7.—In this number George Siegman gives a pleasing bit of character work. He appears as a young loafer with pugilistic tendencies, who learns a lesson from the young doctor. The plot is rather slight, but very well handled.

"SOME ROGUES AND A GIRL" (Reliance), January 3.—This film starts out with an interesting story of the dramatic type, but later it drifts off into a mixture of comedy and burlesque. There is so much coincidence and improbability in it that the purpose of the story is not clear; it contains too much excitement to be a comedy and too much comedy to be a good drama.

"THE TALE OF A SHIRT" (Apollo), January 4.—There are some laughing moments in this burlesque comedy number. Fred Mace appears as Count Nothing and Bud is his valet. The search for the missing shirt in the Chinese laundry proves very hilarious, the humor, of course, being of the "rough house" order. The scene on the bridge was also good.

"MOLLIE AND THE OIL KING" (Majestic), January 4.—A pretty love story with Lamar Johnstone and Francelia Billington as the young couple. The girl disregards business ethics and hires out to her father's rival as stenographer. When she has obtained the information she desires she confesses and is forgiven. Not very probable or very new, but pleasingly presented.

"THE TEN OF SPADES" (Majestic), January 6.—Muriel Ostriche here appears as a young girl left alone in the world in a Western mining camp. She is trained up for the dancing halls. The scenes carry a certain convincing atmosphere and the girl's sad end, after reading her fortune in the cards, bring the story to an appropriate close. Just a sketchy bit, handled pleasingly.

"A ROMANCE OF THE RURAL ROUTE" (Princess), January 2.—The miserly uncle puts up a job on the young mail carrier, who wants to marry his niece. In the end the uncle's scheme is exposed. A light subject of about average interest.

"TOO MANY COOKS" (Powers), January 19.—Donald MacDonald produced and plays the lead in this domestic comedy which depends for its fun on the difficulties of a small family in getting a proper cook.

"THE MYSTERY OF A TAXICAB" (Joker), January 17.—Max Asher and Harry McCoy in this burlesque have departed from their usual stunt as "Mike and Jake" and appear as the chief advisers of a most wicked looking Sultan who has a harem full of very pretty girls. Bob Vernon plays the part of the Sultan. The story is very fantastical and, on the whole, the film is a pretty good burlesque.

"THE CIRCLE OF FATE" (Kay-Bee), January 16.—A story of revenge, which gives it a decidedly grim windup. The opening scenes are laid at Naples, where the villain, John Strom, lures the girl away from her father. Two years later he deserts her. The girl dies, after returning to her father, who is a mountain guide. Strom joins one of his parties, and the father, learning his identity, pushes him into the crater of a volcano. The scenic effects in this film are worthy of a more uplifting story. The flaming crater of the volcano was well suggested.

"THE OPTION" (Rex), January 18.—Edna Maison and J. Francis McDonald appear in the cast of this film story. The plot follows familiar lines, the girl stenographer holding up her employer with a revolver while she buys an option with money obtained from him. The business ethics of this offering are open to criticism. The photography and construction are good.

"MABEL'S STORMY LOVE AFFAIR" (Keystone), January 5.—An eccentric comedy offering, with Mabel Normand in the leading role. She has a world of trouble with her rival lovers. Not quite enough plot at the beginning of this to make it as successful as some offerings of the kind.

"SAVING THE CHILD" (Joker), January 14.—A farce burlesque that is astonishingly funny. Its feature is the surprises in it, very funny and plentiful as well as fresh. A desirable release, clever, clean and enjoyable.

"THE IMP ABROAD" (Victor), January 12.—This story has the unique distinction of beginning in the nether regions. From this place the devil's son pays the earth a visit and after getting a girl who is anxious for a title, and a barber, who palms himself off as a count into all kinds of trouble, he returns to his proper abiding place. The settings are interesting.

"SHE WROTE A PLAY" (Eclair), January 18.—The heroine of this burlesque, like many another playwright, wrote a play but could not get anyone to produce it. She was finally fortunate enough to get it favorably considered at an insane asylum in which she landed at the end.

"A FATHER'S DEVOTION" (Crystal), January 18.—The father, who decides to sacrifice himself for his daughter's happiness, is well characterized in this drama. As it happens, the sacrifice proves unnecessary and the whole ends satisfactorily. Pearl White and Chester Barnett play the leads.

"PERCY NEEDED A REST" (Imp), January 15.—Walter Morton produces this story of a city man in the country. It ought to make a lot of fun. There is quite a bit of "rube" business which is novel.

"TRUST BEGETS TRUST" (Powers), January 16.—This is one of Edwin August's dramas, produced by him and he plays the leading part, that of a crook named Marx, who is reformed as the result of a bet, becomes mayor of a small town and marries a very pretty girl. The play opens with a spirited chase, many of the scenes are laid in the underworld of a big city, and though the production as a whole is rather melodramatic and at times fails to convince, it will be favorably received in many show houses. Mr. August is sometimes at too great pains to achieve an effect.

"CUPID'S CLOSE SHAVE" (Nestor), January 16.—We have here a bright little comedy portraying a war between two barbers, one of them the sweetheart of a very pretty girl; and the other, the father of that girl who does not want her to marry that sweetheart. The trouble begins while the sweetheart is assistant to the father and falls in love with the daughter; failing to get the old man's consent, he opens a barber shop and out of this situation springs the fun, a lot of it.

Independent Specials

"THE POWER OF LIGHT" (American), January 5.—This two-reel number features Sydney Ayres as a youth raised in the mountains, his father being a moonshiner. The photography is pleasing and the story exerts a strong pull on the interest, despite the jerkiness of certain scenes. The mountain boy proves an appealing figure and when he goes to the city does not forget the girl he left in the hills. Vivian Rich has the latter part and Charlotte Burton appears as the city girl. The photography is pleasing and the settings well chosen.

"THE RUNAWAY PRINCESS" (Thanhouser), January 6.—A three-reel offering, featuring Maude Fealey as the princess who runs away and comes to America, where she works as a maid. The opening part of the story is simply a variation of Channing Pollock's play, "Such a Little Queen," which has been worked over before in pictures quite frequently. The later scenes possess the most originality. The acting of Miss Fealey and Harry Benham was pleasing, but the settings were rather scanty and did not seem to carry the atmosphere of the continent in the opening scenes.

"WATCH DOG OF THE DEEP" (Imp), January 8.—A two-part special offering with a fresh story by George Edward Hall and produced by Herbert Brenon. Its most interesting portrayal is a disappointed lover bitten by a mad dog and willfully drifting into hydrophobia. This makes an impressive situation though not of the most healthy kind. The picture was taken on an island with a lighthouse and has some vevy good backgrounds. The story chooses the old light keeper as its center of interest and then lets the focus of attention stray from him to the love story in which Leah Baird plays the girl, adopted daughter of the keeper, and William Shay, his son, in love with her. She loves a sailor, played by Edward Mortimer. Leah's dog gets bitten on the shore and goes mad, biting William, who goes crazy. The old man, William Welsh, says that now his son is dead he will mind the light no longer and so imperils a ship with the girl's lover on it. There is a sort of "Shore Acres" with the mad son before he dies.

"THE MAN WHO LIED" (Victor), January 19.—This is rather an unpleasant picture. It is a story of a man who in trying to shield his brother is accused of cowardice and dismissed from the police force. When he goes to the Northwest and obtains a place on the Mounted he again tries to protect the brother, and by his former chief, who has come in pursuit of the evildoer, is again accused of cowardice. In the latter affray he is fatally shot. The brother, from all we can see, escapes justice. Warren Kerrigan plays the one who suffers in the attempt to shield the brother.

"Rebecca the Jewess."

A Six-Part Version of "Ivanhoe," Under the Brand of World's Leader Features.

Reviewed by Hugh Hoffman.

ONE of the great pitfalls for the motion picture interpreter of standard literature is the pre-supposition that everybody has read the book or is at least familiar with the story. While it may not be generally observed, the world is changing in regard to its reading. In America, particularly, life is lived too fast to allow of the reading of long books. This applies to the rising generation as much as it does to us of older years who are in the thick of the fight.

The age of invention has produced such a vast list of conveniences and amusement facilities that life is just one (omitting the adjective) thing after another. There is no time to read long books as there used to be. Before the advent of the electric light, the trolley car, the phonograph, the player-piano, the linotype, the automobile, the Tango, and other things, real and continuous diversion was a rare thing. One of the few dependable amusements of the past generation was the reading of books. The longer the book, the longer the amusement, hence long books were written and most everyone read them.

Scene from "Rebecca the Jewess" (World's Leader).

The linotype has produced a world of snappy books and clever magazines. These, with the other inventions, divide our time to the exclusion of the longer works of Dickens, Scott, Hugo, Dumas and others. And last of all comes the motion picture to claim the spare time of the world at large, which it gets in a great measure. We often hear the motion picture spoken of as the educator of the masses, and that one of its missions is to afford the poor and ignorant an insight into the wealth of the world's literature. To that we heartily agree, but it is certain that the poor and ignorant are not the only ones who are shaky on classic literature. The younger generation has not the time to read that which was at the disposal of us of a former generation. Therefore, if the motion picture is to preserve these classics for a busy world, it must not pre-suppose a previous reading on the part of the spectator.

The principal critical point against this version of Walter Scott's "Ivanhoe" is just that. It takes for granted in a large measure that each and every spectator has read the book. Most of us older folks have read it, but so long ago that it is almost forgotten. That is not so bad, but to one who has never read the book it is easy to imagine that the production in its greater part will be pure Greek.

This is not saying that the defect is fatal, so far as this production is concerned. There are sub-titles that explain the action sufficiently to save it from being a puzzle, but they cut off too quickly. A slow reader would get no more than half through with any one of them when it would vanish and leave him as helpless as before. That is the technical fault with this picture, and a fault so easily remedied that all that has been said should not be construed as a condemnation. The chances are that when the promoters of the picture read this criticism they will quickly double the length of the titles and the trouble will have disappeared by the time the exhibitor gets the picture.

Considering the picture as a production it can be said that the good outweighs the bad. There is an absence of detail in the photography that is a little annoying, due to a granular effect that obscures sharpness. It is what might be termed a "dark" production. There is also a strange mixture in settings. The exteriors are very real and show glimpses of genuine solid English castles. The interiors of those same castles, however, are painted on limp drop curtains that sway before air currents. This, explained by the promoters, is because the interiors were taken on the stage of the Lyceum Theater, London, using the cast of the Lyceum Theater Company which was playing the piece there at the time.

On the other hand, there are some fine features about the picture that help to make up for whatever deficiencies there may be. There are some big battle scenes in the storming of the castle that are impressive on account of the immense number of people used. The exteriors generally are very fine and for that we should forgive the interiors, which are helped out by some highly commendable acting.

The best character of all is Rebecca, played by Miss Edith Brackwell. She looks the part and acts it in a most human way, interpreting it with much fidelity and not once overdoing it. Next best is Rowena, by Miss Nancy Bevington. What she had to do was done well and was enhanced by her physical charm. Isaac of York, by Hubert Carter, though obviously made up, soon caused one to forget that fault and see only his work, which was of the best. "Ivanhoe," by Lauderdale Maitland, Sir Brian by Henry Lonsdale and Front de Boeuf by Austin Milroy, were capably done by actors of evident high experience and intelligence.

EDWARD EARL.

A Forceful but Modest Personality in the Nicholas Power Establishment.

THE growth and development of the business of many of the firms now prominent in the moving picture industry has been phenomenal and it has been no easy matter to provide for the financial requirements occasioned by such rapid growth. The accompanying cut is that of Mr. Edward Earl, the prominent New York banker, who is the treasurer of the Nicholas Power Company. Mr. Earl is connected with large financial interests, is a director of several important New York corporations and president of a large downtown bank. He has been associated with Mr. Nicholas Power for a number of years, and through this close connection has become deeply interested in the development of the motion picture art along the best lines. Mr. Earl is ever busy with his varied duties and evidently averse to publicity. Mr. Earl has had much to do with the splendid system of efficiency and thoroughness which characterizes the Powers plant from the office boy up. He has had much to do with establishing the confidence which for a long time past the name of Powers has inspired all through the industry.

Edward Earl.

PRODUCER AND LEADING LADY MARRIED.

Director Edw. J. Le Saint, of the Selig forces in California, and Miss Stella Razeto, leading lady of Mr. Le Saint's players, were married on Christmas day at the home of the bride's parents in San Diego. Miss Razeto was recently severely injured by a stage coach accident, and had only been out of the hospital a few days when the marriage took place. Mrs. Le Saint does not intend to allow matrimony to interfere with her art, and will continue to scintilate on the motion picture screen. Both bride and groom are immensely popular in the Los Angeles picture colony, and have been the recipients of many gifts and congratulations.

"An American Citizen."

John Barrymore Makes Decided Hit in Famous Players Four-Part Comedy-Drama—Noteworthy Cast.

By George Blaisdell.

THERE is an abundance of fine comedy as there are also many strong dramatic situations in "An American Citizen," adapted from the play of Madeleine Lucette Ryley, which the Famous Players released on January 10. It is a story in which the comedy apparently predominates until suddenly you discover the fun has been pulled out of a situation and that you are looking on gray life. One of the more notable instances of this quick reversal is where John Barrymore dejectedly faces a portrait of the Father of His Country on a table opposite him. He is in financial difficulties; a partner has absconded and the office rent is due. A wealthy relative in England has left him a fortune

Scene from "An American Citizen" (Famous Players).

contingent on marrying an Englishwoman and becoming a British subject. The only apparent chance of restoring to his trusting clients the money they have left with him is to accept the terms imposed by his late uncle. There is a laugh as the screen shows him sadly waving a hand to the first president and saying: "Good-bye, old man!" But as he leans over and from the corner of the frame gently removes an American flag there is an ominous hitch in the mirth. When he presses to his lips the bit of cloth the change is complete. If at home the act strikes deep, imagine the feelings of the expatriate thousands of miles from home.

John Barrymore more than makes good on the screen. His performance in the role of Beresford Cruger is unusual in that it is different. It has rare quality. There are the attractiveness of youth, the skill that comes by training, and the talent that is in his blood. In the language of the screen, he always "registers." Evelyn Moore plays Beatrice Carew, the cousin who has been disinherited in favor of Cruger and with whom she makes a loveless marriage for the sake of keeping the money in the family. Miss Moore has a charming personality—and what is better, she has stage intelligence. There are many delicate touches in her portrayal of the woman who is wife in name only. We see the development of the affection from the first meeting until she challenges her husband by standing under the mistletoe in the backroom of the little old bookshop in London on the snowy Christmas eve.

The work of the cast is uniformly excellent. Peter Lang is the whole-souled, jolly senior partner in the firm of Barbury, Brown & Cruger, the firm friend of the junior member. Hal Clarendon is Brown, the partner who takes the bonds from the large safe which is also the refrigerator, and leaves for parts unknown. Howard Missimer, just back from a three months' rest on a farm, is his old self again in the portrayal of the aristocratic Sir Humphry Bunn. Alexander Gaden is the persistent agent of town lots. Wellington A. Playter, who was the gladiator in "A Daughter of the Hills," as the giant English valet makes a pronounced hit. Joe Short, as the office boy, contributes to the comedy, and Ernest Truex, as Mercury, the London newsboy and later assistant in the bookstore, adds much to the effectiveness of the final act.

The settings are elaborate. One scene that would stand out in any production is the representation of the House of Lords across the Thames, with the higher buildings of the city showing in diminishing prominence in the background. There will be many who will fail to realize that this is a studio triumph. Another notable setting is the hotel front in Nice. Not the least effective are the scenes about the office building elevator.

The story holds throughout. In the beginning there is straight comedy until the partners discover that, instead of having no assets, they have real liabilities—through the absconding of Brown. The situations in the hotel, when Cruger, through the excusable blunder of a clerk, is assigned to his wife's room, are full of rollicking fun. The episode of the stocking will upset any house. The best of all, however, are in the last half reel. Barbury gets word that the opera house lot has advanced in price—worth a small fortune, in fact—and seeks out Mrs. Cruger. He brings her to the little bookstore, where Cruger has been busy hanging Christmas greens. As the American sits by the blazing logs—they really are blazing—with his tiny flag in one hand and a faded flower bearing memories of his wife in the other, Mrs. Cruger steps in on him. Gradually she edges her way to the mistletoe as Cruger backs against the wall. When he realizes the situation the end is sudden—and dramatic.

J. Searle Dawley is the producer.

THANHOUSER'S LEADING WOMAN BACK AGAIN.

Miss Marguerite Snow, the popular leading woman of the Thanhouser Company, has just returned to the studio after an absence of six months, during which time she has been taking life easy. Miss Snow had been with the Thanhouser Company three consecutive years before she had taken a vacation. The rest has been greatly beneficial to her, and she feels able to do even better work than heretofore.

Marguerite Snow as the Wife of Potiphar.

The first important multiple reel feature in which Miss Snow appears is "Joseph in the Land of Egypt." In this picture she takes the chief feminine role, that of the wife of Potiphar. The accompanying illustration shows her as such. A few of the most notable multiple reel releases in which Miss Snow has played are "She," "Lucile" and "Jess."

LOOK OUT FOR CHECK FORGER!

Information has reached the office of the Universal Film Manufacturing Company that a young man, light hair, about 5 feet, 9 inches tall, said to be about 35 years of age, usually well dressed, who, when last seen, wore a gray overcoat and a derby hat, has been offering checks as a representative of the Universal Film Manufacturing Company.

Hotel Redington at Wilkes-Barre, Pa., has already suffered from misrepresentations of this gentleman, who is carrying checks purporting to be voucher checks which are signed by Carl Laemmle, president, and J. C. Graham, general manager. This gentleman has also cashed a check under the name of Roy L. Hardner with the same signatures.

Exchanges, exhibitors, etc., are warned to look out for this gentleman and if possible to notify the Universal Film Manufacturing Co. or Mr. L. J. Gammon, of the American Bankers' Association, 5 Nassau St., New York City.

The Universal Ball.

A Brilliant Social Affair Enlivened by a Mock Free-for-All Fight on the Floor.

THE New York end of the Universal Film Manufacturing Company gave a big reception and ball to its many employees on Saturday evening, January 3rd, at the Leslie Rooms, Eighty-third Street and Broadway.

It was a wild, stormy night, and those who went to the hall did so with the idea that the attendance would be slim on account of the weather, but a glance at the accompanying illustration will show what an erroneous idea that was. The ball was an artistic success. It was not a financial success because it was not intended to be; but just a big family gathering of the whole Universal force, from the humblest factory worker up to the president himself.

The hall was cozy and was tastefully decorated. The floor and the music could not have been better. The company was congenial and orderly; that is, with the exception of one unfortunate incident. King Baggot got into an argument with J. C. Graham on the floor, and it looked, for a moment, as though all the men on the floor would soon be mixed in a free-for-all fight. Four policemen were called in, but they could do little with the surging mob of men. Women were frightened and taking to shelter, and cries of "shame" came from the balcony guests. Mr. Powers and Mr. Swanson pushed their way into the thick of the melee and did their best to stop it. The orchestra struck up a tune to divert attention. Nobody seems to know what the argument was about, but the truth is, it was about nothing. When it seemed about time to send in a riot call the guests were greatly surprised to see King Baggot start turkey-trotting with one of the cops, and some of the boys who were in on the joke danced it with the three other policemen. The fact is, they were four husky gents that Baggot had previously rigged up in studio uniforms. They do say that Pat Powers and Bill Swanson swallowed it hook, line and sinker. They were not alone in their innocence; everyone who was not in on it fell for it, only Pat and Bill fell the hardest.

It was a glorious evening with undiminished gayety from the start at 8 P. M., until the finish at 4 A. M., Sunday. A number of entertaining people appeared on the stage between dances. Mildred Holland gave a dramatic scene from Mary Stuart; Joe Scharf, of the Mecca Universal Exchange, warbled some ditties; several cabaret singers from the music publishing houses of Leo Feist and Watterson, Berlin & Snyder contributed to the occasion, and Dick Lee read off a lot of comedy telegrams.

The entertainment committee was comprised of: William H. Swanson, chairman; King Baggot, Frank Smith, Howard Crampton, Irving Cummings, Ethel Grandon, Florence Lawrence, John Stokes, Matt Moore, Leonora von Ottinger, Irene Wallace, Harry Cohn and J. W. Grey. This committee provided an elegant buffet luncheon, which was served in the spacious dining-room on the floor below the ballroom. The guests were provided with checks and sent down in relays of 200 each.

After the luncheon the guests assembled about the stage at the behest of J. C. Graham, general manager of the Universal. He took occasion then, as spokesman for the entire force of employees, to tell Mr. Laemmle how much they all think of him, and the sincerity of his words left no doubt of it. A little, curly, flaxen-haired boy, Master Philip Weiner, of London, presented a magnificent loving cup to Mr. Laemmle, the gift of the employees. Mr. Laemmle has no wall-cracking voice for making speeches. He usually dodges them, but he responded nicely in this instance. Although his voice could not be heard far, he let out one of the secrets of his success when he concluded his remarks by saying to his people: "I thank you, and I love you."

The grand march then began and was led by Mr. and Mrs. Laemmle, the other officers following in regular order. During the march this photo was taken, with the guests in the formation of a large letter "U."

Among the guests assembled, in addition to the Universal Family, were: George DuBois Proctor, of the Motion Picture News; Wen Milligan, of the Billboard; Mr. Semler, of the New York Telegraph; Hugh Hoffman, of THE MOVING PICTURE WORLD; Phillips Smalley, of the West Coast Organization of the Universal; Mr. and Mrs. James V. Bryson, of the Laemmle Film Service, Minneapolis; Miss Mildred Holland, Jules Brulatour, N. Edward Mallouf of the Worlds' Best Film Company, Ch. Jourjon, M. Patin and M. and Mme. Offeman of the Eclair Company, Leo Hershfeld and daughter, Miss Jeanette Cohen and Miss Gladys Tilden of the Blaney Company, David Horsley, Miss Dorothy Gibson, Miss Rose Marks, Miss Edna Ellaby, Joe Farnham.

Flashlight Photograph of the Universal Film Company's Ball. Harmony and Happiness.

Front Row, seated—King Baggot, Robert H. Cochrane, Mrs. Cochrane, Mrs. Laemmle, Carl Laemmle, William H. Swanson, P. A. Powers, Mark Dintenfass, Julius Stern, J. C. Graham, Phillips Smalley.

Motion Picture Exhibitors' League

OREGON LEAGUE ORGANIZED.

Picture Theater Men Hold Meeting at Portland—Much Good Time Enjoyed By All.

MOTION picture exhibitors from all of the leading cities of Oregon were present December 22 and 23, at the Oregon Hotel, at the opening of the first annual meeting for the purpose of founding a State branch of the Motion Picture Exhibitors' League of America. Melvin G. Winstock, manager of the People's Amusement Company, of Portland, was chosen temporary chairman and presided over all the sessions.

In opening the session, Mr. Winstock gave a short talk upon the development of the motion picture business in the past and some of the immediate developments which it faces.

"Ten years ago a mockery, to-day the motion picture production demands the loyalty of millions who see in it a certain agency which will lead man to a higher and nobler destiny," he said.

"Five years ago the dregs of the drama condescended to act before the camera. To-day we reach out and secure the highest, who, in accepting, consider themselves honored. Distribution, which a few years ago was in chaotic condition, has been reduced to a science," declared Mr. Winstock.

M. E. Cory, of San Francisco, a member of the executive board of the National organization, addressed the members of the newly-formed Oregon branch in behalf of M. A. Neff, of Cincinnati, the National president, who was unable to come to Portland at this time.

He outlined the importance of the work that can be accomplished in the elevation of the motion picture business through organization and co-operation, and told what the league had done already in California and other States.

The visiting delegates were entertained on Monday at a luncheon, at the Commercial Club, by the Film Supply Company of Oregon, and at night they were guests at various theaters of the city. At the afternoon session Christmas gifts of slides were presented by the Grant Carder Slide Company.

Tuesday morning the delegates witnessed an exhibition at the Globe Theater, which probably is unlike any other that has been given on the Pacific Coast. Five rival film supply companies sent their best reels to be used at the exhibition, making a wider representation in one theater than ever before.

Election and installation of officers was held Tuesday, and at the Oregon Hotel, Tuesday night, the first annual banquet of the organization was held. Melvin G. Winstock was toastmaster and Governor West and other prominent men were guests.

Members of the committee on organization were: J. A. Bradt and R. Z. Duke, Portland; F. L. Waters, Salem; W. A. Long, Oregon City, and W. Potter, Springfield. W. E. Stevens is temporary secretary.

Exhibitors who attended the session are: Melvin G. Winstock, H. C. Philips, C. G. Boothly, I. Leeser Cohen, Sol Baum, W. Housman, B. E. Sellerman, R. Z. Duke, Wenzel Kolross, M. B. Donovan, G. T. Holtsclaw, S. S. Range, L. A. Samuelson, Ben F. Hibbard, H. C. Stevens, E. T. Pittmon and J. A. Bradt, Portland; L. F. Cullins, The Dalles; J. Clevedale, Woodlawn; F. A. Buhlert, Salem; W. N. Brown, Newberg; C. E. Oliphant, Pendleton; Harvey Newman, Astoria; W. Potter, Springfield; E. L. Campbell, Eugene; W. L. Perman, Junction City; A. E. Laflan, Salem; J. W. Houston, Klamath Falls; E. E. Small, Corvallis; E. Schnabel, Kenton; W. A. Ayres, Dallas; Mrs. A. B. Sparks, Redmond; Mrs. W. Potter, Springfield; George Whiteside, Corvallis; F. L. Waters, Salem, and W. A. Long, Oregon City.

BUFFALO EXHIBITORS TO DANCE. ..

The annual ball of the Buffalo Exhibitors' Association will be held on Monday evening, January 19th.

NEW YORK STATE COMMITTEE.

A convention of the New York State Exhibitors' Association executive committee will be held at Buffalo, N. Y., on Sunday, January 18th.

EXHIBITORS' ORGANIZATIONS.

THE present conditions in New York City among the moving picture exhibitors should prove an admirable argument for the getting together of the various factions of moving picture exhibitors throughout the country. We have consistently and continually deplored the break in the ranks of the exhibitors and we still maintain that a strong central body of exhibitors in each State in the Union would be of immense benefit to the industry as a whole. Surely the events of the past few months should prove to every fair-minded person that there is considerable work in nearly every State for a representative or executive committee of moving picture exhibitors to watch over very carefully, especially in the matter of unnecessary and pernicious legislation both by State and municipal legislators.

Referring again to conditions in New York City, what do we find? Three separate and distinct organizations, whose interests are practically identical and yet who are being kept apart through needless and useless splitting of hairs and more or less personal antagonism. What is the consequence? Simply that the good work which any strong organization might accomplish is being absolutely neglected and the energies of the various organizations being expended in an endeavor to prove that their own particular contentions are right.

Every exhibitor and official of any of the organizations that we have talked with, all equally deplore the present condition and would welcome any honorable method by which a consolidation could be effected. This should not be at all impossible if each side will realize that concessions can be made without sacrificing either honor or principle, and that nothing is to be gained by any one faction in maintaining an absolute position and refusing to at least meet the other fellow in an endeavor to again weld the organization for the general good and best interests of all concerned.

Undoubtedly the chaotic condition in New York City is typical of conditions in other localities where the present useless bickering is in progress. If our contention, that the interest of the exhibitors in any part of the country is equally the interest of all, is correct, common sense would seem to indicate that any association of exhibitors, to be of greatest value, should secure the interest and co-operation of every individual unit and that unless it does so it will fail to accomplish the best results. Furthermore, the association that not only fails to secure the co-operation and support of practically all the people in the industry, but does not even take knowledge of the fact that the views and opinions of a considerable portion of its, shall we say, individual interests is being ignored, cannot, in our opinion, expect to secure wholehearted and complete support and respect of the industry as a whole.

Every evidence would seem to point to the fact that there is a fairly strong organization at present in the field.

Is it too much to hope that we may see the exhibitors of this city united in one strong organization before many weeks of this year have passed? We see no reason why this should not be an accomplished fact and, from expressions of a genuine desire for such a consummation on the part of some of the New York officials, we are even hopeful that such will be the result.

REDLANDS, CALIFORNIA, GETS CENSORSHIP

The city of Redlands, one of the best-known towns in the California orange belt, has a new Board of Motion Picture Censors. With three picture theaters, the town managed to scrape along without any censors, the managers showing good judgment in selection of films, until one decided that he would open his house on Sunday, and take a silver collection, as city ordinances prohibited the charging of admission. While his course was not opposed or condemned, it was thought best to exercise some supervision over the Sunday exhibit. The Rev. Ralph P. Smith, rector of Trinity Church, and B. A. Small, secretary of the Y. M. C. A., were appointed censors and chose Mrs. M. G. Van Loan to act with them. They will look over only the Sunday exhibits. The city trustees have decided that if the people want Sunday shows, and the managers are willing to abide by the censors' decision, that they will not interfere. The other two houses will probably fall in line.

NEW YORK CITY EXHIBITORS.

Unusual Progress Being Made by the New York Association in Bettering Local Conditions.

LARGELY due to the untiring efforts of President Trigger, of the New York City Association, there has been unusual progress made in organizing the local exhibitors and the consequent bettering of trade conditions. In the Williamsburg district, where the picture theaters for some time have had something in the nature of general truck markets, nearly every exhibitor has joined the branch association and stopped the "country store," at the same time he has raised his prices of admission from "four-for-five" to ten cents for Saturdays, Sundays and holidays.

The latest meeting of the Williamsburg and East New York branch was held at the Grand Theater, 743 Grand Street, Brooklyn, Monday night, January 5. Mr. Garrett was in the chair and sixty-four members were present. Charles Hollender, of the East New York branch, was present and made some excellent suggestions to the Williamsburgers. President Trigger and State Vice-President B. E. Cornell of Syracuse were also present and gave some good advice to the members.

At the suggestion of Mr. Hollender a subscription was taken up to defray the expenses of a hall for a social entertainment to be given by the Williamsburg and East New York branches.

SOUTH BROOKLYN EXHIBITORS ORGANIZE.

A meeting of the exhibitors in the South Brooklyn district was held at the Acme Theater, 48th Street and Third Avenue, Brooklyn, on Tuesday evening, January 6. There were twenty-seven exhibitors present and President Samuel Trigger presided. An election of officers was held with the following result: Chairman, Rudolph Sanders; secretary, Philip Gootenberg. There was appointed a membership committee consisting of Mr. Tobias, Mr. Gootenberg and the chair to solicit membership among the exhibitors not already allied with the branch. The district covers South Brooklyn, Bay Ridge, Bath Beach, Borough Park and Homewood.

The next meeting will be held at Tuxedo Theater, 54th Street and 13th Avenue, on Wednesday evening, January 14, at 11 o'clock p.m.

PREPARING FOR OHIO CONVENTION.

Word comes from Cincinnati that great preparations are now being made for the annual convention of the members of the Ohio Exhibitors' League and the National Executive Committee in that city on January 26 to 29. It is hoped that every member of the Ohio League will be present and the members of the Kentucky League, after meeting at Covington on January 27, will adjourn and attend the Ohio convention in a body.

There will be a large manufacturers' exposition in the Sinton Hotel, where all meetings of the league will be held and there will be plenty of social features to engage the spare time of the visitors. A banquet and a dance on the evening of the 29th will conclude the event.

CONVENTION OF THE MISSOURI STATE LEAGUE.

On Tuesday, January 20th, the Missouri State Branch of the Motion Picture Exhibitors' League of America, will hold a special meeting at the Sexton Hotel, Kansas City, Missouri. This will be the semi-annual meeting of the State Branch and every exhibitor, whether a member of the league or not is urged to make special effort to attend this meeting.

The Kansas City Local No. 1 will have charge of the entertainment end of the program, which assures the exhibitors a royal good time. Any trades that wish to exhibit their goods can make application for space to F. L. Welch, Sexton Hotel, Kansas City, Missouri.

NOTICE OF GENERAL MEETING.

A meeting of the Motion Picture Exhibitors of Greater New York will be held at the Imperial Hotel, on Monday morning, January 12th, at 11 a.m.

Matters of the most vital importance to all exhibitors will be taken up and the ventilating question will be explained to all members who do not thoroughly understand it. A number of officials have been invited. All exhibitors in Greater New York are requested to attend, as we think it is time that they should spend an hour or two at our meetings so as to be enlightened in reference to laws and ordinances pertaining to our business, now before the respective law-making bodies.

If you are an exhibitor and desirous of doing something for the welfare of the exhibitor, do not fail to attend.

"HARA-KIRI."

A Beautiful Japanese Subject in Three Parts Now Being Offered by the Apex Co.

ONE can forgive anything in a picture if it is a pretty thing to look at. There isn't much of anything to forgive in this offering, except possibly the chase, but if it were the most commonplace kind of a chase we could be very happy in looking at it because of the many beautiful landscapes it takes us through.

This production throughout is a delight to the eye. It passes from one exquisite scene to another, and this more than atones for the fact that some of the Japanese characters are obviously not native Japs. By some queer process of reasoning, the only actor in the play who had a natural Japanese cast of countenance was given the part of Ivan, a Russian officer. He should have been cast for the part of "Cabul," the grouchy old Japanese white-slaver. But it doesn't matter much. A thing of beauty is a joy forever, so why worry about the details?

Scene from "Hara-Kiri." (Apex).

The story itself is not a wonder, but is possible and plausible and sufficient to justify the succession of dainty scenes that carry it through. It is all about a couple of Russian army officers who are in Japan after the Japanese-Russian War. One of them loves a geisha girl, but she, maiden like, loves the other, who is not especially smitten with her. The two men are both ordered back to Russia, where they quarrel over a countess who loves the same fellow who won the heart of the Japanese girl. The other officer attempts to force his attentions upon the countess and he is killed in a quarrel with his brother officer, Andre, after having told her of Andre's Japanese love affair. Andre with the aid of the countess flees to Japan, with the police in pursuit. The chase that follows is a lively and thrilling affair. There are parts in it that take one's breath away, and one of them is a genuine accident, that where Andre's horse jumps a railway gate and falls upon him.

Andre reaches Japan and finds the Japanese girl. Old Cabul has been making life miserable for her. The countess arrives later with a pardon and Cabul gets her story and Andre's. He tells Mimosa, the Japanese girl, of Andre's falseness and the little girl in her grief commits "hara-kiri," the Japanese term for suicide.

This production is without a doubt the best one the Apex Company has ever handled. We recommend it to any exhibitor.

A SUCCESSFUL WASHINGTON ORGANIZATION.

Colonel John J. Noonan, head of the John J. Noonan Enterprises, returned shortly since from a seven months' tour in Europe. He brought with him Mrs. Noonan, also his daughter, Louise, who has been in Germany studying music for the last three years.

One of the first things that Mr. Noonan did on his return was to grant a two weeks' vacation and trip by way of New York to Virginia to Mr. and Mrs. Wm. Alvine. Mr. Alvine is manager for Mr. Noonan of the popular Virginia Theater in Washington, D. C., and was enthusiastic in his appreciation of the various members of the Noonan organization. The New York office of the Moving Picture World was favored with a short visit by Mr. and Mrs. Alvine on their way to the South.

Manufacturers Advance Notes

"A QUESTION OF RIGHT" (Lubin).

A dramatic incident in the life of a politician, involving the strange question as to whether a wife is justified in denouncing her husband, whom she discovers to be dishonest and a grafter. The cast is an admirable one and the stage setting unusually beautiful.

Louise Gray marries Mayor Hogan under the belief that he is an upright man. In doing so she has rejected Vance, a city detective. Hogan is a scheming, crooked politician, and Jim Gray, who is Louise's brother, is blackmailing Hogan because of his relations with another woman. Louise soon learns of Hogan's true character and sees her husband receive a big bribe, and determines to expose him to his colleagues, despite the fact that it

Scene from "A Question of Right" (Lubin).

will end her happiness. An enthusiastic crowd call at Hogan's home and notify him of his renomination for Mayor. In the midst of her husband's speech of acceptance, Louise denounces him as a crook. Hogan exhibits terrible anger and threatens her so much that she decides to leave him. As she prepares to go she finds his murdered body in the library. Vance, her former lover, calls to cover the case, and, despite Louise's protestations, believes her guilty and proceeds to put her through the "third degree." The fearful ordeal renders Louise temporarily insane, and she admits she had killed her husband. At the same moment her brother is discovered in a closet where he has been trapped in trying to escape. He confesses that he killed Hogan for the latter's refusal to give him more blackmail money. Louise is exonerated and Vance remains steadfast in his desire to marry her.

OLD AUTHOR WRITES FOR BLACHE.

Herbert Blache has just completed a four-part feature entitled "Hook and Hand." This scenario was written by Frank W. Doughty, the author of the "Old King Brady" detective stories. "Hook and Hand" is a remarkable living character. He is at the present time serving a fifteen year sentence in the Montana State Penitentiary. The incidents in the story woven around "Hook and Hand" are real facts from his very sensational career. The writer, Mr. Doughty, tells us that he is one of the most peculiar characters he has ever dealt with in the criminal world.

WANTS NEW NAME FOR "ALKALI IKE."

The Universal Company, which has engaged Augustus Carney, the "Alkali Ike" of the Essanay productions, is offering twenty-five dollars for the best suggestion for a new name for Mr. Carney's production with his new connection.

"THE MILITANT" (Imp).

Calder Johnstone, scenario editor of the Eastern branch of the Universal, is the author of this three reel drama which finds its motives in one of the most important political problems of the civilized world "woman's suffrage." The question is being solved in America without resort to militancy. But England is in the throes of social and political upheaval and militancy because the women have been refused the vote.

Mr. Johnstone, in writing this play, has not attacked the right of woman to the vote. He has confined himself to the effort of showing that the destruction of property, of homes and of lives is the wrong way of going about getting it. It

Scene from "The Militant" (Imp).

is a big subject that he has taken and he has handled it in a big way. He has brought the question down to the concrete.

Naturally there is much spectacularism in the picture with the crowds, the destruction of railroad tracks, the dynamiting of buildings and the raids on the meetings by the police. It was during the making of this picture that perhaps one of the most unusual incidents that ever occurred in the producing of a picture happened. On last election the director had taken his enlarged company over to one of the principal New York polling places for a suffragette meeting and subsequent stampede. Just prior to the giving of the signal by the director to start the scene, a man was run down and killed by an auto across the street. A huge crowd of men immediately gathered. Before explanations could be made, "supers" charged the curious onlookers, mistaking them for some of their own and the latter, believing they were being seriously attacked, fought back. A general fight, amounting to a riot, ensued. But the camera man, alive to his duty, turned the crank and caught the scene.

Several prominent suffragettes were secured to enact certain roles in the play. It was released January 12.

TO FILM "AFTER THE BALL."

Charles K. Harris, publisher of popular songs, who first came into world-wide prominence as writer of the first of the famous popular songs, "After the Ball," tell us that he has made all arrangements to have that song produced in a three-part motion picture and that the work is under way. Mr. Harris is to be congratulated upon this decision. The song in question lends itself admirably to the uses of the picture maker and should be of great interest. Incidentally, its appearance on the screen is certain to revive interest in the song.

Mr. Harris says that he intends to produce other pictures based upon his numerous song hits.

"THE GIRL AT THE CURTAIN" (Essanay).

The author of "The Girl at the Curtain" has given us many situations that make this two-reel production interesting throughout. Good photography prevails and the characters are handled well.

Warren Bradley (Francis X. Bushman) learns that there is a peculiar provision in his uncle's will, which bequeaths him half of a very large fortune. But in order to get the money he is to marry a distant relative, a young lady whom he has never seen. Bradley is willing to marry anybody to get the money, but not so the young lady, who refuses to have anything to do with him; in fact, refuses even to see him. Bradley wires her, "Then you will marry me without seeing me." Mary Burns (Beverly Bayne), to save her uncle's home, agrees to marry Bradley without seeing him, so the two are united, a curtain between them. Some time later Mrs. Bradley applies to a kind-hearted attorney

Scene from "The Girl at the Curtain" (Essanay).

to secure a position for her as stenographer. The shrewd wizard of the law gives her a letter of introduction to her husband and she takes up her new duties at the typewriter. It is not until some time later that she discovers that Bradley is her husband, and she becomes jealous when she hears him talking to young ladies over the telephone and making appointments with them. One day, while Bradley is talking to a young lady over the 'phone, telling her "as soon as I can get my divorce I will marry you," Mary picks up her hat and coat and leaves. Bradley finds the telegram in her drawer (that he had sent her), "Then you will marry me without seeing me," and for the first time realizes that he has been working in the same office with his wife for months without knowing it. He dashes after her—finds her at home. The little love god takes possession of his heart, and the two determine that they shall never again be separated, and so it was that a blind love had its eyes opened to the sunshine and goodness of the world.

This production is booked for release Friday, January 30th.

GEORGE KLEINE PREPARES ELABORATE HERALD.

Believing that exhibitors would appreciate a type of herald befitting "Antony and Cleopatra," George Kleine has issued a very neat eight-page booklet entitled "The Story of Antony and Cleopatra," in place of the usual cheaply printed and hurriedly thrown together herald. The booklet was printed in 2,000,000 lots on a good grade of India tint paper, profusely illustrated with dainty vignetted cuts and is saddle stitched. It is the sort of herald that the average man would put in his pocket and take home to read.

"A DANGEROUS EXPERIMENT" (Victor).

"A Dangerous Experiment" is an up-to-date screen play abounding in the occult and psychology. Though it is daring in theme there is not an incident or scene in the whole two reels that offends reason. On the contrary, it drives home conviction and assures one of the fact that there are somethings in this world that are too strange for the lay mind to grasp or understand.

The situation evolved in the play by Jack Byrne and Walter MacNamara is unique.

Here is the big situation tied up in a nutshell. An undersized student has a rival in the school athlete for the love of a girl. The student, interested in the occult, brings about a transition of souls; that is to say, he transfers his soul into the body of the athlete and forces the athlete's soul into his own. After the completion of the experiment the student is

Scene from "A Dangerous Experiment" (Victor).

unable to change back. Around this situation is written a love story of unusual merits, and the possibilities for acting, for character studies are tremendous.

The souls of the two men are seen actually traveling from one body to the other. When the athlete finds himself locked up in the puny body of the student his anguish is awful. His football companions who formerly looked up to him as their peerless leader now laugh in derision at his pitious attempts to tell them who he really is. The student, when self-endowed with the athlete's body and finding it impossible to get back, smashes in blind rage the crystal which he used in making the exchange. January 23 is the release date.

WM. FOX CENTRALIZES HIS EXCHANGES.

When William Fox, the theatrical manager, moves into the Leavitt Building, at No. 126 West Forty-sixth Street, he will have two floors devoted exclusively to the film rental business—one for the regular service of the General Film Company's program, the other for features, comprising the major part of the Exclusive Supply Corporation's program. These and a third floor, which will contain the executive and theatrical offices, will be occupied beginning January 15th.

The fifth floor will be occupied by the Box Office Attractions Film Rental Company, the new ramification of the Fox enterprises, which concerns itself with features only—five a week now, and more to follow. Abraham Carlos, who has gone through the feature market with a fine tooth comb, contracting for the best, will be in general charge. There will be two projecting rooms equipped with two projection machines each. In each room, every morning from 9 o'clock till 12, features will be run for the exhibitor. There will be specially-equipped rooms for the exhibition of posters and other advertising matter on each feature.

On the seventh floor, the Greater New York Film Rental Company, which handles the "licensed" service, will be equipped to accommodate its slightly varying requirements. Louis Rosenbluh, in charge since its inception by William Fox, will continue in office. The Exclusive Program is now controlled by the Box Office Attractions Film Rental Company for New York City and State, Northern New Jersey and New England. Offices will be opened in Buffalo. An office in Boston will cover New England. Mr. Carlos is to go to Europe on February 1st to contract for several more brands.

RENFAX TALKING PICTURES.

Messrs. Fox & Wolff, trading under the name of "Renfax," are ready to offer to exhibitors what appears to be a satisfactory talking picture service on a rental basis. A representative of the Moving Picture World was given an opportunity to observe the working of the Renfax device and what he heard and saw proved that a very interesting number of a motion picture theater program might be provided by the Renfax folk. The numbers exhibited at that time were popular songs and the "tango"—four on a reel; synchronization seemed perfect and the pictured action was well put on.

It is the purpose of the Renfax people to offer this service at a reasonable price on weekly rental. The exhibitor will be required to purchase a phonograph, but the rest of the service, such as the reels and records, will be rented.

Admitting the possibility of animated songs becoming a part of motion picture programs, much of that possibility depends upon the character of the numbers furnished. It will be remembered that the old "illustrated song" lost its hold on picture audiences because of its deterioration. The cheap "mush stuff" prevailed to such an extent that general disgust was aroused. If Renfax will stear clear of that rock it may establish itself in picture theaters.

The promoters of Renfax assert that they have ample capital to properly carry their enterprise past the experimental stages and to enable them to produce good numbers. Offices of the company will be found on the seventh floor of the World's Tower Building, West 40th Street, New York City.

"WRECKED IN MID-AIR."

A Kleine-Eclipse three-reel for release January 27, 1914. The story features that redoubtable character, Joe Hamman, whose dare-devil feats before the camera are well known to American picture fans. In this release Hamman flies a Bleriot monoplane. With his wife in the machine, the aeroplane blows up some seventy-five feet above the ground and falls to the earth, carrying the couple with it amid a shower of debris. There is neither sub-title nor film cutting to give an air of unreality to the scene. It is merely a hazardous and dangerous feat which would have constituted an Associated Press item, had it happened to a well known aviator as it actually occurred before the camera. The release is characterized by beautiful photography and splendid acting.

Scene from "Wrecked in Mid-Air" (Kleine-Eclipse).

LASKY WILL MAKE "BREWSTER'S MILLIONS" PICTURE.

Having advanced the production of "The Squaw Man" picture to a point of practical completion in so far as the taking of the various scenes are concerned, the Lasky picture forces are now turning their attention to the production of "Brewster's Millions," which is to be the second release. It will be a five-reel number.

The Lasky studio at Hollywood, Cal., is fast nearing completion and will be ready for occupancy by February 1st. Cecil B. DeMille and Oscar Apfel will remain on the Coast indefinitely.

"BY WHOSE HAND" NOT GREAT NORTHERN.

In last week's issue of The Moving Picture World announcement was made that the feature subject, "By Whose Hand," being distributed by the Great Northern Special Feature Film Company, was a Great Northern Film Company's subject. The item was incorrect in crediting the subject to the Great Northern; it should have been Films Lloyds.

"THE RETURN OF HELEN REDMOND" (American).

This production is deserving of especial mention because of the working out of detail by the producer, Thomas Ricketts. The dramatization is splendidly carried out by Winifred Greenwood and Ed. Coxen supported by prominent stars such as George Field, Wm. Tedmarsh, Edith Borella, and others—familiar characters of the "Flying A" companies.

The story presents a genuine pathetic appeal and sounds a convincing note of warning against the frivolous consideration of matrimony.

Winifred Greenwood interprets the titular role of Helen Redmond with a realism that lends conviction. In the story she accepts a proposal made as a wager and before the spirits of a night of frolic have subsided she becomes the wife of Neil Forrester, the brother of a minister. The two parties represent almost two extremes in social life—the one an ardent exponent of the stage and the other reared in the sacred precincts of the church, they could hardly be expected to harmonize. After a few months of happiness inevitable discontent and friction arise and separation results. The father dies leaving the daughter to the care of his brother, the minister. After years of anguish and worry the woman is convinced of the errors of her ways and in the end is happily united with her daughter. The settings are beautiful and photographic quality perfect.

BALBOA COMPANY GIVES CHRISTMAS DINNER.

A most pretentious social event at the Hotel Virginia, Long Beach, was the dinner and dance given by the Balboa Feature Film Company on Christmas Eve. Sixty people, including H. M. Horkheimer, president and manager of the company, sat down to the sumptuous dinner. During the dinner Bertram Bracken, managing director of the company, on behalf of the members of the company presented Mr. Horkheimer with a handsome silver loving cup.

After dinner the guests who had been invited for the dance began to arrive. Among the guests present were: Miss Mary Pickford, Mrs. Pickford, Miss Laura Oakley, Miss Ruth Roland, Miss Clara Grant Mr. and Mrs. Isidore Bernstein, J. Warren Kerrigan, Mr. Francis Grandin, Mr. and Mrs. Frederick Nash, Mr. and Mrs. William Clifford, Miss Bertha Rush, Miss Gladys Rutledge, Mr. Lawrence Flatau, Miss Billie Bennett and Miss Velma Whitman.

CANADIAN-BIOSCOPE OPENS N. Y. OFFICE.

The Canadian Bioscope Co., of Halifax, Nova Scotia, has opened offices in the Candler building. Mr. H. T. Oliver, who has been connected with the Edison and Reliance Co., has just been made vice-president and general manager. The officers of the new company are: H. H. B. Holland, president; H. T. Oliver, vice-president, John Strachan, treasurer, and T. P. Payne, secretary. The first release of the Canadian Bioscope Co., a five-reel classic, will be ready about January 15th. Mr. Clarence Schottenfels is sales manager.

PHOTOGRAPHY'S QUEER PRANKS.

There is a good deal of unintentional comedy in a scene from "The Loafer," by the Reliance Company, on page 182 of our January 10th issue. This is supposed to be a very tragic scene, but as it appears, Sue Balfour is balancing a cigarette on her nose, and George Siegman is holding her in position to shoot it off. Of course, this doesn't appear in the film, but only in the still picture, and is caused by some white object on the back wall.

CONTINENTAL FEATURE FILM CO.

The latest subsidiary company of the Mutual Film Corporation to be organized is known as the Continental Feature Film Company, just formed for the purpose of supplying features to Mutual exchanges. It is located at 219 Sixth avenue and W. C. Toomey is the manager in charge.

CALIFORNIA FILM EXCHANGE MOVES.

On account of its recent fire, the California Film Exchange, of Los Angeles, has taken new quarters at 736 South Olive Street, that city, where business is going on without interruption and things are in much better shape than before. All former patrons are welcome and will be well taken care of.

M. E. HOFFMAN AND JULES BERNSTEIN CHANGE.

Jules Burnstein and M. E. Hoffman, of the World Special Films Corporation, have become associated with Mr. Louis J. Selznick in the Photoplays Sales Company, formed to buy exclusive special features for the United States. Their first purchase is a four-reel Paris Eclair "The Conspiracy; or, A Four Million Dollar Dowry," which will be marketed through the offices of the World Special Films Corporation.

"THE FAITH OF HER FATHERS" (Reliance).

The delicate handling of a really great subject is responsible for the marked success of "The Faith of Her Fathers" as a screen production. The very nature of the subject makes it better suited to picture story telling than would be possible in any other form of presentation. It is a story that is actually improved by the absence of lines or speeches and Edgar Lewis, who is responsible for its staging, made the most of the wonderful possibilities it offered for strong effects.

Scene from "The Faith of her Fathers" (Reliance).

The deep heart struggles of a beautiful Jewess, played cleverly by Irene Hunt, who is courted by a man not of her faith, is tempted to be ashamed of her father's means of gaining a livelihood, is placed in a false position by a foolish but innocent act, but who is eventually taught a great lesson in a strange manner, is the foundation for the plot of this intensely absorbing drama, which reaches its natural climax at the end of two reels.

George Siegmann, as the father of Irene Hunt, has created a character that should go a long way toward placing him at the very top of the list of artistic character actors—released January 17th.

"THE SWORD OF DAMOCLES" (Patheplay).

This two-part release has a plot out of the ordinary, the story being built around an unsuccessful genius whose great opera is practically stolen from him by a successful but ordinary composer. Irving Cummings and Eleanor Woodruff furnish acting that is first class and the play is strongly dramatic.

Hodgson, the down at the heels genius, has composed an opera which he knows will make him famous. However, he

Scene from "The Sword of Damocles" (Patheplay).

can gain a hearing nowhere, and discouraged with life takes to drink. Thus he alienates the sympathies of his near neighbor, Ella Marvin, who has a fine voice and who, through the intercession of Winston, a successful composer, has gained the hearing her talents deserve.

How Winston gains possession of the precious manuscript, gets Ella to take the leading part in the new opera and how retribution overtakes him on the very threshold of great fame make up the story of a first class release.

WHYTE'S PLANT.

Affords Fine Printing Facilities Near the City.

A. G. Whyte is one of the younger generation of motion picture pioneers. He was in with the "boomers" when things were crude and profits large. There is no phase of the industry which is strange to him, and his youth and energy will make him loom large in the film horizon of the future.

Mr. Whyte, realizing the constantly growing demand for good printing facilities, has now embarked in the business of printing, and has established a good working plant in West Orange. It is located at the corner of Park Avenue and Valley Road, and, though in operation only a short time, there are orders coming in rapidly, and the plant is working to its capacity practically all the time.

The plant has a capacity of 200,000 feet per week. It is provided with three drums of 2,000 capacity each, and the developing facilities are up to a good standard. The printing rooms are well equipped, and there is every facility for tinting. Altogether, the plant is as efficient as it is compact, and, being so near to the center of things, it affords every convenience to all who need printing done in a quick, thorough and reliable manner.

"COMING HOME" (Eclair).

For a story of pathos and real heart sentiment, this Eclair feature has seldom been equalled. It points out the wide gulf between the stage and the pulpit, and shows that, although the characters of both these walks of life have entirely

Scene from "Coming Home" (Eclair).

different interests, yet the one all embracing power of mother love makes them as one. A film of tender scenes and strong emotional acting and will arouse a strong train of thought in the brains of those who see it. This is a two-part subject and will be released January 21.

BALBOA COMPANY'S SCENARIO CONTEST.

To stimulate interest among the photoplaywrights in Europe and America to write better screen stories, the Balboa Amusement Producing Company has decided to offer a cash prize of $200 for the best three reel drama to be submitted to the company before May 1, 1914.

In making this offer, the Balboa Company reserves the right to reject any scenario submitted and to buy any at whatever price the officers of the company see fit. In submitting scenarios, writers are requested not to write any drama of military or western origin, as these will not be available for the company's use.

All scenarios are to be typewritten with synopsis and scene schedule and are to be accompanied by a self-addressed, stamped envelope for return. A staff of competent critics will pass on the merits of the scenarios submitted, the winner being announced through the medium of the trade papers as soon after the first of May as possible. Scenarios are to be sent to the Balboa Amusement Producing Company, 806 Security Building, Los Angeles, Cal.

THE COBBS ARE BACK.

C. Lang Cobb, representing Ramo, and Agnes Egan Cobb, of the Union and Features Ideal, have returned from a business trip through the Middle West. They report a number of good contracts for their respective firms.

NEW PICTURE CONCERN.

Aubrey M. Kennedy Announces a Feature Sales Company and Another to Make 'Em.

Aubrey M. Kennedy, who organized The American Film Manufacturing Company, of Chicago, and who until recently was general manager of The Pacific Coast Studios of The Universal Film Company, has opened offices at 110 W. 40th street, the World's Tower Building, where he has started a sales campaign for "Kennedy Features," a new brand of feature productions, presenting Constance Crawley, the famous English tragedienne, and Arthur Maude, her leading man. The first two productions of this new concern are now ready for exhibition.

Mr. Kennedy asserts that he will make one release of a three to five reel production; one every two weeks. The first production of the "Kennedy Features" is entitled "The Bride of Lammermoor," an adaptation from Sir Walter Scott's romance of the same name. This production is in three parts; the length, approximately three thousand feet. This will be shipped from New York to buyers on January 21st to be followed two weeks later by Maurice Maeterlinck's version of "Mary Magdalene," likewise in three parts.

Associated with Mr. Kennedy in a new manufacturing company is Irving C. Ackerman, president of the Western States Vaudeville Association, a director of the Orpheum Circuit and president of the Hippodrome Company of Los Angeles and San Francisco. He is president of the company. The secretary and treasurer is Charles L. Cole, who has been general manager of the Pantages Circuit for several years. This company has no connection with the Kennedy Features, Inc.

UNIVERSAL PROSPERING UNDER LAEMMLE.

The best evidence of the fact that Carl Laemmle is guiding the Universal Film Manufacturing Company to prosperity is the continued declaration by the Board of Directors of the monthly dividend of one-half of one per cent. on the preferred stock and one per cent. on the common stock. Since Mr. Laemmle has taken the reins of the Universal Film Manufacturing Company in his hands, personally, the company has made rapid strides.

Through Mr. Laemmle's personal direction, several large features have been made that have netted the company a great profit. His energetic methods have produced for the company such a large revenue that the Board of Directors were able to declare an extra two per cent. dividend on the common stock.

Mr. Laemmle is handling the Universal situation most admirably, and at no time in the history of the company has the organization been so prosperous.

NEW CANADIAN FEATURE COMPANY.

Mr. Alfred Lake, former proprietor of the Criterion Theater, in Toronto, Can., and Ernest G. Noble, late with the Consolidated Feature Film Company, in the same city, have entered into the feature renting field under the style of Noble & Lake, with offices in Toronto. They contemplate opening a similar office in Montreal, and as these gentlemen have the double advantage of exhibiting and the exchange business, they hold very optimistic hopes of making their venture a success.

Mr. Noble just left New York after purchasing the best features this market afforded and he invites the exhibitors in Eastern Canada, including Ontario and Quebec, to get in touch with this new company in order that they procure the very latest feature productions.

CYRIL SCOTT AS FAMOUS PLAYER.

Following John Barrymore in the famous romantic comedy, "An American Citizen," the Famous Players will release, on January 20th, Cyril Scott, in Louis Joseph Vance's popular novel, "The Day of Days." Cyril Scott, who won such success on the stage in "The Prince Chap," "The Lottery Man," "Royal Mounted," and other famous plays, is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, who doesn't know what an adventure is until fate chooses him as the central character in one of the strangest plots ever written about the life of the metropolis. The story develops into a kaleidoscopic drama, with New York at night as a background.

"THE MERCHANT OF VENICE" (Rex).

The Smalleys four-reel production of "The Merchant of Venice" is completed at the Pacific Coast studios. It is one of the most elaborate, from the point of costly costumes and scenery, that the Universal has ever turned out. So careful have the Smalleys been to render the production technically correct that many of the Venitian street scenes were repainted four and five times before they would answer the specific requirements of the producers.

Notes of the Trade

ROSEMARY THEBY, well known as a Vitagraph and Reliance star, will make her initial appearance under the Lubin banner as Harry Myers' leading woman in "A Question of Right," released in two reels on January 15th. Miss Theby's many admirers will welcome this picture with much enthusiasm.

* * *

Jack Nelson, who plays "the bad boy" in so many Selig plays, was good to himself Christmas, for he went out and, taking time by the forelock, bought himself a watch on the installment plan.

* * *

The special staff from the "Flying A" studios at Santa Barbara is still working on the set of pictures to be used at San Francisco Exposition of 1915. Many thousand feet of the most interesting matter of California has been taken and will form the basis for a continuous exposition at the Panama Canal Exposition.

* * *

Director Al E. Christie has begun the production of his second two-reel Universal comedy, entitled "She Was Only a Working Girl." It bids fair to be a worthy running mate to his recent two-reel comedy success, "When Ursus Threw the Bull." John Steppling, Lee Moran, Eddie Lyons and Ramona Langley will be seen in the cast.

* * *

Preparations are now being rushed for the departure of four more Reliance companies to Hollywood, Los Angeles, where they will join the forces already occupying the former Kinemacolor studio, which is being prepared for their reception.

* * *

Annette Kellermann, the famous water artist, was knocked senseless and nearly drowned in Bermuda while attempting a spectacular feat that is to be a feature of the Universal's enlarged photoplay, "Neptune's Daughter."

* * *

H. B. Muller, assistant advertising manager of Warner's Features, Inc., is leaving that firm to seek another position in the motion picture field. Muller is a close student of advertising, knows the ropes and should prove valuable to anyone needing a wide-awake publicity man.

* * *

The Mortimer Amusement Company, Freeport, Maine, broke all records the last week in December with the Mortimer film cleaner. During the week they made shipments of 49,000 pads and 21 cleaners.

* * *

The New York Motion Picture Corporation has turned out of its New York factory, for the year 1913, 21,000,000 feet of film, and in addition to this the studio factory at Los Angeles, Cal., manufactured 750,000 feet of negative and 750,000 feet of positive, which are kept on hand as cold copies.

* * *

Phil H. Solomon, manager of Warner's Features Chicago office, donated "Hansel and Gretel" to the Elks of Appleton, Wis., not with any idea of benefiting, but solely in the name of sweet charity. Many little hearts were gladdened by his generosity.

* * *

Adrienne Kroell, the leading lady of the Selig stock company in Chicago, is back doing very picturesque service, and claims she has great cause for thankfulness this glad New Year in bidding good-bye to rheumatism.

* * *

"For the Freedom of Cuba," a two-reel drama of love and adventure, set in Cuba during the Spanish-American War and featuring Essie Fay and her remarkable trained horse, "Arabia," has just been completed at the Universal Pacific Coast studios by Director Otis Turner.

* * *

To furnish one photoplay a month is an agreement made by the well-known novelist and magazine writer, George Pattullo, with the Mutual Film Corporation. "For His Master" will be the first Pattullo story to be screened. It will be staged by Christy Cabanne in the new Mutual studio at Hollywood, Los Angeles.

* * *

In the two-part production of "The Hermit," by the American Film Manufacturing Company, a most realistic stock exchange scene is staged requiring upwards of 75 people and the entire floor of the enormous glass studio at Santa Barbara. Thomas Ricketts is the producer, and is putting forth his best efforts, which insure popular approval of this subject.

* * *

King Baggot picked up five thousand good, whole dollars down on the stock exchange the other day, where he went to take a scene, about as easy as any lamb fleecing as was ever done.

* * *

Kaldman von Figyelmessy, the Hungarian aviator employed by Pathe Freres and who met with a bad fall from a height of about 80 feet, is still confined to the hospital by his injuries.

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CORRESPONDENCE

BUFFALO.

A SPECIAL feature department in charge of E. Meadows has been opened at the Buffalo branch of the General Film Company at 122 Pearl Street. This will take the place of the exclusive service of the company. The first release was Charles Kleine's Broadway Success, "The Third Degree." A private exhibition of this film recently at the Globe Theater, Buffalo, was enthusiastically received. The idea of giving exhibitors an opportunity to view in advance important features of this kind is proving popular.

"This plan," said Mr. Meadows, "does away with the necessity of buying a 'cat in a bag.' An exhibitor knows exactly what he is getting when he books a much advertised feature."

The new department in charge of Mr. Meadows is meeting a long felt want and promises to be very successful.

The World Special Films Corporation has opened a branch office at 503 White building, Buffalo, with H. G. Segal in charge. Mr. Segal has had a wide experience in the moving picture business. Under the head "Reel Logic," he has sent out to local exhibitors a well-worded circular, which is a business getter. He says in part: "Shown under proper conditions, feature productions are the quickest and surest means to honest wealth now open to man, but showmen must be guided by demonstrated proofs, not mere high-sounding claims."

"Protea" and "The Last Days of Pompeii," shown recently at the Bijou Theater, were furnished by Mr. Segal.

D. J. Savage, manager of the Buffalo branch of the Mutual Film Corporation, has added the top floor of the building at 272 Washington Street to his quarters. More room was necessary on account of the increased business of the branch, and it is expected that the whole building will be used later by the company. A Mutual two-reel feature, furnished by Mr. Savage, entitled "A Shriner's Daughter," was shown to good advantage recently at the Family Theater. Manager Foster, of this house, properly exploited the attractive paper used with this film.

According to a Canadian report, Gus Schlesinger, former manager of the Academy Theater, Buffalo, is meeting with success as manager of the Theater Francais, Montreal. Mr. Schlesinger has changed the policy of the Montreal Theater from three to two shows a day. His successor at the Academy is his brother, M. B. Schlesinger, formerly manager of the Lee Avenue Theater, Brooklyn. He previously occupied a similar position with the Casino Theater, Chicago.

D. J. Chatkin, manager of the Buffalo branch of Warner's Features, Incorporated, of 23 West Swan Street, and his brother, A. Chatkin, sent out attractive year-end greetings to their customers. The thanks of the senders for patronage were neatly expressed and the cards were appreciated by the recipients.

At the recent annual election of the Buffalo Motion Picture Exhibitors' Association, Harry Marsey, proprietor of the Happy Hour Theater, was elected president. The other officers chosen were: Mrs. J. Biehling, Fillmore Palace Theater, secretary; Sol Swerdloff, Amherst Theater, vice-president; and E. J. Heath, Temple Theater, treasurer. An exhibitors' ball will probably be held at the Broadway Auditorium in January.

The University Theaters, Inc., of this city, which will build a theater near Syracuse University, has begun a contest with a view to selecting a name for the house. Many college men are among the contestants and the results will be announced February 1. One cash prize and four others made up of season's passes to the theater, will be given. Harold Edel, president, and Merton H. Schwartz, vice-president, have recently visited Syracuse to keep in touch with the progress being made by the company.

Manager John R. Laughlin has begun a Sunday series of motion pictures at the Majestic Theater. The shows begin at 1:30 o'clock and run up to 11 p. m. The general admission is 10 cents.

The Frontier Moving Picture Theater at West Avenue and Rhode Island Street, was opened recently. The owners are John Maher, Miss Anna Jordan and W. S. Bennett. The heating, ventilation and decorations of the house are modern in every detail. Mutual and Universal pictures are used.

Work on the new Gayety Theater is progressing rapidly. Moving pictures will be occasionally added to the regular burlesque program of the house. John M. Ward, formerly of Detroit, will be manager.

By means of coupons the Buffalo Times has distributed several thousand photographs of prominent moving picture artists. The coupons are given free at several local theaters and may be exchanged for the pictures at the newspaper office.

Moving pictures were used recently by Rev. R. B. Tolbert at the First Congregational Church, Niagara Falls, to illustrate a sermon. "The sermon with pictures," said the minister, "is no longer an experiment. The pictures aid the congregation in gaining a better understanding of the sermon. I am confident that the innovation will be a success here."

The fact that the Academy Theater, Buffalo, which now plays vaudeville and moving pictures, was at one time the home of the legitimate drama, is recalled by the recent death of Henry L. Meech, of this city. Mr. Meech and his brother, John H. Meech, took over the management of the old Academy in 1868. Among those who paced the boards of the house while Meech Bros. were in charge were Edwin Forrest, Edwin Booth, Lawrence Barrett, Mary Anderson and others. Henry Meech in recent years met with business reverses and for some time before his death was custodian of the Elmwood Music Hall, of this city.

Moving pictures showing the journey of John Henry Mears, a New York newspaperman who went around the world in a little less than thirty-six days, was a recent offering at the Lyceum Theater, Rochester. Mr. Mears lectured in connection with the pictures.

A Santa Claus who distributed gifts among the children in the audience was an extra attraction furnished during Christmas week by Manager Marcus, of the New Lyric Theater, Buffalo. A Christmas tree loaded with presents was placed on the stage.

Despite the protest of a clergyman, the Buffalo Aldermen recently recommended the granting of a permit to Edward H. Koch to build a moving picture theater on Broadway between Adams and Gray Streets. Other petitions granted were Broadway Amusement Co. to build a $75,000 structure at Broadway and Madison Street; Morris Cantor to build a theater at Pratt and Genesee Streets; Le Roy Upton to build a moving picture theater at Nos. 523-27 Grider Street.

The Mitchell H. Mark Palace Theater Co. has been incorporated in Buffalo with a capital stock of $400,000. The directors are Mitchell H. Mark, Moe Mark, Samuel Weil, Eugene L. Falk and E. L. Marshall. The Hub Amusement Co., capitalized at $140,000, has also been organized. The directors are Mitchell H. Mark, Moe Mark, Adolph Spangenthal and Mr. Falk.

The new Winter Garden Theater in North Main Street, Jamestown, N. Y., was recently opened. This will be used as an exclusive picture house, although a stage sufficiently large for vaudeville has been built. The house faces Main Street, with an ornamental front nearly 100 feet on the street line. It was built and will be operated by the Mozart Amusement Co., of which M. L. Wood and M. S. Peterson are chief stockholders. They also operate two other picture houses in Jamestown.

Miss Jean Adair, appearing at Shea's Theater in "Beauty Is But Skin Deep," entertained the members of her company to a Christmas dinner. There was a Christmas tree on the stage in her honor. Manager Carr, of Shea's, had appropriate Universal moving pictures to celebrate the closing of the old year.

"David Copperfield" in moving pictures was a recent attraction at the Gordon Theater, Rochester. Kinemacolor pictures were also featured.

Recent features at the Colonial Theater, Rochester, were "Parsifal," "In the Clutch of the Paris Apaches" and "Phantomas."

F. J. Leonard is meeting with success as road representative of the Buffalo branch of the Victor Film Service. He covers western New York. P. A. Powers spent Christmas week in Buffalo.

The Buffalo Times recently had an interesting write-up of Joseph A. Schurchert, of this city, western New York and Pennsylvania manager of the General Film Corporation. About eight years ago he conducted the Buffalo Film Exchange, which was later absorbed by the General Corporation, of which he was appointed resident manager. The write-up says in part: "Success has attended his five years of continuous service with the popular supply house. He knows every phase of the moving picture game. He is a stickler for the clean motion picture, the play with the educational value devoid of sensationalism."

Manager Newman, of the Allendale Theater, recently featured these moving pictures, supplied by the Greater New York Film Co.: "The Enemy's Line," "The Open Door," "The Ancient Order of Good Fellows," and "The Parasite." Al Latz and his orchestra of five pieces supply excellent music for this house.

A. R. Sherry, of this city, will open the Hippodrome, Toronto, Ont., for the Shea Amusement Co., of Buffalo. Vaudeville and moving pictures will be featured. The house is one of the finest in Ontario and will seat 4,000 persons. Mr. Sherry was formerly employed by the Mark-Brock Theatrical Enterprises as manager of the New Lyric and Family theaters, Buffalo, and other houses. His Sunday moving picture programs at the Majestic Theater in this city will be looked after in his absence by Otto Schroepell, employed by the Mutual Film Corporation.

E. S. Davis is meeting with success as manager of Keith's moving picture theater, 261 Main street, Buffalo. His assistant is George Keating and the organist is George Kramer. This is the first moving picture house here to install an organ. The Keith instrument is noted for its beautiful tone. Mr. Davis was formerly assistant manager of the theater. In July he went to Elmira to change the policy of the Colonial Theater there from vaudeville to moving pictures. The change proved successful. Shortly afterward he took his present position. Keith's is owned by the Circle Theater Co. and uses General Film service. The patronage at the house was heavy during the past year. On New Year's day Mr. Davis featured "The Adventure of Kathlyn." A perfect system of ventilation has been introduced at the theater.

Work on the new Elmwood moving picture theater in Elmwood avenue, near Utica street, is progressing rapidly, and it is expected that the opening will be about March 15. The location is one of the finest in Buffalo and, judging from the interest taken by many Buffalonians in the enterprise, the Elmwood will draw a heavy business. This will be one of the finest houses in this city. Full descriptions will be given later. The owner is the Elmwood Theater Co., Inc., whose president is Frederick Ullman, a prominent lawyer of this city.

The old Congregational church in Niagara Square, Buffalo, has been abandoned for church service and might be turned into a moving picture theater. It is pointed out that it should make an ideal location for a moving picture show, as there is none in that section at the present time, and the church can be remodeled into a theater at a moderate cost.

Moving pictures showing the Albion, N. Y., fire department in active service was recently displayed to good advantage in that village. A popular feature was a scene depicting Chief of Police Andrew Vandell, of Albion, sending in the alarm to call out the department. The chief was seen running a considerable distance to the fire alarm box, when suddenly he tripped and fell with considerable force.

A branch of the George Kleine Attractions has been opened at 590 Ellicott Square, Buffalo, with Foster Moore as manager. His territory will be all of New York State, except Greater New York. Mr. Moore will book "Quo Vadis?" and "The Last Days of Pompeii" in legitimate theaters where these have not appeared and in moving picture theaters. "Quo Vadis?" is booked for the Star Theater, Buffalo, for four Sundays, beginning January 25. Dr. P. C. Cornell has successfully managed the Star, a Klaw & Erlanger house, for several years. Mr. Moore reports that he has booked "Antony & Cleopatra" for a week at the Majestic of this city, managed by John Laughlin. This production is being booked in other cities in the state by George Kleine's New York office, through Klaw & Erlanger. Mr. Moore spent several years as a successful press agent for legitimate plays. His last position in this line was with "Baby Mine," presented by the Dailey Theater caste. He handled the engagement of "Quo Vadis?" at the Majestic, Buffalo, last summer, and the pretentious offering and his notable press work combined to draw capacity business to that house. Mr. Moore looked after the same production in St. Louis, Indianapolis, Toledo, Columbus, Cincinnati, Louisville and Grand Rapids. He will announce later the release of other Kleine features.

The Harmonia Amusement Co. has sold the Family Theater, of Batavia, N. Y., to F. D. Miller, of Burlington, Vt. William Rosenthal, associated with the Mark-Brock Theatrical Enterprises, had charge of the sale.

A Canadian report says, in part: "Pending the adoption of revised rules for the censorship of moving picture films, a circular is being sent by R. C. Newman, Inspector of Moving Picture Theaters, advising Canadian chiefs of police that it will not be necessary to have the censor slip shown upon the screen. Tricks that have been played upon the Board of Censors, whereby unauthorized films have been shown as 'censored,' have influenced the Board of Censors to devise a new plan for marking films which will insure a guarantee of proper censorship and yet not mutilate the films. The new regulations will be issued shortly, and in the meantime a plain seal will denote that the film has passed the necessary inspection."

The Gayety Theater at Pearl and Huron streets, Buffalo, a new burlesque house, which will frequently show moving pictures, has opened under the management of J. M. Ward, who was formerly on the stage. Since his retirement he has managed theaters in New York, St. Louis, Cleveland and Chicago. He recently completed a term as leasing manager of the Broadway Theater in Detroit.

Henry Pullman, the dignified ticket taker at the Strand Moving Picture Theater in this city, was for years in the circus business. In 1881 and '82 he and his brother, Giles Pullman, conducted the Pullman Bros.' circus. His brother died in 1899. Before taking his present position Henry Pullman traveled with Campbell Bros.' show in the West. At various times he was with Walter L. Mains, Adam Forepaugh and John Robinson and covered every state in the Union. Mr. Pullman has given up circus life for good, but he still takes an interest in the business and is always willing to draw on a fund of good circus stories for the benefit of his friends.

The Hub Amusement Co. will build a moving picture theater in Main street, near Utica, Buffalo.

The Mitchel H. Mark, Palace Theater Co., will build a moving picture theater on the George E. Moore property in Main street, between North and South Division streets, Buffalo.

The All-States Amusement Co., with W. J. Kress, president, will build moving picture theaters in Buffalo and vicinity.

The Marlowe Moving Picture Theater in Virginia street is a beautiful, well conducted house and is

attracting capacity business. First-run pictures are featured.

Manager Schlesinger, of the Academy, recently had charge of a party at which holiday gifts were distributed to local newsboys.

I. D. Fitson, on behalf of M. L. Cohen, manager of the Star moving picture theater, Lancaster, N. Y., recently appeared before the board of trustees of that place. He asked that the house be kept open on Sundays. He tried to convince the board that by closing moving picture theaters, money would be lost to Lancaster, because people would go to Depew and Buffalo and patronize theaters in those places. Mr. Fiston said the intention was to put on sacred and educational films on Sundays. The application for Sunday shows was denied.

"BILLY BISON."

NEW ENGLAND AND CANADA.

J. A. EMERY, manager of the Star Theater, Bar Harbor, Me., was forced to close his busy photoplay house in the week of December 24, because of a scarlet fever scare in town. Mr. Emery has opened the house again and is doing his customary good business. In addition to the Star Theater, Mr. Emery is busy with the Maine State Branch of the Exhibitors' League, of which he is secretary.

Contrary to the general announcement, the new Star Theater, Bangor, Me., did not open on December 24, for the simple reason that it was not possible to complete it in time. The house seats 1,500, and putting on the finishing touches proved anything but an easy task. A large force of workmen rushed the 1,500 odd seats in, but it took a long time to drill them into the concrete floor. The house opened on Christmas Day, with Mutual films, two singers and a six-piece orchestra. The Star is spacious and comfortable, as the seats are placed far apart, and give a perfect view of the screen from every part of the theater. The walls are light green and the ceiling is white. A modern system of ventilation is one of the features. Pope McKinnon, formerly owner of the Palace Theater, is the proprietor, and has secured as manager, Howard F. Atkinson, formerly in charge of the Nickel Theater, at Bangor. The entire 1,500 seats are on the ground floor, and good business is anticipated.

The annual banquet tendered by Toomey & Demara, and the T. D. Amusement Company, to their employees of the New Nickel, Premier and Broadway theaters, all of Lawrence, Mass., was held at Libby's Hall, on Christmas night. A very fine and long banquet was served, followed by an entertainment of varied nature, and the evening ended with a dance. The banquet was a huge success, and Messrs. Toomey & Demara are greatly pleased at having been able to give so much enjoyment to their loyal workers.

Messrs. Grant & Burns, of the Graphic Theater, at Bangor, Me., have repainted their theater and have also installed a daylight picture screen. This house finds business very good indeed, as does the Bijou Theater, which has added Kinemacolor pictures to its regular bills of vaudeville.

The Union Hill Theater, Gloucester, Mass., is now closed, but is is rumored it may be reopened under new management, before very long.

J. A. Eslow, manager of the New England Universal Film Exchange, Boston, reports that he lost about 75 reels of Universal pictures, which were burned in a fire on board the U. S. S. "Virginia," near Vera Cruz, Mexico. Manager Eslow not only does an ever increasing business in New England, but exports his program to several foreign countries.

F. G. Spencer's Lyric Theater, St. John, N. B., Canada, has been pulling pretty strongly of late with Independent service, and one act of vaudeville. The Unique Theater, of St. John, owned by the same gentleman, adheres to its strict policy of pictures only, and is proving the truth of the argument that pictures, after all, are the basic essential to success.

R. S. Cleveland, of Providence, R. I., a commercial moving picture operator, photographed the St. John, Can., fire department at interesting points of the city, the week of December 15.

The grand opening of the Plaza Theater, Salem, Mass., took place on December 31, at 1.30 P. M. The New Year's performance was run until 12.30 P. M. The house plays a policy of feature pictures, with a change of program on Monday, Wednesday and Friday. The show was continuous daily except Sunday, from 1.30 P. M. until 10.30 P. M. The price range was: Ladies and children, 5 cents, and men 10 cents until 5.30 P. M. From that hour until closing, the entire orchestra was 10 cents, while the balcony was reserved at 15 cents. The Plaza runs no vaudeville, and the stage has been so constructed as to eliminate any idea of acts at any time. Harry F. Campbell, president, and Samuel Grant, treasurer, of the Plaza Amusement Company, have great faith in the pulling powers of feature pictures, and use no vaudeville in any of the chain of houses operated by them. Warner's Features are the special subjects at the Grant and Campbell house, with general service to complete the program. The Plaza is entirely fireproof and modern and is one of the finest theaters in New England devoted to pictures exclusively. Invitations were sent for a special inspection and informal performance, to be held December 30, at 7.30 P. M. Every indication promises big business for the Plaza and J. O'Donnell has been selected as the resident manager, having been transferred from the Dreamland Theater, Lynn, Mass., which he formerly managed for Grant & Campbell. Sam Haase, formerly with the General Film, and Universal Exchanges, is now in charge of the Dreamland, and is employing his usual successful efforts there.

William Bradstreet, owner of a chain of moving picture theaters in this territory, intends to rebuild his Scenic Temple, Boston, at an expense of $50,000. The Scenic is an old church, in the residential district, and business has always been good.

A recent incorporation is the Smith & Perkins Company, of Brockton, Mass. The corporation is to engage in the making of lantern slides. Howard Smith, Henry L. Perkins and Fred J. Thompson, are the promoters, with $25,000 as capital stock.

The nominations of the Moving Picture Operators' Union, Boston, Local 182, were held on December 21, and disclosed many contests. Business Agent W. C. Franke, Financial Secretary Harry Danto, and Treasurer Thad. Barrows, are unopposed for re-election. The nominees for other places are: William Gilbert, Dwight C. Hutchings, William wheeler, for president; William Gilbert, Nathaniel Max and John Maloney, for vice-president: Charles Heath and John Williams for recording secretary. For the vacant place on the executive board, the following are candidates: Axel Birkholm, Charles Heath, Charles Hoehn, Israel Hookails, Edward Magann, Albert Moulton, Charles Parker, William Wheeler and John B. Williams. As the officers of the union are delegates to the Boston C. L. U., the local elects but one as such. For that place there are the following candidates: William Benolt, Joseph Cifne, Edwin Grant, Charles Heath, Frank Hookailo, Edward Magann, Nathaniel Max, Edward McCabe and Forest Parker. There is no lack of interest among the members of Local 182.

Beginning Monday, December 29, the Globe Theater, Boston, offers "The Traffic in Souls," with complete performances at 12.15, 2.15, 4.15, 6.15 and 8.15. Prices are 15 and 25 cents.

W. H. Patten, of the Mutual's Boston offices report brisk business and has no fault to find.

Manager Arthur Allen, of the Palace Theater, has now decided to use the exclusive Universal program in his Palace Theater at Bangor, Me. Mr Allen reports a steadily increasing trade, although the competition in Bangor is now very keen.

The Allen Theater, Calgary, Can., has been finding trade very good ever since it opened, November last. The Allen is the largest photoplay theater in Calgary, and uses a feature film service.

The Auditorium Theater, at Fitchburg, Mass., is now in the hands of Messrs. Salisbury & Soriero, who offer vaudeville and photoplay programs.

The Puritan Special Feature Company has sold its three-part feature, "Quincy Adams Sawyer," to Theodore Holman, Mansfield, Mass., for Maine, New Hampshire and Vermont.

The Consolidated Film Company, Ltd., Montreal, Canada, has purchased "The Secret of Adrianople," a four-part picture, made by Film Releases of America, and report very brisk demand for the feature.

Harry Asher, manager of the Famous Players Film Company of New England, leaves the bachelor ranks on Tuesday, January the thirteenth, to be married to Sarah Swarty. The ceremony will take place at Paul Revere Hall, Mechanics' Building, Boston.

Ed. Browne, of Gouldsboro, Maine, stated that his cozy photoplay house is doing very nicely, especially so since the Universal program has been installed.

The Scenic Theater, Damriscotta, Me., has switched its film service and is offering the Universal program.

On Monday night, December 15, Marcus Loew opened his new Yonge Street Theater, Toronto, Canada, and the reports state it was a gala occasion. Canadian officials and prominent people of Toronto were present. Marcus Loew himself was present, bringing a party of friends along from New York. The capacity of the theater was taxed to the limit, and many were unable to get seats. This house is said to represent a total outlay of about one million dollars, and is one of the most expensive and largest theaters in Canada. Mr. Loew has now invaded the Canadian field, and expects to build theaters in many of the principal cities, including Montreal and Ottawa. No expense was spared on the theater, and all the latest kinks in theatrical construction were provided. The house was constructed under the supervision of Thomas Lamb, of New York. The lower part of the building holds the theater itself, seating nearly 2,000, devoted to the regulation Loew policy of vaudeville and pictures. The upper part of the building is called the "Garden," and seats about 1,000. The theater is richly decorated in blue and gold, and is very artistic. Among those present at the opening performance were: A. L. Erlanger, Lee Shubert, Weber & Fields, Irving Berlin, Nicholas M. Schenck, general manager of the Loew theaters, and Joseph Schenck, manager of the Loew vaudeville agency. Mr. Loew closed the evening with a banquet at the American Club for his guests. The orchestra boxes were filled with the Government House Party. The Younge street theater bids fair to be a typical Loew success.

After being closed for a short while, the Colle Theater, at Greenfield, Mass., is again open, with S. Killeher in charge. Vaudeville and photoplays are offered.

The new Owl Theater, Lowell, Mass., a 1,200-seat moving picture house is due for an early opening.

The merchants of Milford, Mass., during Christmas week, gave their customers a coupon, good for one admission to any of the theaters, provided the purchase amounted to $5.

Manager Charles L. Benson, of the Premier Theater, Fall River, Mass., used "David Copperfield" last week, and the feature made good.

Manager Scates, of the General Film Company's Boston offices, has taken over a number of new houses lately.

Manager Thompson has switched his photoplay house at Milton, Me,, over to the Universal program, and states he likes the new service very much.

Manager I. M. Mosher, of Keith's Theater, Portland, Me., finds trade good, with pictures and vaudeville. A new idea was the sale of Christmas Gift Books, containing 20 orchestra tickets for the evening, or 25 tickets for the matinees, good all season. These books were in demand as Christmas presents.

"Quo Vadis?" the Kleine version, was the attraction at the Park Theater, Bridgeport, Conn., December 22-24.

The Lyric Theater, Bridgeport, Conn., has been very carefully redecorated and generally renovated by its new owner, Mr. Isham. The house is now one of the most up-to-date in Bridgeport, devoted exclusively to feature pictures. A new idea was used in the projection of the pictures—the stage was set to represent a woodland scene, the screen having been placed back of stage, gives it the appearance of being stretched between two oak trees. The orchestra is now seated on the stage, but is partly hidden by real shrubbery, in which are electric bulbs. Since its re-opening, the Lyric has done very well indeed.

P. H. Carroll opened his new North Theater, Waterbury, Conn., on New Year's Day. This house seats 1,200, and is absolutely a high-grade theater. It is devoted to photoplays only. Mr. Carroll anticipates a large run of trade for the North Theater.

"Les Miserables" was presented this week at the Francais Theater, Ottawa, Can. Manager Ken. E. Finlay was pleased with the results.

The West Stiner Company, of Winterport, Me., are now using the Universal program at their local theater.

Charles Lovenberg, manager of Keith's Theater, Providence, R, I., furnished a moving picture show for the children at the Municipal Christmas Tree Wednesday afternoon and evening, December 24. The entertainment was highly appreciated.

Early in January should see the opening of the New Brant Theater, Brantford, Can. The opening of this theater has been greatly held up, due to the tardy arrival of building material.

The employees of J. A. Eslow, manager of the New England Universal Film Exchange, Boston, surprised him on Christmas by the presentation of a complete smoker's set. Mr. Eslow states that he was greatly pleased with the thoughtful spirit that prompted the gift. All the employees were substantially "remembered" by General Manager Eslow.

On December 14, as these columns have stated, seven Boston photoplay theaters were allowed to open at 5 p. m,, instead of at 7 p. m., as is the usual Sunday custom. Since that time Mayor John F. Fitzgerald has withdrawn from the mayoralty contest, and will not be a candidate for re-election. On this account nothing more has happened on this matter, and all houses are back to the regulation opening hour. Mayor Fitzgerald was giving the 5 p. m. idea a trial, when illness made him decide to withdraw. Many complaints were made to the mayor's office with regard to the 5 o'clock opening from Puritanical folks. Cortlandt Meyers, a well known Tremont Temple preacher, wrote a particularly emphatic letter against the early opening, protesting with all the zeal of one ignorant of the true status of this industry. From all indications, Boston exhibitors will have to do a little educational work before the extra two hours on Sunday nights are permanent.

"David Garrick," a three-part photoplay feature, was shown at Loew's Orpheum Theater, Boston, this week. The Loew houses are now featuring special pictures.

At Tremont Temple, Boston, beginning Monday, December 29, the Pasquali production of "The Last Days of Pompeii" was started on its first Boston engagement.

The New Nickel Theater, Woonsocket, R. I., decided it required a change of film service, and the owners decided in favor of Universal pictures.

Manager McKey opened his new Broadway Theater, Somerville, Mass., on December 24, and played to really capacity trade. Mr. McKey is more than pleased with the outlook, and promises quality pictures only. The Universal program is exhibited at the Broadway.

The Universal's six-part production, "Traffic in Souls," is playing at the Globe Theater, Boston, to audiences that are unprecedented in size. The house is mobbed from noon until late in the evening, and hundreds are being turned away daily. This feature will run at the Globe for at least one month. Intense interest is being displayed by the audiences.

"What the Gods Decree," a four-part Eclair, is finding a very ready market with Manager H. Hirsch, of the World Special Films Corporation, 1074 Boylston street, Boston. Mr. Hirsch finds business very good, and is well satisfied with results attained thus far.

The Boston street commissioner's plans for the widening and extension of Avery street, and the widening of Washington and Mason streets at the junction of Avery street, met with some opposition on December 31, when the commissioners gave a public hearing upon the proposed improvement. Philip Rubenstein, representing the Pastime Theater, was one of the principal remonstrants. He objected because the widening will cut into the theater.

For the first time in the history of the town, the selectmen of Brookline, Mass., have decided to grant a license for a photoplay show. The more vigorous protests on the part of the clergymen and others were withdrawn, and the Brookline Friendly Society is now permitted to conduct a moving picture show two days a week. The first show was given last week and Gov.-elect David I. Walsh assisted at the "inauguration." The Friendly Society is a prominent philanthropic institution, and the selectmen departed from their long-established custom of issuing no licenses, when it was pointed out that this particular picture show is intended more for the benefit of boys and girls who take part in the activities of the Friendly Society than for the general public. The public, however, is also to have the privilege of attending the shows. The shows are to be given on the afternoon and evening of Friday and Saturday, each week, in Union Hall, Walnut street. Miss Mabel Stedman and Mrs. Henry Preston White are in charge of the enterprise, and it is the purpose of this organization to present a "model picture show, devoid of all objectionable features, yet of interest to persons of all ages, and appealing to a wide variety of tastes." Various changes at Union Hall were made necessary, to comply with the state law.

The Boston Central Labor Union Committee, appointed last week to attend all meetings of the Boston School Committee, and also to confer with its members regarding the employment of non-union moving picture operators at wage rates much below the prevailing ones, and other matters, went to the school committee rooms this week to attend the session, which its notification said was to be at 8 p. m. It was ascertained that the board, for important reasons, had met at five instead and concluded all its business. As it was learned that the school committee will hold another meeting next week, the Central Labor Union will attend then. Its members stated that, in an interview with Chief Whitney of the State Police, he told them that the Boston School Committee has no greater privileges than theater owners, or private individuals, and that if any laws are being violated, he would aid them in having them observed.

Theatrical Stage Employes' Boston Local has 275 members at present, as was stated at a meeting held this week. Various urgent matters, affecting the welfare of the union, and its membership, were discussed in executive session. The meeting donated $10 to assist the Gloucester, Mass., sailmakers.

Lou Vail, who operates the Scenic Theater, Warren, R. I., was in Boston this week on a business trip. Mr. Vail reports very fine business at the Scenic, and it is on this account that he is now erecting another photoplay house in Warren. The new house will be a modern, first-class theater, with a seating capacity of 621. Mr. Vail reports he has closed a contract calling for the full Universal program.

Frederic S. Elliott, treasurer of the Eastern Theaters' Company, with executive offices in the Kimball Building, Boston, announces "Dividend No. 1." This is a semi-annual dividend of 4 per cent. Harry F. Campbell is one of those responsible for the success of the Eastern Theaters' Company, which operates photoplay houses at Keene, Orange and elsewhere in New England.

Mrs. Viens, of the Viens Theater, New Bedford, Mass., has taken a three-year lease of the Opera House, at Lawrence, and started on January 4 with programs of Universal pictures and vaudeville. The Viens Theater has always been a winner and Mrs. Viens is expected to duplicate her good work at the Opera House.

On December 28, the Boston Sunday Herald gave freely of its space to tell about "Moving Pictures for making People Charitable." The reel in question was "How the Jews Care for Their Poor," as exploited by the Brooklyn (N. Y.) Federation of Jewish Charities.

Unless there is a change of plan, between now and the first of February, the Boston Theater, Boston, will probably become a moving picture house, when the present engagement of the "Whip" is over. The Boston is one of the largest theaters in the world, and all the famous stars, such as Booth, Mansfield, etc., have played there. The rent of the Boston is about $78,000, and successes have been rare these last few years. On this account, the present lease will not be renewed by the Frohman-Harris interests. The future of this famous old playhouse is largely in the hands of A. Paul Keith, as B. F. Keith owns the property. It is said that Mr. Keith, Jr., has stated "If they don't care to renew the lease, I think I'll put moving pictures in there." A stock company has also been considered by the Keiths. Another moving picture and vaudeville house to be called the Modern Theater, is being erected now, right alongside the Boston Theater, by the owners of the Beacon Theater, Boston. Whether this new 800-seat theater will have any affect on the Keith plans, is not yet known. More legitimate theaters are liable to fall into the hands of the moving picture men, as the writer learns that Frohman, Rich & Harris are still undecided as to whether or not they will renew their lease of the Park Theater, Boston, which is now nearly terminated. The Tremont Theater, another legitimate house, might also be thrown over as a $2 house. Moving picture interests are already interested in leasing these properties. Evidently the moving picture houses are doing better than the legitimate houses.

Several new theaters are under way now in Connecticut. There are under construction at Hartford, two new theaters, one for S. Z. Poli to seat 2,400, which will play the regulation Poli vaudeville and pictures, and the other a picture house. A theater is being built at Stamford, to seat 1,200, at a cost of $60,000. New Haven is scheduled for a new house, also.

Proprietor Duffy, of the Globe Theater, Pawtucket, R. I., opened his new Globe Theater at Attleboro, Mass., on January 1. The Attleboro house has about 550 seats, and is a first-class photoplay theater. Arthur Ward is manager of Mr. Duffy's enterprises. Universal pictures were contracted for by the new Globe Theater.

A disastrous panic was averted this week, during a $15,000 fire in the Manning Block, Washington street, Salem, Mass., when James Mayrakos, manager of the Comique Theater, Salem, Mass., which is located on the street floor, quietly requested the audience to leave the building. The composed bearing and the words of assurance of Mr. Mayrakos made it possible for the entire gathering to leave the building in good order. The last person reaching the street just as the flames burst through the door. The fire originated in the boiler-room about 6:30 p. m., and when it was first noticed, word was sent to Mr. Mayrakos, who mounted the stage, and explained the situation. The management aided the 700 people in the audience to file out in an orderly way, and is to be congratulated.

Wallace Gould, of the Pastime Theater, Brunswick, Me., states that he finds business very fair, and that he has switched his film service over to the Universal camp, having made arrangements with Manager Charles Stern, of the Universal's offices at Bangor, Me.

Burton Holmes is back again at Tremont Temple, Boston, with interesting pictures, showing scenes in the Philippines. "The New Manila" is the name of the lecture, which is drawing large audiences.

The Plaza Theater, Salem, Mass., formally opened to the public on December 31, with an overflowing crowd. Business has been absolute capacity ever since. This theater has a fine location in Essex street, and with a seating capacity of about 1,000 should do a big business. Its owners, the well-known and fast-growing firm of Grant & Campbell, have decided to use three-a-week Warner feature program, with General Film service to fill out the programs. The Plaza is a picture house and absolutely no vaudeville is to be used. The stage was so constructed as to eliminate any thought of vaudeville, as Grant & Campbell have little use for a mixed program. The theaters owned by this concern are prospering, without vaudeville in any guise. John O'Donnell is the resident manager, having been transferred from the Dreamland Theater, Lynn, a Grant & Campbell house. Sam Haase is now in charge of the Dreamland, which he is operating in his usual satisfactory way.

Among the bills favored by the American Federation of Labor in the Massachusetts Legislative session is one calling for license laws for moving picture operators.

Universal films are now being exploited by J. J. Hone, of the Opera House, Presque Isle, Maine.

The Opera House, Milford, Mass., has changed its policy from stock to Universal pictures and vaudeville.

On his return from New York, where he was called to attend a special executive meeting of the Universal Company this week, General Manager J. A. Eslow, of the Boston offices, stated that the main topic under fire was "what can we do to still further increase the exhibitors' business?" It was decided to immediately start work on additional feature productions, some of which are to be 4 reels: others 3, for which the demand is great.

Hugh O'Neill, manager of the Star Theater, Boston, is now buying his "juice" from Gordon & Lord's Olympia Theater, next door. The Olympia is also supplying electricity to the Howard Theater, nearby. The Gordon house buys its "juice" at a low figure, and is able to sell it at a saving to these houses.

A new feature film concern is the Allen Feature Film Company, with offices at 88 Boylston street, Boston. Among others it will book Florence Turner films to exhibitors in New England. Mr. Allen hails from Providence.

Manager Kay, of the Scenic Theater, Damariscotta, Me., is now using the full Universal program, which suits his patrons very much indeed. Business at the Scenic is good, so Mr. Kay reports.

A. Warner visited Toronto, Can., last week in the interests of Warner's Features. Exchanges are now being operated full blast in Toronto and Montreal, and Canadian exhibitors are taking very kindly to the Warner three-part features. As a result, an exchange is to be opened in Winnipeg to answer the demand of exhibitors in that territory for Warner's.

The Union Motion Picture Theater Corporation was started in Boston this week by Samuel V. Grand, Samuel H. Steinfeld and Frank H. Baer. The capital stock is $5,000, and the promoters are the same ones now operating the Novelty Feature Film Exchange, Boston.

The Kasino Company has incorporated at Lowell, Mass., with $5,000 capital. Edward T. Cushing and Charles E. Bunker are the officers of the concern.

Herbert Lubin, of the International Feature Film Corporation, Montreal, Can., has completed arrangements to handle the features of the Film Releases of America.

William Fox, owner of a chain of theaters, some of which are in New England, is now busily engaged with the details of his latest project, the Box Office Attraction Film Rental Company. Mr. Fox, acting through his manager, Abraham Carlos, has taken exclusive exhibitors' rights in New England (and New York) on the feature products of Ramo, Blache, Solax, Film Releases of America, Eclectic, Great Northern, Special and Preferred features. These makes are to be booked in the Fox theaters, and to any house desiring to use them. It is also understood that Mr. Fox will also exploit the features of several new European manufacturers.

Capt. Bauer, of the Massachusetts State Militia, has secured a Power's Cameragraph, No. 6A machine, and is now exhibiting in state armories and Massachusetts public schools, the pictures that were taken during the annual two weeks' encampment at South Framingham. These reels show every phase of camp life in the field and are exploited to stimulate interest in the State Militia.

Manager H. A. Chenoweth, of the Shawmut Theater, Boston, is doing his usual good business, with General Film service and vaudeville.

S. Arbach opened the new Owl Theater, Lowell, Mass., on December 25, and business of the capacity order greeted this new and modern theater. The opening attraction was "The Battle of Gettysburg," and Mr. Arbach intends to use features regularly.

The Jewell Theater, Lowell, Mass., has closed, in order to make extensive alterations and improvements. The seating capacity is to be enlarged to 1,000, and the house is to be made first-class in every way.

M. C. Blumenberg closed his new Portland Theater, Portland, Me., the week of December 29, in order that the extensive alterations and improvements might be made in the quickest possible time. A new ground floor lobby, marble ticket booth, and a new electrical display on the front are among the new things which Mr. Blumenberg ordered for his house. On January 5, the New Portland reopened, with a policy of three acts of high-grade vaudeville and five reels of pictures. Mr. Blumenberg knows his business from A to Z, and is bound to make a real success of this theater.

Moving pictures and vaudeville are doing very well for Mr. Thomas Logan, manager of the Majestic Theater, London, Conn.

The new Brant Theater, Brantford, Can., opened December 29, with a large program of pictures. This cosy theater is reported as getting a very satisfactory start.

Sam H. Trash reports that the new Geisha Theater now building at Springfield, Mass., is due for its opening on January 20. The location of the Geisha is on Bridge street. Mr. Trash will manage the house.

E. L. Knight, manager of the Bijou Theater, Springfield, Mass., brightened many hearts on Christmas day, by giving a free moving picture show to the inmates of the local Alms House. Mr. Knight had the entire moving picture outfit transferred to the Alms House to give the show.

Manager J. Loewer, of the Nelson Theater, Springfield, Mass., finds business good with his policy of vaudeville and photoplays. On Christmas day, Manager Loewer surprised his audience with a huge Christmas tree, laden with gifts, for his children patrons.

HENRY.

SPRINGFIELD, ILL.

OPPORTUNITY'S insistent clamoring has been heard by Manager W. W. Watts, of the Vaudette Theater, and for the first time Springfield photoplay patrons will have an opportunity to see the products of the Famous Players' Film Company.

The management of the Racine-Sattley plow factory in this city, which is greatly interested in decreasing accidents in industrial plants, found the moving picture film the most effective means possible of disseminating this gospel of "safety first." It held "open house" New Year's day at its plant here, and after the 10,000 visitors were shown the making of farm implements they were taken to a room where four recent pictures were exhibited. The films were "The Crime of Carelessness," "The Man He Might Have Been," "A Workingman's Lesson" and "An American in the Making."

The Grand Theater on the north side of the square has switched from General Film Company films to the Mutual service.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

IN spite of the fact that with Christmas Day came some of the most severe weather of the winter thus far, with lower temperatures than have been experienced in Louisville since last winter, and plenty of snow and cold rain, the business of the photoplay houses has continued splendid to the point of the phenomenal, in some cases. Saturdays and Sundays have been especially good, and the downtown houses have reaped liberal harvests in consequence.

L. J. Dittmar, who has for some time been the head and the controlling stockholder of the Majestic Amusement Company, operating the largest

and handsomest house in Louisville, recently increased his holdings in that profitable enterprise by taking over those of A. P. Barnard, of New York, who is president of the Kinemacolor Company. A recent success at the Majestic was the Kalem production of "Uncle Tom's Cabin," which went remarkably well.

A unique departure for dancing instructors will be taken at Louisville's big hall, the Arcadia, shortly, as it is planned to use the three-reel Kalem film showing the details of the new dances, in order to aid beginners in grasping the somewhat difficult and complicated steps.

The Empire Theater had to be closed considerably ahead of the usual hour last Monday night, on account of a fire next door, which destroyed Sterman Brothers' dry goods store. Manager H. B. Strube discovered the blaze, after the odor of smoke had been noticeable in the theater for a time, and turned in the alarm. No damage was done to the picture house, and the audience filed out quietly, without alarm.

R. S. Shrader, manager of the Central Film Service Company's Louisville office, spent Christmas at his old home in Indianapolis.

S. E. Nestor, of Louisville, is organizing a company for the purpose of building and operating a new motion picture theater in the suburbs of Louisville. The exact location has not yet been determined, although Shelby and Rubel is regarded as a good point.

Recent feature hits at the Novelty, which gets the first-run of the Universal program in Louisville from the Central Film Service Company, were Warren Kerrigan, a local favorite, in the Victor three-part production, "Rory of the Bogs," and a two-part Imp, "Love or a Throne," featuring Leah Baird and William Shea.

Motion picture exhibitors all over Kentucky, but particularly those of Frankfort, are jubilant over the verdict of a jury in the county court in the capital city recently, which held E. K. Lyon, proprietor of the Grand motion picture theater, not guilty of violating the State law against Sabbath-breaking in operating his theater. Under the instructions of the court, the jury held the operation of a picture show to come within the legal definition of necessary labor, and accordingly acquitted Mr. Lyon. A case in the police court came up later on the same facts, and upon a fine of $25 being assessed, practically by agreement, the case was appealed to the circuit court, where it will be tried out on its merits. In the meantime, Frankfort picture shows will operate on Sunday. The councilman who started the agitation, has introduced an ordinance providing for an annual license fee of $350, and for a censorship board of three women, at salaries of $400 each, to pass upon the propriety of all films and songs. This ordinance has not yet been adopted, however, and seems likely not to be.

Hambaugh & Hambaugh, of Westport, Ky., have organized the Westport Amusement Company, and are operating a highly successful picture show in that town, taking the Universal service. The location of the town on the river gives an opportunity to draw audiences from the Indiana shore, and as the Hambaugh show is the only one in that section, it has a wide territory upon which to draw for its patrons.

Two complete outfits, recently sold by the Owl Film Feature Company, of Louisville, were to Elmer Mitchell, of English, Ind., and R. E. Stone, of French Branch, W. Va., both of whom have opened houses in their respective towns.

Thomas Barnett, Jr., an esteemed member of the staff of the Switow Amusement Company, under whose management the New Grand, of New Albany, was recently started on a successful career, and who has since visited over forty operating houses in Kentucky in search of new openings for the company, will shortly take charge of the Opera House at Madison, Ind., which is one of the largest properties controlled by the company. Besides a full film program, the house will present vaudeville to its patrons, giving way occasionally to traveling companies. This will give Mr. Barnett unusual opportunities for the display of his managerial ability, and he may be counted upon to make the most of them for the company.

H. U. Bradbury, well known in Louisville, who recently opened negotiations with a view to purchasing an interest in the Columbia Theater, has purchased a share in a house at Dayton, O., and is assisting actively in its management.

Picture show patrons in Hopkinsville, Ky., were recently much pleased with pictures of people and events around that city, including a good-roads meeting, several of the schools, crowds leaving the churches, and the departing audience at the Rex picture show, the management of which has had the pictures taken.

A party of motion picture photographers recently invaded the quiet precincts of Hodgenville, Ky., the town in which Lincoln was born, and took views of the town, the Lincoln statue and the Lincoln memorial building on the farm where the emancipator first saw the light. It is not known for whom the operators were acting in taking the pictures.

Among the liabilities of Charles Edward Dallam, a prominent business and society man of Henderson, Ky., who recently filed a voluntary petition in bankruptcy, was a note of $15,000 to the American National Bank of Louisville, which was secured by a first mortgage on the Columbia Theater, of Alliance, O., and the personal indorsement of R. H. Soaper, of Henderson. The value of the theater property is understood to be ample to cover the amount of the loan.

With a big vaudeville and motion picture program, the People's Theater, of Owensboro, Ky., recently opened, under the management of H. E. Mattingly. The moving picture program will be changed daily, and the vaudeville bill twice a week. A four-piece orchestra will furnish music.

E. E. Haggard, of Morehead, Ky., is in Washington taking steps to secure a patent on a device which he believes will revolutionize the manufacture of moving picture projecting machines. A factory is now operating at Morehead.

Manager Desberger, of the Star Theater, Paducah, Ky., has put on three vaudeville acts at his house, in addition to his regular moving picture program.

Motion picture exhibitors in Maysville, Ky., are among the most liberal advertisers of any in this part of the country, devoting more newspaper space to telling the public of coming picture attractions than does the average city theater, to advertisements. The Gem Beautiful, with Selig and Kalem pictures, and a good orchestra to draw business; the Washington, with Eclair and Vitagraph features, and the Pastime, with a 3-part Bison, "The She-Wolf," used two columns in a recent issue of one of the Maysville papers in telling about these things.

The contract has been let in Carlisle, Ky., for the construction of a new brick building, which will be occupied by the Lyric Theater and a number of business concerns. The contract price of the building is $11,786.96.

The Crescent Amusement Company, of Nashville, Tenn., which has a string of photoplay houses, recently took over the Lillian Theater, in Clarksville, Tenn., on a ten-year lease. Joe Goldberg recently opened the house.

The new Park Theater, at 4189 Hamilton avenue, Cincinnati, O., was opened recently by John J. Vogelpole, who is president of the company which built the house. Over 100 members of the Master Plumbers' Association, of which Mr. Vogelpole is a member, attended the opening performance. After the show the guests enjoyed a spread tendered by the plumber-exhibitor.

The Germania Theater Company has been organized in Dayton, O., by C. H. Briedenbach, Alexander Skilken, S. G. Kusworm, C. W. Dale and M. L. Ferneding, with a capital stock of $12,000. The company will establish a motion picture house.

Carpenter & Johnson, Louisville motion picture photographers, probably have the honor of being first in the field in a very interesting branch of the art. They recently completed a reel for a Louisville surgeon, showing all of the details of an operation for appendicitis, which will be used to illustrate lectures in a medical college, of which there are several in Louisville. The firm will make reels of other surgical subjects from time to time, and it is expected by the use of these reels, combined with the usual clinics and text books, to give the students a much more accurate and practical knowledge of their work than has ever been possible before.

G. D. CRAIN, JR.

IN THE MIDDLE WEST.

MR. E. A. PETERSON, school medical chief, and Dr. S. H. Monson, school eye expert at Cleveland, Ohio, are said to have begun an investigation to determine the effect of moving pictures on the eye. President Ashmun, of the school board, is quoted as saying "that the prolonged use of the eye in gazing at moving pictures is bound to impair the vision." "There is no question that moving pictures harm the eyes," said Dr. Peterson. "The continued adjusting of the eye for motion pictures subjects it to strain." Dr. Clark Sloan, an optometrist of Cleveland, says that moving pictures will not harm a perfect eye, but adds, "Nine out of every ten have imperfect eyes and motion pictures harm imperfect eyes."

The World Special Films Company, of New York, has been granted a charter to do business in the state of Missouri, with offices at St. Louis. $10,000 of the $50,000 capital may be used in the state.

The Gwinn Club, of Gwinn, Mich., has decided to install a moving picture machine in its clubhouse.

F. P. Darcy, owner of a moving picture theater, who attempted to force the Sunday opening of theaters, in Kalamazoo, Mich., was recently a witness before the grand jury.

Miller and Powell, of Romeo, are said to be contemplating a moving picture show in Cairo, Mich.

Owners of photoplay houses in Pique, Ohio, have begun a movement to give shows on Sunday afternoons and evenings.

Dr. Levi Bird, a minister of Norway, Mich., and Joseph Bergeron, owner of the Palace Theater, a moving picture house, have been engaged in a battle over the question of Sunday opening. Bergeron opens his house every Sunday and papers are served on him every Monday. Twenty-one cases against him were thrown out. Two cases were tried by juries. In one case, no cause for action was found; in the other he was fined 8 cents.

The editor of the Omaha, Neb., World-Herald takes issue with Dr. W. J. H. Boetcker, who in a recent address in Omaha, decried the tendency of the laboring class to flock to moving picture theaters. After outlining the advantages of moving pictures, the editor declares that "until a substitute is found a practical substitute—they will continue to draw and entertain thousands and thousands, whose lives after all have entirely too little amusement."

E. M. Gilpin, licensed inspector at St. Joseph, Mo., proposed to change the tax on moving picture theaters, showing that the fee rate according to the capacity as follows: Seating 250 or less, $25; 250 to 400, $35; 400 to 800, $50; 800 to 1200, $65; on more than 1200, $75. He believes that this will be a fair license for the smaller theaters located in the suburbs, which seldom ever have a seating capacity of more than 250, and because they charge a dime admission are forced to pay the same as larger downtown theaters.

Detroit, Mich., residents neglected their churches on Sunday night for the motion picture shows, declared Rev. Thomas Sikes, of Grosse Point, in a recent address before the Detroit Pastors' union.

Moving pictures will be included for the first time in years in the programs at the five recreation centers in Milwaukee, Wis.

The Fotoplay Amusement Company, of Indianapolis, Ind., has filed notice of dissolution.

The Fourteenth Street Social Center, of Milwaukee, Wis., has adopted the use of educational moving pictures.

William Foley, of Hancock, Mich., has purchased an interest in the Crown Theater at Calumet, Mich.

Rev. D. M. Hazlett, pastor of Immanuel Presbyterian Church, St. Louis, Mo., recently used moving pictures in his services. One of the films shown was a rare picture taken in Shaw's Gardens November 11, 1912, showing three thousand chrysanthemums.

C. H. MacLaurin, of Gladstone, Mich., will conduct the Princess Theater, at Manistique, Mich.

The Garfield school of West Allis, Mich., is raising a fun to purchase a moving picture machine.

The Evansville, Ind., high school is raising a fund to purchase a motion picture machine. Principal E. P. Wiles believes that the time now devoted to chapel period could be used profitably for the exhibition of pictures. Some of the faculty wish to purchase pictures for the wall, but Mr. Wiles believes that the projecting purchase would be the most profitable.

Ellis Hoyt has purchased a moving picture show at Ponca, Neb.

The Casino Film Company, of Detroit, Mich., has changed its name to the Casino Feature Film Company.

The Garfield Moving Picture Company, of Cleveland, Ohio, has been incorporated with a capital stock of $5,000, to conduct picture shows. The incorporators are S. M. Davis, Edith A. Clouse, M. V. Emmerman, F. E. Rodd and Peter L. Daum.

The Misses Mary and Ella Wittwer, of Monticello, have purchased the Olympia Theater on University Avenue, in Madison, Wis., from Knut Johnson and Edward Sayre.

Daniel Johnson is now associated with R. O. Brady's moving picture theater, in Lawson Street, in Portsmouth, Ohio.

The first of the motion pictures to be used by the Conservation and Public Welfare Commission of Omaha, Neb., which was created by the last legislature of that state, have been shown. These cover the apple and beet sugar industries, better babies' contest, irrigation and the state fair. In addition, fifteen other subjects are being prepared for the camera.

The exhibitors of Youngstown, Ohio, have notified the civic committee of the Chamber of Commerce that they exhibit only censored films and are doing nothing contrary to the law. Furthermore, they declare that they are particularly interested in the matter of patronage of children, as this is almost a negligible quantity.

The Goodale Air Park Company has filed suit against the W. B. Thomas Company at Columbus, Ohio, alleging that a balance of $1,391 is due on an open air moving picture theater at Goodale and Front Streets, purchased by the Thomas Company.

A. T. Ackerman, of Knob Knoster, has opened a picture show in the Opera House at Leeton, Mo. This is his third show.

Adams & Snuggs are remodeling the building at 233 East Main Street, in Jackson, Mich., to be used as a picture show.

The Missouri state officials who are in charge of the exhibit by that state at the Panama-Pacific exposition have decided to join the ranks of the states who will do a good deal of their exploitation with moving pictures. A theater where the films will be projected will form a part of the state building.

T. F. Chantler, an efficiency expert, recently predicted before the Adcraft Club, of Detroit, Mich., that the moving picture shows soon would be the source from which the people would receive their daily news.

The Peerless Amusement Company, of Milwaukee, Wis., has filed a suit for an injunction against Frederick Geiger and his wife, Bertha, of that city, asking that they be restrained from blocking the exits of the moving picture theater at Center and Holton street, owned by the Amusement Company. It is alleged that after the Peerless Company had purchased land from the Geigers and erected upon it a photoplay theater, the defendants blocked the alley in both directions by erecting board fences.

C. P. Fuller, of Dunkirk, Ind., will open a moving picture show in Alexandria, Ind.

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ADDRESS **Balboa Amusement Producing Company**

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Calendar of Licensed Releases.

Current Releases

MONDAY, JANUARY 12th, 1914.

BIOGRAPH—Concentration (Drama) .....
EDISON—The Adventure of the Actress' Jewels (Com.—First of Octavius—Amateur Detective Series).....1000
of Octavius—Amateur Detective Series) 1000
KALEM—Indian Blood (Special—2 parts—Drama).....2000
LUBIN—Tobacco Industry (Industrial) 400
LUBIN—Smiles of Fortune (Comedy) 600
PATHEPLAY—Pathe's Weekly, No. 4, 1914 (News)....
SELIG—The Two Ordeals (Special—2 parts—Drama)..2000
VITAGRAPH—The Right and the Wrong of It (Drama).1000

TUESDAY, JANUARY 13th, 1914.

CINES—The Heart of a Gypsy (Special—2 parts—Dr.)..2000
EDISON—A Night at the Inn (Drama) 1000
ESSANAY—The Hand that Rocks the Cradle (Drama).1000
LUBIN—The Inscription (Drama) 1000
PATHEPLAY—Down Lone Gap Way (Drama) 1000
SELIG—Angel Paradise (Comedy) 1000
VITAGRAPH—The Masked Dancer (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 14th, 1914.

EDISON—Andy Plays Hero (Comedy) 1000
ESSANAY—The Real Miss Loveleigh (Comedy) 1000
KALEM—Perils of the White Lights (Special—2 parts—Drama) 2000
PATHEPLAY—Colonel Heeza Liar's African Hunt (Comedy) .....
PATHEPLAY—The Seventeen Mile Drive, California (Scenic) .....
SELIG—Conscience and the Temptress (Drama) 1000
VITAGRAPH—Timing Cupid (Comedy) 1000

THURSDAY, JANUARY 15th, 1914.

BIOGRAPH—Out-Blacked (Comedy) .....
BIOGRAPH—How They Struck Oil (Comedy) .....
ESSANAY—The Story of the Old Gun (Drama).....1000
LUBIN—A Question of Right (Special—2 parts—Dr.)...2000
MELIES—Wooing the Saleslady (Comedy).....1000
PATHEPLAY—A Thief of Hearts (Special—2 parts—Drama) 2000
PATHEPLAY—Pathe's Weekly, No. 5, 1914 (News)....
SELIG—Blue Blood and Red (Drama) 1000
VITAGRAPH—The Brute (Drama) .....
VITAGRAPH—Baseball Stars (Topical) .....

FRIDAY, JANUARY 16th, 1914.

EDISON—Deacon Billington's Downfall (Special—2 parts—Drama) 2000
ESSANAY—The Cast of the Die (Special—2 parts—Dr.).2000
KALEM—Only One Shirt (Comedy) .....
KALEM—The Lord Mayor of London (Topical) .....
LUBIN—In Mysterious Ways (Drama) 1000
SELIG—A Message from Across the Sea (Drama) 1000
VITAGRAPH—Cutey's Vacation (Comedy) 1000

SATURDAY, JANUARY 17th, 1914.

BIOGRAPH—Waifs (Drama) .....
EDISON—The Last Scene of All (Drama).....
ESSANAY—Broncho Billy—Guardian (Drama) 1000
KALEM—Red Hawk's Sacrifice (Drama) 1000
LUBIN—A Servant of the Rich (Drama) 1000
PATHEPLAY—Good Pals (Special—2 parts—Drama)..2000
VITAGRAPH—Local Color (Special—2 parts—Drama).2000

Advance Releases

MONDAY, JANUARY 19th, 1914.

BIOGRAPH—Reggie, the Daredevil (Comedy) .....
BIOGRAPH—Just Boys (Comedy) .....
EDISON—The Janitor's Flirtation (Comedy).....
EDISON—Ostrich Farming, South Africa (Industrial)..
KALEM—Trapped (Special—2 parts—Drama).....2000
LUBIN—The Eternal Duel (Drama).....1000
PATHEPLAY—Pathe's Weekly, No. 6, 1914 (News)....
SELIG—Too Late (Special—2 parts—Drama) 2000
VITAGRAPH—Quantrell's Son (Drama) .....

TUESDAY, JANUARY 20th, 1914.

CINES—Who Was Guilty (Special—2 parts—Drama)...2000
EDISON—The Message of the Sun Dial (Drama).....1000
ESSANAY—The Conqueror (Drama).....1000
LUBIN—The Card of Mystery (Comedy)..... 400
LUBIN—Match Making Dads (Comedy)..... 600
PATHEPLAY—Insects that Mimic (Zoology).....
PATHEPLAY—Submarine Mysteries (Zoology).....
SELIG—His Guiding Spirit (Drama).....1000
VITAGRAPH—The Vavasour Ball (Special—2 parts—Comedy-Drama) 2000

WEDNESDAY, JANUARY 21st, 1914.

EDISON—The Uncanny Mr. Gumble (Comedy).....1000
ESSANAY—Looking for Trouble (Comedy).....1000
KALEM—The Paleface Brave (Special—2 parts—Drama) 2000
PATHEPLAY—Three Pairs and a Cat (Comedy).....
PATHEPLAY—At Home With Heron (Zoology).....
SELIG—The Charmed Arrow (Drama).....1000
VITAGRAPH—Love's Old Dream (Comedy).....1000

THURSDAY, JANUARY 22nd, 1914.

BIOGRAPH—The Sentimental Sister (Drama) .....
ESSANAY—A Night on the Road (Drama).....1000
LUBIN—The Man From the West (Special—2 parts—Drama) 2000
MELIES—(Title Not Reported) .....
PATHEPLAY—Pathe's Weekly, No. 7, 1914 (News)....
PATHEPLAY—A Sword of Damocles (Special—2 parts—Drama) 2000
SELIG—A Friend in Need (Drama).....1000
VITAGRAPH—Anne of the Golden Heart (Drama).....1000

FRIDAY, JANUARY 23rd, 1914.

EDISON—The Necklace of Rameses (Special—3 parts—Drama) 3000
ESSANAY—Through the Storm (Special—2 parts—Drama) 2000
KALEM—At Last They Eat (Comedy).....
KALEM—Unveiling the Pilgrim Fathers' Monument (Topical) .....
LUBIN—The Moth (Drama).....1000
SELIG—Doc Yak, Moving Picture Artist (Comedy)....1000
VITAGRAPH—The Perplexed Bridegroom (Comedy)..
VITAGRAPH—Decoration Day at Old Soldiers' Home (Topical) .....

SATURDAY, JANUARY 24th, 1913.

BIOGRAPH—The Husband's Experiment (Drama).....
EDISON—(Title not Reported).....
ESSANAY—Broncho Billy and the Bad Man (Drama)..1000
KALEM—Explosive "D" (Drama).....
LUBIN—The Blinded Heart (Drama).....1000
PATHEPLAY—God's Warning (Drama).....
VITAGRAPH—Hearts of Women (Special—2 parts—Drama) 2000

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Aside from this advantage, the Third Degree will stand alone, strictly on its merits as a motion picture. It tells an intensely dramatic story of the inside workings of a metropolitan police department and holds its audience in eager suspense from start to finish of its 5 unpadded reels. A Lubin triumph in photographic production and a house packer in *any neighborhood.*

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Special Feature Department

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JANUARY 11th, 1914.

CRYSTAL—The Ring (Drama)
ECLAIR—The Snake Charmer (Comedy)
ECLAIR—Mutty Delivers the Message to Garcia (Com.)
REX—The Cycle of Adversity (Drama)

MONDAY, JANUARY 12th, 1914.

VICTOR—The Imp Abroad (Comedy)
IMP—The Militant (3 parts—Drama)
POWERS—Just Mother (Comedy)
POWERS—In Lapland (Scenic)

TUESDAY, JANUARY 13th, 1914.

GOLD SEAL—A War Time Reformation (2 parts—Dr.)
CRYSTAL—It May Come to This (Comedy)
CRYSTAL—Baldy Belmont Bumps (Comedy)

WEDNESDAY, JANUARY 14th, 1914.

NESTOR—The Intruder (Drama)
JOKER—Saving the Child (Comedy)
ECLAIR—The First Nugget (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 97 (News)

THURSDAY, JANUARY 15th, 1914.

IMP—Percy Needed a Rest (Comedy)
REX—Michael Arnold and Dr. Lynn (2 parts—Drama).
FRONTIER—Slim and the Money Pots (Comedy)

FRIDAY, JANUARY 16th, 1914.

NESTOR—Cupid's Close Shave (Comedy)
POWERS—Trust Begets Trust (Drama)
VICTOR—The Romance of a Photograph (2 parts—Dr.)

SATURDAY, JANUARY 17th, 1913.

JOKER—The Mystery of the Taxicab (Comedy)
FRONTIER—Her Brother (Drama)
101 BISON—The Flash of Fate (2 parts—Drama)

SUNDAY, JANUARY 18th, 1914.

CRYSTAL—A Father's Devotion (Drama)
ECLAIR—She Wrote a Play (Comedy)
REX—The Option (Drama)

MONDAY, JANUARY 19th, 1914.

VICTOR—The Man Who Lied (2 parts—Drama)
IMP—Getting Rid of His Mother-in-Law (Comedy)
POWERS—Too Many Cooks (Comedy)

TUESDAY, JANUARY 20th, 1914.

GOLD SEAL—The Unsigned Agreement (2 parts—Dr.)
CRYSTAL—Jone's Burglar Trap (Comedy)
CRYSTAL—Midnight Soaring (Comedy)

WEDNESDAY, JANUARY 21st, 1914.

NESTOR—Countess Betty's Mine (Drama)
JOKER—Mike and Jake Join the Army (Comedy)
ECLAIR—Coming Home (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 98 (News)

THURSDAY, JANUARY 22nd, 1914.

IMP—Absinthe (4 parts—Drama)
REX—A Mud Bath Elopement (Comedy)
FRONTIER—Slim and the Indian (Comedy)

FRIDAY, JANUARY 23rd, 1914.

NESTOR—Robbery (Drama)
POWERS—A Deuce and Two Pair (Comedy)
VICTOR—A Dangerous Experiment (2 parts—Drama)

SATURDAY, JANUARY 24th, 1913.

JOKER—Heaven Will Protect the Working Girl (Com.)
FRONTIER—Abide with Me (Drama)
101 BISON—For the Freedom of Cuba (2 parts—Drama)

Mutual Film Corporation

SUNDAY, JANUARY 11th, 1914.

APOLLO—A Swell Dish (Comedy)
MAJESTIC—A Ticket to Red Gulch (Drama)
THANHOUSER—Two Little Dromios (Comedy)

MONDAY, JANUARY 12th, 1914.

AMERICAN—Destinies Fulfilled (3 parts—Drama)
KEYSTONE—A Flirt's Mistake (Comedy)
RELIANCE—Slim Hogan's Getaway (Drama)

TUESDAY, JANUARY 13th, 1914.

MAJESTIC—Jake's Hoodoo (Comedy)
THANHOUSER—Adrift In a Great City (Drama)

WEDNESDAY, JANUARY 14th, 1914.

BRONCHO—The Cure (Drama)
MUTUAL—Mutual Weekly, No. 55 (News)
RELIANCE—The Two Slaves (Drama)

THURSDAY, JANUARY 15th, 1914.

AMERICAN—(No Release This Date)
DOMINO—The Primitive Call (3 parts—Drama)
KEYSTONE—How Motion Pictures Are Made (Indu.).
KOMIC—Walt's Photo (Comedy)
KOMIC—The Vapor Bath (Comedy)

FRIDAY, JANUARY 16th, 1914.

KAY-BEE—Circle of Fate (2 parts—Drama)
PRINCESS—When the Cat Came Back (Com-Dr.)
THANHOUSER—Coals of Fire (Drama)

SATURDAY, JANUARY 17th, 1914.

AMERICAN—Unto the Weak (Drama)
KEYSTONE—In the Clutches of a Gang (2 parts—Com.)
MAJESTIC—The Lackey (Drama)
RELIANCE—The Faith of Her Fathers (2 parts—Dr.)

SUNDAY, JANUARY 18th, 1914.

APOLLO—In Union There Is Strength (Comedy)
APOLLO—Whose Baby Are You? (Comedy)
MAJESTIC—What the Crystal Told (Drama)
THANHOUSER—Turkey Trot Town (Comedy)

MONDAY, JANUARY 19th, 1914.

AMERICAN—The Return of Helen Redmond (2 parts—Drama)
KEYSTONE—Too Many Brides (Comedy)
RELIANCE—Our Mutual Girl

TUESDAY, JANUARY 30th, 1914.

MAJESTIC—(Title not Reported)
THANHOUSER—(Title not Reported)

WEDNESDAY, JANUARY 21st, 1914.

BRONCHO—Conscience (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 56 (News)
RELIANCE—Tricked by a Photo (Drama)

THURSDAY, JANUARY 22nd, 1914.

AMERICAN—(No Release this Date)
DOMINO—The Informer (2 parts—Drama)
KEYSTONE—Women In a Closet (Comedy)

FRIDAY, JANUARY 23rd, 1914.

KAY-BEE—Kentucky Romance (Drama)
PRINCESS—(Title not Reported)
THANHOUSER—(Title not Reported)

SATURDAY, JANUARY 24th, 1913.

AMERICAN—At the Potter's Wheel (Indu)
KEYSTONE—Rebecca's Wedding Day (Comedy)
MAJESTIC—(Title not Reported)
RELIANCE—The Hidden Clue (Drama)

Exclusive Supply Corporation

TUESDAY, JANUARY 13th, 1914.

GAUMONT—Mother-in-Law Pays a Visit (Comedy)

THURSDAY, JANUARY 15th, 1914.

GAUMONT—Simple Simon's Honeymoon (Comedy)
GAUMONT—Tiny Tim the Fisherman (Comedy)

TUESDAY, JANUARY 20th, 1914.

GAUMONT—The Lawyer's Courtship (Comedy)

THURSDAY, JANUARY 22nd, 1914.

GAUMONT—Oscar's Heroic Poses (Comedy)

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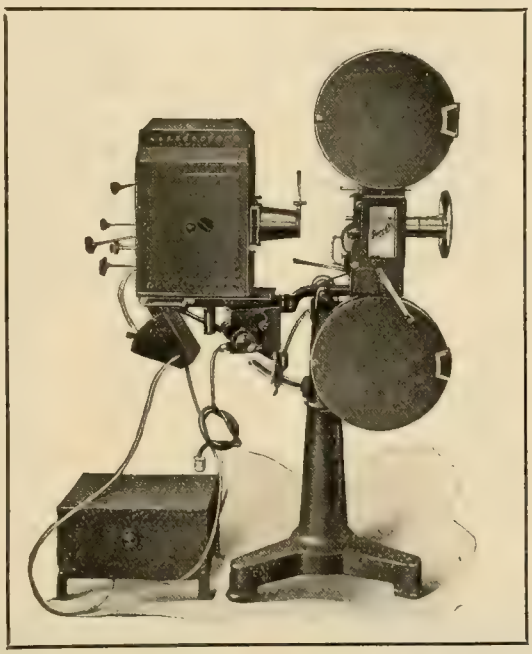

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"The Bride of Lammermoor"

in three reels, to be shipped from New York to all purchasers in United States and Canada, January 21st, 1914, to be followed by Maurice Maeterlinck's

"Mary Magdalene"

in three reels, to be shipped from New York to all purchasers in United States and Canada, February 4th, 1914.

Both productions declared unreservedly by all buyers in New York City to be the best American feature productions exhibited in America in months.

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On the Stage:

CONSTANCE CRAWLEY'S art is only comparable to Sara Bernhardt, and bids fair to crown her as the greatest tragedienne the British or Continental stage has ever known.—*London Times.*

TEN THOUSAND people at the Greek Theatre last evening arose as a body to acclaim the greatest tragedienne and the greatest tragic actor America has seen in decades. CONSTANCE CRAWLEY and ARTHUR MAUDE are unquestionably the best.—*San Francisco Examiner.*

CONSTANCE CRAWLEY is one of the greatest actresses of the whole theatrical world. —*New York Courier.*

CONSTANCE CRAWLEY is one of the truest, subtlest artists who has graced the American stage for many a long year.—*Chicago Record Herald.*

ARTHUR MAUDE is a strong, vital, clean-cut actor with temperamental qualities and much executive skill.—*Chicago Record Herald.*

ARTHUR MAUDE'S voice is a mellow organ, his carriage is of rare grace, and his method one of great self-control.—*St. Louis Mirror.*

On the Screen:

CONSTANCE CRAWLEY plays Melisande with a romantic inspiration and intelligent capacity making for the perfection of the piece, while ARTHUR MAUDE, as Goland, gave a masterful characterization.—*New York Dramatic Mirror.*

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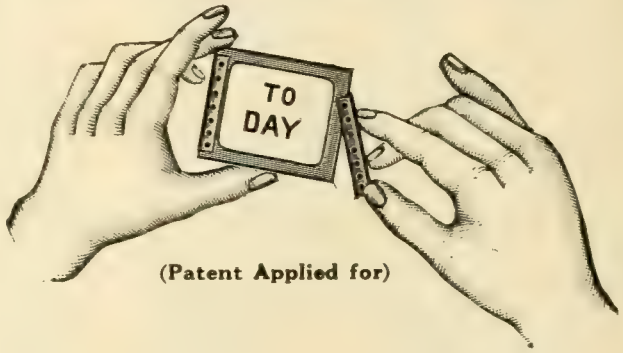

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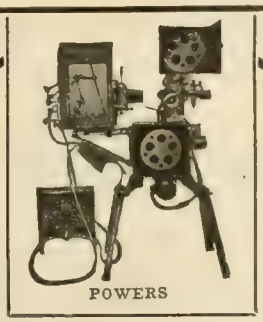
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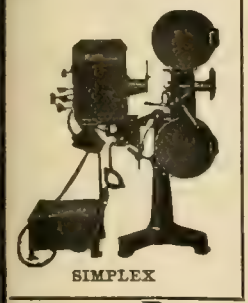
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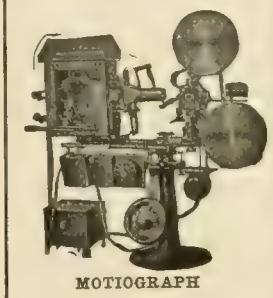
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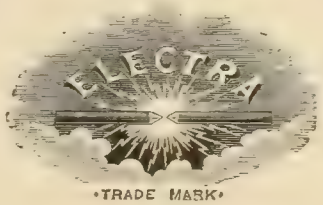
PINK 

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UNTO THE THIRD AND FOURTH GENERATION (Special—2 parts—Jan. 5).—John Smythe returns from war as a youth who has been seasoned by experience, vested with ambition and armed with a sword which has won him honors. His father is one of those merry old English squires, of the hard riding, hard drinking type, who lives in the open in the saddle, and when at home takes much to the flagon. His mother is a gentle woman, and abhors the night revels in the hall of their manor, but she has been overruled so long, that she has submitted to the disagreeable function that has become a bad habit. When the stalwart son returns, the jolly squire marks his approval of his triumphs with much wine. The poor mother interferes, but the squire declares that it will "put red blood in him like that of his ancestors." John soon meets up with blushing, budding Mary Wayne, their engagement is announced. A friendly rivalry springs up between John and his cousin, William Wayne. The latter strangely proves his superiority in archery and horse racing, but the former, as a soldier, pockets his pride like a natural gentleman, until a fatal evening, when heated in a drinking bout, high words are exchanged between the two youths —there is a quick passage of arms, William falls with a sword thrust through his heart and John Smythe goes out—a wanderer in the world, drifts far across the sea to the new world, leaving his stricken parents in the ancient home bereft.

William Smith, who has eliminated the "y" from his name, has been graduated with honors from a college, returning with trophies for physical prowess, in addition to scholastic degrees. His father and mother greet him proudly, and he is the college hero; and behind them is the inevitable girl to make the triangle. The younger set celebrate the local idol's victories on turf and field, and the high-living banker, Willis, follows the occasion with an invitation to drink. The young athlete with a system clean and strong, suddenly finds the taste of liquor most agreeable, and soon surrenders to the appetite. A shadow falls across the threshold of his happy home. His mother is stricken with a deathly distress over his weakness, but the young man with the hardihood of youth, boasts that, "all business men take a drink now and then without harm." His placid father is startled when he finds a hidden bottle in the boy's room. All at once a new danger comes as a stalking skeleton in that household. Then the mother explains her perturbation in a secret visit to the cob-webbed attic, where she opens an ancient chest and removes a sword rusted with the stain of tragedy that fell upon their house two centuries before. On the raised lid of the chest is carved: "Beware ye curse of ye cup an' ye sworde!" Now comes the son, and his mother tearfully points him the warning, but he laughs away her fears and carries the flagon and sword to his own room.

Fast following, comes a birthday dinner in honor of his return. The guests come and some of his fast friends insist that it can be no dinner without wine, and one has secretly provided liquor in plenty. The young man receives his friends in great pride, but his father has disappeared. He has found the liquor, yielded to the taste of wine and when they find him he is a besotted thing—a victim of the ancient, pursuing curse that has followed his house. At the sight, the guests are ashamed, aghast, and silently melt away, carrying with them a memory that burned like a scar. Time, however, effaces the cruelty of the blow, but the lesson tells. Will's soul is filled with repentance and abhorrence. He steals back to his room; breaks the sword and flagon—breaks the spell of the curse. His father is brought back to health and happiness is restored in the household in which the new mistress, the wife of the regenerated boy, becomes a goddess.

THE ADVENTURES OF KATHLYN NO. 2—THE TWO ORDEALS (Special—2 parts—Jan. 12).—Kathlyn quickly recovers from the curious sensation of being forced to occupy an unwelcome throne in compliance with the scheming councilors of a fanatical people. The high priest prepares to go on with the ceremony of marrying her to Umballah, who is the mainspring of all her troubles; but she conserves all her powers of resistance to this proceeding, and with the dominant force of the Anglo-Saxon, for the time cowes the superstitious brown men who hover about the throne. This causes a delay on their part, which she instantly takes advtage of and the Council of Three, coerced by public spirit, decide that she will be given a week in which to consent to the marriage. Thus ends the sentimental episode in the gorgeous festival of the Durbar. During this horrible week of respite for the captive queen, a high caste native, Ramabai, is charged with murder, and under the law, all his property reverts to the reigning sovereign, including even his wife. In this instance, the wife is a beautiful young person. Pundita, highly educated. Kathlyn at once frees the captive, as far as slavery is concerned; and Pundita, in gratitude, begs to remain with her until she learns the fate of her husband. When Kathlyn hears her story, she orders Ramabai brought before her and declares him innocent. He, in turn, craves permission to remain in the palace, as the queen's personal bodyguard. Thus Kathlyn, by fate and force, secures for her personal service, two powerful factors in her favor (who remain with her throughout this series of plays). During this trying period, while Kathlyn has all her wits working to thwart the connivance of the crafty people about her; Bruce, an American sportsman, happens upon the scene from the far interior, where he has been hunting big game, and at once becomes a hero in spite of himself.

Kathlyn still refusing the alliance with Umballah, the council has decreed that she must submit to two ordeals with wild animals. If she survives these, she will be permitted to occupy the throne like Elizabeth of old, as a maiden queen. Bruce, learning of her plight, has managed to communicate with her, and swears himself her life champion. Pundita communicates with Bruce the circumstances of the ordeals. In the first test Kathlyn is dragged to a leopard's trap, and lashed to the mainstay of the deadfall as a human bait to lure the spotted cat from the depths of the jungle. She is so secured that the heavy door will fall the moment the animal springs upon it. It would seem that there is no hope of escape. The faithful Pundita, however, has informed her that Bruce will not fail to appear at the proper moment. Now comes the stealthy leopard closer and closer to the trap. At the last moment there is a flash, but it is not the form of the leopard hurtling through the air, but Bruce. Even as the heavy door falls, the famished, frenzied cat is clawing at it, trying to break through. Bruce fires at the animal through the bars and it limps back to the jungle, broken from his fire. While Kathlyn has escaped from the beast by a seeming marvel, for the second time she refuses the request of the Council, to marry the villainous man that dominates them. She is ordered to an amphitheatre, where the populace assemble to witness her fate as the refractory leader of their community. Bruce, now more wonderfully resourceful than ever in Kathlyn's interest, appears before the high priest and the Council and tells them that a miracle will save the Queen from the jaws of the savage lions, but if they compel her to submit to such a cruel ordeal, the same force will destroy many of the people assembled to witness her death. The impressionable people shrink at this idea; but stern Umballah mocks at him and orders him driven out.

That same night we see Bruce and Ramabai meet at the house of a high caste native. Ramabai is the leader of a band of high minded conspirators, whose object is to uplift the people and secure better government. They lead Bruce to a secluded place where are hidden land-mines, which have been smuggled by Revolutionists into Allaha, in view of impending military troubles. These mines, with electrical appliances for operation, are loaded on elephants, and then, under cover of night, the little band enter the silent and deserted arena of the amphitheatre, bury the mines, and connect them with wires leading to a box on the lower amphitheatre. The great day comes. The hungry lions are shown in their dens; the populace crowd in the stalls; and then comes Kathlyn, the beautiful captive, regal even in her simple robes of white, who is led into the arena. She walks to the far end, and stands under a canopy designed as a resting place for athletes between their feats. Umballah and his Council are in the royal box. The keeper opens the door, and the famished lions rush into the arena. They see the shining human mark; they crouch their lean, sinewy bodies for the fatal spring. The scene flashes back to the shadowy box where Bruce is manipulating the push-down of a blasting machine. As he establishes the connection, there is a rush—a roar—and the volcano of earth and stone bursts in the arena, leaving in its litter a great gash between Kathlyn and the savage lions. The spectators flee in panic, leaving many dead and wounded. Bruce leaps down from his box into the arena and seizes Kathlyn in his arms, as the scene dims.

THE LIVING WAGE (Jan. 6).—An investigating board learns from a factory girl that the average weekly wage is $4.00, and summons the reputed owner, Albert Dorn, before them. Gertrude Mason, an heiress, and her fiancé, Stanley Sneed, attend the session out of curiosity, and hear the chief witness, Letty Green's testimony; also Dorn's sworn statement that his profit is only 7 per cent on the capital invested. The young woman of wealth is deeply affected by the revelations of the factory system and strangely enough, her fiancé, unknown to her, is a silent partner in this very establishment; in fact, he sneaks off to the factory after the trial and congratulates the manager on his clever testimony.

This young woman of grit determines to play factory girl herself and ascertain conditions. She secures first, a position in the office of Dorn, and then overhears a conversation between that cruel taskmaster, and the man to whom she is engaged. She finds in his desk a secret ledger showing profits of over 35 per cent, and devolves a plan to get possession of this book. In the interim, poor Letty, who has been driven from pillar to post, becomes the victim of a "masher." He is fined a trifling $5.00 for his offense and then set free to prey again. Gertrude secures the assistance of Letty—they build a fake fire in the office and get away with the secret ledger. The result is that both men are summoned before the investigating board and properly dealt with. Gertrude also takes a hand herself and deals with her fiancé in a way that rids decent society of his offensive presence.

BY UNSEEN HAND (Jan. 7).—Arthur Baxter comes to spend the week end with John Masterson, a wealthy merchant. With him are his nephew, Jack Warrington, and his niece, Margaret Warrington. Arthur is in love with Margaret; she repels his advances, but he persists. Her uncle, however, rather favors the match, as he thinks Baxter is wealthy. Jack Warington, however, takes a different view of the matter and is badly worsted in a fist fight. He goes out hunting, and when he returns, later, he finds Baxter asleep in the library; so he quietly slips in and lays his revolver and cartridge belt on the table. He leaves the room, and some time thereafter a shot is heard—Baxter is found dead in the chair; the police investigate and arrest Jack.

Jimmy Norton, a keen police reporter, and friend of Margaret, refuses to believe that Jack is guilty. He discovers by accident, that the sun shining through a glass gold-fish bowl, has focused on a cartridge in the belt that Jack laid upon the table, exploded the shell and caused Baxter's death. The judge and the jury immediately clear young Warrington, and Norton's interest in her brother's case inspires Margaret to give him the answer he has waited for so patiently and long.

PIETRO, THE PIANIST (Jan. 8).—Pietro, a noted pianist, calls on wealthy Miss Hobbs, and makes such a hit that Percy, her sweetheart, is relegated to a back seat; so he departs in anger, registering vengeance upon the handsome Italian. When Pietro becomes engrossed in the practice of a soulful selection, Percy employs a German street-band to serenade the Hobbs home, to the great distress of the temperamental visitor, Pietro. Finally, by threats and bribes, the "tooters" are driven away. Then Percy hires a "hurdy-gurdy" that does its worst to disconcert him, so that Pietro is almost thrown into hysterics. This noise-maker is bribed away; then Percy plays his last card —with a woman organ-grinder and a diminutive monkey. This is too much for the temperamental Pietro. He, himself, rushes out to drive the woman and monkey away, when the woman throws her arms about him, and declares he is her long lost husband. This as a particularly happy hit for Percy. He finds out that she was deserted in Italy, and has made a fruitless search in America, and the monkey was really a business partner of Pietro.

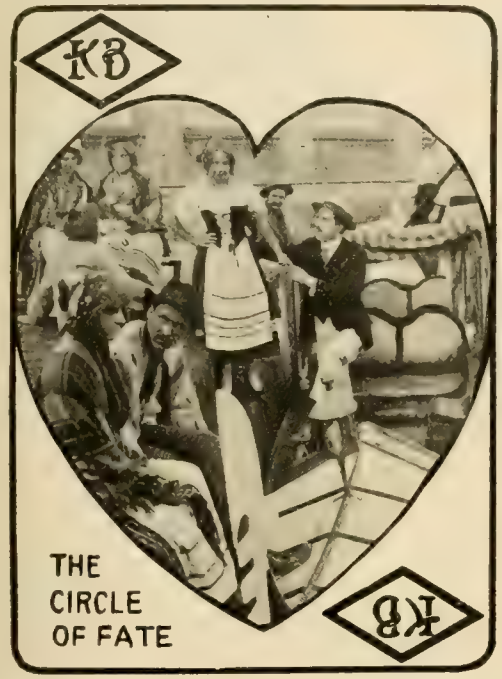
Meanwhile, poor Miss Hobbs is torn by her emotions and Pietro again seeks sanctuary in her home. Percy turns the monkey loose that leaps through an open window and takes affectionate possession of its former master. This is the final blow and appears to cinch the evidence on the pianist; so that he is dismissed from the Hobbs home. Percy wins the young lady for his persistency and ingenuity.

ON THE BREAST OF THE TIDE (Jan. 9).—Big Jim Huntley lives in a cabin on a rock-bound coast, with his pretty wife, Jennie, and their darling daughter, Vera. Ideal happiness would be theirs, were it not for the fact that Jim is addicted to strong drink. He cannot keep away from the village grogshop o' nights, a weakness most distressing to his gentle wife. Finally her situation grows so unbearable that she orders him to leave and never to return until he has made a man of himself. Shocked into second thought, he resolves to maroon himself on a little island until he has conquered the demon, rum. There, alone, he fights it out, smashes his last flask of whiskey, and once again feels that he is master of himself.

Little Vera is playing in a boat which breaks adrift, and she is carried to sea by the tide, which sweeps by the little island, where her father is the sole inhabitant. The boat strikes a reef, capsizes, and she is about to be drowned, when Jim swims to her rescue. When he finds that he has saved his own little child, his thankfulness is so great, that he is positive no temptation can ever sway him from the duties at his own fireside. So he returns on the breast of the tide with his own little one clasped in his arms—a sober and a changed man.

ANGEL PARADISE (Jan 13).—Lonesome Linthicum and Bill Jernigan, a pair of cowboys, have been up all night, playing the tiger in an Arizona saloon. Ordinarily firm friends, they are now irritable from loss of sleep and too much drink, and have drawn guns over some trivial matter. A tragedy seems imminent when a little baby girl appears upon the scene. The other men of the room have taken to their hands and knees on the floor, and are hiding behind tables and chairs, waiting for the expected fusillade. When the child breaks upon the scene she thinks they are playing "I spy." She calls up all the big men and the two fighters sink into chairs in wonderment. She soon has all the big sobered ones playing "London Bridge is falling down." They stand her upon the chair and give her lemonade. Suddenly her father rushes in, and is greatly alarmed at seeing his child surrounded by these rough-looking men. It appears that her parents are traveling for the mother's health, and the little one had wandered away. One of the big miners lifts the baby on his shoulder and then the

FOUR ACES



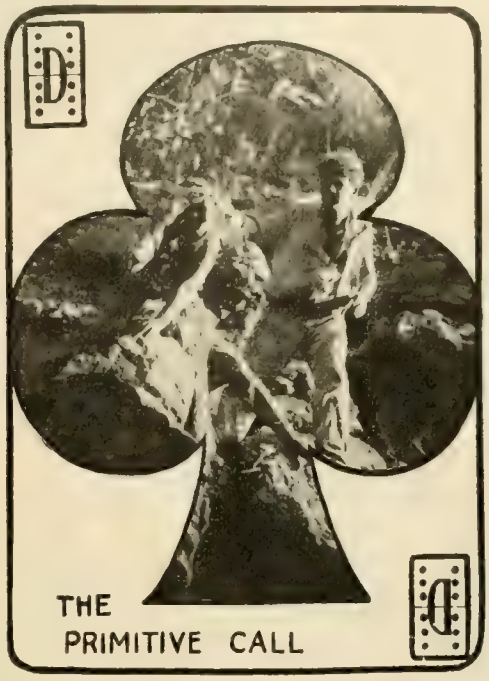
Kay-Bee Features

JANUARY 16th
Circle of Fate
(2 Reels)

JANUARY 23rd
Kentucky Romance
(1 Reel)

JANUARY 27th
For Her Brother's Sake
(1 Reel)

JANUARY 30th
Divorce
2 Reels



Keystone Comedies

Jan. 12th--A Flirt's Mistake	. .	1	Reel
" 15th--How Motion Pictures are Made		1	"
" 17th--In the Clutches of the Gang	. .	2	"
" 19th--Too Many Brides	. .	1	"
" 22d --Won in a Closet	. .	1	"
" 24th--Rebecca's Wedding Day	. .	1	"

Domino Winners

Jan. 15th--The Primitive Call	.	3	Reels
" 22nd--The Informer	. . .	2	"
" 29th--Heart of Woman	. .	3	"

Broncho Headliners

JANUARY 21st
Conscience
(2 Reels)

JANUARY 28th
Romance of Sunshine Alley
(1 Reel)

FEBRUARY 4th
New England Idyl
(2 Reels)

FEBRUARY 11th
Romance of the Sea
(2 Reels)

FEBRUARY 18th
Yellow Flame
(2 Reels)

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procession forms as the cowboys fall into line and take her to the mother. The Eastern family drive away to the train, and the little girl has the satisfaction of having averted a tragedy, as the two fighting cowboys, now sobered and softened by the influence of innocent childhood, are shaking hands.

CONSCIENCE AND THE TEMPTRESS (Jan. 14).—John Morton, a rising young business man, comes under the fascinating spell of Vera Violetta, a burlesque actress, and lavishes costly gifts upon her. His infatuation soon becomes subject for invidious remark, and a fellow employee of his company, writes to Morton's mother that her son is trembling on the verge of ruin, because of the evil influence of this adventuress. The grief-stricken old lady comes at once to the city from the little village where she has lived sa long, to see if she can break up this unholy attachment.

Mme. Violetta has played her trump card and induced John Morton to sign a $5,000 check in her favor. The next day she takes her automobile and speeds to the bank to cash the paper. Her chauffeur runs down and injures an old lady, but Mme. Violetta is good-hearted and takes her in the machine, rushing her to her own apartment, where she nurses her back to life. When the old lady regains consciousness and strength, she tells the woman of the mission that has brought her to the city. Unscrupulous as she is, the adventuress is immeasurably moved and her better nature is aroused. She rushes into her own room and there, in a dissolve, is shown the vision of her own innocent childhood, her blooming gorlhood, and then the lonely grave where reposes the dust of her broken-hearted mother. She tears up the check to save Morton from disgrace, and leaves him a note severing their union. When he calls on his inamorata, he finds her gone and his mother waiting with forgiveness such as only a mother can give.

BLUE BLOOD AND RED (Jan. 15).—Since the days of Joan of Arc, fighting blood has not been confined to the sterner sex, and when danger has called dauntless women have been found at the fore in line with sons and husbands. Two women are involved in this silent playlet, Helen Masters, of the West, and Mrs. Henry Raymond, of the East; the one radiant with rampant red blood; the other cool and aristocratic to her finger tips. The West, rough and uncouth, had filled her with dread; but when she and Raymond appeared in the mining camp, Helen, unsophisticated in matters of the heart, merely looked and loved. So fast follows a tale. The woman of the mountains seemed to see in this man from the far East, her ideal, and her whole nature cried out against fate, which had mated him with a "weakling." Raymond himself observed with dismay his wife's trepidation, her observance of petty things, and grew troubled by reason of her childish acts. In some similar measure his admiration grew for the self-dependent, strong and reliant Helen.

Then danger came, and with it an alarm. Raymond, cornered and alone, fought for his life, and both the women of Fate's combine heard the call. One might have thought the response would have been single. Helen, aroused, seized her ready gun to fly to the aid of the man she loved—the red blood surging in her veins inspired vigorous action; but this time blue blood flew quickly to the emergency. The aristocrat became the dominant factor as of old, and rushing to the front, wrested the gun from Helen, went straight on into the bullet-swept zone of danger, and kneeling low over the man she loved, held the enemy at bay until Helen arrived with aid. When Raymond was nursed back to life, his love revived for the woman who had emerged from the shell of artificiality, and honest Helen recognized the justice of the proceeding by silently bowing to the inevitable.

A MESSAGE FROM ACROSS THE SEA (Jan. 16).—Two retired Norwegian sea captains, John Lund, and Peter Anderson, live in the little town of Bergen, way up in Norway. The one has a son; the other, a daughter. These two, John and Freda, appeal to their parents for permission to wed. Old Lund objects to his son marrying a girl of the village, as his ambition has been that his son should marry a wealthy girl living in a great city. Anderson, on his part, claims that no fisher-lad of Bergen is good enough for his daughter. Thus the old cronies become estranged. The young lovers, however, impetuously refusing to be denied, are secretly married and sail to America.

While youth is changing, old age continues bent and the enmity of the old captains appears to be intensified by their loneliness, which the flight of their children has brought about, and the lounging place by the great anchor down on the beach by the fish market, is shunned by them. John and Freda, in far-away Minnesota, prosper and eventually became the fond parents of a husky boy. An itinerant photographer visits their farm and makes a picture of the child. The ancient ones in Norway never respond to their letters, but the father and mother conclude to send a photo of the grandchild to the old men in Bergen, thinking that it may soften their hearts. These pictures are duly received and through some similar impulse, each grandpa with the picture goes down to the old trysting place and meet face to face, with the photos in their hands. The time, the place and the pictures quite overcome them, and they fall into each other's arms. At this point, a moving picture cameraman, who has been taking pictures of the fish market, by pure accident imprisons the scene of the old men, in his film. A year later, the moving picture, having girdled the earth, as a scene in Norway, is shown in the place where John and Freda live, and they and their child attend the entertainment to witness scenes of Norway; and when they recognize this reconciliation of their fathers, their joy starts a fair sized riot in the theater, and it results in their making a reconciling visit to the old home a year later with the heir to all their fortunes.

VITAGRAPH.

QUANTRELL'S SON (Jan. 19).—The famous guerilla chief, Quantrell, disowns his son five years before the opening of the Civil War, because he has married against his wishes. Five years later, Quantrell is the leader of a band of Confederate guerillas, while his son is a private on the Union side. Continued escapes exasperate the guerilla chief and he swears that the next time a prisoner gets away he will hold the guard responsible. The son receives word from his wife that the baby is not to live long and that she wants him to get a furlough and come home. He applies for one but it is denied him. Soon after this, he is captured by his father's men, escapes and although he is shot, gets away to his home. Old Quantrell, not knowing who the escaped Union soldier is, goes after the prisoner himself, saying that if he succeeds in bringing back the prisoner the guard must die for his carelessness.

The father traces the soldier to his home, finds out that he is his son, and after a struggle decides to make him a prisoner, even though his beautiful young wife pleads with him to spare her husband and his own son. Quantrell is turning to call in his men and tell them where the soldier is hiding, when he comes face to face with the baby in the crib, quickly placed before him by his son's young wife. His heart warms up when he sees the little infant. After kissing the baby and caressing it tenderly, he goes slowly out of the house. Riding away with his men he tells them that he did not find the fugitive. The mother and wife rejoices and goes to her husband in the next room, taking the baby with her. The young soldier's wound is not serious, and does not prevent him from taking part in their mutual happiness, while Old Quantrell rides away.

LOVE'S OLD DREAM (Jan. 21).—While Professor Simon Sweet, a wealthy bachelor, is superintending the unloading of his baggage in front of his cottage, he meets pretty Dolly. His interest in her is equalled by her interest in him. Miranda, Dolly's aunt, falls in love with the professor, and resolves to win him for herself. Dolly goes out

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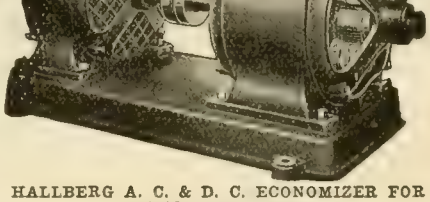

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for a walk and again sees the professor, who hastens to join her. Dolly invites him in. Miranda sees the professor, goes up to him and insists on manifesting her affectionate disposition, much to that learned young bachelor's discomfort. The professor takes Dolly for an automobile ride. Miranda invites herself along. Dolly has to sit with the chauffeur. The professor goes to sleep while Miranda makes love to him.

Miranda is thrown into a jealous rage when she sees Dolly and the professor out in the garden in the act of kissing. She swears vengeance. She goes to a shrewd lawyer and enlists his aid. He tells her to hide a camera in the parlor, to which a string will be attached, and, when the professor calls, to drop a coin on the floor, making him get on his knees to pick it up and then to pull the string to take his picture; she will then have the necessary evidence to sue him for breach of promise. The professor calls a few days later and just as he is down on his knees to pick up the coin, the cat on the window jumps on his back. Miranda falls back on the sofa as she pulls the string, frightened by the dog which scared the cat. When the picture is developed, it shows Miranda ungracefully falling over the sofa, and the evidence proves worthless. Dolly and the professor, in each other's arms, have a good laugh at poor Miranda.

ANNE OF THE GOLDEN HEART (Jan. 22).—Upon the death of his wife, George Blake, an attorney, leaves the East. He first places his pretty young daughter, Lucy, in a convent. After traveling for a few years from place to place, in an endeavor to find some location which he might be happy in, he settles in Lariat Hollow, a mining town. He soon falls in love with a woman of the dance hall named Anne. This incites the jealousy of Larkin, the political boss of the town. To break George Blake, Larkin nominates him for mayor, purposing to have him defeated. Anne suspects the plot and tries to influence Blake to refuse the nomination. But Blake has given his word to enter the contest and goes in to win.

Blake's daughter writes to her father that she wishes to remain in the convent and become a nun. The father gives his consent. Now with every Eastern tie severed, he asks Anne to marry him. She accepts, but says they will wait until after the election, fearing to ruin what political chances he might have by an alliance with a dance-hall woman. The election occurs and Larkin's confederates defeat Blake. On the night of the election, Lucy arrives unexpectedly from the convent, having decided that she has not the religious vocation after all. Blake, in his hour of trouble, is glad to have her with him. Anne wanders out alone through the autumn forest, living through her "Gethsemane." She returns to the cabin in which Blake lives and says to him: "Lucy, your daughter, has the first claim on you. You must take her back East, away from me to the surroundings in which she belongs." Anne takes the girl in her arms and kisses her, then she turns to Blake, and bidding him a last farewell, goes out into the forest alone.

THE PERPLEXED BRIDEGROOM (Jan. 23).—On board ship, setting out for Europe, Jack Demly with his pretty young bride, Lucy, discovers in a newspaper that his father, believing that he is eloping and is not yet married, has sent a detective after him to bring him back and prevent the wedding from taking place. The article states that the detective is on the steamer. In order to offset suspicions, Jack conspires with an older friend, who agrees to pretend to be Lucy's father. As neither Jack's nor his wife's real name is known on board, their ruse proves effective. The detective overhears Lucy calling Mr. Markins "father" and does not suspect that Jack, who does not seem to be acquainted with the girl, is her husband.

The bridegroom's troubles begin when Mr. Markins mischievously makes love to Lucy in order to have a joke on Jack, who cannot interfere; afraid to be seen talking to Lucy. His perplexity is doubled when the detective makes Lucy's acquaintance and tries to flirt with her. She encourages him, much to poor Jack's dislike and discomfort. The detective becomes very friendly. He tells her why he is on the ship and shows her a warrant which he is carrying for the immediate arrest of Jack and herself. She asks him to let her see the warrant more closely. She takes it in her hand and pretends to be very much interested in it as she leans far out over the rail which separates her from the sea. She lets go of the paper and it is carried away by a friendly breeze onto the tossing waves. She turns with a little gasp of fright and tells the detective what she has done. Just then Jack, who has been watching from a distance, comes up. Lucy takes him to one side and tells him of her trick. He laughs boisterously and when the detective approaches, demanding to know the cause of their merriment, Jack tells him. The detective good-naturedly admits his defeat and gladly accepts the proffered hand of friendship from Jack and his pretty wife.

HEARTS OF WOMEN (Special—2 parts—Jan. 24).—Though he loves his ward, Belle Gannon, George Dixon realizes that the disparity in their ages places her far beyond his reach. Belle, a pretty, attractive girl of twenty, is a butterfly by nature. She is attracted by Hoyt Westcott, cashier in her guardian's factory. Upon the marriage of his housekeeper, Dixon engages as companion and housekeeper, Mary Baker, the daughter of a drunken father, who uses her as the implement for his petty thievery. Mary is received graciously into the Dixon home. Her gratitude being awakened, she determines to live straight. When her father arrives, bent upon thievery, Mary will not let him in the house. He is discovered by Dixon, who kills him, while he himself is dangerously wounded. Belle, realizing that her guardian loves her, sacrifices herself and marries him. Mary remains with them as their housekeeper, although secretly in love with Dixon.

A year later, Belle resenting her husband's preoccupation in business, longs for the attentions she received before her marriage. She drifts into a flirtation with Hoyt, who, to pay his gambling debts, steals from the firm. Dixon becomes jealous of Hoyt. The cashier persuades Belle to elope with him. He takes the bank deposit and conceals it in his room. On the day aranged for the elopement the theft is discovered and Hoyt is accused. He tells Dixon that the money is concealed in his room. Mary, the housekeeper, hears of the trouble. Through her love for Dixon she decides to save Belle from disgrace. She goes to Hoyt's room where Belle is waiting for the cashier, to elope with him, and gets her out of the way before Dixon and his partners arrive, but Belle's presence in the room is known to Dixon through some gloves and a satchel which the girl forgot to take with her. When he accuses her of her falseness she confesses and accuses him of neglect. Dixon, realizing the difference in their ages, asks forgiveness and they are reconciled.

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LUBIN.

THE ETERNAL DUEL (Jan. 19).—Gen. Paco Modesto, commander of a large Federal barrack in Mexico, and Arturo Martinez, a wealthy Mexican resident of the same city, are secretly working for the cause of the revolution. Don Alfredo, a fiery young Mexican dandy, pays court to Martinez' pretty daughter, Juanita, but is coldly repulsed. Juanita favors Gen. Modesto as a lover. Alfredo, enraged over the result of his suit, challenges Modesto to a duel. They agree to meet the following morning. Alfredo stealthily follows Modesto to his office at the barracks and there, spying through the window, sees Modesto receive a letter from the insurrectoes and deliver a pouch of gold contributed by Martinez. The letter, which Modesto hides in a secret recess in the mantel, compromises both the general and Martinez. The two men fight their duel the following morning, Modesto using a revolver, Alfredo depending alone on the Mexican riata, or lariat. Modesto fires all five of his cartridges without harming the dodging Alfredo. The latter then lassoes Modesto and binds him to a tree trunk, arranging a dagger to a branch so that when the cord burns through it will fall and kill the general. Alfredo hurries to Modesto's office, gets the incriminating letter from its hiding place and goes to Martinnez' house. Martinez is not at home and Alfredo tells Juanita that he has killed Modesto and demands that she marry him or he will expose her father as an insurrecto. Through the intervention of nature (a wind in this case) the dagger, in its fall, fails to strike Modesto. Furthermore, it aids him to release himself. Rushing to Martinez' home, Modesto arrives in time to overpower the threatening Alfredo and destroy the dangerous letter. Juanita marries the general, whom she loves. Later the insurrectoes, having carried the city, Modesto, as the new revolutionary governor, sentences Alfredo to a long term in prison.

THE CARD OF MYSTERY (Jan. 20).—Through a card which two jokers have given him, an Italian gets into trouble. Unable to speak or read English, he thinks the card contains an address. Expecting to be directed, he hands the card to whomever he meets. To his surprise, each person who reads the card drops it, hands him their valuables and dash off yelling "police." What he considers good fortune, he learns is bad, for he is arrested and dragged to jail, where he is charged with highway robbery and is about to be thrown into a cell when an officer enters with the jokers, having overheard them boasting of their cleverness. The mystery of the card is explained, the valuables returned to the owners, the Italian set free and the boys are heavily fined.

MATCH-MAKING DADS (Jan. 20).—John Graham and Jim Sanders meet at the club and renew an acquaintance of college days. John learns that Jim has a son, Charles, and suggests a match between the son and his daughter, Mabel. Jim agrees, but Mabel and Charles resent a marriage of such cut and dried conditions. Mabel tells her father that she most certainly won't marry a man she has never seen, and Charles tells his father that he won't stand for a forced match. The two old men leave their children and meet to talk matters over, and the young folks write notes of farewell and prepare to leave. Mabel gets away safely and goes to a hotel; her father and a detective take up the search. Charles is less fortunate and has to skin out the back way and run. His father reads the note, sees his escape and follows. At the hotel Mabel is given a wrong suitcase and gets that of a male guest. She is so tickled with the pajamas that she decides to see how they look on her, inasmuch as her hair is short and curly. While she is thus attired Charles enters the window with little ceremony. Seeing what he thinks to be a boy, he makes himself at home, while his father stalks about outside trying to locate his hiding-place. Mabel's father enters the hotel and with the detective comes to the conclusion that a girl registered under an assumed name, Ethel Bellew, must be his daughter. This is further confirmed by the man who got her suitcase coming to the office and making a kick. Father recognizes his daughter's clothes and is quickly ushered up to her room. Mabel, hearing her father's voice, throws herself upon the chivalry of Charles and tells him that she is a girl, not a boy. Charles leaves her and walks into the arms of his father. Mabel's father is admitted and after explanations are made she is taken home. The next day Charles decides to look up the identity of his fair acquaintance. He reads the name Ethel Bellew and recalls an article in the morning paper referring to a lady "Raffles" known as Ethel Bellew. He shows the clerk and they decide that they must be one and the same. His romance is shattered, but when he meets Mabel on the street later and she tries to pass him without being recognized, he has her arrested. At the police station he swears to her identity, but is smiled at in view of the hotel register that the clerk brings. They decide to call up the number she gives and both fathers repair to the police station, where the identities are made clear. The old men quarrel and the children seeing the humorous side of it become interested in each other. Charles recalls to Mabel's mind what their parents wish and guests that they put it into operation. The quarrel between the old men is halted abruptly by Mabel slipping into Charles' arms.

THE MAN FROM THE WEST (Special—2 parts—Jan. 22).—Years before the story opens, a gentleman came out of the East and settled in New Mexico. No one knew who he was or from whence he came, except that he paid as he went, feared no man, and never told a lie. He was dubbed by all "A Gentleman of New Mexico" and was respected and loved by all law abiding citizens. He was a dead shot and a law unto himself.

Mr. Stillwell, president of the Queen mines, is visiting one of his camps, accompanied by his daughter, Rose, and her fiance, Percy. The fiance is in a nearby saloon purchasing cigarettes. A renegade, Mexican Joe, thinks to play a little trick on tenderfoot Percy, by compelling him to drink of the firewater served in these parts. The young man refuses and serious consequences are in the making when "The Gentleman of New Mexico" happens in and stops the proceeding, thereby saving the young man from meeting with fatal results. Rose, who is out in the hills, hears the shot, warns her father and the superintendent of the mine, and they hasten to the saloon. There Rose meets "The Gentleman" for the first time and they are mutually attracted. The renegade, seeing, recognizes the fact that the two are drawn, one to the other, sees an opportunity of not only securing ransom, but also revenge upon his enemy, the unknown. He gets some of his kind to assist him. They abduct Rose and take her to the mountains. "The Gentleman" hearing of the abduction, takes the trail. He rescues the girl from the renegade, but in turn is nearly shot to death. Finally overcoming the crooks, he returns to camp and turns the other prisoner over to the United States marshal. The superintendent of the mine has, in the interim, received a note from the hands of the president's daughter, Rose, to be delivered in person to "The Gentleman." He delivers it to the unknown, who reads it. A week later we find him back in Boston, the home of the girl. He calls, sends in his card in reply to her note, which simply said, "Please come to Boston and get your hat," referring to a Mexican sombrero which he had presented to her because she admired it. Rose's father secures the card and gives the "not at home" to the butler. "The Gentleman" understanding, breaks through the servants and enters the musicale which is in progress and tells her he will wait outside for five minutes only. Rose realizes her heart has gone out to him and she turns, defies the conventional scorn of her social set and leaves to the man and master the care of her future happiness.

THE MOTH (Jan. 23).—The Moth, a young butterfly sort of girl, has married an elderly-invalid, John Davidson, for his money. She then proceeds to enjoy her youth and opportunities to the utmost. While he stays home or goes to see one of his old cronies she romps off with her crowd of youthful admirers and girl friends. One night John, returning from a call on his old friend, Bill, is held up by thugs and in danger of being beaten to death when he is rescued by a stranger named Ebbetts. Young Wallace, who has been driving Jennie, John's wife, and a gay party on a joy ride, returning from the Davidson home sees the rescue and takes John home. Ebbetts goes on his way, not knowing whom he has saved. Jennie is genuinely sorry for John's new ailment, but shows only the solicitude of a daughter. Later she meets Ebbetts in the park and a clandestine romance commences. Ebbetts does not know but that Jennie is a single girl and she does everything to keep him in the dark about it.

Finally, he will not be put off any longer and demands that she marry him. She puts him off and hurries home. He follows and confronts her in her own home. She pleads and coaxes him to go, but it is too late. John has seen and overheard. He threatens to shoot Ebbetts. They recognize each other and Ebbetts explains that he thought Jennie an unmarried girl. John will not believe him and angrily tells him to go before he forgets that he saved his life. Ebbetts goes and John retires to his room brokenhearted. There a realization of his infirmities and age overwhelm him and he thinks Jennie would be happier with him out of the way and he registers an overdose of his medicine would clear the way for her. When Jennie goes to his room, confident that she can wheedle him back into forgiving her, she finds him seated in his big armchair, head forward

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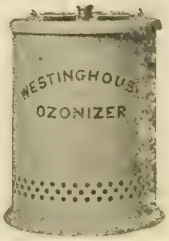

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on his breast, dead. At first she is horrified and frightened as she discovers that he must have purposely taken an overdose, then she remembers Ebbetts and realizes that she is free now to go to her lover. She hastens to him with the news, but he spurns her love and tells her to go back to her dead. Seeing there is no alternative she goes back, and completely realizing the great wrong she has done, she goes to his room and choking back her emotion, stands there looking at him: then she breaks down, sobbing, and falls upon her knees beside his silent figure. A faint gray figure seems to lean forward from the inert form of John and the shadowy hand falls caressingly on her bowed head.

THE BLINDED HEART (Jan. 24).—Fred Lester, a young farmer, has been married to Rose for about three years. Rose is some years younger than Fred, and is still a child in many respects. Her entire idea of life is to be tender and loving to Fred. Fred, fairly well educated, and a reader of books, loves Rose, but is dissatisfied with his life not finding in Rose the bright, mental companionship he thinks he desires above all else. There comes to the neighborhood for a rest, Florie, a butterfly of the city, pretty, a wearer of good clothes, with a smattering of knowledge of many things, enough to greatly impress one so inexperienced in real life as Fred. Florie meets Fred by chance, and to pass the time away draws him into what to her is an idle flirtation, but to him a serious affair. He is completely infatuated. Rose has from the first been aware of the affair between Fred and Florie, and her heart has almost broken in secret. She is bewildered and helpless. Her only clear thought is that, no matter what the cost to herself, she desires Fred to be happy, and determines that if that happiness is found with Florie and not with herself, Fred shall have it. Florie suddenly announces that she must return to the city. Fred is staggered by the idea. Up to this time he has given no serious thought to the matter, simply accepting daily the intoxicating delight of Florie's companionship without thought of the future. Now, the idea of life on the farm, alone with Rose, seems intolerable to him. He proposes to Florie that he go away with her. Florie readily agrees. Rose has overheard the arrangement, but keeps silent. Fred secretly packs and conceals a suitcase. Rose discovers it and examines the contents with fond solicitude, finding, as she feared, that Fred's choice of clothing has been boyishly impractical. She repacks the suitcase, adding his winter underwear, placing with the garments a little note cautioning him to put on the wool if the weather grows damp or cold. That night she silently watches from a place of concealment when Fred steals away. Fred meets Florie at the railway station and together they discover the note. Fred is simply astonished and dazed. Florie instantly comprehends the whole situation, the sacrifice Rose has made, and how vital a passion must be the love which could conceive and execute it. Florie's real spirit, a kindly heart, of which she had never dreamed herself possessed, suddenly flares up in a fierce anger against Fred. In cold contempt she tells him to go back to beg forgiveness, and all his life thank God for the gift of so great a love. Humbled and repentant, Fred goes to find, with his now larger understanding, happiness.

GEORGE KLEINE.

WRECKED IN MID-AIR (Eclipse—Three parts—Jan. 27).—Morgan and Clarke, aeroplane manufacturers, are partners. Morgan, a much older man than Clarke and father of a charming daughter named Betty, leaves a good deal of the business to the junior partner, who is very ambitious and whose one aim is to make a fortune quickly. Finding money does not roll in fast enough to satisfy him, Clarke, wishing to get rid of his senior partner, conceives a plot to gain his ends. A contract has been given the firm to build an army aeroplane, and two workmen bribed by Clarke swear that they have received instructions from Morgan to send a duplicate of the most important part of the machinery to a foreign government. An inquiry is opened and Morgan is accused of treason; but their conscience awakened by the sight of their kind old master's plight and the grief of his daughter, the workmen confess and Clarke is unmasked. The latter quits the works with rage in his heart and a fierce desire for revenge. Several months pass. Clarke, at the head of a band of adventurers, seeks a fortune in the gold country. By a lucky chance he finds a quantity of hidden treasure, and again he determines to get even with his late partner. A great war race has been arranged, and Morgan has entered his latest model, which is to be piloted by Arizona Bill, his chief aviator, who is well known to the public and is the favorite for the race. The day arrives, but Morgan is confined to his house with a bad attack of gout. Betty drives off in her automobile alone to witness the start from the flying ground several miles distant. En route the girl is stopped by a band of horsemen sent by Clarke, who takes her prisoner and drives off with her in the car. Meanwhile Bill, high in the air, sees the car a mere speck in the distance, and being somewhat disappointed that neither his employer nor his pretty daughter has come to see his ascent, he wonders if they have been delayed and focuses his field glasses on the auto. To his astonishment he recognizes Betty struggling with her captors. Without hesitation he abandons the race to go to her assistance, but the desperadoes number four and advance upon him, pushing Betty in front of them, thus making it impossible for him to fire, force him to hand over his revolver and take him prisoner also, fastening his aeroplane to the back of the car and towing the machine along. Clarke's satisfaction may be imagined. A double capture! and all chance of winning the aeroplane race spoiled. Meanwhile Morgan is in despair. Betty has disappeared and no news has been received of Arizona Bill since he started off on the famous race. Everyone believes that the daring aviator has fallen into the sea and perished. Bill, however, is not the man to confess himself beaten. One night, seizing his chance while his guard sleeps, he quietly forces his way under the tent flap and soon finds his aeroplane, which is intact, only needing oil. Thus he soon sets the machinery in motion and the aeroplane rises into the air. But the noise has roused the camp and Clarke and his men are soon in pursuit. A bomb is thrown at the aeroplane and sets fire to the huge wings, and with terrible speed the huge bird falls useless to the ground. Betty and Bill are taken from among the debris, both terribly injured, and carried back to captivity.

Some weeks later the prisoners having recovered from their injuries, Clarke fears they may again escape him, and a thought comes to him. He has them carried into one of the disused mines and the opening closed up with stone and earth. But Bill is favored by fortune and by chance he finds some kegs of explosives left by the miners. The two prisoners arrange the powder, set a trail, and soon a terrific explosion occurs just beneath Clarke's encampment, the miserable man meeting a well-deserved fate in company with his accomplices. Betty and Bill, free once more, catch two of the horses which escaped death and are soon galloping toward home. Mr. Morgan can scarcely believe his eyes when the lost ones enter. An enthusiastic welcome is accorded the intrepid Bill, and he and Betty, having discovered their mutual love, exchange their first kiss.

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THREE PAIRS AND A CAT (Jan. 21).—Mr. Schmidt is disturbed in his much needed slumbers by a prolonged caterwauling in the yard. Tortured beyond endurance he throws his shoe, which contains one of his wife's stockings, at the cat. The shoe goes through the window of the house across the yard and receives the dazed attention of Mr. Nightlife returning home from a gay party

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...ain't the case. He pockets the stocking, where it is later found by his wife. Her jealousy and suspicions are immediately aroused.

In the meantime a man and woman have been found kissing and are pursued by the police. Slippery Sue climbs up the fire escape of the Nightlife apartment and hides in the closet of their bedroom. How the crooks, the Schmidts and the Nightlifes finally meet in the courtroom is the amusing end to an interesting comedy.

AT HOME WITH THE HERON (Jan. 21).—One of those nature studies that will interest every one. The heron is found in practically all countries and these views show the nests, the young birds, their feeding and family life.

THE SWORD OF DAMOCLES (Special—2 parts—Jan. 22).—Hodgson with really remarkable musical talent can get no chance to be recognized to show what he can do. His character lacking the strength needed to balance his genius he becomes discouraged and becomes addicted to drink. His only sympathy he finds in his neighbor, Ella Marvin, who unites a big heart with a splendid voice. Hodgson has written an opera called "The Sword of Damocles," which he knows is a masterpiece and which is dearer to him than his life. Though his heart is thoroughly devoted to Ella, when he finds her one day with his precious manuscript in her hand, singing from it; made forgetful by liquor he plainly shows his anger and wounds her to the quick. This breaks their friendship and the repentant man leaves his quarters for good and becomes a drink-crazed outcast.

Winston, who has written some very clever compositions, has been commissioned by the directors of the opera to write them another, to be presented in the near future. He submits one, which is rejected. He tries to spur himself to a better effort, but his mind refuses to travel out of the channels of his past productions. Samuelson writes him that people are beginning to say that he has "run out" and he sees that his rising fame may become blighted in the bud. At this juncture he accidentally meets Hodgson, now a homeless wanderer, but still treasuring the precious manuscript. He befriends him with the food he needs and by chance sees the manuscript and recognizes its value. Plying Hodgson with drink he finally persuades him to seal the manuscript and relinquish all rights of co-authorship. He submits the opera to the directors and it is joyfully accepted.

In the meantime Winston has met Ella, became impressed with her and has persuaded Samuelson to give her a chance. Her talents win for her the leading part in the new opera. Critics and producers alike are delighted with the new opera at the dress rehearsal. Winston sees ahead fame beyond any he has ever enjoyed. But the sword of fate is hanging by a thread. Hodgson appears and claims he was defrauded of the opera. Winston attempts to lock him up in his cellar, but the desperate man escapes, appears at the opening performance to assert his rights and Winston dies by his own hand.

GOD'S WARNING (Jan. 24).—Robert Darmont, while staying at Chamonix, meets Marion Eddy and soon learns to love her. His love being reciprocated they become engaged. Their peace of mind is disturbed, however, by a letter that Darmont receives from his wealthy aunt, whose heir he is. She tells him that she has met some delightful people, a Mrs. de Lansay and her daughter, Gabrielle, and that her heart is set on his marrying Gabrielle. Darmont writes his aunt that he is already engaged, but that to please his aunt he will visit her as she requests. Gabrielle and her mother are really adventuresses and desire to get their hands on Robert's money to free themselves from debt.

Robert visits his aunt and meets the de Lansays and while he finds Gabrielle charming, his heart is really true to his fiancee. To entangle him Gabrielle plans a mountain climbing party. When her plans have succeeded and she and Robert are alone on the mountains she pretends to be injured and when he comes to her assistance so works upon him with her wiles that he momentarily forgets himself and succumbs to her charms. However, on returning to the hotel, he accidentally comes into possession of a letter to Mrs. de Lansay, which convincingly shows that the marriage of her daughter to him was coldly plotted in order to obtain money and at once informs his aunt. Thus the plans of the de Lansays are set at naught.

Robert returns to Chamonix and marries Marion. While they are on the honeymoon Gabrielle seeks revenge by obtaining a position as stenographer with Mr. Eddy and sets out to capture him by her wiles. He falls in love with her and proposes marriage, which she accepts. Robert and his wife return to find in Marion's father's fiancee the exposed adventuress. Robert endeavors to persuade her to give up the old man, but she refuses and only when a terrible fall in the mountains has brought her almost to her death does she repent of her designs and breaks the engagement.

PATHE'S WEEKLY, NO. 1, 1914 (Jan. 1).—**Paris, France.**—In excavating on the Boulevard Saint Marcel, workmen unearth a sarcophagus containing the remains of a thirteen-year-old boy believed to have been interred over 500 years ago.

New York, N. Y.—A feature of the biggest Christmas Eve party this city has ever given is the seventy-foot Christmas three in City Hall Park. A musical program by the New York police band and prominent singing societies is preceded by the illumination of the tree with 2,500 gaily colored lights by Mayor Kline.

London, England.—Queen Victoria of Spain, accompanied by the Duchess San Carlos, arrives from Paris to visit her mother, Princess Henry of Battenberg, at Kensington Palace.

Galveston, Texas.—The U. S. Transport "Kilpatrick" leaves for New York with the 2d U. S. Cavalry, en route for Fort Allen, Vermont. These troopers have been on border service for some time and exchange position with the 10th U. S. Cavalry (colored), which recently arrived on the same transport.

Hermosillo, Mexico.—The Constitutional mounted infantry maneuvers near this city in preparation for active service against the Federal forces.

New York, N. Y.—The poor of the city receive the good things of life for their Christmas dinner through charitably inclined associations and individuals. Congressman George W. Loft gives 1,500 baskets containing turkey and fixings enough for ten persons, to the needy on the East Side.

Varsovie, Russia.—An express train disregarding the signals, telescopes a train on the same track at the cost of a number of lives.

Comic Section.—Jeff sure was going some. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 2, 1914 (Jan. 5).—**Bridgeport, Conn.**—The latest addition to the United States torpedo boat flotilla is the submarine G 3 (Turbot), launched at the Lake Torpedo Boat Yards. This is the first moving picture ever taken of the launching of a submarine in the United States.

Austin, Texas—Blind boys and girls of the State institution for the deaf, dumb and blind, pass in review before Governor O. B. Colquitt.

St. Louis, Mo.—Local fans witness the most exciting game of soccer football ever played in this city when the Knights of Columbus team is defeated by the Toronto Professionals, the undisputed champions of Canada.

Montreal, Canada—A break in an intake pipe at the reservoir places this city in the throes of a water famine. All efforts to obtain a needful supply for family use prove futile and the city would be at the mercy of a conflagration.

San Francisco, Cal.—President Moore, of the Panama-Pacific Exposition, which will celebrate the union of the Atlantic and Pacific oceans through the Panama canal, arrives to supervise the work already accomplished.

Glacier National Park, Mont.—Tom Dawson, forty years a resident of Glacier National Park, the famous guide, trapper and Indian hunter, successfully climbs White Calf Peak. This is the first time the feat has been accomplished when the mountains were covered with snow and ice.

Washington, D. C.—Admiral George Dewey, president of the General Board of Strategy of the American Navy, as vigorous as when he commanded the squadron that destroyed the Spanish fleet in Manilla Harbor in 1898, celebrated his seventy-sixth birthday.

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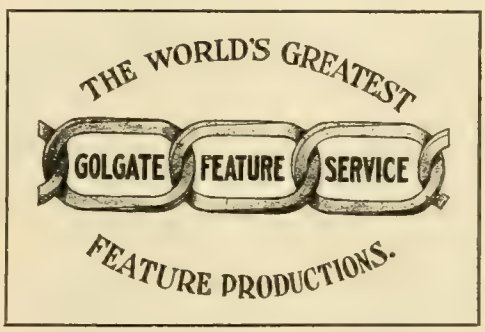

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Avery Island, La.—The unprecedented increase in the demand for alligator hide for the manufacture of traveling bags, belts and other articles, has imbued fresh impetus into the industry of alligator breeding.

PATHE'S WEEKLY, NO. 3, 1914 (Jan. 12).—New York, N. Y.—Gustaf Bergman, the premier tenor of the Century Opera Company, who will sing for the Boston Opera Company and the Chicago-Philadelphia Opera Company.

Detroit, Mich—A spectacular fire completely destroys the old Michigan Central Railroad depot on the eve of the opening of the new station.

San Francisco, Cal.—Lincoln Beachey turns five loops with his aeroplane in one thrilling descent to a low altitude, thereby surpassing all records made by Pegoud, the French aviator, who originated the feat.

Portsmouth, Va.—The U. S. Battleship "Vermont" lies at her dock here awaiting the repair of a broken propeller which snapped in mid-ocean on the trip across the Atlantic after her cruise in the Mediterranean.

New York, N. Y.—The Suffragettes who followed General Rosalie Jones in a march to Albany a year ago start again on a hike to Albany to impress the Legislature with the importance of giving women the right to watch at the polls.

San Francisco, Cal.—Thousands of children pay homage to Santa Claus at the open air Christmas festival at Golden Gate Park.

Philadelphia, Pa.—Ten thousand grotesquely costumed "mummers" parade in the annual carnival of fun, celebrating the advent of New Year.

Pineville, Ky.—Bold outlaws, resisting arrest for murder in a coal mine, where they are besieged by deputy sheriffs under the command of Deputy Sheriff John McCoy, the renowned bad man hunter and most fearless sheriff in Kentucky.

New York, N. Y.—John P. Mitchell, the youngest mayor this city has ever had, leaving the City Hall with his wife after his inauguration.

ESSANAY.

THE CONQUEROR (Jan. 20).—Bess abhors the sinfulness of her brothers, who are crooks of the worst kind, so one day, while they are planning some villainy, she takes some money which one of the brothers had placed on the table, leaves the house and disappears as if the earth had engulfed her. Bess goes to a distant part of the city, and rents a furnished room from a kindly faced old lady, resolved to start life anew in a different environment. She secures employment in a large shirt factory and by diligent attention to work, becomes forelady and assistant to Williams, the owner of the factory. Jack, the weakling, completely worn out by the life he has led, is in the last stages of tuberculosis, when he accidentally meets Bess, and through helping him, her other brother, Frank, finds out where she is employed, and going to Williams, her employer, plays the "worried brother" part and tells him how Bess took the money and ran away from home. Williams, who has become very fond of Bess, is horrified with the idea of her doing such a thing, and tells her to mend her ways and go home with her brother. Things look pretty badly for Bess, until her brother Jack appears on the scene, denounces his brother and turns him over to two detectives who are waiting outside for him. We leave Williams and Bess to plan their future happiness.

LOOKING FOR TROUBLE (Jan. 21).—Mr. Simp is subservient to all his wife does or says, and as his wife is a militant suffragette, Mr. Simp is a firm adherent to the cause. He receives a letter from Mr. Charles Trouble, telling him to meet that gentleman, as he would like to talk business with him. The excruciatingly funny incidents that develop out of his "looking for trouble," will keep an audience convulsed with laughter.

A NIGHT ON THE ROAD (Jan. 22).—A knight of the grip has many inconveniences to contend with, and not only that, but often his very life is in danger. Such is the case with John Duncan, a traveling man, who was obliged to remain over night at a small inn located in the far West. The hotel-keeper, an unscrupulous Italian, with the help of two ruffians, scheme to steal Duncan's money and do away with him. The manner in which Duncan, with the aid of Carmelita, the hotel-keeper's daughter, escapes from the clutches of the desperadoes is miraculous.

BRONCHO BILLY AND THE BAD MAN (Jan. 24).—To err is human. But in the end, goodness of heart will prevail and the one who has committed an offense against man-made laws may come out of the mire and develop into a law-abiding and god-fearing citizen. Broncho Billy, from being one of the most desperate characters in the West, is reformed through the kind treatment accorded him at the hands of the sheriff and his wife, and is made deputy.

THROUGH THE STORM (Special—2 parts—Jan. 23).—Andy Burton, a railway lineman, patrols an isolated section on his railway motor-car, watching the telegraph service of the company. He lives with his wife and their baby at Daly's Creek, a flag stop on his section, where there is no telegraph service. Susan's ambition is to become a telegraph operator and add to the family purse, and has petitioned the company to install an office at their station, Daly's Creek, and has been studying and practicing telegraphy at home with Andy. Her request to the company for position as operator, unknown to Andy, has been refused and Daly's Creek has been denied it's telegraph service. Coming home later one stormy night, Andy overhears tramps in the ravine plotting the blowing up of the trestle three miles below. One of the party has spotted Andy's car when he is arriving home late; the others are in the ravine lying in wait for Andy to pass, knowing then the road will be clear for them to get his car without his knowledge and to wreck the fast mail train. Andy overhears them planning, but is discovered by the tramp who has trailed him from the motor-car shanty, and who gives the alarm to the rest of the gang. They set upon Andy and leave him for dead. They take his motor-car and start for the trestle.

Andy revives in spite of his broken leg, drags himself through the storm which is raging, to his motor shanty, only to discover that they have taken his car. Andy instinctively searches the shack and finds a pair of pole climbers, a pair of pliers and drags himself out into the storm, climbs a telegraph pole, searches amongst the wires, finds the proper one, cuts same, then with an end of the wire in each hand, he telegraphs a message of alarm to the train dispatcher's office. By mere chance Andy's message is received in the dispatcher's office. The fast mail has been headed off and advised of its impending danger. A special train with officers, and a doctor to attend Andy's injuries, is sent from division headquarters via Daly's Creek and then on to the bridge. In the meantime the tramps have had motor trouble with the car, which delays them. The fast train has come within safe approach of the trestle, the train-men with their lamps hidden under their coats, go ahead on foot, to the trestle. The plotters are caught and their arrest is accomplished. The special drops off the doctor at Daly's Creek to attend to Andy, who having recovered, dragged himself to the platform. The men volunteer to stay with the doctor and help him with Andy, and the special moves on towards the bridge. As a reward for Andy's bravery, a committee of officials have come to his cottage and find him convalescing. His devoted wife is attending his wants. The superintendent orders the installation of telegraph service for Daly's Creek and makes Susan it's first telegraph operator and station agent for the company, and Andy is made the road's chief of the telegraph department for life.

KALEM.

TRAPPED (Special—2 parts—Jan. 19).—Nell, a thief and girl of the slums, resolves to lead a better life. The girl breaks away from Brent, a crook who has been her companion, and secures a position in a millinery store. Brent meets Nell on the street shortly afterward. He attempts to bully the girl back to her old life. Nell, in a frantic effort to escape, dashes across the street. An automobile knocks her down and injures her so seriously that she is taken to the hospital.

Lane, a young surgeon who is attending Nell, falls in love with the girl. Because of her past Nell refuses to marry him. Later, however, she reads that Brent has been sent to prison for a long term of years. Feeling sure that Lane will never learn of her former life, Nell finally agrees to be the surgeon's wife. Shortly after her marriage, the girl learns that Brent has escaped and is at large. That night, she hears burglars in the house. Terror-stricken, Nell, who is alone, is about to phone for the police when one of the burglars enters and holds her up. To her consternation, she faces Brent.

The crook leers at her in triumph. He brutally jeers at her and compels Nell to give him money. Brent leaves, but promises to call as soon as his pockets are empty. Lane returns home just as the thieves are leaving and is knocked unconscious. The police are notified and take up the trail. Shortly afterward, Brent, who needs money, follows Nell to the country where she and her husband have gone for the week-end. Bud, a second-story man, is with Brent.

The thieves learn that they are being followed. Holding up an automobile, they compel the chauf-

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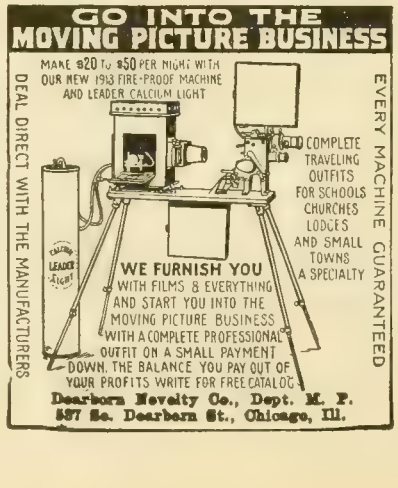
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fenr to speed up his machine. Nell and Lane are among the occupants of the car. The detectives take up the pursuit in another car. Bud is captured, but Brent escapes by boarding a speeding freight train. The crook hides himself in the water tank of the tender. Shortly afterward the train stops for water. Caught in the tank, Brent is drowned like a rat in a trap.

THE PALEFACE BRAVE (Special—2 parts—Jan. 21).—Colonel Peck, about to leave for the West with his wife and son, Paul, to take up a government grant, is presented with an engraved bowie knife by the former members of his troop. Paul, who is ten years old, kisses his little sweetheart, Martha, good-bye. Several weeks later, Pedro, a bandit, and his men descend upon Peck's camp and steal his horses and water. As a result the colonel and his wife perish with thirst. When Big Eagle and his tribe come upon the camp they find Paul the only survivor. At the sight of the redskins, the lad seizes his father's bowie knife and attempts to slash the Indian chief. Pleased at the lad's pluck, Big Eagle takes him back to his tribe, where the boy is adopted by an old squaw. Sixteen years later, Paul, now a full-fledged brave, is betrothed to Little Antelope, an Indian maid. Pedro, the bandit, has covered up his crimes and now poses as a respectable citizen.

Major Blake, a former friend of Peck, is ordered to take command of the post near Paul's tribe. His daughter, Martha, accompanies her father. Pedro sees the girl and falls in love with her. Martha spurns the man. The Mexican concocts a scheme which will make him a hero in her eyes. Several of his men capture the girl. Paul hears Martha's cries for help and goes to the rescue. He lays the bandits low. Pedro, who witnesses this, is furious and tries to kill the paleface brave, but is himself slain. Paul is seriously injured. Martha's father and several troopers come upon the scene. Paul is taken to the fort, where he is tenderly nursed by Martha. Paul's bowie knife leads to his identification by the major and his daughter. The girl falls in love with him. Little Antelope learns of her lover's injury. She arrives in time to see Martha bend over and kiss him. Furious, the Indian maid hurls the white girl across the room. Paul is ordered to choose between them. With a smile, he turns to his Indian bride and takes her in his arms.

AT LAST THEY EAT (Jan. 23).—Waddle and Weary arrive at a town, which unknown to them has been made tramp-proof. Hungry, they apply at one of the houses for a bite to eat. The lady of the house presses a button. The next moment, two hooks catch the tramps by the rear and toss them into the next yard. An attempt at another house results in their being drenched to the skin by an automatic tramp trap. Filled with trepidation, the hoboes climb the steps of a third house. This time their perseverance is rewarded. Each receives a suit of discarded clothes, but as they descend the steps, the latter suddenly straighten out and the hoboes slide to the bottom.

The hoboes accost a theatrical manager, but find that his show is bankrupt and that he is as hungry as they. The three concoct a scheme which promises to feed them. Weary is billed as a famous comedian, while Waddle spreads the news that his pal is a fakir and urges the villagers to attend the show well stocked with eggs, vegetables, etc. The people fill the theater that evening, and upon Weary's appearance pelt him with the stuff they have brought for that purpose. The curtain is immediately rung down. Immediately after, Weary, Waddle and the manager make a feast of the audience's contributions.

UNVEILING THE PILGRIM FATHER'S MONUMENT (Jan. 23).—Over in Southampton, England, there was recently unveiled a monument dedicated to the Pilgrim Fathers who left England in 1620 to come to America. This feature shows the ceremonies commemorating the event, and the part played by the American ambassador, Thomas Nelson Page, who unveiled the monument. Other interesting topical views show the golf match played by the English peeresses for the silver challenge cup; the Children's Regatta held on the Thames at Twickenham, and divers at work laying electric cables at the bottom of the Regent Canal.

EXPLOSIVE "D" (Jan. 24).—Alstyne, Col. Frasier's guest at Fort Brandon, is a foreign spy. The man witnesses a test which proves the terrific power of an explosive invented by Captain Morton. The spy determines to steal the formula, which is hidden in the colonel's desk. To further his ends, Alstyne makes violent love to Millie, Frasier's daughter. Fascinated by the man, Millie forgets her sweetheart, Morton. The young captain views the situation with apprehension.

Alstyne calls to take Millie out riding. As he enters the house, he sees Col. Frasier place the paper containing the formula in one of the desk drawers. Later, when the colonel leaves the room, the spy enters and steals the document. Millie enters the room just in time to witness the theft. She attempts to wrest the paper from Alstyne's grasp, but is hurled to one side. Alstyne dashes from the house. Mounting his horse, the man dashes toward a spot where an accomplice in a motor boat is waiting.

Millie gives the alarm, after which she mounts her own horse and goes in pursuit. The spy discovers he is being followed and fires several shots at the girl. None of them take effect, however. The girl overtakes Alstyne just as he reaches the edge of the cliff, at the bottom of which his accomplice waits for him. The spy is just about to shoot when his foot slips and he falls to the rocks below. Colonel Frasier, Morton and the troopers reach the cliff. Millie gazes below with horror. Morton makes his way to the silent form and finds the formula. Alstyne is dead. The captain returns the precious document to the colonel, after which he turns to his sweetheart. Throwing her arms about him, Millie sobs for forgiveness.

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BIOGRAPH.

CONCENTRATION (Jan. 12).—The dead man's decentralized life is exemplified in a half-finished will and an incompleted invention of a printing press. The mother impresses upon her two sons the power of concentration by a magnifying glass held to the sun's rays. One accepts the lesson and finishes the work of the father. The other becomes the tool of the rival printer. His lesson was to come through experience and the suffering of others.

WAIFS (Jan. 17).—The waif came to live with the unsuspecting old shoemaker. Then a homeless newsboy followed. One friendly heart bred another. That was too much for the proud, wealthy widowed sister. She declared she would have no orphans wished on her. Stilling her conscience, she took the children's legacy, but one Sunday morning after the war, peace silenced all conflict.

OUT-BLACKED (Jan. 15).—The Black Four were a band of desperate kidnappers. They hit on Prunella, the daughter of Judge Meek, now long past the age of discretion, and desperately hungry for the society of the other sex. They found her a tartar and she proceeded to put them under the iron rule which had enslaved her father. He was now enjoying his first vacation for years, and refused to take Prunella back. Never did kidnappers suffer as these.

HOW THEY STRUCK OIL (Jan. 15).—A party of city folks is stranded on a country road, their automobile having become disabled. Several of the farm folks gather around them and become the object of the city folks' derision. Chance gives the farm folks a glorious opportunity to retaliate.

GENERAL FILM COMPANY

LUBIN.

THE THIRD DEGREE (Five parts).—Howard Jefferies, Jr., and Robert Underwood are warm college chums, the latter, a boy of moderate circumstances has a penchant for art and devotes most of his spare time to the canvas, but Howard having a rich father is indifferent to the future and indulges in drink and other excesses. One night in a restaurant, a pretty waitress seeing that he is intoxicated, refuses to wait upon him; he insults her and is requested to leave. Next day he goes back to apologize and the two become friends and eventually get married. Howard's father, who for some years had been a widwer, marries again, the lady being an old friend and patron of Bob Underwood. Eventually the two boys leave college the young artist establishes a studio and quotes Mrs. Jefferies Sr.'s name as a patron to induce an advantage. The lady, however, withdraws her patronage and Underwood finds himself broke. On Howard informing his father of his marriage to a pretty waitress, the father turns him adrift and cuts off al allowance. Both Howard and Anne seek work, but find nothing but discouragement. Underwood not being able to borrow any more money from Howard, makes a last desperate appeal to the elder Mrs. Jefferies, informing her that he contemplates suicide. One night Howard much intoxicated enters Underwood's studio and lying down on the sofa falls asleep. Bob finds him and places a screen around the couch; shortly after Mrs. Jefferies Sr. enters. Not seeing Howard, she has an interview with Underwood and refuses him any monetary assistance or further influence and leaves, declaring their association at an end. Robert then enters his sleeping room and placing a revolver at his head, fires. His bell boy raises an alarm, the police arrive and find young Howard leaning over the dead man's body. He is placed under arrest and on the spot Captain Clinton in the presence of others, puts him through the third degree. The terrible ordeal lasts for hours until the boy hypnotized and overcome with fright and need of rest, confesses that he had killed his friend. Howard is thrown into jail and his father unrelenting not only refuses aid, but instructs his own lawyer that the boy is a murderer and he must suffer, also that if the eminent attorney takes the case, that he must not look for any more of the Jefferies' patronage. Aside from the false confession wrung from the boy, the only clue to the mystery is the fact that a woman visited the studio on the night of the tragedy. Howard's young wife after much endeavor induces Mr. Brewster, the corporation lawyer, to take the case in defiance of Jefferies' orders. At the trial Mr. Brewster introduces Dr. Bernstein, an expert on hypnotism, who rigorously confounded the police captain who

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had extorted the false confession. Both Mrs. Howard Jefferies, Sr., and Mrs. Howard, Jr., were at the trial and under the terrible pressure of the scene Mrs. Jefferies, Sr., produced the letter that Underwood had written to her, threatening suicide. The letter was simply addressed to Mrs. Howard Jefferies and to save the elder lady's good name, Annie, the young wife of Howard, claimed that the letter was sent to her and that it was she who visited the studio on the eventful night. The case was dismissed and Attorney Brewster, by his good offices, brought Howard's father to the young folks' humble lodging and effected a reconciliation and happiness for all.

THE LION AND THE MOUSE (Six parts).—John Burkett Ryder is a master of finance with a boundless desire for wealth. No mean avarice, but a love of the power to be gained through riches—a domineering will and an unscrupulous soul. Previous to the opening of the story Ryder has compassed the financial ruin and professional disgrace of Judge Rossmore, of the Supreme Court, to avenge himself for certain adverse decisions which the judge has rendered against the corporation. Shirley Rossmore, the judge's daughter, and young Jefferson Ryder returning from Europe on the same boat, have met and register a pretty story interest in each other, being at the time entirely ignorant of the friction now existing between their respected fathers.

Shirley has written a novel, and from Jefferson's description of his father has made the star character of the story a fair prototype of the master of finance. Ryder, without consulting his son's wishes, has already announced an engagement between Jefferson and the daughter of Senator Roberts. Shirley Rossmore's book which is written under the pseudonym of Sarah Green gets into Ryder's house and makes such an impression that the great financier employs a detective to find the author. Sarah Green is found and Ryder employs her to compile his biography, not dreaming that she is the daughter of the judge he has ruined.

Now comes the battle between the Lion and the Mouse. The Mouse wins the Lion's admiration by the outspoken audacity of her opinion of his life and moral code. Kate Roberts, whom Ryder had selected to be his son's fiancee, elopes with his aristocratic private secretary, "Fourth groom of the bed chamber to the second Prince of England." Ryder, to pacify his son and to offset his attachment for Shirley Rossmore, suggests that he marry Sarah Green, "who has proved herself far more brilliant than the judge's girl." It is then Shirley's turn; she declares her identity and admits that she has secured certain letters from Ryder's desk that will prove her father's innocence. Ryder orders her from the house; then he sits up all night, consumes innumerable black cigars and finally conquers his own vanity. Next day Jefferson Ryder proposes, but Shirley declares that she will never marry a man that has such a father. With bitter words, Jefferson denounces his father: he tells him that the girl he loves objects to the family. But John Burkett Ryder eats a big slice of humble pie; he announces that he will prevent the impeachment of Judge Rossmore and implores Shirley to accept his son. The Mouse has conquered the Lion.

THE BATTLE OF SHILOH (Four parts).—At the beginning of hostilities, Tom Winston, despite the pleadings of his sister, Ellen, who is an ardent Confederate, goes North, and acquires a commission in the Federal army. Frank Carey has entered the Confederate service, though his sister, Ethel, furiously denounces him as a traitor, and asserts her intention of herself serving the Union. Both girls become identified with the secret service department of the South and North, respectively. Tom is with Grant, and Frank with Johnston, and the movements of the armies bring them into the neighborhood of their homes. Tom has with him Don, a dog, which had been used in the old days to carry messages between his master and Ethel. Union headquarters are established in the Winston home, affording Ellen an opportunity to acquire many valuable secrets which she communicates to Frank, and it is the belief that some officer is proving a traitor. Tom watches his sister closely, and one night observes that as she sits merrily chatting with the Union officers, she is using her fan in such a manner as to make the dots and dashes of the Morse code to Frank, who is concealed in the shrubbery, making notes of the information. Tom discovers Frank and overpowers him, and succeeds in taking from him the memoranda, but allows him to escape. Tom places the memoranda in his pocket.

The Battle of Shiloh has begun and Tom is given an important despatch, ordering up supporting brigades. He proceeds on his mission, but is pursued and badly wounded. Unable to go on, Tom gives the despatch to Don, telling him to carry it to Ethel. Don does his part, and Ethel undertakes to deliver the order. She is hotly pursued by Confederate cavalry, and only escapes by jumping her horse from a cliff into the river, a deed which none of her pursuers will attempt. They do not fire upon her, but wave their hats and cheer as her horse swims the stream and climbs the other bank. The despatch is delivered, and the reinforcements begin a forced march to the assistance of the Federals.

Meanwhile, Tom has been picked up by a Federal party, unconscious, but not dangerously wounded. The memoranda taken from Frank is found in his pocket, and it is concluded that he is the supposed traitor. A drum-head court-martial condemns him to be shot. The battle is now raging fiercely, the victorious Confederates pressing steadily forward. The Federal position is carried. Tom is captured and sent to the Confederate rear, where he succeeds in eluding his guards. Despite the sentence hanging over him, he determines to rejoin his troops. Johnston is killed, the triumphant advance of the Confederates falters. Tom reaches the Union lines, he rallies a breaking regiment and leads a fierce charge. The tide of battle is turned, Frank is captured. The battle lulls, the Confederates sullenly withdraw from the field. Tom is immediately arrested and placed under guard. Frank learns of the fate in store for Tom, and to save him, confesses himself to be the spy. Tom is released. Frank is held as a spy, but cleverly effects his escape. Frank goes to his home to attempt to induce his sister to go South with him, as he must accompany the southern army further into the Confederacy. Tom has gone to see his sister, to endeavor to induce her to give up her dangerous work as a Confederate spy, and has been captured by a squad of Confederates while at his home. He sends a note to Ethel, informing her of his situation. Ethel secures several Federal troopers and makes her brother a prisoner. Under a white flag, Ethel and her squad approach the Winston home, and Ethel proposes an exchange of prisoners. This is agreed to, as well as a temporary truce; then Tom and Ethel turn to the North, while Frank and Ellen ride away into the Confederacy.

MISCELLANEOUS.

CALIFORNIA MOTION PICTURE CORPORATION

GOLDEN GATE WEEKLY NO. 55 (Dec. 27).—Replica of "Wild West" Days.—Cowboys in Kern County ride "rough-shod" into saloons.

W. W. (Uncle Billy) Naughton.—Dean of sporting editors.

Jim Logan.—Gamest pacer ever seen on Pacific Coast.

Famous Old Whaling Vessels.—Sloops of many escapades lie rotting in Oakland's estuary.

Beatriz Michelena.—California prima donna at home.

Covers United States on Brake Beams as Boy.—Bella Hayes arrested at Los Angeles in recent hobo round-up.

Latest in Winter Chapeaux.

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Mr. Cummings' many friends among the Exhibitors will be interested to know that he has the lead in the following Pathé releases:

THE RESURRECTION .. Two Parts, Jan. 3rd
THE SWORD OF DAMOCLES " " Jan. 22nd
IN THE MESH OF HER HAIR " " Feb. 7th
KATRINE, and others.

INDEPENDENT FILM STORIES

UNIVERSAL.

VICTOR.

THE MAN WHO LIED (Two parts—Jan 19).—Jim Lewis, an honest young police officer, comes home of an evening with money that he has borrowed from a friend to send his sick sister away to a different climate. Before, however, he reaches his apartment, the pursuit of an escaping culprit attracts his attention—he joins in. He runs his man over buildings and finally corners him. It is his brother. After dropping what little money he did have on the gambling table, the brother had taken to theft to secure the money for his sister. Jim lets him go, telling his seniors that the man escaped. This is his first lie and he is dismissed from the service by the very friend who had loaned him the money.

Thinking to retrieve his honor, Jim goes, with his brother and sister, to the Northwest, and Jim joins the mounted police. McNulty, the plain clothes friend who loaned Jim the money, suspects that something is wrong and follows. When the brother catches sight of him he is staggered with fear and steals a horse and escapes into the hills.

Jim, unaware that his brother is the one who has stolen the horse, asks the officer for a chance to make good. The alarm is given and Jim is told to get his man. Jim accompanies the mounted and the U. S. officer into the hills and the thief is cornered in a hut. Jim approaches, and is shot. He closes in and then discovers that it is again his brother.

"I've lost my reputation through you, but you will not take my chance to retrieve it," Jim cries. However, the brother pleads that he be spared for his sister's sake, and Jim gives in. The brother is seen to leave the house and all give chase except Jim. The brother escapes. The officers, returning, find Jim upon the ground—dead of his wounds.

The brother returns to his sister and—anyway he was always her favorite of the two.

A DANGEROUS EXPERIMENT (Two parts—Jan. 23).—An undersized student has a rival in the school athlete for the love of a girl. The student, interested in the occult, brings about a transition of souls, that is to say, he transfers his soul into the body of the athlete and forces the athlete's soul into his own. After the completion of the experiment the student is unable to change back. When the athlete finds himself locked up in the puny body of the student his anguish is awful. His football companions, who formerly looked up to him as their peerless leader, now laugh in derision at his piteous attempts to tell them who he really is. The student, when self-endowed with the athlete's body, and finding it impossible to get back, smashes in blind rage the crystal which he used in making the exchange.

The student previously believed that if he only had a fine physical frame he would have more chance in the loved one's affections. His father, returning from India, brings with him a wise old Hindu swami, who, finding that the boy is interested in the things that interest him, gives him some of his secrets. It is through this uncanny knowledge that the student, in a hypnotic seance, exchanges his body for that of the athlete's.

The plot, however, does not work out as desired, for the girl transfers her affections to what appears to be the student. She does not know why this is, but the student, now in the athlete's body, realizes that after all it is not the outward appearance of the man that attracts her, but the real man himself. He therefore tries to get back, but finds it impossible. In the nick of time the swami reappears and repairs the damage wrought by the dangerous experiment.

FRONTIER.

SLIM AND THE INDIANS (Jan. 22).—A young eastern girl arrives at the ranch and sets the boys agog with her beauty. In order to gain her favor, Slim attempts to make himself out a hero, which he does by bullying an inoffensive Indian. Molly, jealous, discovers Slim's attempt to appear brave and later overhears the plans by which he hopes to win the fair easterner. Slim invites the city girl to go for a buggy ride and arranges with the cowboys to disguise themselves as Indians and attack them, so that he may glorify himself by saving the fair damsel. The boys disguise themselves and are about to fulfill Slim's plans when Molly, by a clever ruse, compels them to remove the paint and feathers and remain at home.

Angry at the insult previously offered to him, Big Brave hurries to his people and incites them to war. They capture Slim and his lady fair and take them to their village. In the meantime, a [illegible] spreads the alarm and Molly and the cowboys, now scared, start out to the rescue. The cowboys rout the Indians. At Molly's instigation, the boys again don their Indian war paint and give Slim the alternative of marrying a squaw or being burnt at the stake. Slim decides to burn. Just at the moment when things are becoming serious for Slim, he learns of the joke. Big Bill has, in the meantime, "copped" the city girl, and Slim goes back to his first love. But she also spurns him.

ABIDE WITH ME (Jan. 24).—Martha is the daughter of Quaker parents, newly arrived in the West. Her father and mother are wrapped up in their religion, and Martha is denied the various little enjoyments of life. The reading of novels, for instance, is to them a sin. What little pleasure Martha has is derived from playing and singing on the old family organ, particularly, "Abide With Me," her parents' favorite hymn. By an accident she meets Harvey Gilmore, young, handsome and wealthy. The two fall in love, elope, and are married. But their efforts to obtain a reconciliation with Martha's parents are in vain.

Time passes. A thief breaks into the Quaker home and steals the bank which for years has been used for their missionary savings. That same night the thief enters the Gilmore home, is detected and captured. The box falls from under his coat and Martha recognizes it. The day following the loss is discovered. The father leaves to notify the sheriff. Martha and Harvey arrive. The mother is finally persuaded to forgive them. The father returns—apparently as obdurate as ever. The bank is returned to him; but still he refuses to recognize them. Martha sits down at the old organ, and softly begins playing "Abide With Me." The old man is touched and relents.

REX.

THE MUD BATH ELOPEMENT (Jan. 22).—Bob Hart loves and is beloved by Betty, daughter of a wealthy business man. However, the father has more ambitious plans for his daughter than allowing her to marry Hart. The father frowns upon Hart's suit, while he encourages the suit of Lord Darby, a rich member of a decadent aristocracy. The father is gouty, and goes to Arrowhead, Hot Springs, with his daughter, Lord Darby, and a chaperon. Bob Hart follows and elopes with Betty while the gouty father is taking a mud bath. Lord Darby reports the proceeding to the father, who worms out of his mud bath, and gives chase. He comes upon the two lovers just after they have been married. Overtures of peace are finally made with success, when Bob consents to cleanse the father of mud. Bob takes a hose, and with a stream of ice water, showers the old man.

THE LEPER'S COAT (Jan. 25).—The wife chafes at life in her husband's sanitorium where she is ever exposed to infectious diseases. The friend is a bachelor. Fearing to enter the hot-bed of life-killing germs, he invites the physician and wife to his apartment for dinner. The physician is called away on a case and the wife is left alone with a friend. She confides to the friend her horror of life in the sanitorium. She breaks down and makes overtures to him, asking him to take her away. The friend refuses to listen. Shortly afterward the friend calls at the sanitorium to consult the physician about his health. The doctor tells him that he must dress warmer, and sends his wife upstairs for an overcoat. She is gone longer than might be expected, but presently returns with an overcoat. The friend puts it on and goes home. In his apartment he removes the coat and reads the name of the owner over the inside pocket. The name he reads is George Earl.

George Earl is a leper, who is being treated at the sanitorium. His case has been given wide publicity. A terrible fear that he is infected takes hold of the friend. His servants hear of it and flee from the house. In the meantime the wife realizes what she has done, and she weeps through the night. She sees the friend leave a note at the sanitorium. It is addressed to her husband. In it the friend says that he is going into the country and that if symptoms of the disease appear upon him he will return and kill the physician. The wife confesses her act to the physician, and he takes after the friend.

In the meantime, the friend's mind is all but overbalanced with fear. He becomes delirious and runs through the streets, telling the horrible secret to all that he is a leper. The friend comes to the house of a Christian Scientist. She takes him in, and, unafraid, cares for him. The physician finds him, and in order to quiet him, tells the friend that the coat was not the leper's, but that his wife simply wrote the name in it.

Time passes. The friend recovers and marries the Christian Scientist. The physician writes him, telling him that it was actually the leper's coat which he wore. The thought is expressed in the sub-title that science has proven that fear of disease will produce its symptoms more surely than contagion, and that thought governs the body.

JOKER.

HEAVEN WILL PROTECT THE WORKING GIRL (Jan. 24).—Little Nellie is a poor but honest working girl and no match for the unscrupulous Max, who is working for her downfall. In attempting to elude Max, Nellie is knocked down by an automobile, driven by Bob, her lover. Bob takes the girl into his machine. Unseen by Bob, Max climbs into the back seat of the machine and at an opportune moment, knocks Bob over the head and drives away with the defenseless girl. He takes her to a secluded spot, but his evil designs are as nought against her simplicity. With a well aimed blow she knocks the villain unconscious and escapes. Max recovers, hires two roughs to aid him, and pursues the girl to the place of her employment. He has her discharged and when she leaves the store he again captures her.

Bob, the youthful hero, traces Nellie and her abductors to a den of iniquity. There is a terrific fight and Bob is captured and tied to a tree. A dynamite bomb is lighted and placed a few feet from him. With a tremendous effort Bob tears up the tree by the roots and severs his bonds by means of the burning fuse. With the bomb he lights his cigarette and then hurls the explosive at the ruffians. He saves Nellie in the nick of time from the villainous Max. The defenseless girl then drags her savior to the nearest justice of the peace.

CRYSTAL.

JONES' BURGLAR TRAP (Jan 20).—Following a bad scare with a burglar, Jones installs his burglar trap, which is controlled by switch in his bedroom. When the switch is pulled a trap on the stairs opens and precipitates the standee in the cellar, where he is locked in. That night two burglars enter the house and Mrs. Jones pulls the switch. Down they go. A neighbor, observing the front door open, goes in to investigate and he falls in. Mr. Jones and a friend return home late and while the contraption is being explained, Mrs. Jones pulls the switch and they go down. Convinced that she has them all safely locked up, Mrs. Jones goes down to investigate. She stands on the trap listening to the altercations, when her infant son pulls the switch. In turn a policeman is thrown into the trap. It is the infant son who finally straightens out the trouble and then gets spanked for it.

A MIDNIGHT SCARE (Jan. 20).—Joe and Harry are visiting Geraldine. They are invited by her father to remain over night. Joe is afraid of ghosts and Harry determines to play a joke on him. During the night he puts a bed sheet over himself and goes into Joe's room. Joe gets up and starts to run. Harry chases him around the house and father, hearing the noise, gets up to investigate. Joe gets his gun and retreats from the house with father after him. Mistaking the old man for the ghost, he shoots and wounds him in the hand. The boys sneak back to the house, later, and to bed. Father gets the doctor. In the morning Joe imagines that it was a dream. As he finishes telling of it at the breakfast table, father enters and relates how a fool shot him in the hand. Joe realizes his mistake and beats a hasty retreat.

THE SHADOW OF A CRIME (Jan. 25).—Edith Winslow, daughter of a wealthy parent, is engaged to Chester Brown, a decent fellow. Chester saves her from the advances from the gardener. When the gardener is discharged, he swears vengeance on Chester. Later, the gardener steals some money from Winslow's home under circumstances which compromise Chester. The gardener lays in wait for the boy as he leaves the house and attempts to stab him. Chester runs. A detective is put on the case. Meanwhile Chester has put the gardener out of business with a club; Chester imagines that he has killed him and flees. After roaming around he returns to Edith's home and confesses that he has killed a man. She questions him about the theft. He is arrested and is about to be taken away when a laborer arrives at the house with the information that he has found the money in the gardener's clothes. Chester is vindicated and the gardener is arrested.

ECLAIR.

COMING HOME (2 parts—Jan. 21).—John Sprague, a promising young country minister, wins the love and hand of a simple country girl, Margaret. Her father does not look favorably on the match owing to Sprague's rather advanced ideas in social relations and pleasure. He had previously encouraged an amateur theatrical performance in which Margaret had made a hit as Juliet. Shortly after the young pair are married and moved to the city, where John becomes the rector of a fashionable church.

Time goes on and with it comes success for both. Margaret changes from her simple country ways, and becomes somewhat of a society butterfly. Their home is brightened by the arrival of a baby girl. Though the wife continues to have a big love for her husband, she pursues social pleasure. Then comes financial difficulties; and the trouble brings all the wife's latent good to the surface. In her desire to help her husband she remembers her success as an amateur performer, and determines to get a position on the stage, thereby earning enough to cover their losses.

She secures a place and the indications are that she is going to make good. She has kept it a secret from her husband. But he finds out and then there is a misunderstanding—he mistakes her motives. But Margaret faces sterner problems and worries not required by her husband. She comes to realize it—realizes that even financial failure cannot justify

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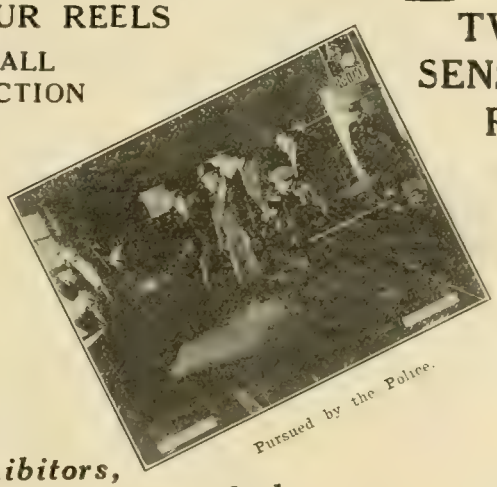
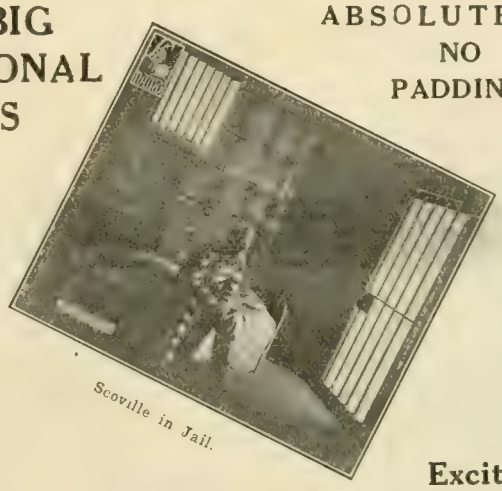


Pursued by the Police.



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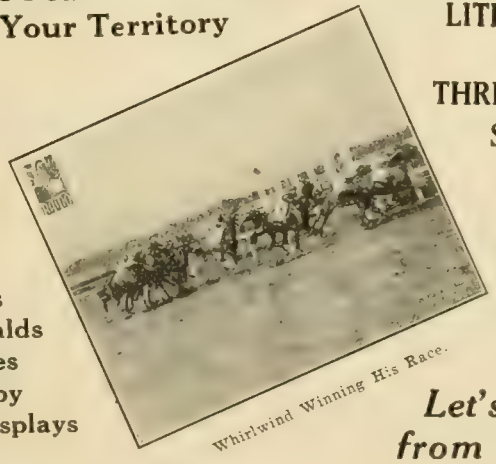
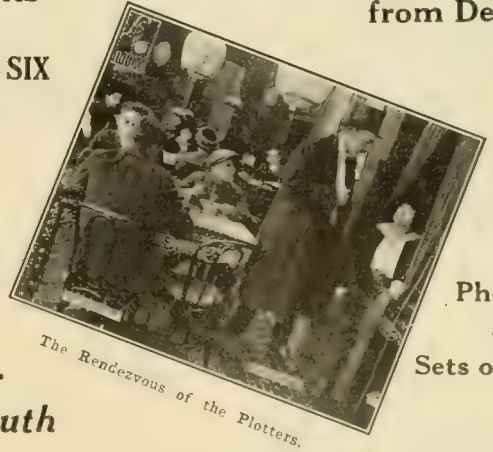
from Death



Whirlwind Winning His Race.



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the forsaking of home and loved ones. Her intentions were good, however.

In the end Sprague comforts his wife in a great sorrow—the loss of her father—and leads her from the room to a better and fuller realization of her wifely duties in the future.

AN ENCHANTED VOICE (Jan. 25).—Mr. High-tone, the famous singer, arrives at the village hotel. The proprietor and his maids fall over themselves in an effort to show him the best room in the house. After ushering him to his room they listen outside the door while High-tone goes to the piano and proceeds to sing a lullaby. His listeners outside and the ensembled guests downstairs are enchanted. They listen spellbound. They commence to gently sway back and forth and indulge in the most weird dances. The song ends! Instantly the spell is broken and the entire lobby comes tumbling down about the ears of the guests and the proprietor. All is excitement. They beg High-tone to sing once more. He proceeds downstairs, where he warbles once more. Instantly the pillars replace themselves, the ceiling becomes whole again, and the broken furniture is pieced together, and the entire room once more assumes its natural condition, under the spell of the enchanting voice.

HE DOESN'T CARE TO BE PHOTOGRAPHED (Jan. 25).—Newlywed buys a camera and attempts to photograph the kid. He tries to pose him, but darling refuses to stand for it. He chases him in the bedroom. Baby crawls under the bed. Papa follows him, but it is too dark to take a picture there. Chased by Newlywed, the kid runs under the table and from there around and in the back of the piano. Newlywed attempts to photograph him from the top of the piano and comes near breaking his neck. He gets him at last with a startling rear view and snaps the button. The neighbors call. They are shown the rear view of baby, and are told it is a wonderful likeness. They leave disgusted, while the Newlyweds admire the photograph of their darling.

POWERS.

TOO MANY COOKS (Jan. 19).—Carson, a happy-go-lucky clubman, refuses the invitation of his friends to dine at the club, and goes home in anticipation of a "real dinner." When he arrives home he finds his wife in the kitchen bemoaning the fact that the cook has left. Together they prepare the meal. The blunders he makes, the dishes he breaks and the swearing he does all tend to throw the household into a state of limbus. A messenger enters with a telegram telling that his mother-in-law is coming to spend a week. Carson leaves his wife weeping and goes to his club for sympathy.

Carson, a little tipsy, is assisted to his door by his friend. Through the keyhole he sees the mother-in-law waiting for him. He thinks he would rather enter the house through the dining-room window; he is mistaken for a burglar by a policeman and is rescued by the mother who pulls him in by the ear and lays down the law to him. This is the beginning of a line of complications which result in victory for the clubman. The last cook accepts a bribe, frightens and annoys the mother until she flees in terror and disgust.

THE DEUCE AND TWO PAIR (Jan. 23).—The elopement plans of George Love and Hazel Sweet are intercepted by Miss Freeze, spinster aunt of Helen. The aunt disguises in Helen's clothes, elopes with George, and the two are apparently married. They go to a nearby cafe for their wedding dinner, where Miss Freeze keeps her face judiciously veiled. In the meantime, unconscious of what has transpired, Helen is waiting for her lover. Spike, a burglar, climbs the ladder which has been placed for Helen's elopement. Helen thinks that it is George below. She throws her grips out of the window. They strike Spike and knock him senseless.

Helen goes for the police and discovers George and Miss Freeze in the cafe. She faints. When all have revived, George offers $500 to anyone who will extricate him from his embarrassment. Spike confesses that it was he who married George and the spinster. He had bound the minister in preparation to robbing his house, when the bridal couple arrived. To allay suspicion, he performed the marriage ceremony. George is delighted to learn that the marriage was illegal, and forthwith he takes Helen to the real minister, and they are married.

NESTOR.

COUNTESS BETTY'S MINE (Jan. 21).—Countess Betty Ardmore inherits from an uncle a large mining property in the United States. At the advice of her counselor she comes to America to personally superintend the conduct of her property. Her brother, a dissolute fellow, is left out of the inheritance, but at his solicitation and promise to reform, she takes him with her. At the mine they meet Wallace, a thoroughly independent American, who dislikes peerage on general principles. He has had entire charge of the mine subsequent to the death of the uncle. The brother and Wallace instinctively dislike each other. The Countess likes Wallace, but resents his independence.

Later, Wallace comes upon the brother at the cafe, and a fight ensues. The brother is beaten and Wallace promises not to tell his sister. Shortly following this incident, Wallace is alone in the office. With revenge foremost in his mind, the brother places a charge of dynamite under the house, lights the fuse, and retires to a safe distance to watch. When it is about time for the dynamite to explode, the Countess enters the office. Wallace and the Countess leave the office by the rear door. The brother is caught in his own trap and killed. The Countess looks to Wallace for comfort—and finds it.

SNOBBERY (Jan. 23).—The Gaiety Company goes broke when the manager skips with the proceeds. Ramona wires her aunt, Mrs. Van Horn, for money. This stately lady grows angry; she is giving a house party and is ashamed of the lively Ramona and her stage ways. However, she sends the money and in due time Ramona arrives and proceeds to inject liveliness into the party. This is viewed with disgust by her aunt, with annoyance to Dode, who is trying to "catch" Ned Travis, a guest, and with pleasure by Ned himself, who, having made the mistake of taking Ramona too cheaply, finds that she has both dignity and sense, and promptly falls in love with her. This affection is increased when he finds her snubbed.

A guest loses a necklace, which has been taken by Dode. Ramona is accused and is not allowed to leave the house. Ned sets to work to find the culprit, knowing that Ramona is not guilty. Ned meets Dode on the porch as she is returning from a pawn shop. She stumbles and her bag flies open. When she has gone to her room Ned sees a pawn ticket at his feet. He seeks Ramona and they make Dode return the necklace to the guest's room and advise her to leave. Ramona is now cleared by the discovery of the necklace, and Ned decides to marry her forthwith, and "snobbery" takes a fall.

BISON.

FOR THE FREEDOM OF CUBA (2 parts — Jan. 24).—Felix, an American, is employed as a bookkeeper at a large hacienda in Cuba. Jaun, a half-breed overseer of the estate, loves the planter's daughter. He makes brutal advances to her, and the girl is saved from his violence by Felix. Jaun is deposed as overseer and Felix is given the position. In a spirit of revenge the peon steals Arabia, the daughter's horse, rides to the headquarters of the Spanish general of the district and reports that the hacendiro is recruiting a detachment of insurgents. During Jaun's absence the horse effects its own escape.

The planter is arrested, taken to the Spanish headquarters and sentenced to be shot at sunrise. An insurgent leader in the vicinity is notified of the proceeding and hurries with his detachment of rebels to aid in the rescue. The trusty horse carried a file to the prisoner and after the bars have been demolished he carries the planter to his friends. The Spanish soldiery gives chase and is caught in an ambuscade and captured. Jaun has returned to the hacienda to take the daughter away, but his evil purpose is interrupted by the arrival of a United States soldier with despatches to Felix. The insurgents arrive with their prisoners and Felix reads a despatch, which tells that Santiago has fallen and that his services as a military spy are ended. Jaun steals away in an attempt to escape, but Arabia chases him back into the patio, where the half-breed lands in a fountain.

GOLD SEAL.

THE UNSIGNED AGREEMENT (2 parts—Jan. 20).—The story opens when a labor agitator makes advances to Nell, an innocent girl whose life has been spent in the factory and whose love has been won by Harry, the profligate mill-owner's son. Following the girl's repulse of the agitator, Harry warns him to keep away from her. Thus the agitator has personal reasons to force labor troubles upon the mill-owner.

In a saloon brawl Harry strikes the agitator over the head with a chair and leaves him for dead. Believing that he would be arrested for murder, Harry joins the army and is sent to Cuba. Nell is left in a delicate condition.

The father, grief-stricken on hearing of it, marries the girl himself. The agitator, recovered, uses his utmost efforts to effect a strike. By deception he leads the workmen to believe that the factory owner has refused their demands and they are aroused until they decide to destroy the factory. In the large factory ignite and there it a terrific is overturned and a fire begins. The militia is called and with other citizens they fight the strikers. At the height of the battle Harry, the son, returns, but in the melee he is killed. Explosives in the larg factory ignite and there is a terrific explosion.

Even after this the owner is willing to forgive his employees and he contemplates presenting each with two weeks' salary as a Christmas gift, until he learns of his son's death. All the sympathy in him freezes and he refuses to befriend all and any.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY, NO. 96 (Jan. 7).—**King Momus Visits Quaker City.**—With dazzling splendor, subjects of the gay old Monarch of Misrule dance and prance under his mystic spell to amuse thousands of Philadelphians.

Reducing the High Cost of Living.—2,000 tons of chilled and frozen meats from the Argentine Republic arrive in New York, the largest ever received in the United States.

Flying Over Los Angeles.—Glen Martin in a passenger-carrying biplane, makes spectacular flight through the clouds, California.

Atlantic Ocean Plays Havoc.—Driven by cyclonic winds, huge waves wash away the sea wall and cause much damage at Seabright, New Jersey.

Army Rugby Cup.—In the hardest of England's gridiron battles, the Gordon Highlanders defeat the Scot Greys in the second round at Richmond.

Fashions.—Simplicity is the keynote for smart children's clothes. By courtesy of The Criterion of Fashion.

With the Rebels in Mexico.—The Commander-in-Chief of the Mexican rebels, General Carranza, signing important documents at Hermosillo, the provisional capital of the constitutionalists. Panoramic view of Hermosillo.

Cigarette Causes Disastrous Fire.—Many firemen overcome and large oil warehouse completely destroyed through careless smoking of employee while repairing oil barrel.

Exciting Cock Fight.—One of the most interesting features of Washington Poultry Show is an exhibition of this ancient contest.

Picturesque Military Review.—His Excellency, the Governor of Bermuda, Lieut. General Sir George Bullock, reviews the officers and men of the Queen's Regiment prior to their departure for South Africa.

Cartoons by the World-Famous Caricaturist—Hy Mayer.

MUTUAL FILM CORPORATION.

AMERICAN.

THE RETURN OF HELEN REDMOND (2 parts—Jan. 19).—Neil Forrester, clubman, marries Helen Redmond, a chorus girl, against his clergyman brother's wishes. A girl is born to the couple. Helen tires of domestic life and after a quarrel with her husband returns to the stage and Bohemia, where she forgets all in its whirl and gayety. Forrester dies and his brother assumes charge of the child, bringing her up to believe that her mother is dead and was a good woman. She is now ten years old. One night after the show Helen gives a supper to her friends in her flat, and one of the guests sends her regrets on account of her young daughter's illness. This awakens in Helen thoughts of her own daughter and she retires to her own room broken-hearted and resolved to see her the next day.

She goes next day and finds the child resembles her and humors her by saying that she knew her mother and that she was a good woman. The minister returns, recognizes Helen and orders her out of the house. She first pleads for the child, then demands it, it is hers. The minister changes his tone and tells Helen that it would be wrong to disillusion the child, now that she thinks her dead and a good woman and a greater wrong to bring her up among her own kind. Helen sinks under these reproaches, but is persistent. While the girl is being brought in Helen lapses in a deep reverie. In this state she has visions of bringing the girl home. The inherited taint manifests itself and the girl grows up like her mother, with a weakness for paint, frills and smiles of men, and later Helen's friend elopes with the girl. When the minister returns with Marjorie, Helen's daughter, she tells him she realizes what he says is true and that it is better for her to continue to grow up under his care. She renounces the stage, gives music lessons as a means of livelihood and is soon reunited with her daughter in the enjoyment of a happy future.

AT THE POTTER'S WHEEL (Jan. 24).—The picture opens with scenes at a pottery located at Suresne, a small town near Paris, France. The potters and decorators are seen at work and a vase is made on the potter's wheel. Among the girls employed in the decorating of the porcelain is Vera Nemours, a poor girl who is doing most artistic work. She is living with an old woman, Jeanne Eaton, who has become so feeble with age and infirmities that she is no longer useful, and the master of the works, Jean Montparnasse, finally discharges her. She returns to her poor lodgings in despair. Montparnasse has conceived a violent passion for Vera, which culminates when he attempts to seize her violently. Roual Nevers, a young artist who is the chief designer for the pottery, sees the predicament in which Vera is placed and knocks down the villain.

A beautiful vase which we see made on the wheel, put in the ovens and baked, is brought to Vera to be decorated. A girl who really loves Montparnasse is jealous of his attentions to Vera, and as Vera goes to the window to admire the beauty of the vase, the girl trips her. She falls and the vase is shattered to pieces. Vera returns to her squalid home hopeless, finding her aged companion in despair; they agree to die, as the future holds no hope. They turn on the gas and are to die in each other's arms. Montparnasse comes to their room to obtain possession of the girl. He attempts to break in the door, but is admitted by the old lady temporarily dissuaded from her purpose, and he attacks the girl. The old woman, with

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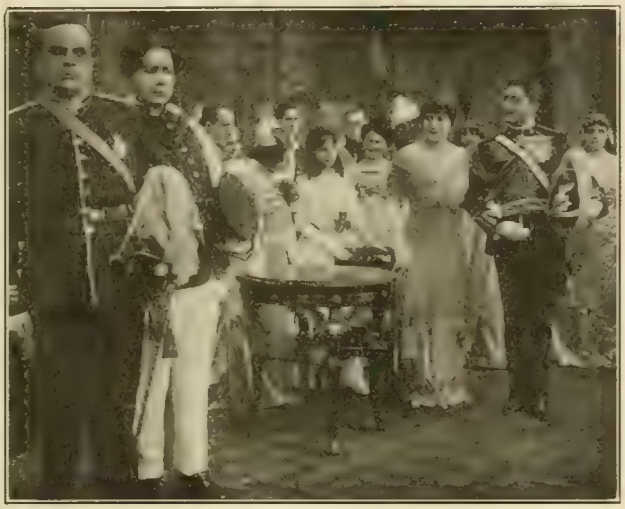

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Jan. 17th **THE SILENT HERO** **2 Reels**

An interesting drama in which a dog is the means of uniting in marriage two young people. After many happenings he saves his mistress from the clutches of a wicked butler and when the latter attempts to revenge himself on her husband, the faithful dog again comes to the rescue.

Jan. 24th **THE VAMPIRE'S TOWER** **2 Reels**

A story during the time of the French Revolution. Upon the promise of the girl he loves to become his wife, an executioner saves from death the rival he had denounced as a conspirator. When she sees her lover safely launched towards England, she prefers death to fulfilling her promise.

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a fierce return of strength, grapples with him and in the struggle which follows he falls against the low window and crashes through, falling into the street, six stories below. Royal, hearing Vera's screams, rushes to her protection and says he will care for their futures, so from the chaos of her present the future looks bright and full of promise of content

PRINCESS.

WHEN THE CAT CAME BACK (Jan. 16).—Joe's young and pretty wife, May, is extremely suspicious and jealous of the landlady's daughter, and when Joe tries to get a speck of dust out of Nell's eye, May thinks it is a love scene. When Joe enters the room she accuses him of making love to the girl, and Joe ridicules her. Later, May rushes out angry. Joe, thinking it will blow over, reclines on a couch to read, and Nell chases a runaway cat into the room only to be caught by Joe's wife returning. This time she's sure things are not right, and leaves the house, with Joe in pursuit. The difference cannot be patched up, and May returns to sob it out alone on the couch. And the kitten figures again, but this time Mr. Gordon chases it, only to be caught by the returning Joe on his knees at the couch, looking for a whip he dropped. Of course Joe knew it was all right, but he wouldn't let May think so, until it dawned upon her that that was just the position Joe was in when she accused him of infidelity. And then she insisted upon being forgiven, and Joe forgave her.

THANHOUSER.

ADRIFT IN A GREAT CITY (Jan. 13).—A workingman in a large city saved his money and was finally enabled to send to his wife and daughter in Europe passage money to his new home. He arranged to meet them at the pier, but on his way there he was injured in an accident and taken unconscious and unidentified to a hospital. The two women arrived in America, to find themselves homeless and friendless. The daughter finally secured a position in a sweatshop, but her eyesight failed her rapidly, and she was soon thrown out of that position, blind and helpless. In her happier days she had been an amateur musician and now the violin, once a source of amusement, became the only reliance of these two women, for the daughter played the violin and the mother begged in the streets.

In the meantime, the father had been convalescing in the hospital, and messengers he sent to seek his loved ones returned to report that no trace of the women could be found. One pleasant afternoon the convalescent was weakly reclining in a chair on the hospital grounds, and a blind girl staggered in and explained to the doctor, who was chatting with the patient, that she had lost her way. The kindly doctor questioned her and she told her story, not knowing one of the two listeners was her father, who at first had not recognized her. Her grief was speedily turned to joy when he announced himself and a fresh cause for thanksgiving came when the doctor told them that he knew the girl's sight could be restored. Thus after many tribulations was the family reunited.

COALS OF FIRE (Jan. 16).—The merchant had succeeded in business because he was utterly heartless and had ground down all opposition. His employees hated him, his competitors feared him, and the servants in his home lived in mortal dread of him There was only one person in the world who was not afraid of him and that was his motherless little daughter, a mere baby, but who knew that her word was law with her father. One of the merchant's employees was a clerk who had grown gray in the service of the firm, and who in any ordinary business would have been regarded as a pensioner. In this case, however, he was brutally discharged for no reason other than age, and found it impossible to secure a place elsewhere. The clerk had supported his little grandson, his only surviving relative, but soon positions were reversed and all that the old man and the small boy had to live on were the pennies that the youngster made by selling newspapers.

One day the clerk came home to find his grandson feeding a little girl whom he had picked up on the streets lost and not knowing where she lived. The clerk recognized her as the daughter of his employer, and his heart filled with rage. He ordered the child to leave at once and scowled angrily at her, but the little girl did not know what fear was, for in all her young life no one had ever spoken crossly to her or looked angrily at her. She thought the old man was trying to amuse her, gurgled happily when he frowned, confidently climbed into his lap and told him she liked him. Probably he would not have been cross to her under any circumstances, but the child was so sweet that no one could "stay mad at her," so the old clerk instead of throwing her out made her as comfortable as possible, put her to sleep in his own bed and watched over her while his son went to notify her father. The merchant came to the house post haste to find his darling child guarded by the man he had turned out to starve. For once he was stricken with remorse when he realized how the man he had injured had done him a kindness he would never forget. Now the clerk is back at his old desk again and he knows he has a life-long job, for his employer, no longer gruff and bullying, has told him so.

MAJESTIC.

A TICKET TO RED HORSE GULCH (Jan. 11).—Jack Oliver, who was a telephone lineman in a large city, had a disagreement with his superior and was discharged. He had never been able to save much money and when, after several weeks of earnest searching he found no work, the situation began to look serious. The opportunity knocked, for Jack found a railway ticket on the street, and in spite of diligent effort, was unable to return it to its owner. The ticket read to Red Horse Gulch, a mining town in the city, so, determined to have a tilt with fate he took the ticket and set out for the mining town

An old miner, Bill Salter, was in need of a man to help him with his claim. Laborers were scarce, and he finally chanced upon Jack Oliver. The "Tenderfoot" proved to be a good worker, and developed into a miner of no mean ability. Molly Salter, the miner's daughter, who had charge of the little telephone exchange at Red Gulch, became a warm friend to the young man. Gold was discovered on Bill Salter's claim, but before it could be properly registered, "claim jumpers" seized it and sent one of their number on a swift horse to town. When Salter and Jack discovered the intruders they learned that the men's confederate would reach Red Horse Gulch in half an hour. The roads were rough and the distance to town could not be covered in less than two hours, and yet the seemingly impossible was accomplished, for Jack managed with the aid of Molly to file the claim and outwit the desperadoes.

JAKE'S HOODOO (Jan. 13).—Jake Towne, poor but enterprising, loves Lucy Small, who does not share her father's prejudices. She agrees to elope when opportunity offers. Jake is instructed by letter to be at Lucy's at dark, Friday, the 13th, when the coast will be clear. Jake, owning only one suit, upsets a pan of beans on his trousers. He repairs the damage with gasoline and hangs the garments out to air while he shaves. A tramp fresh from an encounter with a bulldog sees Jake's pants and succumbs to temptation. Jake, minus an indispensable article of attire, is desperate. Henpeck runs out of tobacco. Mrs. H. gives him ten minutes to get some. Jake holds him up and borrows his loud but whole trousers. Henpeck, frightened to death of his wife, wraps a blanket round him and sneaks home through back alleys. But Mrs. H. has already gone to look for him. She sees his trousers going down the street with a girl, follows them to the minister's, and sets the policeman on the track of the bigamist. The bridegroom is rudely torn from his wife and taken to jail. The tramp in Jake's pants sees Lucy's window open and gets a ladder and gets into Small's. Mrs. Henpeck goes home and faints when she finds Hen in bed. They get Jake out of jail, and he goes after Lucy, who has gone home, climbed the ladder and cried herself to sleep. Jake calls her and she does not hear. Then the tramp, carrying her father's cash box, steals in and appropriates her jewelry. The slam of the door awakens her, she shrieks, and Jake rushes to the rescue. Tramp and husband collide half way up the ladder and fall, each trying to get the box. Lucy shrieks and the policeman who responds meets with Small. The policeman seizes the tramp, Jake recognizes his trousers and makes the unfortunate one take them off. Indoors Small decides that Jake wouldn't be a bad son-in-law after all. When he realizes that it is too late to object he gives in with a good grace, and invites Jake to remain, which he thankfully does, his day of hoodoo being over.

THE LACKEY (Jan. 17).—Judge Stevens, of the Supreme Court, was a jurist of the highest type, and a devoted father. He was a widower, wholly engrossed in his pretty daughter, Mary. The girl had many suitors, but seemed to regard them all merely as friends, for love had not yet come into her life. The butler in the Stevens' home was a young man who had enjoyed a considerable education and was far superior to the majority of people in his station of life. Mary Stevens regarded him as a well-trained servant, but the butler, realiing fully the hopelessness of his position, fell in love with his employer's daughter. He told no one of his passion, but the judge accidentally learned of his regard and scornfully dismissed him. Then the father, to his surprise and indignation, discovered that his daughter had begun to look upon the manly young servant with favor.

The judge dined at his club one evening, and while enjoying an after supper chat with friends was summoned to the phone. The call was from his house, and he did not recognize the voice at the other end of the wire. He was soon enlightened, for the man informed him that he was a prisoner whom the judge had sentenced several months before and who had just escaped from prison. The outlaw told the judge that he intended to kill his daughter and escape. The father heard his daughter's voice at the phone, and then the convict took her place and tauntingly declared that her end was near. A pistol shot rang out, and the judge staggered back from the telephone, covering his face with his hands. Meantime, in the lonely country house, a battle raged, for the butler returning to the house, discovered Mary's danger, and the pistol was fired as he seized the desperado. After a hard struggle, he crawled to the phone and told the frantic father that his daughter was safe.

As the girl watched the struggle and knew that this servant, whose affection for her she had long known, was risking his life for her, the liking which she had always had grew stronger, and she realized that she loved him, even though the barrier of social position separated them. The judge arrived at his home and the convict was taken away to prison, but the father was confronted with a great problem, for he realized that although his daughter loved the butler, that the barrier of caste separated them and that the future would hold much unhappiness in store for them if they married. It was the butler who solved the problem. Bravely he explained to the judge and his daughter that he felt his presence in their home would be no longer wise, and with a smiling face, which belied a breaking heart, he went forward into the world, treasuring forever a parting glance from the woman whom he loved but could never wed.

BRONCHO.

ROMANCE OF SUNSHINE ALLEY (Jan. 28).—Jimmy Mullen, a bootblack, secretly admires Mary Denton, a factory girl of Sunshine Alley. He rescues her from a gang of loafers, putting up a fight with the ringleader. The fight is witnessed by Bill Cross, a fight promoter, who is always on the lookout for new material, and sees a wonderful future in Jimmy. Jimmy is arrested and when Mary explains to the judge why Jimmy was fighting, the judge paroles Jimmy in Mary's care. Mary has an invalid mother, for whom she is very anxious to buy an invalid's chair. Jimmy, when approached by Bill Cross to go into training, breaks his promise not to fight, so as to get money to help Mary buy the chair for her mother. The fight is witnessed by the judge who sentenced Jimmy. When Jimmy is brought before him for having broken his parole he remembers the ardous fight that Jimmy put up. When Bill Cross explains to the judge that Jimmy went into the fight just for the money because Mary needed it, he sentences Jimmy to either marriage with Mary or ten years in jail.

DOMINO.

THE PRIMITIVE CALL (3 parts—Jan. 15).—Bored by the conventionalities of society and the conditions that existed in his own particular circle, Roland Van Dyke develops melancholia, much to the distress of his mother. Roland is ordered on a long sea voyage: the ship is wrecked and he is cast upon a cannibal island. His struggle with several wild men is witnessed by a wild girl, who, attracted and fascinated by the strange new creature, helps him to get away from his foes. Roland, half frenzied from loneliness for human company, starts to follow the wild girl and she eludes him. He tries to charm her by playing the flute, which he had learned aboard the ship. His efforts are successful and they take up their abode together. Two years later, some sailors looking for water sight the signal that Roland has fixed and they offer to take him back to civilization. On arriving home, he finds his mother has died of grief at his loss, and her property given to the girl Roland was to have married, but who is now married to Roland's cousin. Roland finds that he cannot return to the old life, so after a settlement with the girl, Edith, he takes a few thousand dollars and returns to his wild girl, who is now the mother of a child.

KAY-BEE.

THE CIRCLE OF FATE (2 parts—Jan. 16).—Antone Tojetti and his pretty daughter, Maria, are street musicians in Venice. John Strom, an American millionaire, makes love to Maria, and finally persuades her to leave for America with him. Her father sees them just as they are leaving, but she will not return to him.

Two years later, Maria, abandoned by John, returns to her father, who has now become a guide in the mountains. She dies and Antone vows vengeance. Some time after this, John Strom, now married, is touring Europe and he and his party seek a guide to visit Vesuvius. Antone takes the position, John not recognizing in him the father of Maria. They make the ascent at night and when they have arrived at the top, Antone tells Strom that from another angle a better view can be had. When Antone and Strom have reached this point, Antone makes himself known, tells him what has happened to Maria and that he is going to push him into the crater. Strom is horrified, but Antone with the madness of a wild man, hurls him into the burning mass. His body in the descent falls in front of his wife and the remainder of the party, who are horror stricken as they see his agonized face pleading with them from the mass below.

RELIANCE.

SLIM HOGAN'S GETAWAY (Jan. 12).—Slim Hogan, a gangster, earns the gratitude of Jane Gray, a young seamstress, by saving her and her old father from an attack by the gang. The old man is badly injured, and is assisted home by Slim. Jane is grateful, but Slim mistakes her gratitude for love. Doctor West, who calls frequently to see the old man, wins Jane's heart. Slim and the gang get into trouble, and are pursued by the police. Slim, cornered and at bay, shoots one of them, but is still pursued by other police. He manages to elude them, and asks Jane to hide him in her flat. Jane's sense of gratitude is too strong to resist his plea. They hear someone coming and Jane

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hides Slim in the clothes closet. Doctor West arrives and unconscious of Slim's presence, he attends to the patient. Jane is, of course, nervous and the doctor tries to soothe and calm her. Slim, from his hiding-place shows jealous rage, as he sees the doctor's attentions to Jane, and when the doctor is gone, Slim wants to follow and kill him. Jane, to restrain him, is very nice to him and binds the arm that was wounded in the scuffle with the police. On his way home the doctor remembers that he left his bag in Jane's room. He goes back for it and finds Jane and Slim very close together. He knows that she must have been hiding the man, and thinks Slim must be her lover. Slim tries to embrace Jane and when she repulses him he is angry and threatens to find the doctor and kill him. Jane, fearing for the doctor's safety, informs the police. Slim's wound is now very painful and he enters the office of Doctor West for treatment. He then sees that the doctor is his rival. Slim draws his gun, but the doctor is too swift and strong for him. He disarms him, and thinking that perhaps Jane loves him, he binds up his wounds and tells him to go. As he is leaving the doctor's office he is seen by the policeman. He starts to run, but is shot and killed. Jane, anxious about the doctor, arrives. As she sees Slim's body she shows distress. The doctor expresses sympathy, and shows relief when Jane explains she had no love for Slim—only gratitude.

THE TWO SLAVES (Jan. 14).—Mr. Carter is a lonely bachelor and is told by his doctor that he has heart disease, and that if he wants to live he must quit smoking. But Carter, thinking that there is not much joy in life, sticks to his old companion, the pipe.

In an obscure part of the town Barry, a drunkard, lives with his five-year-old daughter, Ida. Barry comes home one night with not only a load but a bottle. Ida is old enough to know that that is the stuff that inebriates, but does not cheer, so she hides the bottle in the closet. When Barry wakes up next morning, he can't find his bottle, so has to go to the saloon for a bracer. He takes not one, but many of them, and staggers from the saloon into trouble. He is sent to the hospital. As time passes and her father does not return, Ida starts out to look for him. She wanders about until she is lost. Carter, who is visiting some friends, discovers Ida and comforts her. She wins his heart. He decides to adopt her, and now that he has something worth while to live for, he takes the doctor's advice and quits smoking.

In a few days Barry is able to leave the hospital. He discovers the whereabouts of his child and claims her. Carter, who is now very much attached to Ida, is very disappointed and returns to his pipe for consolation. Barry, who is only weak, not bad, vows that he will quit drinking and bring up his child properly. But that night Barry finds the bottle that Ida hid in the closet. He struggles hard, but the desire is too strong. Then, realizing how helpless he is, he takes Ida back to the man he knows will care for her and wanders off into the night.

THE FAITH OF HER FATHER (2 parts—Jan. 17).—Ruth, ashamed of her father's pawnbroker's shop, does not tell her Christian friends of it. She is loved by Nathan, a Jewish lad, but does not return his affection, for she is being courted by rich young Dick North. Dick's mother incurs some debts from cards, which her husband refuses to pay. She pawns a diamond star with Ruth's father and later tells her husband and son that the jewel was stolen. Ruth receives an invitation to a dance and seeing the diamond star prevails upon her father to allow her to wear it that evening. He weakly consents. Dick is at the dance and recognizes the star. She tells him that her father gave it to her. He says that her father must be a thief; that the star was stolen from his mother. She realizes that she will have to do that thing she loathes to do—take the boy to her father's shop. She does, the duplicate ticket is shown, and Dick realizes the truth. He tries to make up with Ruth for his suspicion, but she tells him his ways are not hers. As he turns to go the old man gives him his star to take to his mother as a token of good will. As the girl sees Dick go out of her life she turns to Nathan, and for the first time realizes his worth and goodness. And old Jacobs sees a love story and a better understanding coming between the two young people of the same faith.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 54 (Jan. 7).—Suffragettes Again on the Hike.—Small but intrepid band marches from New York to Albany.

A Little Journey to Toyland.—Germany produces a new and interesting product for 1914.

Modern Hawaii.—Island territory uses latest in motor-plows for cane fields.

A Launching at Bridgeport.—Ocean receives a new guest at Lake Submarine Boat Yards in Connecticut city.

Winter Fashions.—Latest Paris designs for winter hats and wraps.

A New Safety Buoy.—The Debotte Brothers experiment on the Seine with a new life-saving device.

President Greets Hikers.—Californians tramp to Washington and are received at the White House.

A Memorial to Souvaroff.—Russian government erects splendid monument to famous general at Plainesti, Roumania.

Queen Mary Goes Visiting.—English monarch calls at the homes of miners in Durham, England.

Big Fire on West Coast.—Oil well burns at Fruit Vale, California.

A Tip From England.—St. Albans revives ancient custom of whipping and shaking the town mayor.

Home From the Wars.—King Constantine reviews his troops in Athens, Greece.

Roosevelt, the Hero.—Ex-president enthusiastically received in Buenos Ayres.

The Portland Stock Show.—Choice examples of northwestern farm products displayed in Oregon city.

KOMIC.

LEVI'S LUCK (Jan. 1).—Joe Parks, a salesman, starts out one morning to see his customers; on the way he meets a friend, who invites him to have a drink. In the saloon they meet another mutual friend and while talking, Parks' sample grip is knocked from the bar unknown to any one. Pat, an Irish foreman, comes in for a can of beer and unconsciously kicks the grip into the street, where Spunky Jim, a tough finds it, and carries it off. Parks, about this time discovers the loss and starts on the hunt. Spunky cannot get the grip open; after trying for some little time, he, however, gets an idea, and immediately puts it into execution. Taking the grip, he accosts a bold son of Erin's Isle, and bets him that he cannot carry the grip across the street and back again without setting it down. The Irishman accepts the wager, and taking the grip, after putting up his money, starts across the street. When he comes back he sets the grip on the ground, and consequently, not seeing the trick in the bet, loses. He thinks the joke is so good that he persuades Spunky to leave the grip with him, which Spunky does. The Irishman proceeds to the German bakery and plays the same joke and bet on the unthinking German. The German, anxious to get even, suggests that they play it on the Jew, Levi. They accost Levi in front of his store and the bet is made, each one wagering heavily. Levi takes the grip and crosses the street. On the opposite side he sees a silver dollar on the sidewalk, and stooping to pick it up, the watchful German and Irishman think he will set the grip down, but they are disappointed, as he puts the grip under his arm. When he returns to the spot where they are waiting, he, much to their dismay, hangs the grip on a nail. About this time, Parks, who has searched everywhere for his grip, comes in sight, and seeing the grip on the nail in front of Levi's, rushes up and demands to know who owns the grip. The German and the Irishman, beaten at their own game, thinking to get the Jew into trouble, point to Levi. Parks says the grip is his and Levi returns it to him. Parks opens the grip and they all see that it is filled with jewelry. The Irishman and German are overcome, and for Levi's honesty, Parks rewards him with a roll of money, thus proving that honesty is the best of policy, especially for Lucky Levi.

THE BAD MAN FROM THE EAST (Jan. 1).—Jim Jarvis and Chas. Ives, two very much married men, while playing cards at the club, very much over-stayed their time, and when Jarvis called Ives' attention to the fact, it was two A. M. Hurrying home, Jarvis was met by his wife as soon as he climbed in the window. She laid the law down to him and dragged him to the attic and made him sleep there as punishment. Ives, upon arriving home, started to bully things, and his young wife would have let him get away with it, but her mother interfered, and as a consequence, Ives was ordered from the house. Broke from the poker game, and angry, he wandered the streets for a while, and at last becoming sleepy, he climbed into an open freight car. An engine was coupled on the car and six days later, tired and hungry, Ives finds himself in Goldbrick, Ariz. He climbs out of the car, and is wandering up the track, when he espies a box, which has fallen from an express car. Opening it he sees it contains a full western outfit. This he proceeds to put on. Having dressed himself in the borrowed clothes, he struts up the main street in search of food. Bad Steve, a bully, has just frightened the boys at Thirsty Thornton's saloon, and is about coming out of the place when he bumps into Ives. Ives is angry at the affront, as he terms it, and starts in and beats Bad Steve up a bit, much to the amusement of the boys of the saloon, who, after Ives has driven the bully away, proclaim him a real hero, and invite him inside. Needless to say, he goes, and eats nearly all the victuals in the place. After passing a week in the west as a bad man from the east, he sends for his friend, Jarvis. Upon receipt of the letter Jarvis packs up and leaves for Goldbrick. His wife, after his departure, finds the letter, and together with Mrs. Ives and her mother, they all start in pursuit. They arrive in Goldbrick and reach Thornton's Dance Hall just as Ives has introduced Jarvis as a most wonderful hero and all the boys and girls are making a great fuss over him. The wives and mother-in-law take a hand and after putting the place in a terrible state of excitement, lead the truant husbands home by the ears, very much crestfallen, and sorry they tried to run away.

FEATURE FILM STORIES

UNION FEATURES.

THE ADVENTURESS (3 parts—Jan. 10).—Arsene Laugier, marries an adventuress long after his first wife's death. This autumnal love has quite blinded him to his wife's true character. She introduces her lover, Serge, as her brother. These two accomplices soon begin plotting.

Laugier receives a telegram from his daughter, who is returning from Brazil. Madame Laugier does not even know of her existence. Laugier shows her the telegram, and she hides her feelings and pretends to be pleased. Worried and uneasy, Laugier goes to meet his daughter. He tells her of his second marriage. It is a painful surprise, and the first meeting with his wife leaves no doubt as to their feelings for each other. Adrienne Laugier and Henry Verneuil, on the other hand, are mutually attracted. Jeanne Laugier makes an appointment with her lover in the drawing-room. Adrienne comes upon them suddenly and tells them they are a couple of adventurers. Laugier rushes upon the scene and is terribly distressed at the situation. In order to save him pain and humiliation, his daughter tells him it was she who arranged a meeting with Serge. The father is overcome with anger and he drives her away from home.

Meanwhile, Adrienne Laugier and Henry Verneuil have learnt to love each other and are engaged. Laugier notices that his check-book has been tampered with. His eyes at last opened to the full extent of his misfortunes, he finds his wife in the arms of her lover. Dishonored, forsaken and ruined, he goes to his daughter and she gives him all the money she inherited from her mother, and breaks off her engagement with Henry Verneuil. Laugier avenges himself. He fires twice at his wife and her lover. The latter is wounded, and Laugier is stricken with paralysis. Henry Verneuil breaks the sad news to Adrienne, and Laugier is conveyed to his daughter's home, where she spares nothing to comfort him. One morning Doceor Guilloteaux writes to Henry Verneuil that he has been elected to a post of £1,000 a year. Laugier hears of it; he staggers in, and with dying breath bids them go and be happy.

FAMOUS PLAYERS.

AN AMERICAN CITIZEN (Four Parts—Jan. 10).—Berresford Cruger, junior partner of the New York brokerage firm of Barbury, Brown & Cruger, is left a fortune of 60,000 pounds, by an English uncle, Carew, on the condition that he renounce his American citizenship, become a British subject, and marry an Englishwoman, the money otherwise being assigned to the Archaeological Society of England. Cruger patriotically refuses the fortune on these conditions, when his pretty English cousin, Beatrice Carew, who has been disinherited in favor of Cruger, because of a past romance with an American, suggests to him that they marry, and so keep the money in the family. Cruger's American chivalry, and a strong interest in his attractive cousin are aroused. At this critical moment the disappearance of Brown, with $80,000 which he had had in trust for a Miss Georgia Chapin, is discovered. Cruger and Barbury feel responsible for their partner's defalcation, which adds another incentive to Cruger's consent to a hasty marriage with Beatrice, who immediately returns to England, after both have agreed to leave each other absolutely free.

With his newly acquired money Cruger secretly replaces the missing funds, and invests in the Opera House block of a Wyoming "boom" town, proceeding to forget all about it. Later, he and Barbury go to Nice, where Cruger again meets his cousin-wife. Here they fall seriously in love with each other, and many complications, pathetic and comic, ensue. The situation is further confused by the sudden reappearance of Brown, who, it transpires, is the missing ex-fiancé of Beatrice, believed by her to have been accidentally killed. Beatrice is now fully recovered from her love affair with Brown, but his former affection for her is revived when he learns that her fortune, after all, has not been lost. Brown's utter lack of character and manliness is evidenced by his efforts to part Cruger and Beatrice. Cruger realizes that Brown's design is to secure Beatrice's fortune by marrying her himself, and, in a dramatic scene, tells Brown that he had induced himself to marry Beatrice in order to restore Miss Chapin's stolen funds, and that he would consent to a divorce from Beatrice, if Brown would agree to return her portion of the estate in the event that he married her. Brown's ardor cools at this proposal, and he verifies Cruger's scant opinion of him by again disappearing. Beatrice misunderstands Cruger's motive, and condemns him as mercenary. Cruger can offer no defense and secretly bears the pang of Beatrice's innocent misjudgment. Beatrice leaves Cruger in

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anger and resentment. With a comic irony, the Archaeological Society at this juncture, which has sued to recover the money on the grounds that Cruger was not to share the bequest with Beatrice, Carew's disinherited daughter, wins the action, and Cruger and Beatrice are forced to surrender their fortune and are left without funds or resources.

With noble devotion, Cruger stints himself to send Beatrice money without her knowledge of the sacrifice, and is himself on the verge of starvation, when joyful word arrives that his Wyoming Opera House lot has really "boomed," and made him $50,000. Meanwhile, Georgia Chapin has learned of his unselfish replacement of her stolen funds, and his sacrifices for Beatrice, with which she loses no time in acquainting her. Awakened to a new realization of Cruger's real worth, Beatrice hastens to him to ask forgiveness, and is received with open arms by her hero, who has managed, through all his difficulties, to regain his American citizenship without losing wife or fortune.

WORLD SPECIAL FILMS CORPORATION.

WHAT THE GODS DECREE (Four parts).—Henriette D'Arsac, the wife of an adventurer, Charles D'Arsac, who has made his fortune in the African trade and now retired, one day reads of the excavation of the famous statue of the Goddess Kali, around whose neck is hung a necklace of precious stones and gold beads of inestimable value. This his wife ardently desires to possess and begs her husband to secure it. Unable to resist her pleadings, he sails for India and on reaching Bombay enlists the services of a guide to take him to the Sanctuary. They reach the sacred spot late in the night, but the guide, seized by a sudden fright, runs away. D'Arsac, revolver in hand, advances toward the statue, unclasps the necklace with trembling hands and starts to make his escape when, turning around, he fancies he sees the goddess raising her two hands as if in the act of cursing him. The sacrilege is discovered the next day and D'Arsac is easily traced to a tavern, where he is trying to dissipate the hideous nightmare with drink. Kali, the Priestess, disguised as a man, and Doura, a faker of the secret cult, succeed in shipping as stokers on board D'Arsac's yacht, which at once starts on a return journey. They endeavor to secure the necklace while on board the yacht, but only succeed in arousing suspicion. Cutting a large hole above the waterline, they jump overboard and swim to shore before their absence is discovered. D'Arsac arrives and presents the necklace to his wife. The Hindoos succeed in gaining an entrance to the villa, but not until they have been forced to climb a tree, from whence they see wild beasts roaming the park, terrible guardians in their nocturnal rounds. They enter the drawing-room, overpower the guard, seize the necklace and disappear. An electric appliance warns D'Arsac of their presence. He pulls a lever. A trap opens and the two Hindoos drop into a cage, which slowly upsets in a cistern. By an act of Providence they are saved and escape by a subterranean passage leading to the sea. They engage a boat, but are followed by D'Arsac, who overtakes them, seizes the Hindoos and places them on board his yacht. When nearing Marseilles, Kali succeeds in breaking her bonds and jumps into the sea before D'Arsac and his men can prevent her. She manages to get to shore, exhausted, only to again fall into the hands of D'Arsac, who recovers possession of the necklace and leaves her on the shore half dead, where she is found several hours later by the gypsies. Misfortune follows misfortune in the household of D'Arsac, culminating in the supposed death of their daughter, who has been put into a hypnotic sleep under the powerful magnetic influence of Kali. Henriette is taken violently ill at sight of her daughter in this condition and is threatened with a loss of reason. D'Arsac now has but one desire: To return the cursed necklace. He rushes toward the glass case, seizes the necklace and brandishes it madly. A hand touches his shoulder: Kali, silent, immovable, is behind him. The adventurer pulls out a revolver, which he soon drops under the steady, imperious gaze of the Priestess. He crawls at Kali's feet and pleads forgiveness. She takes the necklace and slowly retreats backward, D'Arsac dropping to the floor in a faint. Kali, overcome with pity, relents and wakens the child. When D'Arsac regains consciousness, his wife and daughter are bending over him. The Priestess and the necklace have disappeared. Peace and quiet once more reign in the villa. The Priestess returns to India and the necklace once more graces the neck of the venerated idol.

ECLECTIC.

A MAN'S SHADOW (Six parts—Jan. 20).—Roger Laroque, hearing of the dishonesty of Luverson, his employee, discharges him and earns his hatred. At a reception, Laroque meets Julia De Noirville, a lawyer's wife, and becomes infatuated with her. She reciprocates his attentions and consents to meet him the next day. Noticing that she is depressed, he persuades her to tell him the reason. She confides to him that she is in dire need of a large sum of money in order to avert impending disaster. Laroque promises to raise the money for her. On the strength of an offer from the government for an invention which he had submitted, he obtains the money from a loan broker, who resides opposite to him. Luverson, the discharged employee, has secured a position with the money lender and sees Laroque get the money. He follows him and sees him give the money to the lawyer's wife. Laroque's wife and child go for a drive. During the absence of the mother, the horse runs away with the little girl. The lawyer, De Noirville, attempts to stop the runaway and is severely injured. Laroque hears of the lawyer's bravery and calls with his wife and little girl to thank him. While there, Laroque meets Julia, who first learns that her lover is married. He tells her that he no longer loves her.

Luverson, for revenge, smashes the engine invented by Laroque. Owing to the damage done, the government rescinds the order. As a result, the money lender becomes anxious, and persuaded by Luverson, requests Laroque to return the money loaned. The lawyer is present when the request is received and noticing that Laroque is greatly distressed, he writes to the money lender advising that Laroque will go bankrupt if forced to pay and might do something rash. However, Laroque is compelled to pay, and leaves after a stormy interview. Seeing his employer putting the money in a safe, Luverson returns at night, disguised as Laroque, to rob the safe. He is discovered by the loan broker, who attacks him. Luverson kills his employer and makes his escape with the money. Laroque's wife, daughter, and servant, watching from their window for his return, witness the crime. Owing to the disguise, they believe that it was Laroque who committed the murder. Luverson, with threats of blackmail, compels the lawyer's wife to write an anonymous note to Laroque, thanking him for the money, which is returned with the note. Next day the crime is discovered. The lawyer's warning note is found and suspicion falls on Laroque. The police question his wife and child, but they deny all knowledge of the crime. The servant, however, confesses that she saw her master do the deed. The money, returned by Luverson, is found on Laroque. Bloodstains point to his guilt and he is arrested. De Noirville finds the note which accompanied the money and asks Laroque to tell to whom he loaned the money. To shield Julia, the lawyer's wife, he refuses to tell. He is brought to trial and De Noirville offers to defend him. Luverson sends a note to the lawyer during the trial advising that Laroque received the money from the former's wife. The lawyer is furious at this disclosure and refuses to defend the prisoner. He changes his mind, however, but owing to an attack of heart failure, he dies before he can disclose the name of the prisoner's debtor. Laroque is subsequently convicted and sent to prison. While in prison, he learns of the death of his wife. He succeeds in escaping and determines to return for his little girl, who is being fostered by relatives. On the road, he sees a burning house and rescues two children from the flames. He is horribly burned. The children's father gives him a suit of clothes to wear instead of his prison garb. Laroque calls at the home where his daughter is and takes her with him.

Ten years pass. Terribly disfigured by his burns, and under an assumed name, Laroque escapes detection. Suzanne, his daughter, goes to sketch in a nearby park. Raymond De Noirville, the son of the lawyer, chances to pass while on a hunting trip and speaks to her. They meet a second time, and Suzanne learns his identity. She writes to him and confesses that she is the daughter of the convict, Laroque. Raymond has fallen in love with Suzanne and is distressed by the news. He determines to search through his father's records and try to establish her father's innocence. He discovers the note which Luverson wrote to his father at the trial telling him that his wife, Raymond's mother, was the recipient of the money. Beside himself at the dreadful discovery, he confronts his mother with the proof of her perfidy. She confesses and promises to prove the innocence of Suzanne's father. She sends for Laroque and the chief of police and tells them that she will show them the real murderer. Through a decoy note, she persuades Luverson to call on her. Confronted by Laroque and the chief, he sees that he is cornered and attempts to shoot Laroque, but hits Raymond's mother instead. Mortally wounded, she begs for Laroque's forgiveness and passes away. With the stigma removed from her good name, Suzanne finds love and consolation in the arms of her lover, Raymond.

THE HOUSE OF MYSTERY (Four parts—Jan. 10).—Andrew Garfield, a banker, disowned his son for marrying beneath his station. He learns of his son's death and regrets his action. He determines to locate his son's widow and child in order to repair to some extent the results of his harshness. He advertises for them in the newspapers. The child chances to read the advertisement. Her mother decides to call on the banker, but has no suitable apparel. She writes a note to a neighboring family, asking for a loan, explaining the circumstances. These people, however, are a set of rogues, and take advantage of her confidence. Under pretence of helping her, they make her and her child prisoners and lock them in a wretched cellar. The woman then passes herself off to the banker as the widow whom he is seeking. Having been installed in the banker's home with her child, she succeeds in admitting her husband and her brother under the guise of servants.

Puzzled by a series of thefts, the banker calls in Nick Winter, a famous detective. He disguises himself as a doctor, and calls for the pretended purpose of treating the supposed widow, who has feigned an attack of paralysis. One night Nick finds Garfield drugged. He hides himself in the room and sees two masked men and a heavily veiled woman enter. He holds them up at the point of a gun, but they escape after switching off the electric lights. Then follows a series of remarkable escapades. Nick finds a note in his room advising him that he has been recognized and threatening him if he remains. He puts a dummy in his bed and sets an automatic picture camera to take the picture of any intruders. The robbers enter and attack the dummy, which they suppose to be the detective. He rushes in and captures both men. Then he brings in the banker to show him the prisoners. But again they have escaped. Nick takes the camera and develops the film, which shows him the prisoners being released by the mysterious woman. He recognizes the servants and proceeds to trail one of them. The trail leads to a tavern where the robber gives Nick the slip by a clever ruse. He steals a wagon and drives off. Nick gives chase but to all appearances the robber escapes and drives to the house where the real widow and her child are prisoners. Nick crawls out of the wagon in which he had hidden, captures the thief and rescues the captives. He then returns to the banker's home in another disguise. The thief makes his escape and returns to warn the others. Nick and the old man are made prisoners and placed in a dungeon of the old house. Learning of a secret contrivance for flooding the dungeon with sand, the robbers set the machinery in action. Soon the prisoners realize that they are doomed. Writing a note to the police, Nick fastens it to a pigeon which he had concealed in his hat, and releases it. The police get the note and arrive just in time to rescue the men and capture the robber band, who are this time sent to prison.

PASQUALI-AMERICAN CO.

THE GAMBLER'S REVENGE (Four parts).—Banker Chavertin lives with his wife and niece, Helen. Chavertin is a partner of Mr. Ducroz in a bank in Paris. The stock exchange, the siren of the financial world, which attracts so many rash people into its coils, has got a peculiar fascination for Chavertin. Deceived by false financial outlooks, he speculates and continues to speculate. Not having enough means to meet his losses, Chavertin appropriates his partner's funds. His partner discovers the loss and listens to the confession of his unscrupulous partner. We have said that Mr. Chavertin has a niece, and Mr. Ducroz is passionately in love with the girl, who is engaged to young Mr. Pontois, a secretary to the foreign office. He says to Mr. Chavertin: "I love your niece Helen, prevail upon her to marry me and I shall forgive you." Pontois receives a note from Helen, inviting him to spend the evening at a family gathering. But the foreign minister shortly after asks him to finish a copy of a secret document of importance. "I shall take the document home and make a copy of it there," answered Mr. Pontois. But when Pontois leaves Chavertin's house the important document had disappeared from his pocket. Chavertin is making full preparation to utterly ruin him.

Helen's lover vigorously protests his innocence, but when an anonymous letter arrives, sent by the villainous Chavertin, asking him when he intends to deliver the secret document he has agreed to sell, this letter being ample proof of his guilt, James Pontois is sentenced to prison at hard labor, so the wretch Chavertin thus succeeds in separating the lovers. Helped by his prison comrades, James escapes. He makes for the city. His mind has only one thought: to prove his innocence. Not far from the place where James has fallen asleep there is a gambling house. That evening Mr. Pierreval runs in ill luck, he throws down his last bank note on the table, the roulette goes its constant, giddy way, and Pierreval has lost again. In despair he goes off in the direction of the river. Just before a young couple from the same gambling house, who had been more fortunate, see James sleeping. The lady has a compassionate thought. She asks her husband for a gold coin and throws it into the vagabond's hat. Pierreval comes along, the passion for gambling is still strong within him and he puts forth his hand and takes the money from James' hat. He runs back to the gambling house and the wheel of fortune this time turns in his favor. He thinks of the poor man who had been the cause of his good luck. He retraces his steps and arrives just in time to prevent James from jumping into the river. "I owe my fortune to you and I place it at your disposal," said Mr. Pierreval. Both go to the Grand Hotel, where Pierreval is staying.

Helen, rather than marry Ducroz, leaves her uncle's home and offers her services as a housemaid in the Grand Hotel. Very touching is the meeting between James and Helen. They tell each other of the painful vicissitudes they have passed. Pierreval, however, says to them, "Pretend you don't know each other and leave everything to me." George finds Chavertin in a cafe. The wretch who had been struck with remorse now tries to drown the remembrance of his guilt in alcohol. Pierreval pretends to have been entrusted by a foreign country to buy secret political documents. James and Pierreval arrange a meeting and for a certain sum of money they will receive the document. Pierreval goes at once to the minister and he explains: "Place a detective at my disposal and in twenty-four hours I will give you proof of my friend's

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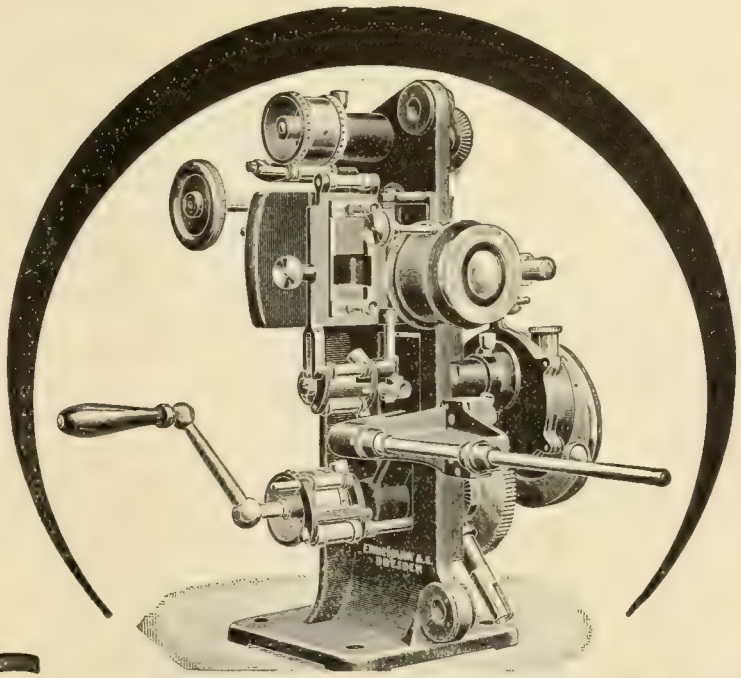

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innocence." The minister, who after having heard Pierreval's words, is convinced of James' innocence, accepts the proposal. Chavertin is in his study. He has an attack of delirium tremens. Someone knocks at the door. He thinks it is the foreign agent coming for the document, but a vision of vengeance appears before his eyes. James Pontois, Helen, Pierreval and a police detective surrounded by his men. Denial is useless. Chavertin confesses his infamy, then the wretch has an attack of furious anger and attempts suicide. His body is twisted in a sardonical laugh. Madness has got the best of Chavertin. Justice has passed over his head. James Pontois and his wife are fondling a pretty baby a few months old. Pierreval enters and has a little gift for the baby, a charm to bring luck. This remembrance, which Pierreval fastens to the baby's neck is none other than the famous gold coin.

APEX.

THE BLACK THIRTEEN (Three parts).—Chafing at a period of enforced idleness, Detective Hayes reads one morning in the paper that the notorious gang of criminals, known as the Black Thirteen, are actively pursuing their nefarious occupation in spite of all endeavors of the police to suppress them. He, however, has already instructed one of his scouts to investigate, and the latter now reports that he has traced the forged notes, which the gang have been circulating, to the house of a certain millionairess—Miss Dennison.

Hayes is delighted at the success of this preliminary investigation and at once takes up the case. Obtaining a post as footman at Miss Dennison's house, where the forged notes are put into circulation at a gaming table, he quickly discovers the ringleaders to be a "Dr. Preston" and John Verden, his "nephew" and another known as "Slim Jack," and that these are to meet the next evening in a waterside saloon called "The Blue Lantern." Hayes enters the den and watches, but is discovered. In the scramble, however, he manages to capture "Slim Jack," who to his immense astonishment, is no other than Miss Dennison herself. She pleads with him that she has been forced into it, and implores Hayes to rescue her from these men. Believing her, Hayes takes her under his charge and for better safety disguises her as his servant, Bob. Miss Dennison tells Hayes that "Dr. Preston" is waiting for her in a certain train at the Central Station, and Hayes makes off to capture him. "Slim Jack," however, is playing a double and dangerous game. Hayes is a minute too late, but hailing a motor cab gives chase and reaches a railway bridge as the train is passing under. A daring leap and he is on the roof of the train and quickly makes his way to "Dr. Preston's" compartment. The latter makes a bold bid for freedom, jumping from the train as it crosses a bridge into the river below.

Annoyed at his failure, Hayes returns just in time to see the "nephew" entering his chambers. Inside John Verden and Miss Dennison are hatching a plot to get Hayes out of the way, when two railway porters deliver a large trunk. Out of it springs Hayes and at the point of his revolver seizes Verden, but "Slim Jack" gets away. At the police station Hayes disguises himself as Verden's "uncle" and makes a sham affidavit laying the blame on Verden until the latter unable to contain his rage any longer, cries out, "It was you who fitted up Lonely Mill!" So Lonely Mill is the place where the forged notes are made! Throwing off the disguise as the "nephew" and assuming that of the "uncle," Hayes loses no time in following up the clue to Lonely Mill. The mill is closely barred, but Hayes gains an entry by swarming up the arm as it moves round until he reaches the top, where he enters by a small window. Inside he discovers "Slim Jack," but an attempt to capture her is frustrated by her henchmen, and Hayes finds himself bound and gagged watching the fuse to a barrel of gunpowder slowly burning away. At this moment "Dr. Preston" reappears and seeing as he imagines his "nephew" in this dangerous situation, unbinds him. The detective instantly springs to his feet and fells the "doctor," escaping as he came by means of the mill arm. Scarcely is he on the ground when a terrific explosion occurs and the mill is blown to atoms. "Dr. Preston" loses his life in the catastrophe and as the assembled hands of a neighboring ranch—who have been attracted by the noise of the explosion—stand bareheaded round his body, "Slim Jack" appears above the ruins hurling threats and taunts at Hayes.

Goaded by his defeat, the detective seeks the aid of the cowboys to hunt down the girl. She makes a valiant effort to escape by forcing her horse to spring from a suspension bridge into the river, but the boys of the West are too smart for her, and she is captured. Thus Hayes adds another victory to his credit, and the Spider League and the Black Thirteen are relegated to the record of the country's Criminal Investigation Department.

HARA-KIRI (Three parts).—Andre and Ivan two young officers and friends, have been appointed to the embassy at Tokio. In a teahouse they met Mimosa, a young dancer, whom Andre protects from the importunities of a hateful old Japanese Cabul. Ivan uses this opportunity to approach her. She repulses him; for her heart belongs to her chivalrous protector, and when after a certain time Andre is ordered back home, he leaves in Mimosa a woman who loves and yearns for him.

But at home the young officer soon forms new ties. Baroness Barowzow is charmed with him, and he confesses his love for her. Ivan, who hopes to win the baroness for the sake of her great wealth, jealously tries to cut out his more fortunate friend. Heated by wine, he seizes the baroness in brutal passion in his arms, and when Andre appears, he tries to ruin the latter's chances with the baroness by revealing Andre's Japanese love affair. Andre leaps at his throat. A fight ensues. By an unlucky blow Andre kills his only friend. With the aid of the baroness, he makes his escape. He reaches the border in wild flight and after many adventures he arrives in Japan, where Mimosa is waiting in the unshakeable hope of his return. She receives him lovingly. He would have been safely hidden had not Cabul, the old rake, who was still hovering about Mimosa, overheard him telling his beloved of his unfortunate deed. Cabul sees an opportunity to be avenged on the hated European who has taken his beloved Mimosa from him. He proposes to have Andre arrested unless Mimosa accedes to his desires. To save the man she loves, the poor girl agrees to his terms, without suspecting that Andre has received aid from another quarter. Through her brilliant connections the baroness is able to have Andre pardoned. She hastens in person to Tokio to bring him joyful news. Cabul's intrigue is frustrated. But it is too late to save Mimosa. As Andree returns to her house to bring her the news of his pardon, he finds her dying behind the screen. In her boundless love she has sacrificed herself for him. To avoid having to keep the promise which Cabul had wrung from her, she met a voluntary death—hara-kiri.

WORLD'S LEADER FEATURES

REBECCA, THE JEWESS (Six parts).—In Rotherwood Hall, the home of Cedric, the Saxon, preparations are being made for the evening meal. Rowena, who does not reciprocate Athelstane's affection, recalls her parting from Ivanhoe, the disinherited son of Cedric, on his departure for the Holy Wars in Palestine. Out of doors a poor Palmer makes his way to the Hall to escape the impending storm. Gurth, the swineherd, and Wamba, the jester, also hurry forward with the herd to gain shelter in time. Taking advantage of King Richard's absence, Prince John is plotting to seize the throne, aided by some of the nobles and by the Knights Templar. Sir Brian de Bois Guilbert and Sir Reginald Front de Boeuf, Knights Templar, are traveling to Ashby-de-la-Zouche to be present, with Prince, at the tournament. They also seek shelter at Rotherwood. The banquet prepared in their honor is marred by Cedric's refusal to bow the knee to any man. The boastful Normans claim all the honors for the Crusades. The Palmer upholds the bravery of the Saxons and challenges Sir Brian to meet Ivanhoe in combat when the latter shall return to England. The challenge is accepted.

Isaac of York and his daughter, Rebecca, now claim shelter from the storm. None will make room for the despised Jew but the poor Palmer, who willingly gives up his seat. Sir Brian and Sir Reginald take great interest in the beautiful Rebecca and the former instructs the Saracen servants to abduct her and seize the father. The plot is discovered and they are assisted to escape by the Palmer, but before Gurth will open the gates for them the Palmer has to reveal his identity. He is Wilfred of Ivanhoe himself. The Jew and his daughter, freed from their persecutors, at their home at Ashby, Ivanhoe borrows from Isaac the horse and armour necessary for the forthcoming combat. Rebecca is greatly struck with Ivanhoe's manly bearing. At the tournament Ivanhoe is declared victor and is handed the chaplet, but is badly wounded. With the money won in the fighting he sends Gurth to repay Isaac. King Richard, returned from captivity and wishing to learn the true state of the country under his brother's rule, wanders about the country as a lonely knight. Happening on the cell of a hermit, he craves rest and refreshment. On close acquaintance, the friar becomes most un-hermit-like and boisterous, and at this point the outlaw Locksley enters. A spy informs Brian at Richard's return, and the news is conveyed to Prince John. Sir Brian and Sir Reginald capture the Saxon household, it being part of their plan to abduct Rowena as well as Rebecca, the Jewess, and to hold the Jew until ransomed. Gurth and Wamba escape and carry the news to Richard Coeur-de-Lion and the outlaws.

At Torquilstone, the Castle of Front de Boeuf, the Jew is threatened with torture unless he gives the necessary order for his ransom. He bravely makes the condition that his daughter shall be given to him unharmed. Even as he is threatened with torture of a most revolting description, the outlaw band commences the attempt at rescue. Within the castle, Ulrica, aged and degraded daughter of the former Saxon lord, Torquil, distresses Rebecca by foretelling her fate at the hands of Sir Brian. He enters the room where Rebecca is confined, but she threatens to throw herself from the embrasure. The outlaw band and the King, with the help of villagers, successfully attack the castle, which is fired at last by Ulrica; she taunts the dying master, Reginald Front de Boeuf, while the flames creep around his death-bed. Sir Brian, however, fights his way through the attacking party, bearing with him the unhappy Rebecca.

Sir Brian hides his prisoner, in defiance of the rules of the order of Templars, in the preceptory. The Grand Master discovers the fact and puts down the knight's infatuation to witchcraft. For this serious crime she is tried, and condemned to death at the stake, but by the rules of the order, if she can find a champion to fight for her, and he overcomes the champion of the Knights Templar, she may go free. When informed of this, Ivanhoe, though not perfectly recovered from his wounds, sets off and arrives just as the herald makes his appeal for a champion for the last time. By vanquishing Sir Brian de Bois Guilbert he frees the Jewish maiden, who leaves England with her father, after bidding Ivanhoe a sad farewell, knowing that his love for Rowena is deep and lasting, and his brave fight to save her from the flames was only dictated by his noble sense of duty as a chivalrous knight.

WARNER'S FEATURES.

FOR IRELAND'S SAKE.—Marty has a forge in the hills, where he makes weapons for the "boys." A detachment of redcoats drive him from his lair, but he escapes capture for the time being by hiding under Eileen's cape. After numerous narrow escapes, he swims the lake and hides in an old cave where Eileen visits him daily with food. At last he and Eileen are captured, tried and imprisoned. Urged by Eileen's frantic mother, the village priest smuggles a file into Marty, and that night after cutting away his bars, Marty stuns the sentinel and by climbing the ivy covered wall to Eileen's window, rescues her also. They are married by the old priest and the next morning are on their way to America.

THE FIRST LAW OF NATURE.—Nellie Benton goes West by stage coach to join her father and Jack, her sweetheart, in their new home upon the plains. The stage coach is held up by a band of outlaw Indians under the leadership of Jim, one of Nellie's old admirers. Face to face with Nellie again, he compels her and her baby sister to remain in his cabin while he seeks a minister. They escape and travel with a band of friendly Indians. Meantime the sheriff's posse kills Little Rock, son of a powerful chief, for having in his possession the empty express box stolen from the stage coach. The Indians attack the settlers, and but for the timely arrival of a troop of cavalry out scouting would have massacred them all. Nellie, who had left the stockade to ring the bell on the hill for help, is saved from death by Jim, who gives his life to shield her, thereby making amends for his cowardly life.

THE ROSE OF YESTERYEAR.— The story opens with Miss Leonard, now a woman past the prime of life, relating the sad, romantic story of her life to her dearest niece, who is engaged to be married. As in a vision, the story shifts back forty years and discloses the interior of an orphan asylum. Three babies are there—two boy babies and one baby girl—awaiting adoption into a good home. Years pass and the orphaned children have grown up in three different homes. Miss Leonard's dearest treasures are a pair of tiny baby shoes and a faded plaid shawl given to her foster parents by the asylum nurse. Of her twin brother she knows nothing, except that he too has a tiny pair of shoes like those in her keeping. She loves and is loved in return by a dashing chap, whose mother had adopted him when a baby. They decide to elope, but are stopped by the groom's mother, who thinks she has discovered that Miss Leonard and her son are brother and sister—at least the baby shoes tend to prove it. In a quiet village Miss Leonard discovers her real brother, a clergyman, whose foster parents had lost his tiny shoes at the time of his adoption. She returns to the city and witnesses the marriage of her beloved to another woman. So ended her romance while all the years she treasured the tiny baby shoes that had brought her face to face with a great tragedy.

THE LOYALTY OF A SAVAGE.—Red Eagle is thrown by his horse and injured. Settlers westward bound pick him up and nurse him back to health. Red Eagle leaves for his own habitation, promising that he will some day reciprocate their kindness. A year later finds them in their permanent homes. Baby Early is left with her grandmother, while the other members of the family are at the round-up. Early seeing an Indian steal two of their horses, gives the alarm. In a thrilling chase the Indian is captured, but after a good beating is let go. Bad Indian, seeking revenge, kidnaps Early. Red Eagle, a member of the same tribe, recognizes Early and decides to restore her to the settlers who had saved his life. Bad Indian sets upon him and in the struggle is killed by Red Eagle, who escapes with Early. Ten years pass. Early has grown up as the adopted daughter of Red Eagle. Roy, an artist from the East, meets Early and falls madly in love with her. Red Eagle tells him the life story of Early and how he came to adopt her. On his way back East, Roy stops off at a wealthy rancher's home. The sight of the rancher's old frame wagon inspires Roy to relate Red Eagle's interesting story. Curious to see the girl, the rancher and the artist set out for Red Eagle's cabin, where in a heart-touching scene the father and long lost daughter are reunited. Roy readily obtains consent to marry Early, and so the story ends happily.

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AMBROSIO.

THE VAMPIRE'S TOWER (2 parts—Jan. 24).—This story takes us back to the time of the French Revolution. Raymond, a lieutenant in the army disgusted with the horrors of the revolution, organizes a revolt and informs Sparon, his father owner of the "Chat Noir," that his men would meet that night in the inn to make preparations for the insurrection. Their conversation is overheard by Peter, the late executioner of Paris, who being avoided by every one, has taken up his abode in the deserted Vampire's Tower, which had a secret passage leading direct to the inn. Peter returns to his dwelling-place and while searching through the tower discovers the great hidden treasures of the Abbey. One day he meets Fornarina. He gives her some of the valuable jewels he had found, and these she gladly accepts.

The time for the meeting has arrived and Raymond and his followers set out for the inn, unaware that two spies of the "Terror" were following them. In the name of his people Raymond places his signature to an oath that they would annihilate and destroy the government of the "Terror." The executioner, having seen the spies and being averse to the revolutionary government, quickly makes for the inn and saves the conspirators by means of the secret passage just as the spies and a small army enter the room. On his way through the passage Raymond drops the note which contains his signature to the oath. And now it is in the hands of the executioner. About a month later Peter discovers that Fornarina is in love with Raymond and swears to avenge himself, remembering that he is in possession of a compromising paper. Going to the "Terror's" court of justice, he denounces Raymond as a conspirator and demands that he be his executioner.

Raymond and Fornarina are just returning from their marriage amidst the joyful greetings of their friends, when he is put under arrest and torn from the arms of his young bride. It is some time later. Raymond is brought to trial and sentenced to death, and it is then that Fornarina learns his executioner would be the man who pretended to love her. She goes to the Tower and pleads for the life of Raymond, promising to marry Peter if he would save him. Peter leaves her in his room while he goes to the prison to free his rival. Fornarina waits for his return in deep anguish. He comes back ready to claim his reward, but the broken-hearted girl desires a proof that Raymond is safe. Peter takes her to a high cliff projecting from the side of the Tower. Yes, Raymond was sailing away toward England, and they wave their last good-bye. She turns around and sees Peter waiting with outstretched arms. Preferring death to the man who had blighted her young life, she throws herself over the cliff into the deep water below.

A. BLINKHORN.

MOTHERHOOD OR POLITICS? (Hepworth—2 parts—Jan. 19).—The suffragettes are carrying on a strenuous campaign, and the lives of one couple in particular, and their child, are seriously affected by it. The mother is persuaded to join the ranks of the women who demand suffrage and equal rights. In a short time she becomes a full-fledged campaigner and is of great help to the cause. Seeking votes consumes a great part of her time and the child is necessarily neglected. The father reads a notice in the newspaper that a couple, who, having no children of their own, wish to adopt one. This appeals to the mother, who is aware of the fact that her child does not receive sufficient attention, but rather than abandon her work, decides to part with her baby. A large clothes-basket is secured, into which the little fellow is placed, with a note explaining the reason for its presence. The basket is left at the home of the couple who wished to adopt a child. Great was their surprise, upon opening the hamper, and finding a cute youngster and a note, saying that fighting for women's rights gave the mother no time to attend to him. The child is given a good home and is dearly loved by its new parents.

On the anniversary of the child's second birthday, the real mother begins to realize that her child would be more to her than a vote. She persuades her husband to try and get her child back for her. But the present parents refuse to part with him and the mother is heartbroken. She only begins to feel how foolish she had been and now declares that she is through with women suffrage. Day and night she longs to have her boy back and finally the father tells her that he will get the child back at any cost.

The father drives around to the child's home and finds him playing in the garden with a collie dog. Without any delay, he seizes the youngster and jumps into a waiting machine. In the meanwhile the step-mother misses the boy. The dog's queer actions attract her attention and she sends the dog to find the baby. The animal starts out in full pursuit of the auto, but at the time it arrives at the home, where the boy is taken, the child has been placed on a bed to rest. Jumping upon the bed, the dog wakes him and makes him understand, by means of whatever power there exists between children and animals, that he must follow the dog. Obeying his dumb friend, he takes hold of the dog's leash and is lad away from the house. It is not long before the mother discovers that her child is gone and that a dog must have aided in the escape, by the footprints on the bed clothing. Naturally they hasten back to the home of the step-parents, but the child has become tired in the meanwhile, and stopped to rest with its companion. A thorough search fails to recover the child and both the real parents and the step-parents are nearly frantic. While the child is resting, the dog sees a hunter across the field and attracts his attention to the child. The baby tells the huntsman that he does not know where he lives but that the "doggie" does. The hunter lets the animal show the way and the clever animal brings them to where the step-parents are. Great are the rejoicings that follow the return of the lost one. Rather than run the risk of having the child taken away again, the step-parents decide to move to a distant village. Shortly after their departure the real parents arrive, and find the house deserted. They follow in their machine and overtake them on the road. The father offers to hire the step-father as his head gardener and the step-mother for a nurse for the child. All concerned are perfectly willing and the child is restored to its parents with its step-parents constantly around to care for him and grant his every wish.

SOLAX.

SHADOWS OF THE MOULIN ROUGE (Four parts).—Dr. Chevrele takes a fancy to his benefactor's wife, unknown to the latter, Mr. Dupont. Dr. Chevrele manifests his admiration for Mrs. Dupont and is repulsed. Later, in revenge, he manages to secure the body of a woman of the streets who has all the facial characteristics of his friend's wife, and substitutes her for Mrs. Dupont, whom he spirits away to a low dive. When Mrs. Dupont awakens from the artificial slumber, she is led to believe that she is a notorious Moulin Rouge habitue. When Mr. Dupont returns from a decoy trip and finds his supposed wife lifeless in her boudoir, he calls for his friend, Dr. Chevrele. The doctor pronounces her dead beyond doubt. While tenderly caressing the lifeless form of his wife, the husband notices several marks on the woman's hand which makes him doubt the real identity of the body. When he violently questions the doctor in regard to this peculiar circumstance, the doctor cunningly motions to those about that the shock has unbalanced the unfortunate man. Immediately the physician spirits Mr. Dupont to an insane asylum, where he is incarcerated in a padded cell. The well-bred Mrs. Dupont, living in the unaccustomed atmosphere of the Parisian underworld, meets with many horrifying experiences and adventures. Her husband escapes from the asylum and is soon able to trace his wife through the designing efforts of the doctor.

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Jan. 10—The Son of Thomas Gray (Drama)..
Jan. 12—Destinies Fulfilled (3 parts—Drama)..3000
Jan. 17—Unto the Weak (Drama).....1000
Jan. 19—The Return of Helen Redmond (2 parts—Drama).....2000
Jan. 24—At the Potter's Wheel (Indus.).....1000
Jan. 26—A Blowout at Santa Barbara (2 parts—Comedy-Drama).....2000
Jan. 31—Calamity Anne In Society (Comedy)..1000

AMBROSIO.

Dec. 20—The Law of Compensation (2 parts—Drama)
Dec. 27—Satan's Castle (2 parts—Drama)....
Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Topical)
Dec. 21—Fred's I. O. U. (Comedy).....
Jan. 4—The Tale of a Shirt (Comedy).....

101 BISON.

Dec 20—The God of Girsah (2 parts—Drama).
Dec. 27—The Water War (2 parts—Drama)..
Jan. 10—The Eleventh Hour (2 parts—Drama)
Jan. 17—The Flash of Fate (2 parts—Drama)..
Jan. 24—For the Freedom of Cuba (2 parts—Drama).....

BRONCHO.

Jan. 7—A Military Judas (3 parts—Drama)..
Jan. 14—The Cure (Drama).....
Jan. 21—Conscience (2 parts—Drama).....
Jan. 28—Romance of Sunshine Alley (Drama)..

CRYSTAL.

Jan. 11—The Ring (Drama).....
Jan. 13—It May Come to This (Comedy).....
Jan. 13—Baldy Belmont Bumps (Comedy).....
Jan. 18—A Father's Devotion (Drama).....
Jan. 20—Jones' Burglar Trap (Comedy).....
Jan. 20—Midnight Soars (Comedy).....
Jan. 25—The Shadow of a Crime (Drama).....

DOMINO.

Jan. 1—True Irish Hearts (3 parts—Drama).
Jan. 8—Harp of Tara (2 parts—Drama).....
Jan. 15—The Primitive Call (3 parts).....
Jan. 22—The Informer (2 parts—Drama).....
Jan. 29—Heart of a Woman (3 parts—Drama)..

ECLAIR

Jan. 4—Cue and Miss Cue (Comedy).....
Jan. 4—Nutty Has Big Ideas (Comedy).....
Jan. 7—The Case of Cherry Purcelle (3 parts—Drama).....
Jan. 11—The Snake Charmer (Comedy).....
Jan. 11—Nutty Delivers the Message to Garcia (Comedy).....
Jan. 14—The First Nugget (2 parts—Drama)...
Jan. 18—She Wrote a Play (Comedy).....
Jan. 21—Coming Home (2 parts—Drama).....
Jan. 25—An Enchanted Voice (Comedy).....
Jan. 25—He Does Not Care to be Photographed (Comedy).....

FRONTIER.

Jan. 8—Slim's Strategy (Comedy).....
Jan. 10—Cross Roads (Drama).....
Jan. 15—Slim and the Money Pots (Comedy)...
Jan. 17—Her Brother (Drama).....
Jan. 22—Slim and the Indian (Comedy).....
Jan. 24—Abide With Me (Drama).....

GAUMONT.

Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..
Jan. 6—An Amateur Sportsman (Comedy)....
Jan. 8—Tiny Tim's Sweetheart (Comedy)....
Jan. 13—Mother-in-Law Pays a Visit (Comedy).
Jan. 15—Simple Simon's Honeymoon (Comedy).
Jan. 15—Tiny Tim the Fisherman (Comedy)....
Jan. 20—The Lawyer's Courtship (Drama).....
Jan. 22—Oscar's Heroic Poses (Comedy).....

GOLD SEAL.

Dec. 16—From Railsplitter to President (2 parts—Drama) .....
Dec. 23—Bloodhounds of the North (2 parts—Drama) .....
Dec. 30—The Buccaneers (3 parts—Drama)....
Jan. 6—The Lie (2 parts—Drama).....
Jan. 13—A War Time Reformation (2 parts—Drama) .....
Jan. 20—The Unsigned Agreement (2 parts—Drama).....

IMP.

Dec. 22—The Actor's Christmas (Drama)....
Dec. 25—Love or a Throne (2 parts—Drama)..
Dec. 29—King the Detective in the Jarvis Case (2 parts—Drama) .....
Jan. 1—The Trials of Alexander (Comedy)..
Jan. 5—Sam Slam'em Slammed (Comedy)....
Jan. 8—The Watch Dog of the Deep (2 parts—Drama) .....
Jan. 12—The Militant (3 parts—Drama).....
Jan. 15—Percy Needed a Rest (Comedy).....
Jan. 19—Getting Rid of His Mother-in-law (Comedy).....
Jan. 22—Absinthe (Drama).....

JOKER.

Jan. 7—Mike and Jake Live Close To Nature (Comedy) .....
Jan. 10—Some Nightmare (Comedy).....
Jan. 10—St. Claude and Surroundings, Jura, France (Scenic) .....
Jan. 14—Saving the Child (Comedy).....
Jan. 17—The Mystery of the Taxicab (Comedy).
Jan. 21—Mike and Jake Join the Army (Comedy)
Jan. 24—Heaven Will Protect the Working Girl (Comedy).....

KAY-BEE.

Jan. 23—Kentucky Romance (Drama).....
Jan. 27—For Her Brother's Sake (Drama).....
Jan. 30—Divorce (2 parts—Drama).....

KEYSTONE.

Jan. 3—Love and Dynamite (Comedy).....
Jan. 5—Mable's Stormy Love Affair (Comedy).
Jan. 8—The Under-Sheriff (Comedy).....
Jan. 12—A Flirt's Mistake (Comedy).....
Jan. 15—How Motion Pictures Are Made (Ind.)
Jan. 17—In the Clutches of the Gang (2 parts—Comedy) .....
Jan. 19—Too Many Brides (Comedy).....
Jan. 22—Women In a Closet (Comedy).....
Jan. 24—Rebecca's Wedding Day (Comedy).....

KOMIC.

Dec. 18—(No Release This Date).
Dec. 25—Wifey's Christmas Present (Comedy)
Dec. 25—The Live Wire (Comedy).....
Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Comedy) .....
Jan. 8—Chasing Gloom (Comedy).....
Jan. 8—The Servant Question (Comedy).....
Jan. 15—Walt's Photo (Comedy).....
Jan. 15—The Vapor Bath (Comedy).....

LUX.

Dec. 19—Detective Larkin (Drama)..... 585
Dec. 19—Travels in Hungary (Scenic)..... 350
Dec. 26—Only a Little Drop of Water (Com.). 355
Dec. 26—A Quiet Flat (Comedy)..... 555

MAJESTIC.

Jan. 3—Educating His Daughters (Comedy)..
Jan. 4—Mollie and the Oil King (Drama)....
Jan. 6—The Ten of Spades (Drama).....
Jan. 10—Sorority Initiation (Drama).....
Jan. 11—A Ticket to Red Horse Gulch (Drama)
Jan. 13—Jake's Hoodoo (Comedy).....
Jan. 17—The Lackey (Drama).....

NESTOR.

Jan. 7—The Dead Line (Drama).....
Jan. 9—When Ursus Threw the Bull (2 parts—Comedy) .....
Jan. 14—The Intruder (Drama).....
Jan. 16—Cupid's Close Shave (Comedy).....
Jan. 21—Countess Betty's Mine (Drama).....
Jan. 23—Snobbery (Drama).....

POWERS.

Jan. 9—Who So Diggeth a Pit (Drama).....
Jan. 12—Just Mother (Comedy).....
Jan. 12—On Lapland (Scenic) .....
Jan. 16—Trust Begets Trust (Drama).....
Jan. 19—Too Many Cooks (Comedy).....
Jan. 23—A Deuce and Two Pair (Comedy).....

PRINCESS.

Dec. 19—The Law of Humanity (Drama).....
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)
Jan. 9—A Circumstantial Nurse (Drama).....
Jan. 16—When the Cat Came Back (Com.-Dr.)..

RELIANCE.

Dec. 29—Daybreak (Drama) .....
Dec. 31—His Awful Vengeance (Comedy).....
Dec. 31—Seeing Stars and Stripes (Comedy)...
Jan. 3—Some Rogues and a Girl (Drama)....
Jan. 7—The Loafer (Drama).....
Jan. 10—The Sacrifice (Drama).....
Jan. 12—Slim Hogan's Getaway (Drama).....
Jan. 14—The Two Slaves (Drama).....
Jan. 17—The Faith of Her Fathers (2 parts—Drama).....
Jan. 19—Our Mutual Girl.....
Jan. 21—Tricked by a Photo (Drama).....
Jan. 24—The Hidden Clue (Drama).....

RAMO.

Nov. 5—Wives (3 parts—Drama).....
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Jan. 4—A Fool and His Money (Comedy)....
Jan. 8—An Arrowhead Romance (Drama)....
Jan. 11—The Cycle of Adversity (Drama)....
Jan. 15—Michael Arnold and Dr. Lynn (2 parts—Drama) .....
Jan. 18—The Option (Drama).....
Jan. 22—A Mud Bath Elopement (Comedy).....
Jan. 25—The Leper's Coat (Drama).....

THANHOUSER.

Dec. 28—The Head Waiter (Comedy).....
Dec. 30—An Amateur Animal Trainer (Comedy-Drama) .....
Jan. 2—Their Golden Wedding (Drama).....
Jan. 4—Mrs. Pinkhurst's Proxy (Com. Dr.)....
Jan. 6—The Runaway Princess (3 parts—Dr.).
Jan. 9—(No release this date).
Jan. 11—Two Little Dromioos (Com.-Dr.).....
Jan. 13—Adrift In a Great City (Drama).....
Jan. 16—Coals of Fire (Drama).....

VICTOR.

Dec. 29—The Field Foreman (Drama).....
Jan. 2—The Coryphee (2 parts—Drama).....
Jan. 5—The Magic Skin (2 parts—Drama)..
Jan. 9—Admission Two Pins (Comedy-Drama)
Jan. 12—The Imp Abroad (Comedy).....
Jan. 16—The Romance of a Photograph (2 parts—Drama) .....
Jan. 19—The Man Who Lied (2 parts—Drama)
Jan. 23—A Dangerous Experiment (2 parts—Drama).....

FEATURES—(A. Blinkhorn).

Dec. 20—After Many Years (General Film Agency, Ltd.) 3 parts (Drama)....
Dec. 22—The Harper Mystery (Turner Films, Ltd.) 3 parts (Drama).....
Dec. 29—The First Irish National Pilgrimage to Lourdes (General Film Agency, Ltd.) 2 parts (Drama).....
Jan. 5—The Vicar of Wakefield (Hepworth Mfg. Co.) 4 parts (Drama).....
Jan. 8—The Younger Sister (Florence Turner, Ltd.) (Drama).....
Jan. 12—Jean's Evidence (Florence Turner, Ltd.) 2 parts (Drama).....
Jan. 19—Motherhood or Politics (Hepworth Mfg. Co.) 2 parts (Comedy-Drama).....

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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph.
Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

BIOGRAPH.

Jan. 1—Skelley's Skeleton (Comedy).....
Jan. 1—A Motorcycle Elopement (Comedy)....
Jan. 3—The Abandoned Well (Drama).....
Jan. 5—The Mystery of the Milk (Comedy)....
Jan. 5—The Janitor's Revenge (Comedy).....
Jan. 8—His Father's House (Drama).....
Jan. 10—The Bartered Crown (Drama).....

Jan. 12—Concentration (Drama) .....
Jan. 15—Out-Blacked (Comedy).....
Jan. 15—How They Struck Oil (Comedy).....
Jan. 17—Waifs (Drama) .....

EDISON.

Jan. 2—The Antique Brooch (Special—2 parts—Drama) 2000
Jan. 3—Stanton's Last Fling (Drama).....1000
Jan. 5—The Girl In the Middy (Comedy)....1000
Jan. 6—On the Great Steel Beam (Drama)..1000
Jan. 7—African Sea Birds (Educational).... 400
Jan. 7—The Sherlock Holmes Girl (Comedy).. 600
Jan. 9—The Witness to the Will (Special—2 parts—Drama) 2000
Jan. 10—A Lonely Road (Drama).....1000
Jan. 12—The Adventure of the Actress (Comedy)—(First of Octavius—Amateur Detective series) 1000
Jan. 13—A Night at the Inn (Drama).....1000
Jan. 14—Andy Plays Hero (Comedy).....1000
Jan. 16—Deacon Billington's Downfall (Special—2 parts—Comedy Drama) 2000
Jan. 17—The Last Scene of All (Drama).....1000
Jan. 19—The Janitor's Flirtation (Comedy)....
Jan. 19—Ostrich Farming, South Africa (Ind.).
Jan. 20—The Message of the Sun Dial (Drama) 1000
Jan. 21—The Uncanny Mr. Gumble (Comedy) 1000
Jan. 23—The Necklace of Rameses (Special—3 parts—Drama) 3000

ESSANAY.

Jan. 1—Through Trackless Sands (Drama)...1000
Jan. 2—The Awakening at Snakeville (Special—2 parts—Comedy) 2000
Jan. 3—The Redemption of Broncho Billy (Drama) 1000
Jan. 6—Hearts and Flowers (Drama).....1000
Jan. 7—A Foot of Romance (Comedy).....1000
Jan. 8—The Hills of Peace (Drama).....1000
Jan. 9—The Hour and the Man (Special—2 parts—Drama) 2000
Jan. 10—Snakeville's New Doctor (Com-Dr.)..1000
Jan. 13—The Hand That Rocks the Cradle (Dr.).1000
Jan. 14—The Real Miss Lovelelgh (Comedy) ...1000
Jan. 15—The Story of the Old Gun (Drama)....1000
Jan. 16—The Cast of the Die (Special—2 parts—Drama) 2000
Jan. 17—Broncho Billy—Guardian (Drama).....1000
Jan. 20—The Conqueror (Drama).....1000
Jan. 21—Looking for Trouble (Comedy).....1000
Jan. 22—A Night On the Road (Drama).....1000
Jan. 23—Through the Storm (Special—2 parts—Drama) 2000
Jan. 24—Broncho Billy and the Bad Man (Dr.).1000

KALEM.

Dec. 29—A Modern Jekyll and Hyde (Special—2 parts—Drama) 2000
Dec. 31—An Unseen Terror (Special—2 parts—Drama) 2000
Jan. 2—Bill's Board Bill (Comedy).....
Jan. 2—Cambridgeshire Race Meet (Sports)..
Jan. 3—A Dream of the Wild (Drama).....1000
Jan. 5—A Shot in the Night (Special—2 parts—Drama) 2000
Jan. 7—Her Husband's Friend (Special—2 parts—Drama) 2000
Jan. 9—The Joke on Jane (Comedy).....
Jan. 9—Making Cut Glass (Industrial).....
Jan. 10—Telltale Stains (Drama).....1000
Jan. 12—Indian Blood (Special—2 parts—Dr.)..2000
Jan. 14—Perils of the White Lights (Special—2 parts—Drama) 2000
Jan. 16—Only One Shirt (Comedy).....
Jan. 16—The Lord Mayor of London (Topical)...
Jan. 17—Red Hawk's Sacrifice (Drama).....1000
Jan. 19—Trapped (Special—2 parts—Dr.).....2000
Jan. 21—The Paleface Brave (Special—2 parts—Drama).....2000
Jan. 23—At Last They Eat (Comedy).....
Jan. 23—Unveiling the Pilgrim Fathers' Monument (Topical).....
Jan. 24—Explosive "D" (Drama).....1000

G. KLEINE.

Dec. 9—The Stolen Legacy (Cines Special—2 parts—Drama) .....
Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama).....
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....

LUBIN.

Jan. 2—A Corner in Popularity (Comedy).... 300
Jan. 2—The Missing Diamond (Comedy)..... 600
Jan. 3—The Circle's End (Drama).....1000
Jan. 5—The Story the Gate Told (Drama)..1000
Jan. 6—The Squire's Mistake (Drama).....1000
Jan. 8—Between Two Fires (Special—2 parts—Drama) 2000
Jan. 9—The Engineer's Revenge (Drama)....1000
Jan. 10—When the Doctors Failed (Comedy).. 400
Jan. 10—Married Men (Comedy)..... 600
Jan. 12—Tobacco Industry (Industrial)..... 400
Jan. 12—Smiles of Fortune (Comedy)..... 600
Jan. 13—The Inscription (Drama).....1000
Jan. 15—A Question of Right (Special—2 parts—Drama).....2000
Jan. 16—In Mysterious Ways (Drama).....1000
Jan. 17—A Servant of the Rich (Drama).....1000
Jan. 19—The Eternal Duel (Drama).....1000
Jan. 20—The Card of Mystery (Comedy)..... 400
Jan. 20—Match Making Dads (Comedy)..... 600
Jan. 22—The Man from the West (Special—2 parts—Drama) 2000
Jan. 23—The Moth (Drama).....1000
Jan. 24—The Blinded Heart (Drama).....1000

MELIES.

Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports).....1000
Dec. 4—A Woman's Mission (Drama).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)
Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000

PATHEPLAY.

Dec. 23—An Indian Don Juan (Drama).....
Dec. 24—Two Up a Tree (Comedy).....
Dec. 25—Pathe's Weekly, No. 79 (News)....
Dec. 26—The Moth and the Flame (Special—2 parts—Drama) .....
Dec. 27—Corfu, An Isle of the Ionian Sea (Tr.)
Dec. 27—Lady Madcap's Way (Spec.—2 parts—Comedy) .....
Dec. 29—Pathe's Weekly, No. 80 (News).....
Dec. 30—The Sneak Thief (Comedy).....
Dec. 31—By the Two Oak Trees (Drama)....
Jan. 1—When Strong Wills Clash (Special—2 parts—Drama) .....
Jan. 1—Pathe's Weekly, No. 81 (News)....
Jan. 3—The Resurrection (Special—2 parts—Drama) .....
Jan. 5—Pathe's Weekly, No. 2 (News).....
Jan. 6—Whom God Hath Joined (Drama)....
Jan. 7—Dishing Dick's Dishwasher (Comedy)
Jan. 7—Snow Effects In Austria (Travel)..
Jan. 8—The Wards of Society (Special—2 parts—Drama) .....
Jan. 8—A Ramble In Pondichery, India (Scen.)
Jan. 8—Pathe's Weekly, No. 3 (News).....
Jan. 10—The Minister's Daughter (Special—2 parts—Drama) .....
Jan. 12—Pathe's Weekly, No. 4—1914 (News).
Jan. 13—Down Lone Gap Way (Drama).....
Jan. 14—Colonel Heeza Liar's African Hunt (Comedy) .....
Jan. 14—The Seventeen-Mile Drive—California (Scenic) .....
Jan. 15—A Thief of Hearts (Special—2 parts—Drama) .....
Jan. 15—Pathe's Weekly, No. 5—1914 (News)
Jan. 17—Good Pals (Special—2 parts—Drama).
Jan. 19—Pathe's Weekly, No. 6 (News).....
Jan. 20—Insects that Mimic (Zoology).....
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Jan. 21—Three Pairs and a Cat (Comedy)....
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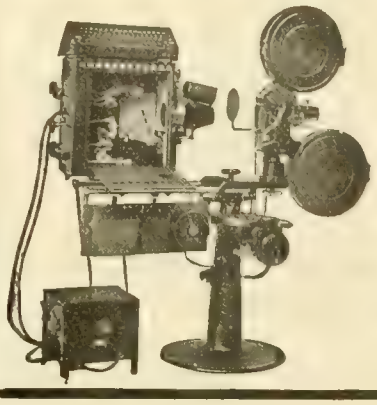

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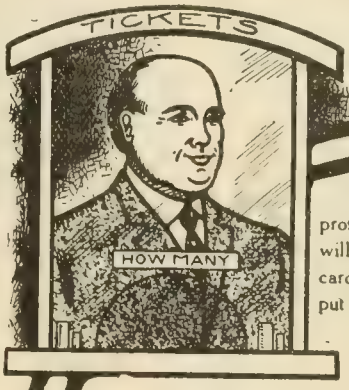

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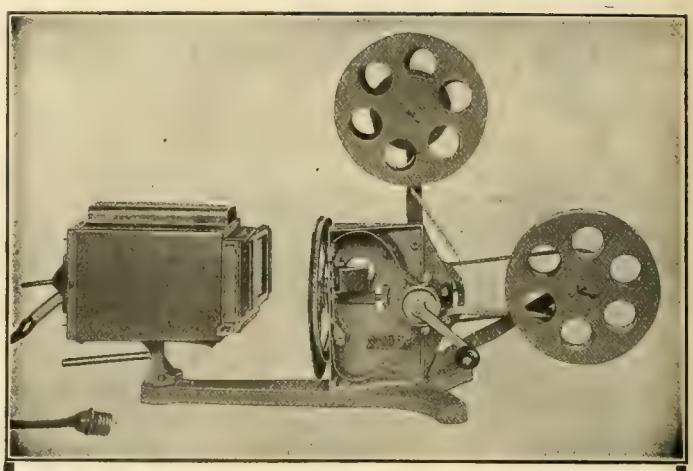

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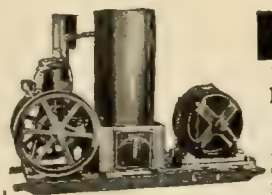

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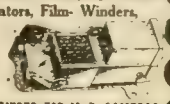

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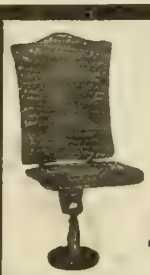

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An erratic and sensitive composer marries a butterfly of fashion, who neglects him as soon as the glamour of her first fancy passes. How his heart breaks as the masterpiece of his genius opens the gates to fame and fortune, makes a profoundly pathetic story—an interesting play of a picturesque period.

In Two Reels. Released January 19th

January 20th **"HIS GUIDING SPIRIT"**

A maiden aunt undertakes the education of a nephew, who, through some inherited tendency, despite her care, takes to drink. She dies of a broken heart, but afterwards returns in spirit and her influence accomplishes his reformation.

January 21st **"THE CHARMED ARROW"**

A charming romance of the Aborigine ages ago, before he was poisoned by the enervating influence of civilization. The spirit of the warrior returns reincarnated to seek the bride whose assassination he had caused, ages ago, in a fit of jealousy.

January 22nd **"A FRIEND IN NEED"**

A loan-shark attempts to foreclose a mortgage on a ranchman, but the ingenious cowboys manage to detain the disagreeable stranger until they can raise the money after their own peculiar fashion, and send him on his way with the cash—but "some sore!"

January 23rd **"DOC YAK, MOVING PICTURE ARTIST"**

Old Doc Yak appears to grow younger every day, and this time he shows how he meanders in to make the week merry on "the world's greatest newspaper." Pushed by a pencil point—manipulated by Sidney Smith.

N.B.—Get our new poinsettia three-sheet for one-sheet insert—the most colorful display for front of the house ever devised. It has all the warmth, color and beauty of the Christmas spirit.

SELIG POLYSCOPE CO.

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Nicholas Power Company

88-90 Gold Street NEW YORK CITY

Vol. 19. No. 4 January 24. 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Night on the Road" (Essanay).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THANHOUSER "BIG" PRODUCTIONS

MARGUERITE SNOW & JAMES CRUZE
IN
"JOSEPH IN THE LAND OF EGYPT"

STATE WHETHER YOU WANT "LEGEND OF PROVENCE" OR "FROU FROU" PIANO SCORES!

We want EVERY EXHIBITOR to have, FREE, the bound book of orchestration we are issuing for "LEGEND OF PROVENCE," but if you've already shown this feature, the score for the following feature, "FROU FROU," *is the score you want.* If you wrote us for "Legend of Provence" music, you needn't write us for "Frou Frou" music, for when we listed you for "Legend of Provence" music WE LISTED YOU FOR ALL "BIG PRODUCTIONS" MUSIC. If you're not on that list, a request for the "Legend of Provence" OR "Frou Frou" piano score will put you there. Address

THANHOUSER "BIG" PRODUCTIONS, New Rochelle, N. Y.

Next: "Joseph in the Land of Egypt"
With MARGUERITE SNOW and JAMES CRUZE, a Sumptuous Presentation—February 1st

THE THANHOUSER THREE-A-WEEK

Sunday, Jan. 18th—"TURKEY TROT TOWN," tangoed by Mignon Anderson, Flo La Badie and Perry Horton to a successful conclusion. The Kidlet "trots," too! They all do, in this odd town!

Tuesday, Jan. 20th—"HER LOVE LETTERS," introducing "Miss Beautiful," the mystery girl of Thanhouser Studio—she has no other name. Featured along with her in this play are Harry Benham and the Thanhouser Kidlet.

Friday, Jan. 23rd—"AN ELUSIVE DIAMOND," which is entrusted to Mignon Anderson, who resists the best efforts of Dave Thompson to lay hands on it. Carey L. Hastings is also concerned. Your interest is held straight through.

FIVE-A-WEEK

Essanay

COMING FRIDAY, JANUARY 23rd

"THROUGH THE STORM"

(IN TWO PARTS)

MR. EXHIBITOR: If your audiences care for photoplays that are exciting and thrilling throughout, book "THROUGH THE STORM," for it has the desired punch and entertaining features so often looked for. A drama of railroad and telegraph life.

FRANCIS X. BUSHMAN AND BEVERLY BAYNE FEATURED.

Released Tuesday, January 20th.

"THE CONQUEROR"

An interesting drama of the underworld where a girl struggles to place herself right with the world.

Released Wednesday, January 21st.

"LOOKING FOR TROUBLE"

An excruciatingly funny comedy filled with numerous incidents of hilarity.

Released Thursday, January 22nd.

"A NIGHT ON THE ROAD"

A drama of the West in which a traveling man is saved from the hands of two desperate outlaws.

Released Saturday, January 24th.

"BRONCHO BILLY AND THE BAD MAN"

An unusually interesting and exciting Western drama with G. M. ANDERSON.

COMING FRIDAY, JANUARY 30th

"THE GIRL AT THE CURTAIN"

(IN TWO PARTS)

A good, clean, wholesome comedy-drama, that will make excellent entertainment for the most critical audience. A girl is married—she does not see her husband. They meet later, but do not know that they are wed. The rest is too good to tell. Book this feature today.

FRANCIS X. BUSHMAN AND BEVERLY BAYNE FEATURED.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.

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A TALE OF RIVALRY IN LOVE AND JEALOUS HATRED THAT DOES

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5 REELS

NOT FALTER EVEN IN THE VERY PRESENCE OF DEATH ITSELF

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WHOLE GLOBE

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PATHÉ FRÈRES 1 CONGRESS ST. JERSEY CITY, N. J.

TOFF·WARSAW·BAKU·BELGRADE·BATAVIA·BUCAREST·SOFIA·

"Absinthe"

(4 Reels, Universal—Special)

This is our final reminder that King Baggot's biggest piece of work will be released January 22d. You have not a moment to lose in making all your advance preparations for advertising this big feature properly. Get all your 1, 3 and 6-sheet posters on hand, ready for quick use and GO AFTER THE BUSINESS AS THOUGH YOU MEANT IT.

(Release Date, January 22d)

"The Dances

1-Reel Dance Feature!

Just let your patrons know that they will see all the newest steps of the Turkey Trot, Tango, One-Step, Hesitation, Maxixe and other popular society dances of the day in this film, and they will pack your house to the doors. Take advantage of the dance craze TREAT THIS ONE-REEL SUBJECT LIKE A FEATURE, FOR THAT'S EXACTLY WHAT IT IS!

(Released, January 26th)

DON'T MISS "JUST KIDS"

The 2-reel Eclair-Universal release of January 28th, entitled "Just Kids," is charming beyond the power of words to describe. How the Eclair gathered such a troupe of clever kids to enact all the roles of this play is a mystery. But they did it, and the result is simply great. Go after the matinee as well as the night crowds with this!

1600 Broadway

Universal Film

"Absinthe"

(Release Date, January 22d)

Remember, your exchange will have to charge you extra for this big feature, so be prepared to get an early booking without dickering over the price. This is a feature that is going to have a tremendous effect on your future and lift your receipts as well as your prestige. If you can't get an early booking, TAKE THE BEST YOUR EXCHANGE CAN GIVE YOU!

(4 Reels, Universal—Special)

# of Today"

Posed by Real Celebrities

Sebastian and Allen danced before our camera for this one-reel feature. They are the couple who set New York society folks afire with dance enthusiasm, and they show the various new steps very clearly and simply. Let your people know as far in advance as possible that you intend to give them this treat. Get all your posters and other advertising ready NOW!

Special music has been secured for this feature

The MASTER of MYSTERY

Francis Ford, known as "the master of mystery," has produced one of his greatest bits of work in "The Bride of Mystery," with Miss Grace Cunard in the title role. As usual, Mr. Ford has injected just the right mixture of intrigue, mystery and snappy, zippy action into the play. It will be released early in February. Watch for it!

Manufacturing Co.

CARL LAEMMLE
President

Universal posters pull the people into the theatre that uses them, *but not by telling lies!* The Morgan Lithograph people make our posters from photographs showing actual scenes, and they use none but their most famous artists on Universal work. You can mighty well afford to *ginger up your front* with such posters, because you know you are not doing business on a false basis. The above reproduction of a new style of 6-sheet for a coming Edwin August feature shows one of our latest poster triumphs. If you can't buy these in big quantities from your exchange, buy direct from the Morgan Lithograph Co., Cleveland, O. (not from us).

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President. *"Largest Film Manufacturing Concern in the Universe."*

1600 Broadway, New York

YOUR AUDIENCE WANTS THE BEST

YOU'VE simply got to show the people what they want, otherwise they will go where they *can* see it. There's no profit in that for you, is there?

Here's a simple solution of the problem. The Eclectic features fulfill all the requirements needed to meet the popular demand. It is therefore profitable for you to book them—all of them. You're not taking any chances, and you will have no cause for regret.

One of the best releases we ever made is entitled:

A Man's Shadow

In Six Parts (Copyrighted) Ready January 20th

A remarkable detective story, powerful and gripping in its intensity. It is an adaptation from a famous novel by the eminent French author,

JULES MARY

The story will hold the attention from the first to the last foot, and will positively convince you that seldom, if ever, has a film of equal merit been brought to your attention. The scenes depicting the murder of the money-lender, the subsequent court trial, and the escape of the convict from Devil's Island are bound to evoke the most enthusiastic expressions of satisfaction. It is truly a feature of features.

Two different 1 and 3 sheets, a 6 sheet, lobby-photos, slides, heralds, cuts. *Read the synopsis on page 344 in last week's issue.*

Joseph's Trials in Egypt

In Three Parts (Copyrighted) Ready February 1st

A sublime and artistic interpretation of a story adapted from the Old Testament. Beautiful in its impressiveness. The superb settings, unexcelled photography and quick action assure its immediate success.

Watch for the early release of

The Death of a Geisha

A beautiful and intensely interesting Japanese story in three parts.

Exchanges now handling all of our productions:—

Eclectic Feature Film Exchange
Rhodes Building, Atlanta, Ga.

Eclectic Feature Film Exchange
Andrews Building, Dallas, Texas.

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"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA."

"30 FAMOUS FEATURES A YEAR"

Cyril Scott in one of the strangest stories ever woven about the life of the metropolis

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"THE DAY

An Extravaganza of

BY LOUIS

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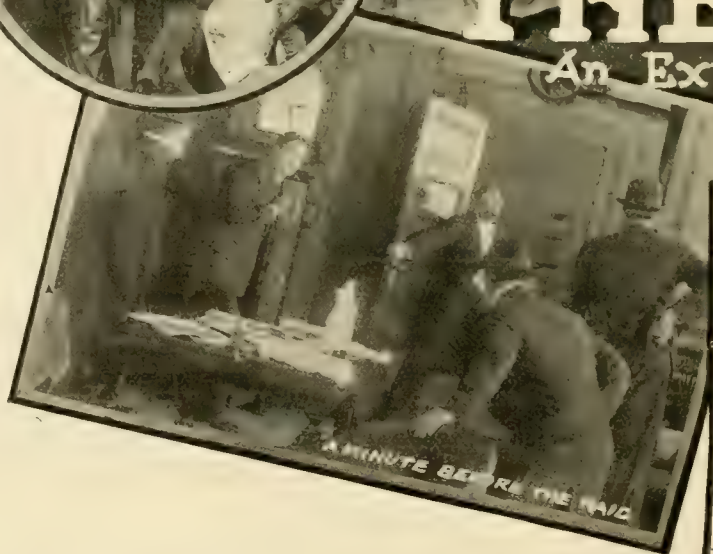

A panorama of emotions, with New York at night as a background. A fascinating and fantastic chain of adventures that lead into the heart of New York—and your audience.

IN FOU

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

Louis Joseph Vance's exciting novel will thrill, fascinate and charm

"30 FAMOUS FEATURES A YEAR"

FROHMAN
ENTS

can Artist
SCOTT
OF DAYS"
Metropolitan Adventure
VANCE

ARY 1914

	THUR.	FRI.	SAT.
	1	2	3
	8	9	10
	15	16	17
	22	23	24
	29	30	31

"The Day of Days" takes one from the lowly earth, to the high peaks of romance, and ends only where man's imagination is forced to stop.

REELS

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

Some Program!

Think of ONE PROGRAM which gives you, in addition to the best single reel subjects of the ten leading manufacturers, eleven great multiples a week and a magnificent serial in 27 Reels, released 2 at a time while the story is being featured in the Sunday Newspapers all over the country, and another splendid serial with its story being read by millions every month in one of the leading American magazines!

Is it any wonder exhibitors are writing enthusiastic letters? Any wonder users of General Film Service are coining money? Here are four such letters from the top of a heap big enough to fill a book:—

New Brighton,Pa.

12/19/13

General Film Company

New York.

Dear Sirs:-

Received your letter Dec 18th and in regard to same will say that the reason I quit using your service was because I was led to believe that I could get better service elsewhere for the same money so I tryed an Independent firm to my sorrow as the stuff is greatly inferior to your goods for the same money. Will again take up your service in the near future.

Being a new man in the business am liable to make mistakes and I consider this one of the many that I have already made as my patronage has dropped off greatly in the last week.

Respectively,

(Signed) John Ott

Brackenrige Arcade

Brackenrige, Pa.

EA

Massey, Ont.

Dec.22/13.

General Film Co.Ltd.

7 Front St.

Toronto,Ont.

Gentlemen:-

Some days ago I received a shipment of films from your company,in the shipment were two reels of the Essany,as these films seemed to be a fair sample of this company, I decided to test these with two reels of 101 Bison, belonging to a different exchange. After the show I asked all who had seen the show to vote ,or decide which make of film they thought was best, and resulted in favor of Essany,43-17. After this decisive showing in favor of licensed films, I have again decided to take up your service ,and as long as this standard is kept up to stay with you.

Yours very truly,

E. M. Lowe.

Manager of Lowe's Hall.

Address All Communications to General Office

Telephones, Cedar 5783 1560

Mustard-Lowe Amusement Company

106-106-107 Sibley Block

St. Paul, Minn. Dec., 27th. 1913.

Dear Friend Preller:-

Please find attached our check, bill attached for film rental.

It is fast becoming one of the pleasures of my life to write this check for film service, which, without exception is positively the BEST IN THE WORLD, of course, this may sound like a one man version, and strange enough it is, but why, simply because we tried the others before we did the General Service and we know what our receipts we BEFORE and AFTER we used the General Service.

Every week we are approached by Feature Representatives and our only reply to them is: kindly sit thro our regular release feature supplied by the General Film Company and if you have anything better to offer, we will be pleased to listen to you, those who act on this suggestion seldom offer their features as it is evident there is no better features to be obtained.

We attribute the success of the Blue Mouse to your service.

Wishing you and your courteous assistants all of the good things for the New Year, we remain,

Most Cordially yours
Blue Mouse Theatre
Chas. A. Lowe
Secy-Treas.

THE PARLOR THEATRE

J. E. WARDMAN, Prop.

1116 TOWER AVENUE

SUPERIOR, WIS., December 30th, 1913.

General Film Co.,

Minneapolis, Minn.

Gentlemen:-

At the close of this, one of the most successful years I have experienced since I went into the motion picture business, I think it but right and proper that I drop you a few lines of thanks for and appreciation of our congenial business relations during the past twelve months. I wish to extend my sincere thanks to each and every member of your firm and force and especially to the Booking Department, for your untiring efforts to give me satisfactory service and the splendid manner in which my programmes have been arranged. I am frank to say that the success I have enjoyed during 1913 has been due to your prompt, efficient and painstaking co-operation with me at all times.

Again thanking you for all past favors and with best wishes for your continued success I am,

Yours very truly,

J. E. Wardman

General Film Company (Inc.)

200 Fifth Avenue New York

Multiples This Week in Our Regular Program

The Shadow of Guilt

TWO REELS

Kalem *Released January 26th*

The hero's rescue of a millionaire from the burning building and a scoundrel's terrible fate when the roof of the raging inferno crashes in, are two of the wonderful scenes in this gripping story.

The Temple of the Lion

TWO REELS

Selig *Released January 26th*

The third of the great series of the adventures of Kathlyn, in which she is rescued from a fiery death on a funeral pyre by her faithful elephant, and later has a thrilling encounter with a huge lion. One of the most remarkable animal pictures ever attempted.

Pickles, Art and Sauerkraut

TWO REELS

Vitagraph *Released January 27th*

A rip-roaring comedy, in which Jerry, tired of selling delicatessens, takes up art. He has the time of his life. It doesn't last long, but it's mighty good while it lasts.

Wrecked in Mid-Air

THREE REELS

Kleine-Cines *Released January 27th*

The most blasé audience is sure to be thrilled and awed by the succession of hair-raising situations in this extremely modern and realistic story. It depicts a daring fight between an aeroplane and an automobile.

The Masquerader

TWO REELS

Kalem *Released January 28th*

On the verge of returning to a life of crime, the ex-convict learns that his former sweetheart is in a blackmailer's power. His rescue of her makes an unusually appealing picture.

The Power of Print

TWO REELS

Patheplay *Released January 29th*

That "the pen is mightier than the sword" is proven again in this stirring story of newspaperdom and politics. A story with a strong undercurrent of romance.

Treasures on Earth

TWO REELS

Lubin *Released January 29th*

A powerful story teaching the folly and danger of sacrificing home ties and happiness for the greed of gold. Years of sorrow pay the dread penalty, until reason conquers.

The Silent Death

TWO REELS

Edison *Released January 30th*

Hidden in a tower above the execution grounds and armed with a rifle equipped with a silencer, Jack saves his brother's life, preserves his plantation from a vicious native. Later he kills the man as he is crawling toward him, armed with a huge knife.

The Girl at the Curtain

TWO REELS

Essanay *Released January 30th*

A strange and charming love story, in which a blind love has its eyes opened to sunshine and the goodness of the world. Another glimpse at the whimsical hand of fate.

The Love of Tokiwa

TWO REELS

Vitagraph *Released January 31st*

Rather than be sold in matrimonial bondage, Tokiwa, a Japanese girl, seeks the haven of her missionary friends. She finds rest and peace in the bosom of the ocean; told by her little boat as it floats, upturned, upon its moonlit waves.

The Lunatic's Child

TWO REELS

Patheplay *Released January 31st*

A fine story of mother love, marked by acting above the average, excellent photography and an unusual heart interest that will cause it to be remembered.

General Film Company (Inc.)

200 Fifth Avenue, New York

PAUL J. RAINEY'S AFRICAN HUNT

The Greatest Money Picture the world has ever known. It is taking as well as a State Right Attraction as it did as a high-priced offering. Those who have bought territory for it tell us that all they have to do is to hang out the sign and the people start coming from all directions in droves. They also say it is drawing a better class. Some Eastern territory remaining.

JUNGLE FILM CO.
1600 BROADWAY—NEW YORK

"George Kleine Attractions"

DESTROYED ATTENDANCE RECORDS IN THESE TWO BEAUTIFUL COAST THEATRES—

THEY ARE THE CLEMMER THEATRE, SEATTLE, WASH., WHERE EXACTLY 38,680 persons paid admission in one week to see a "George Kleine Attraction" and—

THE PEOPLES THEATRE, Portland, Ore., where "The Last Days of Pompeii" attracted more than 32,000 paid admissions totaling $4,224.20—averaging $603.44 a day!

Merit and only sheer merit did this. The figures rose from day to day—The surest barometer of a satisfied public.

"George Kleine Attractions"

WILL REPRESENT THE POSITIVE AND UNQUALIFIED BEST IN MOTION PHOTOGRAPHY. WE SHALL SCOUR THE CONTINENT FOR THE RAREST WORKS OF THE KNOWN AND TRIED STUDIOS OF ITALY AND FRANCE—IN ADDITION—

OUR OWN MAMMOTH STUDIOS AT TURIN, ITALY, WILL PROVIDE THE HIGHEST TYPE OF PRODUCTION POSSIBLE TO BRAINS, MONEY AND THE DESIRE-TO-DO.

"QUO VADIS?"
"THE LAST DAYS OF POMPEII"
"ANTONY AND CLEOPATRA"

ARE THREE MIGHTY "GEORGE KLEINE ATTRACTIONS" THAT AWAIT YOUR BOOKING.

GET IN TOUCH WITH OUR BRANCH OFFICE NEAREST YOU AND ARRANGE WITHOUT FAIL TO SHOW ALL "GEORGE KLEINE ATTRACTIONS."

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210 Temple Court Bldg.
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509 Lyceum Theater Bldg.
COLUMBUS, OHIO.
911 Harrison Bldg., 21 S. High St.
BOSTON, MASS.
849 Old South Bldg.
DENVER, COLO.
405 Railroad Bldg.
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GEORGE KLEINE

General Offices: 166 N. State Street Chicago, Illinois
General Eastern Offices: 1476 Broadway New York, N. Y.

YOUR ATTENTION

IS CALLED to page 276 of the Moving Picture World dated January 17, 1914, wherein there appears a review of "The House of Bondage" a six reel motion picture by the Photo Drama Motion Picture Company, reviewed by W. Stephen Bush of the staff of the Moving Picture World.

As this review is not of a character calculated to popularize a motion picture, we desire to make a public announcement by this page advertisement calling attention to the fact that the Photo Drama Motion Picture Company which is said to control "The House of Bondage" is in no way to be associated with THE PHOTO DRAMA COMPANY, a corporation organized under the laws of the State of Illinois in this country with a branch in Paris which controls and has controlled the beautiful AMBROSIO version of "THE LAST DAYS OF POMPEII," which spectacle was exploited with such great success throughout the United States and Canada by George Kleine.

GEORGE KLEINE

166 N. State Street **Chicago, Illinois**

A delightful version of the famous Rossini Opera Story

KLEINE-AMBROSIO

(In Two Parts)

"The Marriage of Figaro"

(Copyright, 1913, by George Kleine)

For Release Tuesday, February 3rd

A distinctly unique and novel version of Rossini's Opera—staged in and about Seville, Spain, and featuring those "Leads" whose work in the Ambrosio Masterpiece, "The Last Days of Pompeii," assisted so materially in the world fame of that mighty production.

Photographically one of the most beautiful pictures we have ever seen, carrying the thread of a world-old love story through settings of great natural beauty.

There's a piquancy and charm to the story of Figaro's Marriage, so daintily ludicrous, yet so fascinatingly told as to be quite without comparison in the annals of Grand Opera —A thoroughly refined and highly entertaining subject.

Especially for this release we have imported some rarely beautiful lithographed 8-sheets in addition to a splendid line of 1, 3 and 6-sheets. Music adapted from the famous Opera will be supplied gratis through the General Film Company.

BOOK "THE MARRIAGE OF FIGARO" AND YOU WILL HAVE BOOKED A WINNER

Released through the General Film Company

One, three and six sheets with all Kleine subjects

GEORGE KLEINE

166 N. State Street

CHICAGO, ILL.

KLEINE

PATHÉ FRÈRES

BROKEN LIVES

A Two Part Drama

This photoplay will be remembered long after it is seen. It is one of those rare productions that unites a story of thrilling interest with the strongest kind of moral lesson. Featuring Pearl Sindelar and Irving Cummings.

RELEASED THURSDAY, FEB. 12th

The Chains of Honor

In Two Parts

A strong story from France of fidelity in love that resists strong temptation, and of innocence that triumphs over false accusation. One's interest is sustained to the end.

RELEASED SATURDAY, FEB. 14th

EDISON

A NEW EDISON SERIES **DOLLY OF THE DAILIES

FEATURING MARY FULLER

The First Story, "THE PERFECT TRUTH," Released Saturday, January 31st.

The Mary series won Mary Fuller undying fame. Profit by her popularity and the tremendous drawing power of her name by running this new series. Twelve newspaper stories written by Acton Davies, the celebrated dramatic critic of the New York Sun, and staged with that watchful attention to detail for which the name Edison has always stood. Each film released the last Saturday in the month.

If you ran the Mary series we need only tell you that this series will surpass even them. If you did not run them, don't let your competitor beat you out again.

COMING SINGLE REELS

***The Message of the Sun Dial**
Drama. Released Tuesday, Jan. 20th.

****The Uncanny Mr. Gumble**
Comedy. Released Wednesday, Jan. 21st.

****United in Danger**
Drama. Released Saturday, Jan 24th.

***The Lovely Senorita**
Second Wood B. Wedd story. Released Monday, Jan. 26th.

****The Mystery of the Talking Wire**
Third "Cleek" mystery. Released Tuesday, Jan. 27th.

***How Bobby Called Her Bluff**
The Call of the Footlights
Released Wednesday, Jan. 28th.

COMING MULTIPLE REELS

*****The Necklace of Rameses**
In Three Parts.
Drama. Released Friday, Jan. 23rd.

*****The Silent Death**
In Two Parts.
Drama. Released Friday, Jan. 30th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

PRESENTS

MR. CHARLES KLEIN'S WONDERFUL DRAMA

"The Lion and the Mouse"

IN SIX PARTS

Magnificent Stage Settings Perfect Photography All Star Cast

COMING FEATURES

"THE DAUGHTERS OF MEN"

BY CHARLES KLEIN, IN FIVE PARTS

"THE GAMBLERS"

BY CHARLES KLEIN, IN FIVE PARTS

These Splendid Features Released Exclusively Through the Offices of The General Film Company

FIVE RELEASES EACH WEEK ONE MULTIPLE EVERY THURSDAY

"OUT OF THE DEPTHS" **Two Reels** **Thursday, February 5th**

A strong story of folly and misfortune, precipitating adventure, and culminating in a charming love match.

"TREASURES ON EARTH"—Drama, Special in Two Reels—	THURSDAY, JANUARY 29th
"THE CARD OF MYSTERY"—Comedy—	TUESDAY, JANUARY 20th
"MATCH-MAKING DADS"—Comedy—	TUESDAY, JANUARY 20th
"THE MAN FROM THE WEST"—Drama, Special in Two Reels—	THURSDAY, JANUARY 22nd
"THE MOTH"—Drama—	FRIDAY, JANUARY 23rd
"THE BLINDED HEART"—Drama—	SATURDAY, JANUARY 24th
"THE WINDFALL"—Drama—	MONDAY, JANUARY 26th

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KALEM COMPANY

235-239 West 23rd Street New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The index for this issue will be found on page 482.*)

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Saturday, January 24, 1914.

Facts and Comments

THERE is no mistaking the sentiment of the reputable film producers touching the threatened inundation of films purporting to picture the so-called secrets of the white slave trade. The producers have almost unanimously gone on record as violently opposed to this degradation, or attempted degradation, of the motion picture. The public conscience has revolted against these exhibitions. The police are on the alert and, fortified with the decisions of the courts, they will be able to prevent any attempted public exhibition of the offensive films. The authors of the most reprehensible of these productions, we are glad to observe, have had no previous connection with the making of pictures and the motion picture art can in no way be blamed for their action. Of course, some part of the public will be unable to discriminate, but the larger part, we hope, realize that these "enterprises" are undertaken by strangers to the industry, men to whom the motion picture appeals as a quick way of making money and who care nothing whatever about the reputation of the motion picture. Their investment is of the most picayune sort. They are gambling—"taking a chance," as it is called. They have it in their power to harm the picture, but they will harm themselves and their pocketbooks much more than the motion picture.

* * *

A FRIEND of THE MOVING PICTURE WORLD in Kansas writes that "Facts and Comments" inspired him to invoke Apollo and the Muses and finally mount the immortal Pegasus with this result:

From week to week, in the M. P. World,
I read of imprecations at the pictures hurled.
Some from the pulpit and some from the press,
Some from people who like to knock, I guess.
How do you know in what way to mend
The pictures today, if you never attend.
Brother! you're narrow and in your own way,
For the pictures are here and here to stay.
If you've never seen one, how do you know
So much vice attends the picture show?
See "Star of Bethlehem" or "From Manger to Cross,"
Or any Bible story, and you'll be at a loss,
To know why you were so narrow and small,
As to rant and rave at the pictures at all.
There are people in pictures, players I mean,
Who are Christians and held in high esteem
By those who know them for what they are.
They are better than you, "Brother," better by far.

While no classic values are claimed for these rhymes, they drive the point home and we hope that our clerical friends will give them due consideration.

* * *

FROM present indications it seems altogether probable that the reviewer of features and pictures in general will soon be replaced by the reviewer of posters. We will soon read something like this: "The one sheet of this feature is remarkable for its color scheme, while the three sheet abounds in startling action. The drops of blood on the six sheets were most realistic. It is suggested that the bottom of the mounted six sheet be saturated with red ink and that the crimson fluid be permitted to flow dropwise into a bucket under the banner." The slogan seems to be: "I care not how abominable your picture is if I can only make the paper for it."

* * *

BY AFFIRMING a judgment of punitive damages against the Vitagraph Company for publishing the picture of a man without his consent, the Court of Appeals in this state has classed the motion picture with the newspapers, regarding both as "publications." If the motion picture is held responsible just as the newspaper is then the motion picture ought to enjoy the same privileges that are accorded to the newspaper and among these is absolute freedom from the previous restraint of censorship.

* * *

ACCORDING to a news item in the daily press, a spectator at a moving picture entertainment died of heart failure resulting from a laughing fit superinduced by a funny picture. Let us not be too rash in drawing conclusions from these facts. Possibly the man was suffering from an overdeveloped sense of humor and apt to see the funny angles in a funeral, or the bright spots in a railway disaster. Perhaps he was fortunate, or in his case, unfortunate enough to see a really funny picture which has escaped the notice of the critics. With few exceptions, the flow of filmed humor seems to be running pretty low just now in the opinion of a good many exhibitors.

Prigs is Prigs

By Louis Reeves Harrison.

TO issue diatribes against censorship of all kinds is almost as easy as it is to be a censor, and one may be as unreasonable as the other. To be merely censorious, whether of moving pictures or of censorship, requires only a fault-finding habit and inability to grasp the dignity and largeness of this new art which will eventually lift it to higher realms than it has yet attained. Moving pictures as now released may constitute a jungle to be cleared, but it must be kept in mind that to impose slavery on creative talent may easily convert that jungle into a barren waste.

There is a middle course of horse sense or, more truly, of good common sense, which is broad enough for all to follow. On one side is the oozing slime some unscrupulous producers would use to splash the screen with the filth of social evils, calculated to whet the curiosity of immature minds. On the other is that desolate mediocrity of puritanism which has brought the world no new element of pleasure, suggested no new departure of thought, passion or beauty, that stands in no relation to this progressive age.

From pruriency on one side and pragmatism on the other, Good Lord, deliver us!

I do not see that we are to break the shackles of monotony and escape from the clutches of the commonplace by either wallowing in the mire on one side or by wandering amid the charmless desert of puritanism on the other. Drama is deeply concerned with our inherent depravity, and live screen stories may, we beseech Thee to hear us, transform our sins into factors of enlightenment. Teach us what to do, Oh wondrous New Art, even tell us how to do it, but please make it as attractive as possible!

In regard to licensing theaters in England, Henry Arthur Jones has much of interest to say. He agrees that, "inasmuch as cheap places of amusement are those where large crowds assemble, managers may be held responsible for anything shown which is indecent, or dangerous, or harmful to the general body of their frequenters." He continues, "I say that there is no doubt that a license, a set of regulations, is necessary. We are all agreed upon that. But surely this license ought to be framed with the idea, and in the intention of not stopping any amusement that is not dangerous or harmful or indecent."

Of censorship he says, "English playgoers and amusement seekers do not need a censor to protect them from their dramatists—they are competent to judge us and, when it is necessary, to condemn us." Again, speaking of great playwrights, "The true artist is the only man who accurately knows the spiritual value of his work, and the greater, the more trustworthy his judgment; witness many who have been almost solitary judges, the rightness of whose judgment has eventually been confirmed in the only way possible, by the verdict and the acclamation of the public."

Mr. Jones protests against censoring the work of men of genius or those whose intellectual training has broadened their views and sympathies. Such men are rare, so rare that they are to be cherished for their helpful ideals and excused for views that seem in advance of the times. Let us leave them uncensored and turn to men running the picture shows, some of whom are well qualified to decide what should be shown to the people, while others might well be classed among the mentally unemployed. Are all, good, bad and indifferent, to be licensed and their places closed if they exhibit what is "dangerous, harmful or indecent?"

In the pursuit of information, I should like to know if licensing theaters and holding the managers responsible for what is exhibited would be an improvement on the present system of censoring pictures before they are released. Would not such a course offer opportunities for graft? Has the average Mayor any particular qualification for censorship? Might not the Mayor of one town permit pictures to be shown, whose exhibition in a neighboring town would cause theater managers to be fined or put out of business?

It seems to me that reasonable discussion of this subject from all points of view is better than precise and priggish assertion. If there is a vexatious dilemma involved, with earnest and determined men divided in opinion, the question should be treated in a loftier and more searching way than by arbitrary assertion. It might be handled in a spirit free from individual bitterness. It would not be a bad plan for exhibitors and producers to appoint small and intelligent committees capable of solving the problem, whether that be of censorship or its abolition.

Henry Arthur Jones, in addressing a committee to examine the working of censorship in England, makes a nice distinction. "If the censor is to be continued, let him stop indecency, but let him not meddle with morality and immorality. There is a radical difference between indecency and immorality." It does seem hard to ask so much of those holding the unenviable and thankless positions of censors, that they should be burdened with deciding what is and what is not moral. Ethical codes are as inconstant as the moon. Good Bishops and Kaisers have proscribed the Tango and yet hotel dancing New Year's Eve reduced the sale of liquors sixty per cent.

Henry Arthur Jones is on sure ground when he asserts that prigs have naught to do with men of creative genius nor with men whose bright critical faculty moulds the art it finds ready to hand. Mediocrity may only weigh mediocrity; stupidity may only applaud incompetence; the prig, both mediocre and stupid, is unaware that what startles and confuses him is usually one of those steps forward which saved us from monotony of existence if not, indeed, from monotony of type. Not ideal virtue, but human sin and shame, is at the bottom of our eternal struggle, the foundation of drama.

I do not pretend to sit in judgment on the present Board of Censors, but it must be obvious to rational minds that even the mildest censorship is bound to create disappointment and individual ill feeling now and then—to point out occasional injustice is to beg the larger issue. If the National Board is dissolved, will not exhibitors and producers suffer greater injustice, amounting in some cases to oppression, at the hands of stupid legislatures and incompetent instruments of the law? Besides the rejection of what is indecent and plainly harmful, will not the question of what is moral or immoral be raised in various sections of the country?

Freedom does not mean chaotic license. Would not producers prefer to operate under mild restraint and be sure of the status of a release before advertising and printing a lot of positives? Would not exhibitors feel a greater sense of security under present arrangements than if their abolition resulted in unfavorable legislation and its enforcement? Almost the worst of all things that could be done would be to draw down upon the head of this young art a lot of political ignorance and envy.

From Prigs, Politicians and Pragmatists, Good Lord, we pray Thee, deliver us.

No Lowering of Standards

By W. Stephen Bush

THE production of motion pictures has in the course of time reached certain standards of art and of ethics. These standards represent the efforts of many years. The growth of these standards has been slow and laborious. The progress has been general, but in one particular field it has been especially striking. In the treatment of standard popular fiction and of the classics the great producers of the world have set up a high mark which, like a light upon a hill, is or ought to be a precious guide to all who would come into the field.

The present rush into the producing field of men of insufficient talent and training threatens to obliterate this high mark. If the efforts of a horde of cheap directors are not checked we will be inundated with a veritable flood of cheap productions, discrediting the name of the motion picture and making it once more an object of contempt to the intelligent and fairly educated portion of our public.

We all remember how four and five years ago an attempt to film any famous creation of literature was received with contemptuous mirth. The pioneers in the uplift and redemption of the motion picture had a path of thorns before them. Their own colleagues in the producing branch ridiculed the idea of raising the motion picture to something higher than a cheap amusement of the dime museum order. Despite all sneers and scoffs the motion picture progressed and today it occupies the position of a recognized modern art.

The future of the motion picture depends upon its adherence to the standards now established and upon constant and earnest efforts for further improvement. Any attempt to lower such standards and to go back to the gloomful days of "Yankee" films and "Comet" films and "Columbia" films, etc., etc., etc., must be vigorously resisted by every friend of the picture. We want to go forward and not backward.

The avalanche of cheap features made here and abroad threatens to drive the most desirable patrons out of the motion picture theater. The end of the "freak" feature seems in sight, though it is still popular. Let us remember how extremely popular "chases" were in the very early stages of the industry. I have seen exhibitors and operators fight for them at the exchanges. Their day even then was shortlived. Now the out-and-out chase has been abandoned by the producers and has become a rarity on the screen. The "Western," too, was thought to be the foundation and the hope of the motion picture. It came to its destined end where the "freak" feature will shortly follow it.

In the meantime we would like to speak a word of kindly warning to the growing number of citizens who are under the impression that the production of motion pictures is a short cut to everlasting prosperity. Time and again we have seen the birth, the fitful life and the untimely death of enterprises founded upon the simple faith that there were quick millions in the business of producing motion pictures. A man or a woman has a few thousand dollars in the savings bank, where it draws a low but safe and cheerful interest. He or she knows somebody who knows a man who will convert the thousands into millions by starting to make pictures. One of these "angel-snatchers" used to boast in the olden days that he could make a reel of a thousand feet for fifty dollars. He would hire a motley company of performers, embark with them in a ferry boat to Weehawken, write the scenario on his cuffs while en route and return with a kinematographic reflection of his own "nerve." The game now is to go into making "features."

It is impossible to close one's eyes to the humor of the situation, especially when one has been privileged to look at some of the features which have in this wise been precipitated upon the long-suffering screen. Oldtime exhibitors are reminded of the days when anything suitable to be run through a projection machine was considered a success quite irrespective of what happened to be on the celluloid. In a recent "feature" a typical melodramatic heroine is bound, gagged, and put into a barrel to be cast into the water and hurled over a celebrated waterfalls. The young lady, thoroughly in earnest, struggles against the three miserable "villains" and forgetting the director's instruction, actually works off the bandage about her mouth. The moment it comes off she realizes her mistake and is evidently very much embarrassed about what she is to do next. The camera man notices her distress just a second too late and the shipwreck of the thrilling scene has found its way onto the film. With raw stock cheaper than ever before, and with the artists hired by the day the scene might have been retaken, but such trifles do not bother the enthusiasts who are now rushing into the production of features by battalions. While there is no trace whatever of any dramatic action or any coherent plot, there is plenty of rushing around by heroes and some powerful plain and fancy foiling by villains. In one scene the hero is caught by the villain and trussed up to prepare him for some awful fate and in the next scene the hero works off the fetters and, finding the villain, ties him up for delivery to the police. As both hero and villain are very careless in the technique of their tying up work it follows that they are forever escaping and pursuing. By the simple process of chasing, gaps of say two or three hundred feet in the development of what story there is are easily filled in and the patient public must endure this sort of thing ad nauseam.

While the humorous side of the situation is surely amusing to the critics and all sensible persons, the serious aspect of these conditions cannot be lost sight of. In the first place the cheap feature tends to affect the general quality of the pictures. A year and less than a year ago it was easy to palm off such features on the public; today it is much more difficult. As the investment of these new fangled feature makers is of the shoestring variety, they make a profit even with the poorest stuff, and other producers with more conscience are sorely tempted to lower their standards. In the second place it is clear that a constant influx of poor and cheaply made features is bound to hurt the popularity of the picture.

We believe that the avenues to the producing field should at all times be kept wide open. Where we see good intentions joined to ambition and ability the mistakes which must come with all first attempts ought to be dealt with in the kindest of spirits and every evidence of progress ought be recorded and encouraged in every possible way. Where, however, there are manifest incompetency and low standards either in art or in ethics, the best treatment is the radical treatment. The process of dissipating the hoards and accumulating the experience of "angels" will go on to the end of time, but it should not be permitted to clog the progress of the art of producing motion pictures.

Charles Pathe's Views

The Great Pioneer Speaks Freely and Entertainingly on Film Situation Here and Abroad—No Longer Actively Engaged in Producing—Calls America the Best Market and Expects Bigger Things Than Ever Before—On His Way Back to France After Brief Visit Here.

By W. Stephen Bush.

MR. CHARLES PATHE, of the great firm whose name is heard around the world, has left this country to return to France. He was here for about three weeks and to use his own phraseology, "every minute of that time was measured most carefully." He came here to look over the American field of kinematography and account to his own satisfaction for the changes that had recently come over the market affecting the Pathe productions as well as all the output of all other American producers and importers.

Mr. Pathe was found in the cozy private office of the great plant and studio in Jersey City, where he seemed as much enthroned in the allegiance of his staff as when I saw him last in the luxurious offices of the famous establishment at Vincennes, near Paris. Mr. Pathe is a type of the well-bred courteous Frenchman and possessed of a most engaging personality. His speech is slow, deliberate, distinct and always modest, his manners are pleasant and refined. No one realized better than M. Pathe the cultural mission of the motion picture and none realized the responsibilities of the producer sooner than he did. In the educational field the Pathes are to-day facile princeps, easily the first as witness their splendid educational department at Vincennes.

Mr. Charles Pathe.

To hear the head of an enterprise so vast and so successful must be instructive at all times, and in the present condition of affairs on our side of the water his words were all the more enlightening. Like all really big men, M. Charles Pathe is most approachable. While he and his firm have long ago achieved a world-wide fame to which but little can be added, he is ready at all times to give his views on the motion picture, its past, its present and its future.

No one appreciates more than M. Pathe the importance of a free and untrammeled journalism specially devoted to the interest and advancement of motion pictures. He does not hesitate to speak for publication when the time demands it, and he speaks with refreshing plainness and simplicity. Knowing that the readers of The Moving Picture World have a legitimate interest in his views and his ideas and his observations, he answered every question with the greatest readiness and often went fully into topics which he felt were much considered and discussed in the inner and outer circles of the industry.

With true French clearness and precision of speech, Mr. Pathe said at the outset of the interview that he was no longer producing on his own account. To quote him literally:

"As far as I am concerned I have almost completely ceased producing on my own account. In my studios in France, Germany, Holland, Italy, Sweden, Russia, and elsewhere, I have selected those assistants and directors who have shown special talent and set them to producing on their own account. Under specified conditions I market their productions for them just as a publisher handles the books of his authors on a royalty basis. In the moving picture business this royalty is a percentage on each foot of positive film sold."

The results of this system, as Mr. Pathe presently proceeded to explain, have been highly satisfactory.

"Some of my directors," continued M. Pathe, "have obtained extraordinary results. I will mention Max Linder, who is rather well known in America and very popular in Europe. This conscientious and hardworking artist, under the old system, earned some five to six thousand dollars a year. To-day working on his own account under the conditions which now prevail, and which I have just explained to you, he clears some forty to sixty thousand dollars a year, though he produces only one-third as much as he produced before. Sixty thousand dollars may not strike an American as a very great amount, but in Europe it represents a huge salary which no dramatic author ever draws regularly year after year. Several of our directors do the same as Max Linder, each producing about four features a year, each feature containing from four to eight well-written and well-produced reels.

"Under these conditions a director can earn as much and even more than any celebrated dramatic author and acquire as great a reputation in a shorter lapse of time. What an opportunity for the younger generation of men engaged in literary and dramatic pursuits. What a chance for them to secure a profitable standing in the theater of the future: The Kinematograph. There is no doubt that popularitv and fortune will smile upon them there quicker than in any other literary field, where they may be forced to waste many precious years in the crowded anterooms of publishers. If their ambition is well directed they will understand that the only danger in their path is the danger which has been the stumbling block of most of the producers of the day—overproduction. Two or three big features a year, or in the case of an exceptionally clever director four or five should be their limit. Such productions will insure not only good immediate compensation, but in a very few years will bring them fortune and fame.

"I have no doubt that we will soon see the brilliant minds of the new generation who seem to be natnrally drawn to the theater join the ranks of the film men who are opening the doors to unrestricted hopes. Success such as Mark Twain attained can only be reached in literature after long years of struggle, in the field of kinematography will be a daily occurrence. The exponents of its art have fame and fortune within their grasp and it will be a fame transcending even that of your great humorist. If the works of the latter have been translated into many languages, the works of the former will be famed all over the world without distinction of race or language."

Mr. Pathe was asked what he thought of the present conditions of the market.

"The moving picture industry," he answered, "is now undergoing a considerable evolution. There was a time, not very far remote, when the film production of Europe and especially that of France dominated the markets of the world. A very rapid decentralization is now taking place, however, as was the case in the theatrical business, only in our case the decentralization is even more marked. Each and every country is striving to produce at home subjects which are better adapted to the special mentality and taste of their motion picture patrons. For this reason European manufacturers attain only a relative success with the film they ship to America, and for the same reason the American production, which for the last few years has been in high favor in Europe, is now losing considerable ground in that market.

"There is an enormous overproduction of film, most of it being trite and commonplace. This triteness will certainly disgust the spectator in a very short time and in order to step out of this dangerous rut certain producers have started that which is known as the "feature film," in other words stories having big subjects and sensational effects. But sensational effects are limited and so producers are featuring books and plays by celebrated authors. Very fine adaptations have already been made; adaptations which justify large publicity on the part of the exhibitor, that the attention of the public may be further drawn to these features—the kind of picture which is at present obviously favored by the public. I believe that in the future all the attention and efforts of editors will be directed toward this goal. The enormous financial returns obtained by some widely known films may not be repeated, but this new method will certainly have the beneficial result of elevating the general standard of production and react to the greatest benefit of all concerned."

"I do not say that I am not satisfied with the present conditions and the present returns, but I see opportunities for profitable changes and the changes will be made. In proportion to the great business we have established, we think

we can do much very much better. I believe the situation will improve all along the line and in every branch of the industry. I firmly believe that everybody will be benefited under the coming order of things. I have studied conditions here with some care and I anticipate great things for the future.

"Europe," Mr. Pathe went on, "has adjusted itself to the new conditions and America will follow. There is no question that America is the best market in the world, but it has not been handled to the best advantage and I hope that by an adjustment to the change in the conditions better results will be obtained than ever before."

"Is it true," I asked, "that you will hereafter discontinue the production of single reels entirely?"

"Yes," Mr. Pathe replied, "that is practically correct. All our efforts hereafter will be directed toward the making of features. Time was when the multiple reel feature counted as the exception and the single reel constituted the rule—this order will now be reversed."

I requested Mr. Pathe's opinion of the exhibiting branch of the industry in this country. He said he had not seen much of American motion picture theaters outside of New York, but he believed that, on the whole, the presentation of motion pictures was done more successfully on the other side than here.

"Do not misunderstand me," he was quick to add, "you have most excellent theaters here, but you change almost everywhere every day, while in Europe the daily change is very rare indeed. That is the reason or one of the reasons why the average presentation is better in Europe. Yes, I mean projection and, of course, music. Especially is this true, I think, of the smaller houses. The smaller houses in France and in other parts of Europe have more time to bestow care and take more pains with their presentation than you have here with your daily changes. The country theater averages better abroad than here as far as presentation is concerned."

If Mr. Pathe is now no longer active personally in the producing end, and if he delights in the part of a publisher of good pictures, it must be added that he is a most sympathetic publisher, one whose greatest delight is a good picture. He has a keen eye for budding talent and possesses all the love of art and the generosity which Horace credited to Maecenas. In the very prime of life, reaping the rewards of long years of earnest and conscientious work, M. Pathe is a gigantic force for good on both sides of the Atlantic. Bon Voyage.

The Mark-Brock Consolidation.

There has recently been perfected in the Eastern Canadian district a consolidation of large theater interests into a grand circuit which will be known as United Motion Picture Theaters, Limited. This new combination began doing business on January 5.

Mitchel H. Mark, of Buffalo, is president of the company. Mr. Mark has been closely identified with moving pictures for more than fifteen years and, according to the announcement of the company, "has organized more successful moving picture enterprises than any other one man on this continent." According to Henry J. Brock, of Buffalo, managing director, "the company is ready to consider any moving picture exhibiting proposition, no matter how large." Besides Messrs. Mark and Brock, are the following directors of the corporation: Edward Cronyn, Toronto, vice-president; Sir Henry M. Pellatt, Toronto; Eugene L. Falk, Buffalo, secretary; S. Ginsburg, Buffalo, treasurer; Norman MacDonald, Buffalo, and Harry Brouse, Ottawa. The company has consolidated these interests: New Academy Theater Co., operating the Academy Theater in Buffalo; Mark-Brock Enterprises, Limited, operating the Family Theater, Ottawa; The People's Amusement Co., Limited, operating the Francais Theater, Ottawa, and the Metropolitan Theaters, Limited, operating the Strand Theater, Toronto.

These companies were organized and managed by the Mark-Brock Theatrical Enterprises of Buffalo. In connection with this last named concern, this offical announcement has just been made: "The business of this firm has grown so rapidly of late and so many favorable opportunities for successful modern picture houses in the United States and Canada are arising with the tremendous growth in the popularity of moving pictures, that it was decided to consolidate the above mentioned interests under the management of Henry J. Brock who has been associated for years with Mr. Mark. The purpose is to form the nucleus of a strong and growing chain of picture houses under one head. The outcome of this plan has been the incorporation of the United Motion Picture Theaters, Limited." In connection with the new company, President Mark said, in part: "The time was never more favorable for the formation of a large circuit of strictly high class picture houses than the present. Our attention at the present time has been directed to a number of most desirable locations for new houses, and our intention is to proceed immediately to make the necessary arrangements for theaters at these points."

A CORNER IN THE KALEM STUDIO AT JACKSONVILLE, FLORIDA.

Few companies are fortunate enough to work amid such splendid surroundings as the members of the Kalem forces who are spending the winter at the Kalem Studios, at Jacksonville.

The above picture shows a corner of the studio. The less fortunate northerners who sigh for heavier overcoats to ward off the winter's chill, will gaze with envy upon the people in the picture who evidently find the sun's rays a trifle too warm for coats.

The photograph was taken at the time when "Her Husband's Friend," a two-part Kalem feature was being produced. The performers at the table will be recognized as Alice Hollister and Harry Maillarde. The energetic figure standing half-way up the step-ladder is none other than "Bob" Vignola, the Kalem director who produced the photoplay.

"A Romance of the Sea"

Two-Reel Broncho.

Reviewed by Louis Reeves Harrison.

ROMANCE in dramatic form is so popular that the only astonishing thing about it is that it has not been overdone. Whether or not it follows the lines of least resistance, there is tucked back in our bosoms an inextinguishable liking for high-colored content of stirring action. No matter if Action is far in the lead, and Characterization almost out of the running, there is enough of a demand in the average mixed audience for an occasional romance to keep such photodramas steadily on the program.

I saw two plays at this session, one of superior artistic beauty, but chose the piratical "Romance of the Sea," its subject matter as old as the dime novel that used to strain our eyes when we should have been in bed, because it is well done and closer to the sympathies of a very large element in the motion picture audience. Unlike most pirate stories told on the screen, all of the action takes place where there is a seascape or on board of an actual ship sailing the high

Scene from "A Romance of the Sea" (Broncho).

seas, and the characters are not decked out in nice clean clothes fresh from the wardrobe room.

Enter Captain Rood, strapping young hero, and to the rescue of an old salt, who is set upon by the hirelings of a "former mate of a piratical craft," one Roderick Due. All this occurs at Portsmouth in the days of old. Captain Rood lays the ruffians low and carries the old salt to his home and the tender mercies of "Ethel," our hero's sweetheart wife. The old salt is badly used up, but he lives long enough to give Captain Rood evidence of gratitude in the shape of a chart which locates a treasure chest. Villainous Roderick peeps in at the window and sees all. He smiles with blood-curdling significance, and we know that there is trouble ahead for those we like best.

Captain Rood finds it easy to get sailors to man his ship when he sets sail on a voyage of adventure and discovery. Why? With the exception of the cook and the boatswain, the entire crew is made up of Roderick Due's hirelings, and the "former mate of a piratical craft" insinuates his services as mate upon the unsuspecting hero. The captain takes along his pretty wife to bear him company, but, from the outset, the predatory instincts of the piratical mate are active; in fact, the pretty wife tells her husband "He always looks at me with an air of possession."

It is all too true. Roderick claims her as part of his share of the booty when all is ready for mutiny, but the boatswain has caught the habit of listening and overhears the plot just as the treasure island is sighted. He assists Captain Rood and his wife to escape in the long boat, after some thrilling scenes aboard ship, and they reach the island in advance of the mutineers. The latter are attacked by Indians and nearly all killed—it is an unimportant detail how the ship is to be handled without them.

The Indians now decide to use the crew's boat to board the ship, but the loyal cook is there. He fires the solitary ship's cannon with such deadly accuracy that he hits the savages about a half mile away and blows them to kingdom come. The hero and heroine, assisted by the loyal boatswain, find the treasure chest, manage to get it aboard, now that the coast is clear, and the villain, Roderick Due, gets what is coming to such as him. He dies like a dog, as the good ship disappears on her way home.

British Notes

(*Special Correspondence to* THE WORLD.)

A CURIOUS anachronism has been discovered by some observant visitor to London's kinemas, many of which are at the moment exhibiting moving pictures of grand opera scenes and singers. With these synchronizing adaptations, and real singers placed behind the screen, realistic vocal effects are secured. But the singers on the screen and those behind often sing in different tongues. For instance, a film intended as a visual accompaniment to the "Miserere" from "Il Trovatore," and produced in Italy, was sung to in English at a West End theater. This is, of course, not noticeable by everyone and had it been exhibited at an East End theater, may have passed unnoticed.

* * *

The annual meeting of the Incorporated Association of Film Renters was held in London last week. Mr. J. Williamson was re-elected chairman and Mr. J. W. Smith treasurer. The annual report stated that the membership of the association is now 83, while another clause stated that, in order to protect the interests of renters who are interested in expensive exclusives, especially those adapted from works in which there is no copyright, it may be advisable to see what steps can be taken to prevent inferior films being palmed off in unfair competition with extensively advertised films which have been produced at great expense.

* * *

A firm of photographic chemists (The Vanguard Co., of Maidenhead), have marketed a non-inflammable medium for coating glass as a means of writing notices, in pen or pencil, for projection upon the screen. It has been prepared specially for the use of moving picture operators and dries rapidly.

* * *

Alex. G. Donnelly, of 55 John St., New York City, is seeking to patent in this country an invention for photographing and projecting pictures by means of photographic plates. In the specification deposited at the Patent Office, over twenty detailed drawings are given and these should be consulted to from an adequate idea of the invention.

* * *

Another invention for which there seems to be a greater future is for the film mechanism of projectors upon a new principle. An imperforated film is drawn past the lens by a roller instead of the orthodox clutch. This roller operates intermittently so that each exposure of the film appears in the lens aperture in proper order. The principle claim for the idea is the reduction of wear and tear of films.

J. B. SUTCLIFFE.

SCHEENBAUM LEAVES PATHE.

M. H. Scheenbaum, the technical expert and guide connected with the great Pathe studio at Vincennes, has severed his connection with Pathe Freres and is now located in New York City. Mr. Scheenbaum leaves his old position on the best of terms with his old employers. Few men are more thoroughly at home in the world of moving picture patents than Mr. Scheenbaum, who has been consulted by experts in patents pertaining to motion pictures both here and abroad. Mr. Scheenbaum intends to stay in this country and his great knowledge and experience will soon enable him to find a position where he can make his ability count for much. He is fairly familiar with conditions in this country having often visited the United States on general business and on patent matters. He speaks English with the ease and fluency of a native and commands a complete knowledge of French and German as well.

"The Grip of Circumstances," (Essanay.)

Reviewed by James S. McQuade.

A "RAFFLES" story of unusual interest has been filmed by Essanay under the title, "The Grip of Circumstance." E. H. Calvert, who has won well-merited praise for his characterizations of prominent roles in former Essanay subjects, has produced this two-reel subject very creditably. The production shows careful attention to detail, as well as the atmosphere of caste, the latter being highly essential in this filmed story. There are several attractive interiors in which painstaking care and good taste are shown

Scene from "A Grip of Circumstance" (Essanay).

in the furnishings and general tone. The reception scene, near the opening, is quite imposing.

Bryant Washburn centers interest on the society "Raffles," Jay Malden. His acting in this part shows off the crooked, exquisite society man to perfection, and he dresses him just

Scene from "A Grip of Circumstance" (Essanay).

as happily. Rogers, the butler, appears almost as large, to the critical eye, as Malden, in the talented keeping of Thomas Commerford. This is, indeed, a finely drawn character. Miss Ruth Stonehouse is exceedingly attractive in the role of Frances Edwards, and Miss Angela Dolores assumes the role of the society matron, Mrs. Edwards, with both polish and dignity. James Darwin, the rival of "Raffles" for the hand of Frances, is capably presented by Richard C. Travers. Mr. Calvert, the producer, appears in the short part of the detective with his customary art.

The photography of these two reels will appeal to everyone.

Jay Malden, a polished society man, is a "Raffles" in disguise. He gains social entrance to the Edwards' home, where both the mother and her daughter, Frances, welcome his visits with unconcealed pleasure. James Darwin, her old lover, is discarded for the time, much to the regret of Rogers, the honest old butler of the Edwards' household.

Pieces of valuable plateware disappear in a most mysterious manner. Malden, to whom Mrs. and Miss Edwards make known their loss, centers suspicion on the faithful Rogers. Soon afterwards a costly ring worn by Mrs. Edwards is lost. Malden, who had stolen it and the plates, contrives to throw the whole blame on Rogers by finding the ring in the vest pocket of the latter. Poor Rogers is dismissed, and he is on the verge of starvation when James Darwin secures a position for him in the coatroom of Darwin's club.

Malden is also a member of this club. One evening Darwin places his jeweled cigarette case on the club table, and forgets it as he goes out to make a call. Malden secrets it, and soon afterwards goes to the coatroom and places it in the pocket of his overcoat, fearing the danger of carrying it on his person. Rogers observes this from a concealed position.

Darwin misses the case and returns to the club. He fails to find it, and tells of his loss to the club manager, in the presence of Rogers. The latter makes known the action of Malden. Darwin asks permission to search Malden's overcoat, and the case is found, and also pawntickets for the Edwards' plates. The club detective is called, and the case is again placed in the pocket of Malden's overcoat. That worthy soon appears at the pawnbroker's shop to dispose of the case. He is arrested; Rogers is restored to his old position, and James Darwin to the love of Frances Edwards.

The release date is February 6th.

PATHE'S WEEKLY GETS NEWSPAPER SERVICE.

Pathe's Weekly is now on a basis never before attempted in the motion picture news business. A number of changes have recently been made tending to put it on a real newspaper footing, among them the securing of an associated press man for the position of editor, and the installation of a private telegraph wire, but now it is announced that the most important step of all has been taken and that contracts have been closed with the United Press for their complete news service. Such an arrangement is unique in moving picture annals and no other manufacturer will be able to secure this service, as it is exclusive with Pathe. The contracts have been made upon a coöperative basis whereby Pathe's Weekly camera men may also serve the United Press as occasions require. This will insure, to a large degree, motion pictures of important events as they are happening and which means much additional interest. With the large force of "Weekly" camera men scattered over the United States and several who will soon be sent to Canada, practically every event of interest can be covered by the aid of the United Press Service. The Weekly now boasts of camera men in every civilized country of the world.

ARTHUR JOHNSON MAKES A SPEECH.

Arthur Johnson recently accepted the invitation of the Eclectic Club in a Philadelphia suberb to deliver an informal talk on The Mission of the Motion Picture. When li'l Artha arrived at the club he found himself the guest of 300 staid housewives. As each speaker addressed the audience Johnson's courage oozed, for all the speeches were rabid attacks against the photoplay. With "evil," "harmful," "pernicious" and "immoral" assailing his ears, Johnson realized that his "informal chat" would seem very spineless indeed. When called upon to talk, the Lubin star determined to seize his opportunity. He made a spirited defense, calling into play his remarkable powers of oratory, and ended by inviting the entire club to visit the Lubin studio the following afternoon. The staid housewives, now that they have seen for themselves, have changed their adjectives.

GEORGE KLEINE NOTIFICATION TO EXHIBITORS.

George Kleine wishes to call attention to the fact that the New Photo Drama Production Company of Italy and the Photo Drama Company of Illinois should not be confused with an institution calling itself the Photo Drama Motion Picture Company and now advertising an alleged six-reel motion picture entitled, "The House of Bondage."

"The Duke's Talisman."

The Gaumont Company to Release a Five-Part Subject of Unusual Strength Beautifully Photographed.

By George Blaisdell.

SOMEBODY has said that a play is as strong as its strongest moment. If we may for the present occasion accept this statement as literally true—and unquestionably there are conceivable circumstances in which it would be false—"The Duke's Talisman" is a rare picture. For of strong moments not only is there one; there are a half dozen situations any one of which is of sufficient dramatic

Scene from "The Duke's Talisman" (Gaumont).

strength to constitute a climax for a good production. In the first place, there is a powerful story—one that imposes much responsibility on the shoulders of a director. There are many opportunities for the exercise of fine judgment as to what constitutes the line between melodrama and the portrayal of life. It is a producer's picture; and the man who stood beside the camera was aided by most competent artists. The story, which is told in a prologue and four parts, arouses the interest in the first scene and holds it with increasing tensity right to the last. The observer is kept in doubt almost to the end. He is hoping against hope that

Scene from "The Duke's Talisman" (Gaumont).

the denouement will be a happy one, but owing to the complicating interference of the libertinous captain of the duke's police, there is present the fear that the threat to make of the mock execution a real one will be carried out.

The main theme of the action concerns the love of the Countess Maddalena for Danielo Langeli, a fugitive for the capture of whom the Duke of Albano has offered a heavy reward. Langeli is in love with Ginetta, maid to the countess. The countess conceals Langeli in her house. When pressed hard by the police, the fugitive escapes and takes up his abode in an old building on the estate. When the mansion of the countess is searched by the police there is found a note from Langeli to Ginetta: "I love none but you, for already you are my wife before God. My court to the countess is a means to obtain the passport necessary to our safe flight." Later, when the designing captain of police shows the missive to the countess she uncovers the hiding place of Langeli. Ginetta is unable to give warning in time, and Langeli is arrested.

Three years before Albano, pursued by revolutionaries, had found shelter and concealment in the home of Ginetta. He had given her a ring which he said might some day bring her favor. The maid goes to the duke and appeals for the lite of her lover. "You saved Albano. Albano shall save your lover," says the duke. He tells her he will order a mock execution and provide a passport for the two. It is here that the captain of police, in love with the maid, enters and threatens to upset the duke's plan. When the members of the firing squad empty their muskets the fugitive falls. The duke throws over the prostrate body his cloak. As the soldiers depart and the maid appeals to the figure on the ground to speak to her there is deep suspense. As he shows signs of life the captain of police appears. Laneli drops. The captain with his foot turns over the body. It is still. The captain embraces Ginetta. The figure on the ground moves. An arm reaches up and, from its scabbard, withdraws the sword of the captain. There is a short struggle. The sword pierces the captain. Over the parapet into the water scores of feet below the body is thrown and the sword after it. Langeli, with the mantle of the duke about him, and Ginetta escape.

The short and one-sided struggle between the contemptible captain and the man he had believed to be dead will cause a sensation in any house. So surely has the dramatist aroused against the captain the hatred of the observer that it is doubtful if there will be found any pity for the official who is thrown over the cliff. Space forbids enumeration of the many strong scenes in this splendid picture. Beautifully photographed, the settings will have unusual charm. There are fine interiors, artistic backgrounds. Of the latter, we have great gardens surrounding a palace—playing fountains and rustic bridges. The old fortress which appears in the conclusion of the picture is said to be the Chateau d' If. The acting calls for high praise, especially that of Mr. Cresti as Danielo Langeli. Mme. Dionne is the Countess Maddalena, Miss Pelisse is Ginetta, Jean Ayme is the captain of police, and Mr. Andre is the duke.

CROWDS AT ROTHAPFEL'S REGENT.

Those who are dubious as to the success of a big exclusive picture house in New York City should pay a visit to the Regent Theater, One hundred and Sixteenth Street and Seventh Avenue, where their dubiousness will undergo a complete change, resulting in a recognition of the fact that a well conducted picture house is a paying institution. Recently S. L. Rothapfel, director of the Regent Theater, has had to order the sale of tickets stopped on account of full houses. This is especially so on Saturdays, Sundays and holidays. When it is taken into consideration that the Regent has a seating capacity of over two thousand, that each entertainment usually consists of about an hour and a half and that the admission prices are 15 and 25 cents, it is a safe conjecture that the proper kind of picture theater will draw the crowds in any other big city and make a good profit.

Speaking about "crowds," it is a most refined class of people that patronizes the Regent. They are not the kind that are lured by the display of "blood and thunder" posters stuck in conspicuous places outside the picture house. Many of them come in automobiles.

Recently Mr. Rothapfel put on the George Kleine picture "The Last Days of Pompeii," for another three days. The business of those three days was a repetition of the tremendous business done with the first presentation of the picture by Mr. Rothapfel, the interim between the exhibitions being a few weeks. A great deal of the success of the picture is due to the fine sound effects Mr. Rothapfel has with such features. He always brings sound effects into play whenever the pictures will permit.

Incidentally, the Regent did good business during the holiday season just passed, and it matters not whether the days are fine or rainy, the house is always full.

FRANCONI RECOVERS FROM TYPHOID.

L. E. Franconi, who has been the managing editor of the American edition of Pathe's Weekly since that interesting animated news picture was instituted, has just passed through a severe attack of typhoid fever, and is again on the job at the Jersey City Studio.

"In the Stretch"

Ramo Four Part Picture Has a New and Very Popular Character in Phil Scovelle, Its Jockey Hero.

Reviewed by Hanford C. Judson.

WE predict that the newest Ramo feature "In the Stretch," will make a decided popular hit. It tells a story of racing life with its horses, track, stable boys, jockeys, owners, gamblers, and has the usual love story. Such a picture will naturally be compared with "Checkers," and won't suffer very much by the comparison; for, although it is not so well developed a story and has blurred lines in the last reel where secondary interests usurp the first place, its central character, Scovelle, has qualities that will endear him and the picture to the audiences. We think he has more drawing personality, both as written and played, than "Push" of "Checkers." That is tremendous praise, but it is given coldly and is our over-night judgment. Of the character, we

Scene from "In the Stretch" (Ramo).

may point out at once that he had every advantage in coming into the world; is a thoroughly eugenic character.

The name of the lad in the story is Phil Scovelle, a jockey. The story was written by Phil Scovelle, a jockey, so the author knew what he wanted to write about and was wholly in sympathy with his subject. Then it is played by Phil Scovelle, a jockey, and the actor who takes the part knew just about how such a character ought to act—we have the right to presume he did, for the boy is played by the actor with no constraint or unnaturalness and with a thousand convincing touches that make him most enjoyable company. These very favorable things more than overbalance the weaknesses of the scenario and so we have little call to dwell on the latter at this time. On the whole, it makes, in truth, a very likable offering; indeed, the first three reels of it are delightful and are full of the truest amusement quality.

Every good story of racing life pulls strong with the average spectator. In the first place, there is glamour of romance around a racetrack that is felt by almost every young human being whether he or she be "sporty" or not. It is like the sea, another great romance holder; though it is bitter enough to those who know it best, those who are young know only its thrills. It is natural that it should be so. Romance is an escape from life; it is youth's very soul, wants to have life all rose leaves and the race track is one of the greatest expidients that man has contrived to escape from the trammels of every-day life. Any good story of it written for the sake of its glamour is wonderfully effective amusement. There are other reasons why racetrack-love stories make good pictures—a horse is a dandy adjunct to a human love story; a star race horse, a horse that is loved is peculiarly so. When some villain is trying to dope the horse, dumb creature that he is and yet so fine, the appeal to tenderness in the spectator is marked. Lastly, the suspense of a hotly contested race is tremendous.

In this story, the boy, Scovelle, is at first the protege of the villain, played by Stewart Holmes; but refuses to "pull" races for him longer. The villain dopes a horse; it dies and Scovelle is sent to jail. After his release he saves the life of the daughter (Courtney Collins), of the district attorney, Hugh Jeffrey. Her fiance, Jack Hopkins, is being led astray by the villain and Scovelle warns him of the man's evil character. Jack's father is a minister (William S. Rising), from whom, later in the story, Jack steals money to cover racing debts. This is found out by Courtney and, in the least pleasing part of the story, he is saved by her from the consequence of his act. On the other side of the picture, Scovelle is rehabilitating himself by his work against the villain who is plotting to have the district attorney killed. The handling of this particular incident is extremely well done, especially the climax of it in which the district attorney, warned by the disgraced jockey, captures the gangsters who intend to shoot him at the restaurant and the police wound the villian in an exciting chase. Before the wounded scoundrel dies he makes a confession and this clears Scovelle.

Throughout all this there is a good deal of art, both in the direction and general management of the different scenes and in the playing which is more commendable for the average high level that it maintains and for the good team work that for any especial brilliance of individual players. The photography is clear and sufficiently life-like.

JOSEPH SMILEY.

COLONEL JOE SMILEY, actor, manager and director of the Lubin studio at Betzwood Manor, is a man of wide experience and strong personality. In the past he has held responsible positions with Klaw and Erlanger, Fanny Davenport, the Liebler Company and other high class producers. At short notice, the Liebler Company sent Smiley to Australia to put on the successful play, "Mrs. Wiggs of the Cabbage Patch." he also directed a photoplay studio in Havana. Since his association with the Lubin Company he has been assigned to the directing of big things such as battle pictures, one of which, "The Battle of Shiloh," employed nearly one thousand people. Another unique series of pictures was the "Buster" stories in which about twenty children between the age of two and ten gave wonderful performances. The Kiddie Company was organized, the playettes evolved, and children instructed by Smiley and the films had an enormous sale both in this country and England. Colonel Joe may well be proud of his Betzwood camp; it covers 500 acres of ornamental grounds with a manor house, conservatory and twenty other buildings, a two mile water front of the Schuylkill River and is stocked with over a hundred head of horses, also Jersey cows, sheep, pigs, wolvers, deer, pigeons, and all kinds of poultry. It is a wonderful estate and Smiley is the autocrat.

Joseph Smiley.

EDISON HAS NEW LONDON MANAGER.

Paul H. Cromelin, managing director of the Thomas A. Edison, Limited, of England, has resigned and is succeeded by A. F. Wagner, formerly assistant to Mr. Cromelin.

Mr. Cromelin took charge of the various Edison interests in the United Kingdom in the spring of 1911. Prior to that he was vice-president of the Columbia Phonograph Co., New York, with whom he had been associated for 15 years.

His first important work on arriving in England was to participate actively in shaping the Copyright Act then pending before the Parliamentary Commission, Mr. Cromelin being an expert in Copyright matters, having specialized for years on the subject of Copyright in its relation to mechanical devices. Many of the concessions to the industry in the Act of 1911 as finally passed are due to his initiative and efforts. Shortly after the Act was passed he assisted in organizing Universal Copyrights, Ltd., of King's House, Kingsway, being chairman of the organization committee and the unanimous choice of the talking machine trade as its first director. This company is now the copyright agent for every talking machine company doing business in the United Kingdom with one exception, and of a very large number of leading publishers and composers.

Mr. Cromelin also handled the Edison motion pictures for the London market and it was through his efforts that Harry Furniss, the celebrated cartoonist, was induced to come to New York and appear in a series of pictures made by the Edison Company.

"The Mexican Rebellion."

Three-Part Ammex Feature.

Reviewed by Louis Reeves Harrison.

THIS play is both timely and well written. More than that, the young actress who impersonates "Mercedes," the leading role, shows a fire and spirit in all that she does and carries over the high scenes in which she participates by sheer force of strong personality. It is not fair to others nor to herself to assert that she is a find, but all indications point that way. I should have to see her in a variety of roles before reaching mature judgment, but, so far as this one play is concerned, she is very decidedly a winner. She is attractive in appearance, has tremendous vitality, and is courageous enough to take chances.

Types like this young lady are very important—they are

Scene from "The Mexican Rebellion" (Ammex).

sometimes more important than knowledge of how to portray the dramatist's ideas. Personality counts so heavily in screen presentations that lack of it is ruinous, whereas the manner of acting is really of less importance than its vigor and enthusiasm in characterizations of the outdoor girl. One instinctively loves an interesting personality combined with physical charm — they constitute nature's lure — and, unless our attention is fastened by either what is innate in the performers or by the intelligence shown in their acting, we who sit in front care little what they do and still less what becomes of them.

The settings and general atmosphere of the photodrama

Scene from "The Mexican Rebellion" (Ammex).

are both exceptionally good, and there is much to be said in favor of the way the plot is worked out—there is undoubted constructive ability exhibited at times, but I can not speak so highly of the director's methods. He apparently does not grasp the full meaning of "conversion." Not to do him injustice—perhaps the playwright is at fault—and by way of helpful suggestion, I will explain how the play comes to pass rapidly over a period where it should dwell.

Mercedes is the daughter of a fiery old soldier, and has either inherited or become imbued with some of the paternal spirit. She longs to fight for a losing cause, to lead a desperate charge of discouraged troops and transform retreat into defeat. The best she can do is to cajole a young soldier of fortune, an adventurous American carrying despatches for the rebels, and try to effect his capture through federal troops in her father's command. When she finds that the squad sent for the capture is led by a Mexican she has reason to loathe, she experiences a change of sentiment and a change of volition. Such a change is important and difficult to handle. It is barely asserted in "The Mexican Rebellion."

Entirely too much hangs on this conversion, the entire plot, for such careless treatment. The audience will be sceptical and possibly convinced that the issue is forced, to the detriment of the desired effect. We are bound to accept what is shown, but we should be made to feel deeply that it is consistent and true. The handling of this important point is not conspicuously successful, whereas the fact that the whole story hinges on this radical change of attitude should have made it worthy of more consideration. This case is a typical instance of thousands, and is not cited to detract from the many other merits of the play, but to point out where similar productions can be strengthened, through critical judgment of the director rather than the creative impulse of the bright playwright.

MARGARET FISCHER.

Margaret Fischer, the beautiful and famous exponent of the art of pantomime, with an enviable reputation on the legitimate stage, has been engaged as principal lead in the Beauty Films. For the past three years Miss Fischer has been a featured leading woman, first with the Imp Company at the New York studios, and more recently with the Universal forces in California. In that time her work has improved so steadily that by now she is ranked with the highest experts in the art of silent expression. Being far beyond the experimental stage, and having acquired perfection in technique, she is in a position to enter her new duties with her mind free to consider the ultimate possibilities of the parts assigned to her, and to bring out all there is in them.

Margaret Fischer.

Miss Fischer shines particularly strong in romantic roles, but has also advanced so far into the realm of emotional work and tragedy that she must be considered among the leaders in that branch of the pantomimic art. Her first appearance in Beauty subjects will be under title "Withering Roses," released January 14; produced under the personal direction of Harry Pollard, who plays opposite to her.

The Beauty brand will become a part of the Mutual program.

GEORGE KLEINE TO OPEN BRANCH OFFICES.

Owing to increase in business, George Kleine will open a series of branch offices throughout the United States and Canada for the purpose of expediting the handling of his big feature attractions. Instead of handling these features as "Quo Vadis?" and "The Last Days of Pompeii" were handled, his branch offices will make their bookings direct and take care of all detail matters in the different territories. The branch offices will be located in the following cities: Seattle, Wash.; San Francisco, Cal.; Denver, Col.; Kansas City, Mo.; Memphis, Tenn.; Atlanta, Ga.; Minneapolis, Minn.; Buffalo, N. Y.; Philadelphia, Pa.; Boston, Mass.; Toronto, Ont.; Pittsburg, Pa.; Columbus, Ohio. Each office will be in charge of an efficient manager.

FROHMAN TO BARNARD DRAMATIC STUDENTS.

Daniel Frohman, of the Famous Players Film Company, was the guest of the Wig and Cue Club of the ladies of Barnard College on Friday evening, January 9, and delivered a brief discourse on the Shakespeare-Bacon controversy as it is regarded from the point of view of the dramatic profession and the making of motion pictures of Shakespearean dramas. F. F. Mackay, actor and author, was also one of the speakers.

"Paid In Full"

Eugene Walter's Drama Done in Pictures by the All-Star Company from a Scenario by Louis Reeves Harrison—A Most Satisfying Five-Part Production.

Reviewed by James L. Hoff.

ANY pardonable pride the writer may have in a creditable achievement by a member of the staff of the Moving Picture World should not be counted against that effort. We do not believe that it will be, especially in this instance, for those who may see the All-Star production of Eugene Walter's drama "Paid In Full," which has been adapted for a five-part motion picture by Louis Reeves Harrison, will realize that whatever praise we may bestow upon it is fully justified, and that Hr. Harrison's part in that production has much to do with its success.

Before considering the merits of the picture it is proper to take into account some of the frequently expressed opinions of Mr. Harrison on picture play construction. In a very recent issue of the Moving Picture World he said of the adaptation: "It steals the corpse of a great novel, or of a great play, and dangles the pulseless thing before our eyes to the accompaniment of loud publicity blasts."

William Riley Hatch as Capt. Williams.

This is a sweeping condemnation of the methods of adapters in general, of whom there are many, and quite naturally centers upon any effort that may be made by Mr. Harrison, the darts of all producers whose efforts are thus pilloried. It will be strange indeed if "Paid In Full" does not receive much critical attention as a consequence.

But Mr. Harrison reveals his purpose in the paragraph following the above quotation, in which he says:

> It may be safely assumed that the man who wrote the original work from which the adaptation is made had a message in mind and gave it form and treatment in accordance with the requirements of his time if not to suit himself at the moment, his main object being to "get over" his meaning with all the force at his command. Moving pictures can, however, more easily convey the message with entirely different form and treatment, can glorify a theme as an accomplished composer of piano music paraphrases a composition for orchestral performance, beautifying while making it more suitable for the new medium of interpretation.

Scene from "Paid In Full" (All-Star).

There you have the explanation of the Harrison method in a nut shell; he would clothe the pulseless corpse and give it life which, in plain words, means bringing it up to date. Following out this line of reasoning it is safe to assume that the subject which will not lend itself to such treatment is not adaptable to pictures from the Harrison point of view. How well he has succeeded in "reviving and clothing the corpse" in the present instance will eventually be decided by the patrons of the pictures, but the opinion of the reviewer is that a much clearer presentation of character has been accomplished in the picture version of "Paid In Full" than was obtained in the stage presentation.

Mr. Harrison has gone into this phase of the screen presentation at various times in his writings on the subject of character portrayal. In this instance he has made some research into the records of "Paid In Full" and has reached this conclusion:

Scene from "Paid In Full" (All-Star).

> Critics failed to understand the stage version, though the public felt its purpose instinctively. Mr. Walter did not at once present his central character because it was not possible within restrictions of theater methods, and his characterization of the weakling, Joe Brooks, was so clever that the critics were deceived. They thought he had set up a hero in Joe, and were shocked by his subsequent conduct. Listen to these vaporings, criticisms of the stage play:
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> "Marry in haste and repent at leisure, might serve as a motto for Eugene Walter's 'Paid In Full.'" * * *
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> "Joseph Brooks is a young man employed as a collector by Captain Williams, head of the Latin American Steamship Line. He is married to a nice girl, Emma, and they live amid the discomforts of a Harlem flat. They are too poor to afford a maid. Joe is discontented because others in the employ of Williams have received salary raises, while he has not.
>
> "Captain Williams was, it appears, formerly in command of a piratical Pacific sealer—a harsh wolfish cruel man. Joe steals from his employer because logical circumstances drove him to it. At length Joe confesses all to his wife and is driven to suggest that she go to Captain Williams to fix matters. Joe tells her that the Captain likes her—he likes pretty women," etc., etc.

Tully Marshall as Joe Brooks

Working from the premise that Walter did not intend Joe Brooks to be the hero of his play, Mr. Harrison has not only proved to us that he did not so intend, but that he did intend to place Captain Williams in that role. I do not know what may be Mr. Walter's thought on the subject, but do believe that, whatever his original purpose may have been with respect to his characters, he will, upon seeing the picture, agree that Captain Williams is the dominating character.

In bringing this truth to us Mr. Harrison has taken up the entire first reel and has portrayed most interestingly and convincingly the eternal struggle of the strong man against his baser passions. Of Williams, Mr. Harrison explains "that he has bought and paid for his experience with the gentler

sex all the world over—he is a self-avowed sensualist in dealing with women. He is authoritative in dealing with men, but the fact that he advances them and that they stick to him indicates that there is an element of justice in his brutal nature. He is quite as human as Joe, with greater natural strength of character, his weakness being closely akin to that of his sex."

And so the pictured version of the play opens upon the character of Captain Williams just as he is recovering from a protracted debauch with his basest passions depicted in his sodden features. He is surrounded with bacchanalian impedimenta and is the personification of evil shrinking before truth as he cringes from the light of day when he opens the window of his apartment. Then, as if he were reading Williams' thoughts, Mr. Harrison has, by a series of dissolving views told the story of events which lead up to the first scene of the stage version, reverting back to the Captain between each vision and recording the workings of his mind as he battles with his sordid nature.

This characterization of the Captain is powerfully delineated in these preliminary scenes and impresses his personality so strongly upon the observer that there can be no doubt as to his dominating the main action of the play; thus interest is created in and centered on that character at the very

Scene from "Paid In Full" (All-Star).

outset, awakening definite anticipation which carries the mind on eagerly to the crisis.

I think that I have made clear Mr. Harrison's method: the necessity of creating and centering interest at the outset upon some character or motive sufficiently strong to hold that interest to the end. Any attempt to introduce a multitude of characters or to cloud the main story with subsidiary episodes destroys the interest and the picture.

Adapters of stage plays and stories have failed to recognize this necessity. They forget that the picture story lacks the printed words of the book or the spoken words of the play to explain what is otherwise unexplained; that every action in the picture must practically explain itself and, above all, must not obscure other action.

It will not be attempted here to recite the story of the play "Paid In Full." Briefly, Captain Williams covets Emma, the daughter of his business partner, for sordid reasons. She is loved by Jimsey, but marries Joe Brooks, a shiftless fellow. Captain Williams deliberately sets about to destroy Brooks that he may get the woman in his power. In this he succeeds, in so far as Joe is concerned, but the strong, quiet personality of Jimsey intervenes to prevent the destruction of the woman and in the end Williams is compelled to do the decent thing, however much it may be against his inclinations.

The cast of characters is quite notable, including Tully Marshall William Riley Hatch and Hattie Russell of the original cast of the play:

Joe Brooks	Tully Marshall
Emma, Joe's wife	Caroline French
Captain Williams	William Riley Hatch
Sato, Williams' valet	T. Tamamoto
Jimsey	George Irving
Mrs. Harris	Hattie Russell
Mr. Harris	Alfred Sidwell
Beth Harris	Winifred Kingston

The picture is conspicuous throughout for the consistent work of each member of the cast. Mr. Marshall never appeared to better advantage on the stage than he does on the screen and Mr. Irving's characterization of Jimsey is very satisfying in his quiet, commanding way. Nor should Miss French be overlooked in her portrayal of Emma which is true to the character.

The burden of direction, I am informed, fell to Mr. Augustus Thomas, and would indicate that he has quite mastered the art. Mr. Harrison's scenario has been followed closely, the only variance being the introduction of a scene to dispose of Joe Brooks before the final scene of the picture which shows Emma happy as the wife of Jimsey.

This subject is scheduled for release some time in February.

Universal Has Fire

Pacific Coast Cutting Rooms Destroyed—Girls Who Save Negatives Severely Burned. All Personal Property Lost.

Fire occurred at 10 p. m. Tuesday, January 13, in the Universal's studios at Hollywood, Cal., completely destroying the cutting rooms. Many of the girls, who were working in the cutting rooms at the time and who assisted in the saving of many valuable negatives, among which were "Samson and Delila" and "Richelieu," were severely burned about the hands and face. All who were working in the cutting rooms at the time lost their personal property such as purses and wraps.

The fire occurred through the blowing up of an electric heater. All workers were present at the time, laboring over the "Samson and Delila" and "Richelieu" negatives and positives, and it was due to the bravery of the employees that no more than a few small negatives were lost and that the fire did not spread to the closely adjoining buildings. The cutting rooms are in ashes. It is impossible to estimate the loss until a full inventory has been taken.

No part of the laboratory was damaged. The fire started so quick, however, and spread in the rooms with such velocity and fierceness that life was in danger for some moments. At the first indication of the fire all rushed to the negative rooms, determined to save the highly expensive feature films.

Isidor Bernstein, manager of the Universal Pacific Coast studios, was on the grounds at the time and directed the operations in saving films and putting the fire out. Immediately after it had been put down, he gathered his carpenters and mechanics around him and went to work to fix up temporary quarters to be ready first thing in the morning. He says there will be no delay in the regular work of the department.

When news was received by the Universal officials relating to the fire and the injury and loss of property to the employees, they immediately sent instructions, under the direction of President Carl Laemmle, to give every possible care and medical attention, and also to reimburse and reward those who had suffered loss. This telegram was sent to Manager Bernstein:

"Take immediate steps to reimburse girls and other employees whose bravery and loyalty in time of fire emergency caused them to sustain any personal loss. Also see that they get very best medical attention for burns or other injuries. Then give them suitable cash reward to show our appreciation of their prompt and unselfish actions. Hearty congratulations to you personally for your quick work in arranging temporary quarters for immediate resumption of work.

Carl Laemmle, Pres.
Universal Film Manufacturing Co."

ROTHAPFEL SAILS FOR EUROPE.

S. L. Rothapfel, manager of the Regent Theater, New York, which is noted for the excellence of its exhibitions, has gone to Europe to look over the exhibition field in the various countries. If there are any new ideas to be had from the European mode of motion picture presentation, Mr. Rothapfel will skim off the cream and bring them back with him. His tour will last about six weeks and will include London, Paris, Berlin, Rome and other important cities.

THE SELIG "RED-HEAD" SERIES.

There will be a Selig series of comedies, "The Red-Head," from the pen of William E. Wing, formerly the leading writer for the Biograph, who has become a big factor in the Selig writing force in Los Angeles, shortly released. These playful playlets were made at the Selig Zoo Studios in California and involve a demon child with the angel face, and the type of hair that gets what it goes after. The opposite to the red-head, and her deadly enemy, is Mickey, a part created by "Sid" Smith, formerly of Pathe, an animated bundle of springs.

Phillips Smalley Talks

Well-Known Director and Leading Man Visits Broadway for First Time in Months—Gives Interesting Interview.

By George Blaisdell.

BROADWAY must have looked good to Phillips Smalley, back in town for the first time in fourteen months. Mr. Smalley has been visiting his mother, Mrs. George W. Smalley. He arrived in time for the New Year, having spent his Christmas at his home near Los Angeles. Mr. Smalley is well known to picture lovers as the director and leading man in Rex productions the scripts of which are written by as the direction is shared by Lois Weber, leading woman. In trade circles it is more than an open secret that the Miss Weber of the screen is Mrs. Smalley in private life. The two members of this marital partnership make no attempt to conceal the relation or their mutual pride that such is the fact. Mr. and Mrs. Smalley were married nine years ago. They met in New York; it was a case of love at first sight. Both were fighting the battle of the metropolis — the uphill fight for first a living and then for recognition. They pooled their cares and also their hopes and aspirations. In the picture field they have been winning increasing reputation for two years and a half in one company. The secret of their success has been above all team work—backed up by a thorough understanding of picture technique and ability intelligently to apply it.

Mr. Phillips Smalley.

Mr. and Mrs. Smalley worked in the second Rex subject to be filmed. For many months following this they worked under the guidance of Edwin S. Porter, now the head of the producing staff of the Famous Players. Mr. Smalley unhesitatingly tells of the benefits he derived from his training under and association with the first Rex director. "I think Ed Porter one of the greatest masters of motion picture technique today," said Mr. Smally the day after New Year's. "I am sure those who understand his methods can recognize in our work touches that come from him."

Mr. Smalley's arrival in the East was coincident with that of the first print of "The Merchant of Venice." The Rex director unconsciously reveals his belief that this four-part picture represents the best work he and Miss Weber have done for the screen. In all truth, it is beautifully staged and costumed, well acted, and a remarkably faithful adaptation of Shakespeare's text. Talking with Mr. Smalley in the Universal's offices, just following a showing of the production, he expressed a belief that of all the plays of Shakespeare there was none containing less action than "The Merchant of Venice," especially for screen adaptation. When we suggested to Mr. Smalley that the Shakespearean subject from a pictorial viewpoint was splendidly conceived and executed and that from a dramatic standpoint apparently nothing worth doing had been overlooked, still from the human side, in deep appeal to the sympathy and in pathos, it did not approach "The Jew's Christmas," a Smalley production released last month, the Rex director admitted that he enjoyed portraying the rabbi a great deal more than he did Skylock. "The rabbi was much more human than Shylock," he said. "What appealed to me most in the rabbi's character was his tenderness." It may be of interest to know that the portrayal of Shylock is the result of President Laemmle's first viewing of "The Jew's Christmas."

Surely in Mr. Smalley's interpretation of the first of the dramatist's great tragic figures there is much material for pleasurable study. It is a portrayal that one will want to see more than once. Miss Weber, in writing the text, is said to have aimed to bring to the play a slight modern touch, but the language of the twenty-one players was the language of Shakespeare. Miss Weber made a charming Portia. Mr. Smalley was advantaged in making the production by the fact that he had seen Irving play Shylock forty-seven times and has also witnessed the performance of Forbes-Robertson and Sothern.

"In the early days of the screen acting was very much overdone," said Mr. Smalley in response to a question. "I always give as reserved a performance as possible, with as little gesture as will indicate what is taking place. I don't believe in acting all over the screen. I think more can be expressed with the pose of the body and a thought going from the brain through the eye to the audience than can be expressed by any series of gestures, excepting, of course, in scenes where great violence or great haste is necessary."

Asked as to news of players on the Coast, Mr. Smalley said: "Well, Little Mary is out there now. She is always a bright spot. Eddie August gave a party for her and her mother, and Little Mary gave one on Christmas. She is absolutely unspoiled, and she acts with the old charm she always had and with the old simplicity."

"Do you agree with many in the trade that the single reel is to be superseded?" we asked the visiting player.

"I think the single reel is unavoidable," was the prompt but diplomatically evasive reply. "The reel of the future is the natural-length reel. I have been unable to avoid spoiling a score of single reels by reason of the fact that the single was too long to permit cutting to a thousand feet and the intended double too short for two thousand—admirable material absolutely thrown away. I can safely say you will never in Mrs. Smalley's pictures find any padding, but that in no sense modifies what I said about the natural length being the true and logical picture. If we find our two-reeler is not good enough for two reels, Mrs. Smalley rewrites the story and we take it over again. It is a waste of time and money, but it has to be done."

Speaking of the opportunities on the screen for players, Mr. Smalley made a statement that not alone is interesting but which is sure to arouse discussion among the men and women who work before the camera. "A large majority of picture actors look upon the picture as a livelihood," he said, "and not as a career. I don't think the standard is made as high as it should be. I have noticed very often in Los Angeles, when directing a picture, there may be occasion to call to the attention of an actor the fact that he is not paying sufficient heed to the development of his part. He may say, 'Oh, that is the best I can do. I think it is all right.' That man is after his five dollars a day—not there for his art at all. It is only those who are willing to give everything they have who can hope to succeed before the camera. Furthermore, the time will surely come when you will not see bad acting on the screen."

Miss Lois Weber.

"Don't you think, Mr. Smalley, it is the simple story, devoid or nearly devoid of spectacular features, but containing real heart interest, that is the most popular?" we inquired.

"Positively, without a shadow of a doubt," was the ready reply. "Of course, it is essential sometimes to do things that are spectacular. For instance, in 'Just in Time,' we blow up a railroad bridge and do other things of the sort. Do I also believe in small casts? Most assuredly. Small casts, closer focus."

It developed in the course of the conversation that Mr. Smalley had at one time done newspaper work. "You know I come from a newspaper family," he said. We then realized why the name of the reserved man at the opposite side of the table had always had a familiar ring. At the same time we recalled the name of the man who was internationally known as the London correspondent of the New York Tribune and of whose copy we had nearly a score of years ago put many yards into type. "George W. Smalley?" we inquired.

"My father," replied the Rex director. "I was only eight days old when I was taken aboard ship by him when he first went to London. You remember, many years afterward he came back to New York as correspondent of the London Times."

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THERE is a muttering of discontent among pianists and other players of instruments who are and have been working in motion picture theaters, on account of the introduction of instruments with numerous effects which can be so operated that one player, or operator, accomplishes satisfactorily as much as has heretofore been done by a full orchestra. Sympathy naturally goes out to those who find their means of employment and livelihood taken away from them by the installation of such productions of mechanical genius as are now being placed in so many of the up-to-date theaters; but sympathy is all the public can give them, and it would be folly for the members of the musical fraternity to entertain a hope that the public may be enlisted in a movement to withhold its support from theaters that install the instruments that are supplanting them in this respect.

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The musical part of the programs in motion picture houses has been a subject of continuous criticism and none can hope to successfully defeat any movement looking to removal of the cause of these complaints. The attention of managers of motion picture houses has been repeatedly called to the great handicap placed upon their exhibitions by the wretched musical accompaniments furnished by incompetent and indifferent players. The effect of hundreds of very excellent photoplays has been often killed by the work of such people, and anything that can prevent this will receive the hearty welcome and support of the motion picture patrons and everybody sincerely interested in the welfare of the business.

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A theater recently opened on upper Third Avenue has installed one of the new instruments. The writer visited the house and gave strict attention to the effect upon the audience of the accompaniments furnished by the operator of the new device. The verdict rendered was: "Why, that musical and trap work is alone worth the price of admission." The attitude of the audience was entirely different from that observed in most picture houses. The attention was concentrated upon the show, eyes fixed upon the screen, and ears alert to catch every note and effect produced by the one-man orchestra. The operator was a busy being. His whole time was taken up in manipulating keys to produce the proper sound at the proper moment, and at no time was he observed ogling the girls seated near him, or trying to attract the attention of the audience to himself by exaggerated posing.

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It would be unfair to give all the credit for such results to the new instrument. The operators must receive recognition. If they are not intelligent and attentive to duty the instruments will fail in effect as much as the instruments played by the mashing, negligent and incompetent players; so, exhibitors contemplating adoption of the new idea must not treat the operation of the instrument with insignificance. The ingenious contrivance can be made an instrument of abuse as easily as the ordinary piano. The man behind the gun—or, rather, the man before the keyboard—must be on the job just when he is wanted.

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For contrast, the writer visited another picture house and found the accompaniments were furnished by a very young woman seated at a piano. At her side was seated a girl friend, and almost all the time the picture was on the screen they were engaged in conversation, the back of the piano player's head being toward the screen as her fingers traveled uninterruptedly over the keyboard. Every scene on the screen was alike to the player and it made no difference to her if the departing spirit passed off with the accompaniment of a ragtime tune.

* * *

In passing out of the place the writer remarked to the manager that his piano player evidently made no attempt to keep in touch with the spirit of the pictures. "Vat do yer vant?" he exclaimed. "Dis is not der Medrobolidan Opera House. Vat do yer exbecked for den cends? The beobles come here to see the bigjures und ve tro in der music fer gude measure."

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Unfortunately, there are too many exhibitors in the moving picture business of the same calibre as the one who made the quoted utterances. Appeals to them to aid in properly presenting picture plays by suitable musical accompaniments and trap effects are of no avail. They have no conception of management other than to get the best pictures available at the cheapest price and keep their eyes on the box office. Many exhibitors of this kind have the ludicrous notion that because their patrons are of the poorer and illiterate classes they cannot appreciate good music. A manager of an East Side theater told me that he could get along just as well without a piano. The instrument was silent one night, owing to illness of the pianist. Before the theater opened the next day a substitute was engaged. The manager confessed that the effect of the silence was awful to himself, as well as the audience. And bad accompaniments are just as horrible.

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In response to criticism of piano players in picture shows, a player of some reputation said: "Don't put it up to the poor pianist. The exhibitors are to blame. Their policy is cheap wage and endurance tests. When the moving pictures came to the front I thought I saw a promising future for pianists. I realized that they would become an indispensable part of the exhibitions and I went into the business. I got good pay because I suited my work to the action on the screen. In time, others caught the idea, and I found my services were not as indispensable as I expected they would be. I was crowded out by players willing to work for less wages and longer hours. After drifting from one place to another, I was obliged to give up playing altogether because I could neither stand the strain, nor exist on the wages offered. The last place I worked in put me down for the count. I took it because I needed money and there was nothing else in sight. Believe me, when I tell you that I started hammering the box at 10 a. m., and kept it up until 11 p. m., with an hour for dinner and an hour for supper; and I am ashamed to say that the pay was twelve dollars per week. Slavery! Well, I should say so. But I was playing in hard luck and would probably have struggled along in the job a while longer until I could land something else if my successor had not come along and taken the job at nine dollars. I try to be reasonable, and do not challenge the right of exhibitors to get what they want at the lowest possible cost. That is their privilege. But many of them, in exercising that privilege injure their own interests by false economy. No piano player put to the endurance test I have experienced can perform satisfactorily. His muscles give out and the brain fatigue becomes so great that he cannot properly adapt his efforts to the action in the pictures. I agree that much criticism has been aroused by lack of intelligence or neglect on the part of pianists; but many players have been placed in a false light by inconsiderate exhibitors. The one-man instruments will be a boon to exhibitors who can afford to install them; but, take it from me, anyone who tries to get back the cost by sacrificing intelligence and endurance on the part of the operator will have nothing better on his hands than the much-abused piano."

AVIATOR PURCHASES PICTURE HOUSE.

Hugh Robinson, the veteran hydroaeroplane pilot, has announced his retirement from the field of aviation, and has purchased the New Savoy Theater and the airdome at 3919 Morgan Street, St. Louis, Mo. Besides being a designer and builder of hydroaeroplanes, Mr. Robinson is an experienced showman, having spent several years in that business. This aviator showman has arranged for a novel and original advertising stunt to be put into effect in the near future. He will fly over Forest Park and around his theater, scattering heralds pertaining to his show. He then will deliver a lecture at his theater, entitled "The Life of an Aviator; or, Behind the Scenes of Aviation." This lecture will be given under the direction of the Aero Club of St. Louis. Incidentally it should be stated that Mr. Robinson was the first man to carry United States mail in a hydroaeroplane.

NEW YORK REGIMENT TO GIVE PICTURE SHOW.

The 71st Regiment Veteran Association will give, at the armory of the 71st Regiment, New York City, on Friday, January 23d, an entertainment to raise funds for the memorial monument to Colonel Downs, late colonel of the regiment, during the Cuban War. The entertainment will consist of the following special feature films, "The Battle of Gettysburgh, loaned by the kindness of Mr. Kessell, of the New York Motion Picture Co.; "Jane of the Moth Eaten Farm," a comedy by the Universal Film Co., and loaned by the courtesy of the manager of their exchange department, Mr. Saunders, and the five reel feature "Victory," made by J. Parker Reed, Jr., loaned by Mr. J. F. Fairman, who is chairman of the committee to secure films for this entertainment.

The Home of the Vitagraph.

World's "Trouble Man" Makes Trip of Exploration and Reports Interesting Discoveries.

By F. H. Richardson.

EVERY day of the week, every week of the month, and every month of the year, thousands upon thousands of exhibitors, managers and operators view the works of the Vitagraph, and to them oft comes the question: Where is all this done? Whence come these beautiful productions? Where, and in what surroundings are they made? It is the purpose of the writer to answer these questions somewhat in detail.

To say that the Vitagraph studios are "in New York" is not sufficient, since that might indicate almost any spot in a territory fully thirty-five miles in length by fifteen broad; for Greater New York extends from the outermost end of Staten Island on the south, to the city of Yonkers on the north, and from the briny billows of the Atlantic on the east to the streamlet which Mr. Hudson discovered, quite some years ago, on the west.

Come with me, however, far over into the wilds (it is not really the "wilds," but wild sounds well and somewhat mysterious in print) of Brooklyn, something like five miles from Battery Park, and there we shall see, amid a setting of sparse forest, in which are dotted many homes of Brooklynites, a huge chimney, reaching far up towards the clouds. This is the needle which points to the aerie of the eagle—the home of the Vitagraph.

The entrance is through a low, gray stone building, and it is here that we encounter the ogre at the gate, Mr. W. J. Watkins, an old-timer in the service of the Vitagraph. To him we must give our pedigree from our remote ancestors up to and past the present into the future, to the extent of stating our business. If Brother Watkins' decision is not favorable there is naught to do but to retire into outer darkness and join the "nothing doing" crowd without the gates. But if the aforesaid ogre is satisfied with our credentials we may join the elect and pass on into a great central court, or yard, surrounded by mysterious looking buildings of gray stone, roofed, for the most part, with glass. We are now in the very lair of the Vitagraph, the aerie of the eagle, the nest in which this fierce bird hatches the eaglets shown all over the civilized world.

It was on this spot, six years ago, the Vitagraph made its home, commencing with one building, to which other structures have been added, from time to time, until now several acres of ground are occupied, and there are a dozen or more buildings all told.

The central court, or yard, is always a place of surpassing interest to the novice, for it is here we view a motley throng. Kings and queens mingle sociably with bedaubed and befeathered groups of "savage" Indians, low-brow politicians, and society people. We shall perhaps view a ferocious looking Indian chieftain, his face covered with the horrid war paint of his tribe, a long queue of feathers streaming down his back, accepting a proffered cigarette from Abraham Lincoln. Or mayhap we shall see King George playing leap-frog with George Washington. Queen Elizabeth sits on a convenient box in animated converse with a girl from the slums of the Bowery, or with a negro "mammy," whose "negro" only extends to the neck band of her waist. For these are the actors and actresses, made up and awaiting their turn or cue to take their parts in some one of the many scenes which are constantly under way throughout the working hours of the day.

Every once in a while we may see a huge auto-omnibus filled with an assortment consisting of perhaps plug-hatted society men, Malay pirates, women made up to represent persons in widely different walks in life, with perhaps a priest and a convict in stripes mixed in for good measure, shoot out of the yard—off to some distant point to take a "scene," or mayhap several of them, with nature, or some carefully selected setting of buildings for the background. Yes, indeed, this yard is always a place of absorbing interest to the novice. A trip through the great plant is also of much interest, for here one may see and examine the entire process of the making of moving pictures, from the whipping into shape of the scenario to the final projection of the finished subject on the screen. There are four of the old studio rooms, with the fifth, almost entirely of glass, just completed, and in each one of these rooms it is no infrequent occurrence to find from two to three scenes being filmed simultaneously. It is vastly interesting, as well as hugely amusing, to watch these performances. The actresses and actors are put through their paces several times in rehearsal, the director jumping hither and thither, shouting orders, illustrating desired action, and, in general, directing every movement of the force of employes in that particular scene. The camera-man stands idly beside his machine, apparently the only absolutely disinterested don't-care-whether-it-rains-or-not individual in the whole works, until the director shouts "ready!" whereupon he instantly springs into action and becomes the very personification of alertness.

Here one may step from the Indian tepee, with its group of picturesque squaws, in the heart of the wilds, around a piece of scenery into a Fifth Avenue drawing-room, where a society function is in full blast, and a few more steps will land him, like as not, into a low-class Bowery saloon, all of which is by no means lacking in interest to the visitor.

The business of the Vitagraph has grown so much during the past year that the company has just finished what is one of the most complete moving picture studios in America. The studio room itself is 120 x 60 feet, with sides and roof entirely of glass. The building, except for the glass work, is of cement and metal construction throughout. It is built in the form of an "L," the stem of which is the studio, one flight up. Immediately under the studio is the garage and repair shops, which houses the company's auto-trucks, automobiles and several motorcycles. In the basement of the foot of the "L" is a huge negative storage vault, 125 x 40 feet in size, where will be kept all the vast accumulation of negatives until such time as age has rendered them of no value. On the ground floor of the foot of the "L" is the shipping room, and six spacious dressing rooms, the dressing-room accommodations in this building being entirely for women, thus separating the sheep from the goats. Each dressing

Panoramic View of Vitagraph Players and Workers Taken at the Big Brooklyn Plant, Section 1.

Panoramic View of Vitagraph Players and Workers Taken at the Big Brooklyn Plant, Section 2

room is equipped with hot and cold water, porcelain basins and all conveniences, and there is a well-fitted bath-room, of goodly size, on each floor. The walls, floors and ceilings are of cement, neatly finished and painted in pleasing designs. The trim is entirely of metal and there is absolutely nothing inflammable in the construction of the entire building. On the next floor above are more dressing rooms, a costumer's room and an upholsterer's room. A portion of the dressing-room accommodations are divided off from the others by a solid wall, this being for the extra women, and thus we not only have the sheep divided from the goats, but we have the lady sheep also divided from the lady goats.

Pages could be consumed in an interesting description of this plant, but space is limited and there are many demands upon it, so I must be brief. I feel, however, that no story concerning the Vitagraph would be, by any manner of means, complete without mention of certain individuals who have had much to do with the building up of this enormous industrial organization and have contributed so greatly to its success.

First and foremost there is Mr. William T. Rock, president of the Vitagraph, familiarly known as "Pop" Rock. Speak to the average picture man of W. T. Rock and he will probably ask you "who is he?" To make yourself completely understood, however, you have only to say why, "Pop" Rock of New York, of course.

Friend Rock has a standing second to none in the moving picture field, and, while I shall probably stir up a small storm of protest by the statement, yet I think it is, nevertheless, a fact that Pop Rock comes pretty near being the Daddy of

Panoramic View of Vitagraph Players and Workers Taken at the Big Brooklyn Plant, Section 3.

Panoramic View of Vitagraph Players and Workers Taken at the Big Brooklyn Plant, Section 4.

the whole works, since it was he who, I think, can claim the title of Pioneer in the exhibition of moving pictures in America. Whether Friend Rock really gave the first public exhibition of moving pictures in this country or not, I cannot say, but it is an indisputable fact, I think, that he was the first man to start a 10-cent moving picture theater and put the business on the regular theater basis which it now occupies. Mr. Rock was one of the members of the firm of Rock & Wainwright, who opened a moving picture theater on Canal Street in New Orleans in 1896. Mr. Rock has been actively identified with the business ever since; therefore, I repeat, he, nearer than anyone else, is the real father of the whole show. Those who wish to contradict this statement must produce facts and evidences, the same as "Pop" has done, and they will have to go a good way back to establish a prior claim.

Another, whose work in connection with the Vitagraph merits more than passing remark, is Mr. Albert E. Smith, business manager and treasurer of the company. Mr. Smith has general charge of affairs out at the studio, and all business matters of importance are brought to his attention and come under his direct supervision. The smallest detail of every department has to wiggle itself into a very good hiding place to escape his eagle eye. I say "eagle" eye because the eagle is the insignia of the Vitagraph Company.

Mr. J. Stuart Blackton is another, who is, at least in considerable part, responsible for the success achieved by the Vitagraph Company. With Mr. Smith he equally shares the responsibility of affairs at the studios and to his energy, activity and keen insight much must be credited. Mr. Blackton is also responsible for many of the large spectacular productions, and for this style of work he is peculiarly qualified by reason of his artistic knowledge and ability. Both Mr. Smith and Mr. Blackton read every manuscript passed on to them by the Scenario Department, and they supervise whatever production is made, carefully watching the development of each one, from scene to scene.

The Publicity Department of the Vitagraph is under the direct charge and supervision of Samuel M. Spedon, who is one of the busiest individuals of the entire Vitagraph staff. It is no exaggeration to say that Mr. Spedon has made for himself a very genuine and very valuable reputation in connection with his work as head of the department, which he, himself, created, organized and built up. This department was the first publicity department in connection with moving picture film production. Prior to its organization some four years ago, newspaper men had called upon the manufacturers and secured such data as might happen to be available. The entire time of Mr. Spedon and his force of five assistants is devoted to convincing the public that the Vitagraph films are about four-fifths of the whole thing. Of course, the publicity men of other manufacturers strenuously dispute this proposition, but Neighbor Spedon had a running start of them all which he has thus far manfully maintained. He carries, not actually but metaphorically, a banner on his back which reads: "Please Excuse my dust," thus announcing to all and sundry that he is the real Simonpure leader in publicity work, and that they are mere trailers.

Adjoining the publicity department is the negative department, and you may step over and get acquainted with its work. It is here many a puzzling play is made perfectly clear and logical by the proper adjustment of each part or scene in relation to the others. To this department must be credited much of the merit and success of the plays as they appear upon the scene.

Mr. Elmer L. McIntosh, the presiding genius of this department, while an exceedingly busy man, is never too much so to make us welcome, nor does he find it troublesome to tell us about his work and explain its mysteries. He is a veritable encyclopedia of the motion picture business, with which he has been actively connected ever since its beginning and has served in many capacities. Ten minutes with him and his work is well and profitably spent when we want to know anything about moving pictures.

Up stairs in the studios, during the taking of the different scenes of the different pictures, we are apt to notice a very active, though somewhat stout gentleman, busily engaged in the arrangement of the different settings for these scenes. This is Mr. Charles Chapman, the Vitagraph scenic expert, who is a wonderful worker in his line. We doubt if his superior can be found. He is an artist of great ability.

And so on we could go mentioning the many names of men who occupy important positions of this great plant, but the limitations of space forbid.

The work of Mr. French, superintendent of the studios, who has immediate charge of all mechanical matters, is also deserving of extended mention. Aside from his undoubted ability in his work, Mr. French is what our friend, the Swede, would term "one darned good faller."

In a glass of sparkling wine, I offer this toast to the Vitagraph Eagle: May its scream long be heard, the fire of its eye remain undimmed, and its plumage lose none of its magnificent splendor.

PATHE CAMERMAN IN MEXICAN BATTLE.

Pathe's weekly cameramen are evidently a live lot. Following on Miller's feat in Trinidad, Colo., of being in the midst of a battle between strikers and deputy sheriffs comes news from the Texas man, Steene, to the effect that he crossed over into Mexico from Laredo and got mixed up in a hot battle between federals and rebels. Several telegrams came in recently from him the latest being as follows:

"Fighting here continuously. Got 100 meters this A. M. Was only 200 yards from the firing line showing both rebels and federals in hot action. Fall of city seems certain within a day or two. Strongly urge you to let me stay here. Good stuff."

Another telegram states that about 200 men have fallen in the battle. The Pathe people are looking forward with interest to Steene's films.

CHANGE IN WARNER'S FEATURE MANAGERS.

Charles Goetz succeeds J. A. Nicoll as resident manager of the New Orleans office of Warner's Features, Inc. Another official change in managers has just taken place in Los Angeles. Fred C. Dawes, an old film man, recently connected with the Mutual offices in Los Angeles, succeeds Byron Park, resigned.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Writing to Bill.

RECENTLY Bill wrote us about a couple of things, and while we don't wholly approve of his putting "expert" in quotation marks, the rest of it reads pretty well. This is what he wrote:

> Glad to get your letter and very pleased with the advice about the house. You see we were in trouble so to speak. I was for continuing the old management and keeping the policy of the house about the same. We are and were running the house about $450.00 gross with operating expenses about $225.00—fifty-fifty break. Comes one of my associates and an old head at the game. He wants to fire the old manager and install himself there. Well, everyone knew the former people and liked them—I couldn't see it but the influence of your letter as an "expert" swung the tide in my favor. Sometime I want to tell you about our place and send in some advertising. We are running Universal service—change every day—4 reels. Sunday 7 reels and it is too much. We lost about $40.00 last Sunday and will tomorrow and next Sunday because we can't get all the people in. This change has been made so there won't be that to contend with in the future.

In Reply.

And so we sat down and this is what we wrote after "Dear Bill:"

Dear Bill:—I told you in my last that silent partners very seldom were silent. It's evident that you have some of the talkative kind and I'm glad that a letter written before I knew of the condition you faced enabled you to hold the old manager and steer the silent partner out of the general run of the house. You've passed the crisis, but I look at it this way: The new minister never does preach quite as good a sermon as the old one and the new grocer's sugar is not ever as sweet as the stuff the old one used to sell.

The man you've had has been turning up a good profit and giving satisfaction. At the present it would be idiotic to throw him out and it would be a foolish move at any time, unless you find you have to hold him by the throat with one hand, with the other hand on the cash register. The moment you put a new man in you get all the friends the old manager made plenty sore. They can't be convinced that he can possibly do as well as the old man and he has got to do so much better to even make good that he'll strain his left lung or his good intentions.

On top of this you have several other silent partners, each of whom secretly thinks he can run the house better than Jones is doing it. He has the same money in the pot that Jones has, but Jones is milking the kitty and they all will want to take down as much as Jones does and pretty soon, instead of a pot there will just be a hole in the table dug by their finger nails, clawing their money back.

If you have a lot of silent partners, be careful that each gets precisely what the others get. If Smith gets a penny stamp to mail a post card with, give each of the others one green stamp or pretty soon it will be asserted that Jones is getting all the best of it and the silent ones will slip the skids under your brogans in a way that will shock your soul and injure your prospects.

On Losing Forty.

But you seem to have steered a safe course on the silent ones, and I'm glad to see that somewhere someone has a little sense about the twice-as-much show. Since you say that you lose $40 on Sunday, I take it that you run seven reels at the regular speed. This is bad enough, but it is not half as bad as running six reels an hour, or even less. There is a place I could show you not far from here where they will run six reels in forty-two minutes, get the audience out and a new one in in the other three, and do it again.

In the first place I don't believe that the average man wants seven reels when he goes to a show. In the second place he should not be given seven reels if he wants them and in the third place you can't show seven reels and show them right and make money, and if you don't show them right you are a thief.

If you go to a grocery store and ask for a pound of butter and get oleomargarine and want to make a yelp, you can get a chap with a shiny badge to come along and give the grocer a chance to work his political pull keeping out of jail. If you violate the pure food law, you can be pinched—though it doesn't generally happen, but if you skin a man on the show you give, there doesn't seem to be any redress.

And yet the man who runs seven reels in seven minutes each is selling spurious goods just as surely as the man who says oleo is butter or that his beans are not flavored with benzoate when he knows blamed well they are.

You are not selling butter or beans. You are selling entertainment. If a man comes to see your show he's entitled to see it and if you run it so blammed fast that he can't, you are swindling him just as much as though you sold a mixture of lard, suet and some other stuff for butter.

You're a cheat and a sneak thief if you do not give a man the entertainment you profess to sell and it assuredly is not entertainment when the film is run so fast that you almost see the girl entering the library in scene 19 before she's out of the auto in number eighteen.

It seems to me that a lot of people are running picture shows in the mistaken belief that the audiences are the gosh-blamed dunces instead of themselves. Not all men are fools nor are all fools without their moments of sanity. That's stealing Abe Lincoln's stuff, but he's too dead to care and I don't worry about what Ralph Ince or Francis Ford will say. If you want to sell a show you'll have to have a show to sell, and you can't keep on selling the St. Vitus dance. Kick back to four reels or even three, *and run them right*, and you'll have more money next New Years than you have this. That seven reels in forty-nine-minutes thing is all right for the store faker, but there is no permanent bank account in being a store faker.

Sunday is the best day in all the show week. That's the day the people *must* have their shows *and the very best, most permanent and lasting patron you can have is the man who comes to you because the other fellow takes him for an ass.* "Thanks for the lobster"—I'm smoking one of 'em now. Keep on going right and the crowd will run after you even if the way seems sort of lonesome right now. Like the old copybooks used to say, "dare to do it right."

Clean Cut.

This explanation from the Cameraphone bulletin is clean cut and to the point. Don't apologize for charging ten cents for a ten-cent show or better, but explain why you have to do it and few, if any will complain. If you cannot use it at once, save this up. You'll not always give five-cent shows:

> Recently we have been charging ten cents on many days when formerly the admission was but five. Some people got the impression that our reason was simply that a dime looked better to us than a nickel. It does, but that is not the reason. You, no doubt, know that during the past few months better and more expensive films are on the market. We cater to an audience that demands the best and the best naturally has to be secured by us at a greater cost.
>
> In no case do we charge a dime for a show that we formerly were able to put on at half of that price. There are so many good pictures on the market we feel our patrons should see that it is harder and harder for us to make a selection. We often pick one out of half a dozen offered to us when we feel that all six would give pleasure to our friends. With Daniel Frohman, Augustus Thomas, Klaw & Erlanger, Geo. M. Cohan, Burr McIntosh, Geo. W. Lederer and others turning out photographic treats and the great many wonderful pictures that are being imported, we will soon have to demand twelve days per week to keep up with the parade. You can come to the Cameraphone at any time and be assured of a good show, but when you see the ten-cent sign out don't hesitate. It's an extraordinary good show.

The Cameraphone Greeting.

The Cameraphone Christmas greeting this year was a sheet of odd textured paper six by nine inches and folded to make an eight pager with uncut leaves. On the first page was a half tone of Miss Mary Fuller and a tiny calendar. The middle pages carried a list of the Cameraphone houses and a simple greeting. There was nothing else, just the picture and good wishes. They certainly do know how to do things down in Pittsburgh even if they do not seem to know how to put our name back on the mailing list. We don't like to threaten or blackmail, but if we are not put back on the mailing list pretty soon we are going to send John Bunny the picture of him they printed on a recent front page. Bunny, with bright golden hair and baby blue eyes—you should see it!

Should Thank Universal.

Several managers should thank the Universal—we believe that Mr. Stevenson is the one—for discovering what an effective front page can be made with an all black cut. The Fichtenberg Spotlight is the latest to use the scheme.

Some Present.

The Dixie Theater, Benham, Texas, beats the free Christmas Matinee. Instead of a free ticket, every patron was given a ticket admitting one adult to the theater without charge, not any day, but every day of Christmas week, including Christmas day itself. There was no prize drawing or anything of that sort, but an absolutely free gift of a weekly pass. This takes a good bit of nerve, to throw away a good part of the Christmas receipts, but think of the result of having the whole town talking about it. One ticket was delivered to every house in the town. You did not even have to ask for them.

A Christmas Benefit.

W. H. Sarnum and Son, who manages the Park Theater, Avon, N. Y., gave their employees a benefit, the day's receipts going to the house staff. They write:

> We feel that this was quite a success, and are writing you that others may profit by the scheme if it has not been tried already. The feeling between employees and management is of best, and we know they are working every minute for the best interests of our theater.
>
> We might add that special tickets were printed and employees were very successful in disposing of same.

This is the sort of spirit that builds up a loyal and efficient staff. The man who works for you gives you something more than you pay him for if he has the right spirit himself, and he likes to feel that his efforts have

been appreciated. You can pay an employee for his services, but you can't pay him for his loyalty, for that is something that is not measured by dollars and cents. You *can* show him that you are appreciative, and you *can* show friendliness in return, but you can't pay for loyalty with money—you must deserve it.

Have you a bunch of hired men or have you a staff of co-workers?

More Help Wanted.

Now the Cozy Theater, Marinette, Wis., wants to get in line with a program and asks the assistance of managers who already have publications. Will those who have so generously responded in the past please do so again? Every decent piece of advertising helps the business generally as well as locally. Help those who would help the business while helping themselves.

Will Continue.

This from the Academian, Selma, Ala., the house organ of The Academy of Music:

> The Academian was planned for fifteen weeks' existence, after which time it was the intention to continue it or not as the reception given the little paper might warrant. With this issue it reaches the end of its volume, but not the end of its existence.
>
> It happened that last week a few more or less unavoidable things combined to delay the issue so that it could not be distributed at the Saturday matinee, as had been done in the past. The great number of inquiries for the paper together with the apparent disappointment at its not being ready, makes us believe that it is wanted by a number of people, anyway. And trying to hand out anything which may be wanted has many times been explained as being our philosophy, motto, desire, object, religion or what not. And so the paper continues.
>
> Merry Christmas.

This is good news. The Academian is one of the best edited of the weekly photoplay programs. It has personality, it shows intelligent thought and we think that it places the pictures and picture theaters in an entirely new light with many of the residents of the town who did not hitherto know how good a good photoplay theater could be. It is a patronage-making publication that is a credit to the business at large. We are glad that we do not have to write its obituary but that instead we may chronicle its continuance.

What we mean by patron making is exhibited in this paragraph from the same issuue:

About "Robin Hood."

> And that trying to give, etc., brings up the matter of "Robin Hood." We are running this picture entirely because we believe it a good one, and one which you will like. It is not a part of our service, nor even handled by our exchange, but if we did not show it, it would not be exhibited here. For be it understood that the picture is a special production for which the exchange demands, justly we believe, quite a bit advance rental—a thing that is not of interest to you, nor even to us, quite so much as is the merit of the picture itself. But it should interest you that, special production though it is, there will be no advance in the admission price on next Saturday.

That's the sort of stuff that makes a man feel that he is not only welcome, but wanted.

Gentle Hint Stuff.

As we said before, we used the last of our De Subers catchlines some weeks ago.

Booms Cards.

The Virginian Theater, Petersburg, Va., issues a card with a picture of a favorite player, the list of the week's attractions and an offer of fifty cards of the Mutual players for twenty-five cents. There is a profit in the cards even at that price, and the Virginian seems to realize that by helping the patrons to become fans they are clinching their clientele. Anything that rouses interest in the personality of the players helps to make and hold business.

Doing Nicely.

E. R. Hardwick, of the Lyceum Theater, Clovis, N. M., wishes to thank those who responded to requests for programs. To prove that he has profited by the courtesy, he sends a number of his programs. He adds that the wall paper handbill, which he got from this department, brought him a packed house. We do not at the moment recall the name of the manager in South Carolina who sent in this idea, but we are sure that he feels gratified to realize that he has helped brother managers all over the country to better their business. This is the most pleasant feature of this department, the fact that you can spread your influence not alone over the nation, but in remote corners of the world and win the thanks of thousands. Did you ever stop to think that when you tell your idea here you tell it to practically every manager of a photoplay theater in the country? Just think it over and if you never have sent in anything send something along.

News and Stories.

Mr. Hardwick uses a broader sheet than most, a nine by twelve page. The full program is boxed in on the right of the first page with chat in the other column. The other three pages are largely given to the stories of the film with about half a page of miscellaneous matter on the fourth page. Here are some clippings to pay back what he has borrowed:

> Your face is your own, of course,
> You may treat it as you like.
> But a smile you know you owe it,
> And you surely ought to show it,
> At the Lyceum movies tonight.

Here is how he makes them stick:

> SAVE THIS PROGRAM.
> It Means Money Saved.
>
> We are printing this program at no little expense, and it is our plan to have you keep the program all week. We will therefore give each person who presents this program to the door man at the Saturday matinee one free admission to that show. Commencing with the issue of November 24, the programs will be distributed only on Monday night, and each one will be good for a ticket to the Saturday matinee. You can save money by coming to the show Monday night. Get the habit.

After that they have to hold it all the week.

Later the program was moved over to page two, the stories dropped and the descriptive lines amplified, which we think is a much better scheme. To tell the full story is to rob the film of the suspense that makes it enjoyable. It is better to pique curiosity and leave it unsatisfied than to tell the entire tale, a fact that Mr. Hardwick seems to have grasped.

Other Matter.

Mr. Hardwick supplements his program with daily dodgers. The wall paper was used for "Uncle Tom's Cabin," but almost as gaudy is his statement that "Campaigning with Custer" is Multiextramagnificent. We'll bet Bert Williams likes that word. Several of the Williams coinage are used and Motofilmic, the word that put Williams on our map, is split and used as "Moto feature" and "Filmic Masterpiece." Some one of these days there will have to be a new dictionary written to get all the new words in. Mr. Hardwick's dodgers offer no particularly strong point, but they are all well balanced and set with care. We hope that he puts us on the mailing list and keeps us there.

Likes Us.

Here is a letter from Guy W. Mahoney, of the Palm Theater, Missouri Valley, Iowa. He writes:

> Find enclosed two samples of some of my advertising. Since reading so much about the weekly program sent out in advance I have been trying it for the past few months with great success. I think the best method is to change the style of the program. For instance: I sometimes get it out on a common cardboard, sometimes on a "once folder" and again like the enclosed. I read with interest the method of trying strings in them and hanging them on the doors, but I have found the one-cent stamp gives the best results. It carries the impression that they are individually solicited. Each week I send a photo along with the weekly program. Of course of a licensed player who will appear on the program for that week. Aside from the program, I use space in the daily paper here and I make it a point to have my program for one day in advance published in the paper. The daily in this city has a circulation of 350, which isn't bad for a town of thirty-two hundred. I also enclose a sample of the space used in the daily.
>
> Can't get along without the World, and I have gotten a good many valuable ideas from it. Hereafter I will send in anything that I think worth while for the other exhibitors. Would like to have you comment on the enclosed samples.

There are two ways of working the program scheme. One is to have the same thing each week, the other to be as different as possible and keep them guessing. The "always" program has an advantage in that it is quickly recognized as an old friend, but on the other hand if you can ring the changes, the wonder what you will do next keeps them guessing. In the specimens sent in, the program is a six-page with two folds. The front bears the name of the house and the town. The back page has the chat reproduced below and this greeting. We particularly like the suggestion that they scan the program and plan their evenings for the entire week.

> On account of having an exraordinarily good line of pictures for this week we are taking this method of telling you about them.
>
> Read this through and plan your evenings for the entire week.

This is the argument:

> We have saved this small space to have a heart-to-heart talk with you. As you already know, we are showing the best motion pictures obtainable. We are making this theater as comfortable for winter as your own home by using our steam heating system and inside storm doors. Our own lighting plant assures you that your evening's entertainment will not come to an abrupt halt on account of the city lights going out. All this has been done for your and our benefit, and if there is anything in connection with this theater that can be improved on we solicit your criticism. Ask all the questions and advise us all you can. You know your wants better than we do. Thanking you for your time in reading this, we remain.

This is on a yellowish brown card with black ink. Another sample is on blue fabric paper and printed in Typo. Only half of one page (the page being five by six and a half) is printed and the sheet is folded so that the blank side is presented when drawn from the envelope. It announces Miss Fuller in "Mary Stuart." It is oddly done and must have attracted attention.

Results.

Mr. Mahoney seems to consider results before costs and prefers the postoffice. This is not always practicable in larger towns where a thousand or more announcements are distributed, but where it is practicable the mail always is best, for the matter at least gets into the hands of a responsible person.

We shall be glad to see more of his offerings. He's in a small town, but he has "big time stuff."

A Whole Page.

"Some ad," is the comment William Lord Wright makes on a full page advertisement from the Springfield, Ohio, *Sun* that he sends in, and we echo "Some ad." It announces the opening of the Majestic Theater on Christmas day and takes up an entire page, with an ornamental frame in line cut and four half tones of the players that might have been better printed. This is a 900 house, a sister theater to the Princess, which shares the advertisement and the fact that the Majestic will open Christmas is made to stand out like the proverbial sore thumb.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

St. Louis Wants.

THIS letter from Karl R Coolidge presents an interesting suggestion, but we confess that we do not believe that the scheme of forwarding a story to the next port of call will work out well. It has been tried in fiction work but very generally abandoned. Like all the others, Mr. Coolidge does not want to be bothered with a mass of junk. We do not suppose that stating that fact will have any effect, for naturally the author does not believe that it *is* junk. Mr. Coolidge's remark that now that the rainy season is on requires the elimination of interior scenes may seem a bit surprising to many. Please remember that the West Coast companies mostly work open-air stages. They can get exteriors in between showers, but it is not possible to strike and set scenes. Here is the letter. We think that Mr. Coolidge means to say that scripts sent in *without* stamped and addressed envelopes will be returned unread and not those with, as his letter states:

> I will appreciate a statement in your column to the effect that Frontier is in the market for scripts, and is willing to pay top-notch prices for high-class stories. In comedies we want Western farces for J. Arthur Nelson in his "Slim" series. In dramas, for Mr. Robards, powerful Westerns and Spanish. All our productions are single reels. Hereafter, all photoplays found unavailable will be returned within a day after being received, and a decision on those held will be given within a week. We have an iron-clad rule that scripts submitted with self-addressed and stamped envelopes will be returned, BUT UNREAD. We do not care particularly whether a writer has sold scripts or not, but the so-called authors who flood us with a continuous mass of junk will not find favor here. As an incentive to authors we make this proposition: That photoplays submitted to us and found unavailable, will be forwarded, without rejection slips, to any other stated company, provided a stamped and addressed envelope to that company has been enclosed. This should save Eastern writers considerable time that would otherwise be spent in the mail, but this privilege should not be abused by sending us stories entirely out of our nature. Further, we are willing to read synopsis only, but if scenario also is sent see that the synopsis gives a clear insight into the story, and not a Chinese puzzle to induce us to read the entire script—which we do only when the synopsis shows possibilities. The rainy season is on now in California, and this means that interior settings should be dispensed with whenever possible. This applies to all West Coast companies. All scripts should be sent direct to Santa Paula, California, and not to St. Louis.

Going Away.

Will the readers of this department please note that this writer is leaving town January 20th and will be gone about three weeks, during which time letters and technical questions cannot be replied to, though the department will be continued as usual.

At the Ed-Au Club.

The Ed-Au Club held its third regular meeting January 3d, at Keene's Chop House, President Phil Lang presiding. Those present were James Cogan, Mark Reardon, George F. Hennessy, E. J. Montagne, George L. Sargent, E. M. Weeks, Henry Alfred Phillips, Arthur Leeds, Hanford C. Judson the Rev. Dr. Stockton, Jack J. Clarke and Epes W. Sargent.

At the business session Dr. Stockton and Mr. Judson who were proposed at the preceding meeting, were duly elected, as were Mr. Phillips, E. M. LaRoche, of the Motion Picture Story Magazine, E. W. Matlack and Miss Eliza G. Harral, of New Orleans.

It was decided that there should be no non-resident membership but that writers everywhere should be eligible for active membership, while writers for the motion picture press should be eligible as associates without regard to residence.

At the discussion that followed George L. Sargent, who was in all the glory of evening dress, because he was going to the Universal Ball, told of three fades, one into the other, and was in turn told of some twenty fades into each other done by Edison. There was some discussion as to the question of a rejection slip that should eliminate the misleading "we shall be pleased to see anything further you may care to submit," but it was agreed that this would have no effect on those it was most urgently desired to kill. Some discussion as to prices led to nowhere in particular, but it was agreed that the present craze for the use of copyrighted novels and stories written by or attributed to authors of note would not permanently or seriously affect the actual photoplay writer.

Adjournment was had to Saturday, February 7th.

Regular English.

Two writers have commented on Mrs. Brandon's statement that Eclair wanted stories "with guts." They profess to be much shocked. We do not believe that this will bother Mrs. Brandon much. It is not a pretty word, but it has a meaning that cannot be translated and we let it stand because we could not get another word or, for that matter, a paragraph that would exactly replace it. We hear much of the story "with a punch." The story with guts is a story that is pervaded with the punch, that is, solid and complete and not merely a shell. It is accepted by newspaper and fiction editors as regular language along with "bully," "rotten," "punch," and other useful but possibly inelegant words. Those Mrs. Brandon sought to reach know what the word means, and get her idea more clearly from that than they would from any other word or phrase. The others do not matter.

The Los Angeles Selig Studios.

By Marc Edmund Jones.

The Selig Polyscope Company maintains two studios in Los Angeles, Edendale, and the animal farm. The Edendale studio is located on Allesandro Street, about two blocks above the New York Motion Picture plant, and is permanently built with a glass studio, an auxiliary open stage, and Mission style offices and quarters. A handsome Mission wall surrounds the lot. Here Director Edward J. LeSaint is putting on stories with Stella Razetto and Guy Oliver. Director Colin Campbell works here with Bessie Eyton and Wheeler Oakman, but is in Arizona at this writing putting on some special stuff, and the third company has been laid off with the coming on of the bad weather.

The animal farm is at Eastlake Park, about a fifteen minute car ride north from the main part of the city, and three of the directors are working here. Selig Zoo, as this plant is to be called, is under construction, and the stages, dressing rooms, and other quarters are temporary frame buildings. A tremendous plot of ground is being cleared. The animals will be kept in permanent, artistic cages in the front of the lot and a scenic railroad and several other features will transform that part into an amusement park and public zoo, from which the income is expected to help keep the animals, and prevent the tremendous charge against the animal pictures. Behind the part to which the public is admitted, the stages and studio facilities will be placed, and the directors working here will have the animals available. A Mission wall duplicating Edendale will be placed around the whole.

Director F. J. Grandin is putting on the "Adventures of Kathlyn" in a million reels, working with Kathlyn Williams, Charles Clary, Thomas Santchi, and Lafe McKee. Director E. A. Martin is working with Adele Lane, William Stowell, and Edwin Wallock. Director Norval McGregor is working with Harriet Notter, Francis Newberry, Barney Furey, Lillian Leighton, and John Lancaster.

The Selig scripts are all purchased in Chicago, being sent to the company at 20 East Randolph Street, Chicago, Ill. They are purchased without reference to the director and are bought ahead of requirements. Mr. Wm. N. Selig personally passes upon them, and any type of a story is apt to be bought. Stories of the under-dog that wins his way to ultimate success, pretty stories of real life, and stories of any kind with a sort of pleasing atmosphere are most likely to meet with his approval.

As with the Selig Company, the Vitagraph Company, located in Santa Monica, has taken in a reef until the bad weather is over, and a part of the force has been laid off. Manager Rollin S. Sturgeon is again personally directing pictures, and one other director, U. Davis, remains. As scenarios are purchased through Brooklyn, except on rare occasions, and as there are two staff writers at Santa Monica, this plant is of little interest to the free lance. The Western Lubin, the Santa Paula (California) Frontier, and the Niles Essanay (San Francisco) have not been visited by this writer. The Biograph is still in the east, and feature and newly established companies are not to be included in this series.

Keeping It Dark.

Here is a little experience meeting from a New York writer, who says:

> I have started several times to write of my progress and each time have torn up the letter, owing, as I looked it over, to lack of progress to write about. I have sold three scripts during the year for a total of $30 and on the other side of the ledger there is a $100 Remington typewriter to pay for which was burned up in a fire about the same time of the fire in Hollywood, and also some dollars in postage, not to speak of scripts returned, so you see I am in bad quite a sum financially. But I have come to the conclusion that I am the one to blame and here is how I got wise: I was fortunate enough to get a copy of your "Technique of the Photoplay" for a Christmas present and opened the book, as it happened, at page 141, where it explains about the chef who was a nobleman. Now I have written three stories along that line, that is, I introduced a character in the middle of the story, saving his identity for the big scene when it was disclosed, and as I thought would keep the audience guessing and get a big laugh when he became known, but I see by the book that I am wrong and possibly that I should have looked at it like this: "I should have let the audience see who he was and let them enjoy the fun, as the actors on the screen are not supposed to know who he was and the surprise should be to them, and not the audience, who enjoy the way the actors take the disclosures, as the case may be." Am I right or am I still in the dark? I have just received back a script of that sort from Edison, after being held seven weeks, and also another from Majestic, which they notified me was held for consideration and possibly the reason that I stated above was the reason of rejection, and I hope that I have at last got the right dope on the game at last.

It is not possible to set forth any rule that does not possess some exceptions, but as a general thing it is well to remember always to keep the audience posted. To take the McCloskey script mentioned by this writer, "Auntie's Affinity." We know all along that the man whom Auntie supposed to be a nobleman is really the chef at the hotel where she resides. It will be remembered that this fact is disclosed to her when her niece finds in her pudding the ring that the chef intended for Auntie. When he claims the ring everyone knows all about it and the laugh is immediate. If this scene had been the first to show that Peitro was the chef, there would have been a pause in the action while the audience assimilated the fact that the supposed nobleman was in reality the chef, but knowing all along that the affinity is the chef, the laugh is immediate and unpuzzled. More than that, from the first moment of the meeting in the park we have known just how matters stood, we have known that Auntie must eventually discover the imposition and to the actual comedy on the screen there has been given the additional comedy of anticipation. Each time Auntie and the Count met there was a chuckle, as we thought what Auntie would say and how she would feel when she found out, and this helped the visual comedy more than a little. No laugh can be gained that must be immediately preceded by an introduction, and the mystery should always be confined to the

players on the screen, and yet Mr. McCloskey gained an additional laugh by turning around in the last scene and explaining that the man really was a count as well as a chef.

It is this need of identification and the posting of the audience that makes it necessary to establish identities early in the first reel, just as it is better to show a letter when it is written rather than to wait a few scenes until it is read.

Take, for instance, the story of an over-important young man who is given a letter to deliver to some third person. We watch him deliver the letter and see him kicked out of the office, he calls a policeman and the man who did the kicking is arrested but let go when he shows that the letter apparently came from the man who handed it to him and called him several kinds of a thief.

There might be a laugh when the man is kicked out and probably there would be one when the letter was finally shown.

Look at the other development: The young man has been shown in several situations in which we develop a dislike for his self-importance and hope that something will happen to take him down. Now the letter is written and given the victim for delivery, but not before we have had a chance to read it. Now we are in the secret along with the jokers and we have anticipations of what is coming. When he meets a charming young woman and importantly shows her the letter to the railroad president, we laugh because we know what is in the letter and what is likely to happen. When he swaggers into the outer office and delivers the envelope we get another good laugh. He's getting pretty close to the fun now. In the next scene we see the recipient read the letter and ask that the young man be shown in. We laugh again. In the outer office the boob swaggers through the gate and we laugh some more because we know what is in the letter and can guess the reception that awaits him, and still we laugh when he gets kicked out, because we have the brain-room to laugh, since we do not have to wonder what it is all about.

It is the same way in drama. If we see the hero pass through a street scene there is no effect, but if we know that he is on his way home and that he will find his wife and seventeen small children foully murdered, then this progress toward the tragedy becomes in itself tragic to add to the big effect.

And just a word about hundred-dollar typewriters. We buy new ones because we have to have the type bars changed to suit a special scheme and some of these must be hand cut at the factory, but you can get a "rebuilt" machine for about $35 that will give just as good service and last the beginner just as long as the brand new machine. The only difference is that the rebuilt machine will not have as high a serial number and so will not command as much in an exchange for a new machine, but on the other hand on the first purchase you will have saved more than the exchange value lost. Any rental company will rent you a machine for three months and let the rental apply on the purchase price, and you can get a pretty good line on a machine in three month's use.

No San Francisco Circle.

Some weeks ago Cole Burke applied for and received permission to start an Inquest Circle in Oakland, later moving across the bay to San Francisco. It now develops that Mr. Burke has given the names and addresses of members of both circles to one of those schools—book-revision schemes, the form letters carrying an additional line to the effect that "Our friend, Mr. Cole Burke, of San Francisco, has kindly handed us your name."

We have advised Mr. Burke that this department will have nothing more to do with his schemes, and beg to advise our readers to the same effect, at the same time expressing our regret that the Circle has been used to further the interest of an "Association" that states that "positively no literary skill is required," in writing a photoplay; a statement absolutely at variance with the truth as Mr. Burke probably very well knows.

Wasting Postage.

Not long ago Frank E. Woods, of the Mutual Film Corporation, said that he had received about 7,000 scripts within a period of a few weeks, ten of which were purchased. Some of the others were good, but not what he wanted, very probably, though he said that but ten were good enough to be purchased for reconstruction.

Making a reasonable allowance, we will suppose that a thousand scripts were reasonably good, though not what he wanted. That still leaves six thousand scripts in which no editor would find any merit. It is a modest estimate to figure that each of these scripts required four cents each way, or a total of eight cents per script. This makes a total of $480 in postage utterly and absolutely thrown away in sending scripts to one of the fifteen or twenty possible addresses to which scripts may be sent. Most of these scripts were sent to most of the addresses, but suppost that each of these scripts represented an average of ten calls. There is nearly $5,000 wasted in postage on this batch alone.

We say "wasted" for these scripts never had a chance of a sale. They represent the work of school pupils, of those who never even saw a school sheet, the vast army of those who don't know and do not try to find out. They think it is easy to write plays; they write them and when they get disgusted with the work they drop out, but always with others to take their places. It is a safe estimate that $40,000 yearly are wasted in the efforts of the ignorant to sell scripts that have never a chance of sale, and all because it has been said that anyone can write scripts. Pretty stiff figures, but, if anything, understand.

"Don't add your share to these figures. Don't send out everything you write. Don't send anything out until you have arrived at that point of progress where you are reasonably certain that you are able to meet the best of competition.

Frame This.

A script being read in the studio is worth two in your desk.

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

J. V. W.—The Biograph you mention is old, produced before the agreement on the part of the members of the M. P. P. Co., not to sell prints, but merely to lease them for a certain period. The others are all independent films and are sold outright. All of the subjects you mention are more than eighteen months old, some much older, and are likely to be in very poor shape. If you purchase old subjects you have the right to run them, but they will probably show up very badly on the screen.

BILLY S.—It is a good plan to belong to an Inquest Circle, since an exchange of opinions cannot but be valuable. Criticism is of value only when the critic not only knows what he is talking about, but is able to tell you clearly what his opinion is. We do not believe that any sales bureau is of great value. Edison generally takes several weeks to pass on a promising script, but you have the satisfaction of knowing that the script has been carefully considered.

A. J. D.—As you are a new reader, we would explain that we request that you ask for characters by names, and not by "leads." But for this time, Robert Leonard and Miss Margharita Fischer played leading parts in "Paying the Price," and Miss Furline Lyons and Wallace Reid led in "Who so Digeth a Pit." Shame on you to be so ungallant as to ask a lady's age! We don't.

B. L. D.—The Kay-Bee Identifier cannot place Walter in "Domino's Devotion." Lionel Adams was Leslie Wayne in "Shadows."

G. W. B.—The companies you mention are all "hard markets," buying mostly from a group of approved writers, so a rejection by them is not conclusive, but we do not believe that the subject will appeal to any studio. If you want to preach, turn to the pulpit or the muck-raking magazines, and write photoplay sermons only on direct orders. Put the script in lavender and be more cheerful with your tales.

H. B. H.—Try Kay-Bee, Kalem, Edison, and western Universal. The paper you ask for will be sent you.

ENQUIRER.—We have not the data you require. Sorry.

W. M. Y.—A "Werewolf" is a mythical animal supposed to be inhabited by the spirit of a man, uniting human cunning with brute cruelty. It is a common European superstition and the belief is still held in certain sections. "Clifford reincarnated in the form of Jack Ford," simply means that after the lapse of a hundred years the spirit of Clifford is sent back to earth once more, this time in the earthly form of Jack Ford. If you will add to your definition, "to clothe with flesh," the words the spirit—i. e., "to clothe the spirit with flesh," you'll probably find the idea within your grasp. To drop into slang, it was Clifford's second time on earth.

G. P. V.—Not having seen the release we cannot tell whether or not the leader you mention was necessary or not.

R. B.—Miss Pickford has played with Biograph, Imp and Majestic, as well as the Famous Players. It was during her stay with the Biograph that in default of a regular name, Biograph names then being locked up in a big safe, she was nicknamed "Little Mary."

C. D.—W. Carroll was Timor in "The Conscience of Bassan Bey." Jack Dillon was the grocery man in "The Tender Hearted Boy." Miss Lillian Gish is with Reliance, and very probably her sister is, too, but we are not certain. Dell Henderson directs the Biograph comedies.

RUBENA—Miss Edna Luby was Evelyn in "Shadows." We have not the Victor cast. Thanks for the good wishes.

MRS. G. B. K.—The Vitagraph you saw with Mr. August is an old one.

M. L.—It is probable that your naming the players of the parts resulted in the return of the scripts. The editor or editors probably did not think it worth while to bother with a person who knows no better than to cast the plays. Possibly the belief that you didn't know enough to write a play worth while was heightened by the fact that you seem to have sent your scripts with loose stamps instead of a stamped and addressed return envelope. These little things count and it is argued that if you are so ignorant of customs, you are also not sufficiently practised to be able to write a sufficiently good play to bother about. Ninety-nine times out of a hundred, the theory is proven correct. If you are the exception, change over. You cannot have been writing very long if you do not know the simplest rules of submission. Get a copy of "Technique of the Photoplay," and learn how to do things right. Hardly any editor will bother with a script that shows inexperience, and the experienced author knows that it is not his privilege to cast the plays or suggest the names of any players.

H. O. H.—Miss Louise Glaum was White Dove in "The Efficacy of Prayer."

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Question No. 16.

BEST answer will be published, and names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use name must be given or only name of city will be used.

* * *

Suppose your manager contemplated the purchase of a generator to be run by engine power, supplying current for his theater. How would you determine the necessary capacity of the generator; what voltage would you recommend it to be and give your reasons, in detail, for recommending that particular voltage? Having determined the wattage capacity of your generator, what relative h. p. should the engine be?

Roll of Honor on Question No. 10.

I have been puzzled this week. There are so many excellent replies to Question No. 10 that I hardly know which to select.

William Stanley James, Camden, New Jersey, sent in a very excellent reply. Also did Brooklyn, New York; John Griffiths, Ansonia, Connecticut; John Stone, Albany, New York; Denver, Colorado; San Francisco and Los Angeles, California; Tracey Hester, Rhinecliff, New York; Harold Weiss, Battle Creek, Michigan, and Ft. Worth, Texas.

After considerable thought I have decided to publish two answers to the above question, one being L. C. La Grow, Albany, N. Y., and one by R. C. Wilson, Winnipeg, Canada. I publish two answers because, while brother La Grow's is best in many ways, friend Wilson's is very plain and easily understood.

Reply to Question No. 10.

By L. C. La Grow, Albany, N. Y.

The question:

What is the difference between the direct current generator commutator and the alternating current commutator? Explain the reasons for the difference.

The answer:

The difference between the collecting rings of an a. c. generator and the commutator of a direct current generator is: in an a. c. machine one end of all the coils of the armature is electrically connected to one collector ring, which is a continuous ring passing entirely around the shaft, insulated therefrom, and is always in electrical connection with one brush, no matter what position of rotation the armature may be in. The other end of all armature coils is connected to another ring, located beside the first one, having its own individual brush.

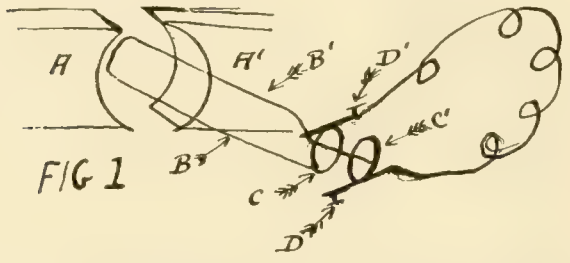


FIG 1

As will be seen in Fig. 1 the rings deliver to the brushes all current just as it is generated, regardless of the direction of the current, from whence it passes by way of the brushes out to the circuit and around the line through the lamps, motors, etc., to the opposite brush.

Now, in a d. c. generator the commutator consists of two or more segments or bars (usually more than two and ordinarily a great many more than two) laid parallel to the axis of rotation of the armature shaft, insulated from each other and from the shaft. Each one of these bars represents one end of one armature coil, therefore there must, of necessity, be two segments for each armature coil, one representing either end of the coil, and these two bars must be placed 180 degrees apart, or, in other words, opposite each other in the diameter of the commutator. This applies to the theoretic d. c. generator. In practice, however, on many generators each segment represents one coil owing to a peculiarity of the winding. The commutator rectifies the current as follows: Coil one in Fig. 2, is cutting down into the lines of force emanating from pole N, and in so doing generates a positive current, which flows out of segment one and into the brush resting upon it, which delivers it to the outside circuit, at the same time the other end of coil one is passing up across the lines of force of pole S, and is negatively electrified. From the position of the brushes and the connecting of the segments it will be readily seen that each coil will be similarly affected as its commutator segments come to position under the brushes, and that it will be entirely cut out of the outside circuit except when it is in this position. It therefore follows that all the current delivered to the field by the brushes will flow in one direction. Generation should be at its maximum when the coil reaches a position opposite C, but it is not, owing to a distortion of the magnetic field, the lines of force being pulled along to a certain extent by the armature.

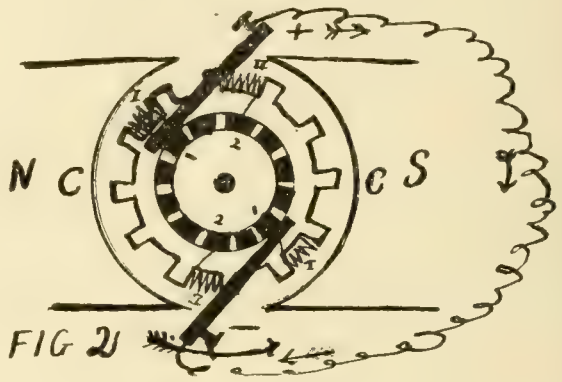


FIG 2

You sprung one new one on the editor, and if what you say is true you have not made one point clear. You say that by reason of a peculiarity of the winding of some generators one segment answers for an entire coil. I was not aware of this, and if it is a fact I would like to have a little more detailed explanation of that peculiarity.

Reply to Question No. 10.

By R. C. Wilson, Winnipeg, Canada.

In the first place the device for collecting d. c. from a generator is known as a commutator, whereas the device for collecting a. c. is known as the "collecting rings." The term commutator as applied to an a. c. generator is quite out of order. The commutator is composed of bars of hard drawn copper, insulated from each other by strips of mica. These are known as commutator segments and the thickness of the insulation will be dependent upon the capacity and size of the generator. These segments and their insulation are mounted in circular fashion, the long way of the segment being at right angles to the line of rotation. They are attached to the armature shaft, from which they are heavily insulated. The ends of the armature coils are soldered to the commutator segments and any current generated in the armature is transferred to the circuit through the commutator segments via the brushes. In case of the a. c. generator the current is transferred from the armature coils into collecting rings, which are simply flat faced rings of metal (in the case of large machines this metal is steel), the end of all armature coils being soldered to the rings, one end to one ring and the other end to the other ring. The difference between collecting rings and commutators is as follows: the commutator acts as a rectifier. The current generated in the armature must necessarily be alternating, but when the armature is wound to accommodate a commutator, with the ends of the armature coils connected to diametrically opposite segments of the commutator, the current delivered will be d. c. In the case of the collecting rings they are only a means of taking the current from the revolving armature, without any rectification whatever. An a. c. machine with revolving field coils does not require these rings, the armature in this case being stationary.

(Note). Let it be understood that some of the other replies were equally as correct as these two. There are three things which govern the selection of replies for publication: (a) The number of points covered. (b) The correctness of the reply as a whole. (c) The simplicity and understandableness of the reply. The latter being very important indeed.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks, and sometimes three. In order to give prompt service those sending 4 cents in stamps to cover the cost of same will receive a carbon copy of the department, reply by mail. Those desiring the full list of the questions now running in the department, may obtain same by remitting 25 cents.

Screen Coating.

W. F. Bentley, Middlebury, Vt., asks for the following information:

> Am about to make a new screen and would like your advice concerning the best coating for cloth. Would you prefer alabastine or its equivalent, or the paint you recommend on page 338, second edition of the Handbook?

If you purpose coating a cloth screen I think I would prefer alabastine or its equivalent to the paint. Get a heavy grade of unbleached muslin, or a rather light grade of canvas, as wide as it can be procured. In sewing make the seams as flat as you can. Now stretch it as tightly as you possibly can, and, of course, perfectly smooth; then size with a tolerably strong glue size, allowing it to dry thoroughly, after which coat with alabastine, or its equivalent. When the coating is dry, open the gate of your machine, project the light to your screen, and, with a straight edge, using a heavy carpenter's pencil, make lines, from one to two inches inside edges of the light, on the screen, rounding the corners the same as the corners of the light. Next shut off the light and paint the outer edge of the screen, right up to the lines you have made, with lampblack mixed with turpentine and just barely enough oil to prevent it from rubbing off—say one-third of a pint of boiled linseed oil to two-thirds of a pint of turpentine. This black border will add considerably to the brilliancy of the picture. See "The Screen" in the Handbook.

Apprentices.

Joplin, Missouri, makes inquiry as follows:

> Why has the union stopped taking apprentices? I have been trying to get into a union operating room for a year, but without success. Though I am only 16 years old I see no reason why I should not make a good union operator, as I have been studying very hard.

Very likely when you have reached the proper age the union will give you a chance. I don't know how it is in Joplin, but here in New York it would be against the law to employ you in any capacity, at anything. A 16-year-old boy ought to be in school. However, it is true that thousands of them are compelled to earn their daily bread—a rather sad commentary on our much boasted civilization. As a matter of fact the editor of this department began to earn his own living when he was 14, and he found it pretty reasonably tough grubbing for a time too. You should not think of entering an operating room before you are 18, at the very least, nor could I conscientiously advise the Joplin union to accept you as an apprentice until you are that age. I know how you, and thousands of other boys, look at this matter, but that does not alter the fact that there are many reasons, which an older man can plainly see, why boys of 16, or, if it suits you better, young men of 16, have no business in the operating room of a theater. Of course, I grant you there is the occasional exception. We have 16-year-old boys and girls who are accomplished piano players—who are on the concert stage even. I once knew a 16-year-old boy who built a complete 110 volt, 15 ampere dynamo which worked fine, and then he turned around and built a motor to run his dynamo, and it was an economical motor too. But that boy was in the nature of a freak, as are also the child musicians. They are the exceptions which prove the rule. The I. A. T. S. E. has not ceased, except in local instances, taking apprentices, but, as a matter of fact, the I. A. T. S. E. has a large number of members who have charge of operating rooms, but who themselves ought to serve an apprenticeship, and there are thousands of other operators outside of the I. A. T. S. E. who ought to serve an apprenticeship, and to a man up a stump it would seem as though we might better fill up the apprenticeship jobs from that kind of material, for a little while at least. Now, Joplin, I have not consumed all this space for your particular individual benefit, but for the benefit of you and many others who write this office continually asking questions similar to yours. During the past week alone I have pitched into the waste basket more than twenty-five letters from men asking how they should proceed to become moving picture operators, and some weeks these waste basket contributions run very much higher than that. It is purely a waste of postage and energy to write asking that particular question. There is but one answer, viz: serve an apprenticeship of not less than one year, and two is better.

Machine Trouble.

Troy, N. Y., writes.

> Will you please tell me how to stop some of the noise in my Power's Six A? It is a new machine and has only been running about eight months. It runs fine without a film, but with a film in it is heard all over the house.

The trouble most likely lies in your apron rollers. Probably they are too close together. Remove the apron, 669, Fig. 115, page 272 of the Handbook, and spread the rollers a scant 1/16 of an inch further apart. If this does not stop the noise then bend the apron rollers farther back, so that the front of the hub of the roller is about opposite, or in line with, the track on the apron.

Question Answered.

Several who have remitted 25 cents for the questions have asked whether or not the answers would be compiled in the same way. In reply I would say that they will not. I am sending the questions, as soon as they are ready, to all those remitting the sum of 25 cents to cover the cost. That is to enable operators to get busy and study. The answers, however, will not be sent out. You will have to wait for that. To send out the answers would simply form a glossary and defeat the very purpose I am aiming at, viz: to induce operators to study. I figure that inasmuch as there is several weeks intervening between the publication of the question and its answer, very few will wait for the answer, but will get busy and learn it for themselves, and those who do wait for the answer—why it won't do them any good. They will simply have learned something by heart and you cannot apply knowledge attained by that kind of a short cut. It is of little or no use to you.

Managers' Notice.

A short time ago mention was made in the department concerning the right of patrons to kick about the projection when it is not up to the mark. Mention also was made of the feasibility of the use of a slide, and it is on that subject that I now wish to enlarge a little. I would suggest to the managers of houses where the projection is high class, that they have a slide made reading somewhat as follows:

> Patrons will confer a favor if they will inform the management of any fault in the projection, such as discoloration of the light, running the films too fast or too slow, or any other faults they may observe.

The wording of the foregoing slide is only suggestive, the idea being to get the audience into a critical state of mind. Now, do you see the point? You already have good projection. But perhaps your competitor has poor projection. This slide will induce your patrons to watch for faults; they won't find them in your house, at least not many of them, but they *will* find them in the projection of your competitor, and the ultimate result will be the education of the public, along the very lines you want them educated, to discern faults in projection. This inversely will lead them to patronize the house in which good projection prevails. You will be the gainer. It will also have the effect of forcing the "other fellow" to improve and come up to your class, or at least try to. The idea seems to me to be a good one, though it probably won't be very popular with the operator.

Pointed Solid Carbons.

Several correspondents have asked why it is that half-inch solid carbons are not pointed the same as the cored carbons. I have taken the matter up with Hugo Reisinger, the importer of one brand of carbons, and this is his reply:

> In explanation of the lack of pointing I would say that the carbons these operators are getting are probably the Electra Blue Label carbons, which are secured through electrical jobbers, and are not pointed, but blunt at both ends. These carbons really are intended for use in enclosed, long-burning arc lamps. I would, therefore, suggest that you advise operators when they order half-inch solid carbons of the Electra brand to be sure they are *pink label* and not blue label. Pink label half-inch solid carbons are all pointed on one end, and the twelve inch carbons are pointed on both ends. There is no reason why a mistake of this kind should be made since "Electra" carbons designed for projection purposes bear the trademark, "Pink Label Electra," and both ends of the package bear another pink label designating the particular use for the carbons.

For which information we thank friend Reisinger. It is things of this kind that are of practical value.

The Charles L. Kiewert Company, distributors of the Bio carbons, reply as follows concerning this proposition:

> With reference to yours of the 23rd, we beg to advise that all solid Bio carbons, as well as cored, of all diameters, are pointed before leaving our factory. The manufacturers of the Bio carbons bear in mind at all times the convenience of the operator, and it is for this reason the rule of pointing all carbons has been strictly followed. Our 12 inch carbons are all pointed on both ends.

Screen Size.

K. F. Van Norman, Mansfield, Pa., asks:

> How large a screen and what size picture would give the best results, with a 70 foot throw, using a Power's Six machine? Also what preparation would you recommend for coating a screen? Are the so-called aluminum and silver screens giving good results? My theater is 85 feet long. Am using a 10 by 12 screen. Would I get better results with a shorter throw?

A 70 foot throw is just a nice distance to project a 12 foot picture. It is as good or better than anything shorter. You have not said how wide your theater is, but, personally, I believe your 12 foot picture is just a nice size. If you increase the size of the picture you will very rapidly decrease its brilliancy, unless you use increased amperage. See page 342 of the Handbook. The mirror screen, the mirroroide screen, the gold fibre screen, and others of that class, are efficient. The mirror screen is costly, but is practically indestructible; the mirroroide and gold fibre screens are warranted for a period of five years. Home made aluminum surfaces cannot be recommended. What is perhaps the best coating for a home made screen, everything considered, is white alabastine, or its equivalent, to be had from any paint store. See reply to W. B. Bentley.

Doesn't Know It All.

G. R. Cameron, Tacoma, Wash., says:

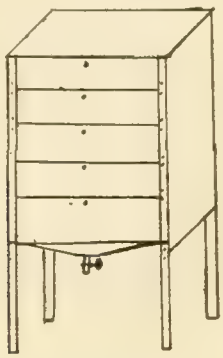
> Enclosed find 25 cents for the list of questions. If you decide you cannot put them out, just buy a good cigar on me with the two bits. Don't think because I am not attempting to answer the questions that I am not deeply interested, and decidedly grateful for the chance of such enlightenment. I have been in the show business nearly seventeen years, and the longer I am in it the more I find myself unable to give what I term "good" answers to such questions as you are asking. Only yesterday I had an "advanced usher" (new manager) ask me if I knew *all* about a rectifier. I said no, and the longer I use one the more I find I do not know.

Yes, brother Cameron, the questions I am asking are not kindergarten ones, and are not designed to be. At least four out of five of those who send in really good answers will have to study, and some of them will have to study good and hard too, and that is just what I am aiming at. As to the rectifier, you will find very complete information on that animal, accompanied by comprehensive illustrations, on pages 171 to 182, inclusive, of the Handbook. That matter alone is worth the entire price of the book to users of mercury arc rectifiers.

A Film Cabinet.

Mr. Earl E. Richardson, Barry, Ill., submits description and sketch of a film cabinet of which he is presumably the inventor.

> This film cabinet is to be made of galvanized iron riveted on inch angle irons. The shelf spaces will be 4 inches, with a 12 inch space below for emergency reels. The doors fasten on either side with spring hinges, with porcelain knobs in center to open door. Bottom of cabinet is cup-shaped to retain water, with water valve on under side. Shelves will be perforated so moisture can reach the top. The cabinet can be lined with asbestos and can be made in any size. Shelves will be 4 inches deep by 14 square.

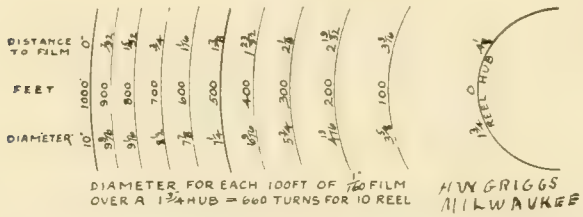


Provided this cabinet be mechanically well constructed it seems to fill the bill all right. The only objection I see is that the perforation of the shelves would, to all intents and purposes, place the film all in one receptacle, so that if one caught fire the whole business would go. It occurs to me that this could be obviated by a small pipe running from the water reservoir to each receptacle. This would carry sufficient moisture, and still allow of the films being segregated from each other by a fireproof partition. I would also remark that a division between the films ought also to be lined with asbestos not less than one-fourth of an inch in thickness.

Measuring Film.

H. W. Griggs, Wisconsin, submits the following interesting diagram and matter:

> As a means of readily knowing the amount of film on a reel, I herewith append a table and various arcs showing the radial distance for each 100 feet, with diameter and inverse distance, or distance from the 10 inch circle to each 100 feet.
>
> It will be seen that a 10 inch reel carrying 500 feet of film is only 1¾ inches from the 10 inch circle, which most anyone probably knows, though it would hardly be believed, just the same. If a 10 inch reel with a 1¾ inch hub holds 1,000 feet of film, then each square inch of area contains 13.2 feet of film 1/160 inch in thickness, and this is very close to what the average film runs,



> by actual measurement, as based on the quantity lightly packed together, the reel making 620 revolutions. Thin film averages 1/180 inch in thickness, which allows 1,135 feet to a full reel. Again, the average film will wind up closely 1/150 of an inch in thickness, filling a reel at 950 feet with 620 turns of the reel. This may come in handy for some of the boys, and if you have no room for the letter perhaps you can at least use the diagram.

Well, brother Griggs, I don't know as to the actual practical value of this matter, except in a rather rough way, but anyhow it is interesting, and therefore I have given it space. I did not have time to check up your measurements, but will leave that to the department fans. What I assume you have reference to is not the actual thickness of the film itself, but to the amount of space each thickness of film ordinarily occupies in a reel.

Knowledge Is Power.

New York City remits 25 cents for the questions and says:

> No value can be placed on the knowledge you are giving us. In such education as you are supplying lies the salvation of the whole scheme of affairs, from the producer up, for it lies largely in the hands of the moving picture operator to make or break the whole business, and I am inclined to think that this fact will be brought very pointedly to the minds of many 'ere the work is well under way.

I presume the brother means that these questions are going to show a good many people how little they really do know about the technical end of their profession, and if he could see what I see, and read the answers I read, he would be more than ever convinced of the correctness of his position. The questions will be compiled and sent out about the middle of January. There will probably be at least 150 and maybe 200 of them so that the series will last from two to three years.

He Misunderstands.

C. L. Dowsley, Winnipeg, Manitoba, Canada, writes:

> Regarding my reply to Question No. 5, you say the voltage of a shunt wound dynamo would be at zero until there was some demand for it; that is to say, a shunt wound dynamo running at full speed, and with an open circuit (no load), would not generate voltage. What is there to stop it from generating full voltage, even if there is no load? The field coils are not connected in series with the load like those of a series wound machine. There is such high resistance in the human body that a person can bridge a 110 volt or 220 volt line without making the least difference in the pull or load on the line. Now, if this is the case, why is it that upon bridging the line of a 110 volt shunt wound dynamo, carrying no load, that you get a shock, and upon bridging the same line with a voltmeter it reads full voltage; that is providing the dynamo is running at full speed. If you bridge the line of a series wound machine which is carrying no load with a voltmeter, it will still read zero, because the amperage flowing through the voltmeter does not make enough difference to cause a rise in voltage. If your shunt wound dynamo were running up to speed your voltage would be at its highest point with no load, so that my characteristic curve was O. K. Regarding brother Johnston's plan for compounding a shunt wound dynamo: well perhaps it would not be possible on all machines, but it certainly would be practicable. It all depends upon whether you have enough room to make the series windings, and enough of them, for a small dynamo would require more series turns to compound it than would a large one. If you could get your dynamo wound as brother Johnston suggests, and with the right number of ampere turns in the series winding (Aha! Diskivered!—Ed.) there is no reason why it would not be as efficient as any compound wound machine of the same capacity, although it would not look as neat. If any of the Californian or other Southern operators find the winter too severe they should pay a visit to "The Peg." We do things in style up here, and, though it is only six days before Christmas, and we are a lot nearer to the North Pole than you are, it is so hot we still have to sprinkle the streets to keep down the dust. Now, of course, I don't mean by this that there is to be a stampede to Winnipeg by a bunch of operators who have cold feet.

I am not going to get into any argument with you on the matter of the generation of voltage, but neither you nor any other man can prove, except by deduction, that a shunt wound dynamo produces anything until there is current flow. However, I am willing to concede that you are probably correct. I cannot say now, but I think I misread or misunderstood what you said, although it seems to be perfectly plain; but I know when I dictated that "I don't think so" I had something else in mind, other than the generator not having full voltage. As to brother Johnston's compounding, you pointed out a defect in that proposition yourself. No one but an expert electrician and one thoroughly versed in dynamo construction would know exactly how many ampere turns to use, and that is mostly what I had in mind. However, I said I did not think that kind of a machine would be efficient, and by that same token I don't think so yet, although I admit I may be wrong in this. I am simply basing that idea on the fact that a machine originally designed for a shunt wound, or separate shunt non self-exciting, is designed primarily for that particular kind of a proposition, and I should suppose would be less efficient than a machine originally designed for compounding. I am not willing to swear to that proposition, but it sounds like horse sense to me. Remember I am not an expert in dynamo designing or construction. In some of these things I make comment without really being sure of my ground, for I would just as soon stir up discussion as not.

From Canada.

G. W. Joudry, Rosthern, Saskatchewan, Canada, writes:

> Enclosed find 25 cents for those questions. I have the only electric plant in town. It consists of a 7½ k. w., Fairbanks-Morse generator, pulled by a 9 h.p. engine. Both are working fine. I am very anxious to see those questions come out, as in this small town I am, of necessity, operator and engineer. In fact everything in this little business is run by my family. I have a Wurlitzer player piano which supplies music, and you will see it is very important that I, and such as I, get all the information possible. I have upward of $10,000 invested in this business and have got to pull it through, and naturally in a town where there is no electric light, and no electricians, I am up against a tough proposition. And now you start out on the very thing I need, viz: knowledge of the generator. You, therefore see how important this matter is to me, and probably to lots of others in the same box. Of course, operators in cities don't care. They get from $20 to $35 per week and don't care whether school keeps or not. (That is so near the truth that it is going to bump the corns of quite a number of city men.—Ed.). When anything goes wrong they send out and get an electrician and have it fixed, or at least they have many avenues of information and knowledge; when anything goes wrong here it's up to "Willie"—and I am Willie.

Yes, brother Joudry, I can thoroughly appreciate your position, and it is the position of literally thousands of men in other small towns. Yet there are men in the cities who are so unutterably selfish that they would shut you people off from all avenues of knowledge if they could, and would limit the amusement of millions of people who live in small towns, in order that they themselves be enabled to maintain a sort of monopoly on projection knowledge, and the pitiful part of it is that nine out of ten of them have no more knowledge than the law allows, while fully five out of every ten have not got as much knowledge as the law demands, as is evidenced by the result on their screens. The projection department is here to help you, and to help them, even though it helps them against their will, and as I have said before some day they will realize the utter foolishness of their position. A goodly number of them are beginning to realize it already, which is to their credit, and altogether to the discredit of those who have not as yet progressed that far.

Many Thanks St. Louis.

Joe Hayes, St. Louis, Mo., arises to make the following remarks:

> On page 1006, November 29 issue, Appleton, Wis., made the following statement: "I have charged storage cells from a 20 light constant a. c. generator of 9.6 ampere capacity, with the 20 lamps in series with the battery." Now you have charged us not to let anyone slip it over on us, therefore allow me to say that if Appleton can charge a storage cell with alternating current, he is some wonder. What he possibly has is a 1,000 volt constant current arc generator of 9.6 ampere capacity used for series arc lamp lighting—d. c. not a. c. In charging he has his battery in series with the 20 arc lamps, so that "giving it 1,000 volts" is not so much after all, since the battery only gets what is left of the 1,000 volts after it has gone through 20 arc lamps. It is possible to charge a battery thus, but it is not the best way.

There, the feline has escaped from the all-enveloping sack. I knew somebody had slipped something over somewhere, for several writers have mentioned that storage-battery charging on a. c. matter, but I did not know where it came in. I did not notice at the time that Appleton stated he had charged with a. c. That, of course, is impossible, but it seems I let him "slip it over" all right, so the joke is on me. The solution brother Hayes advances is doubtless the correct one.

Frozen Vaseline.

Wyoming writes:

> Am showing here three times a week. Have Motiograph machine, Model 1911. About three weeks ago it began to get cold and at the same time the machine began to run hard. I traced the trouble to the geneva movement, which is in perfect adjustment, therefore I attributed it to the lubrication. The last time I put in vaseline I could not obtain the white kind, so used Blue Seal vaseline, and I believe I put in a trifle too much, and that excess, together with the freezing weather, has caused the trouble. Can you suggest a way of thawing it without taking the movement apart?

If your oil well is full you will have to take it apart and remove some of the vaseline, if not, you can probably overcome the difficulty by injecting a little kerosene.

A Few Questions.

K. F. Van Norman, Mansfield, Pa., orders a Handbook and asks the following questions:

> What size condensers should I use for a ten-foot picture at 70 feet? What would give the best results in the carbon line; a solid ½ below and a cored ⅝ above? Also is it wise to use these carbons on a. c.? Have had a lot of trouble with cable burning off inside of lamp house. Lugs don't seem to help any. What would you suggest? Am using 110 volt a. c. What should be the size of the screen for a 12-foot picture at 70 feet?

Two 7½ condensers ought to fill the bill. As to the carbons, you cannot use solid carbons either above or below with a. c. See pages 202 to 212 inclusive of the Handbook for full information. As to the cables burning off, possibly the contacts (where they join the lamp) are not clean, also very likely the ventilation at the top of your lamp house is stopped up, thus creating excessive heat inside the lamp house. See the "Lamp House," page 197 of the Handbook. If you are using 60 amperes a. c. I would recommend that you follow the instructions on page 200 of the Handbook. As to your question concerning the screen: I don't know just what you mean. If your picture is 12 feet wide it will be ¾ of that height or 9 x 12.

Wrong Condensers.

Le Roy Hester, Purdon, Tex., writes:

> Have carefully read the Handbook from page 197 to 213 and think I have every thing according to instructions. Have my own 110 volt d. c. plant and have always had a fine light until recently. Am using two coils of resistance about like those shown on page 113, Fig. 47. Use ⅝ cored carbons above and a ½ inch solid below. I get a fine light at the stereopticon, but when I pull over to M. P. there is a blue center and a clear border or a red border and a clear center. Moving the lamp house backward and forward does no good. My throw is 38 feet; machine, Exhibition Model Edison; carbons are set as per Figs. 100 and 101 of the Handbook.

You cover everything but one point, but that unfortunately is an exceedingly important one, viz: the width of your picture. However, your throw is only 38 feet and it's pretty near a cinch that your condensers are of too long focal length. But you cannot expect to get a very good picture of greater width than 10 feet with a 38 foot throw. I think you will find that two 6½ condensers will clear up your moving picture field, though it may raise thunder with your stereopticon. I cannot help you definitely without knowing the width of both the stereopticon and motion picture. I would refer you to the last paragraph on page 363 of the Handbook for further information.

Not Desirable.

J. R. Shackelford, Louise, Miss., submits sketch of a scheme to rewind with the projector. In effect his plan is to place another magazine at the end of the regular lower magazine and make the lower magazine of double thickness, so that it will hold two reels. When the first reel is rewound into the lower magazine it is shoved over and the film is threaded into the second magazine, which contains the empty reel. Another empty reel is, of course, placed on the spindle beside the full one to take up the next reel.

Such a scheme, while it does credit to friend Shackelford's ingenuity, is undesirable for several reasons, not the least of which would be the additional power required to run the machine, the complications added thereto, such as making patches, and the time it would take to thread the rewinder part of it. I am sorry, brother Shackelford, but I could not recommend that particular proposition.

Who is Guilty?

W. C. Evans, Cushing, Okla., submits a sample of damaged film and writes:

> Just a few words through the department regarding some operator in this section of the brush. I am handing you a sample of film clipped from a comparatively new reel. You can judge for yourself what ought to be done to the operator who is butchering films in this manner. We are running Universal service and the reels are on a circuit, so that I cannot very well locate the guilty party, but it is only on Mondays that the film is in this condition, and it is on Mondays only that our films are received from Bartlesville, Okla. They come from Cleveland O. K., but don't know where Cleveland gets them from, therefore could not say who is guilty. I now have three reels practically gone to the bad. Please state your opinions, understanding that it is not just a few feet of these reels which are in this condition, but the damage runs through the entire length.

Well, Cushing, it seems to me the matter is up to the film exchange, and I cannot understand an exchange standing for any such condition as you describe. The two feet of film submitted has the sprocket holes ripped off of nearly the whole of one side, and, while I could not say positively, it looks as though a tension spring was at fault; either a deposit of emulsion, or a defective spring. I base this opinion on the fact that, while the other side of the film is perfect and the sprocket holes show no marks, there is a very distinct line of scratches down the holes on the left side, that is, where any of them are left. It would hardly be worth while expressing my opinion on a matter of this kind, but it is to be hoped that through this publication the guilty one will be discovered and his film service cut off. That circuit business is a bad idea anyhow. It is an attempt to get too much work out of the films at the expense of poor service.

Power's Five Inside Shutter.

L. T. Hill, Mystic, Conn., writes:

> I am about to install an outside shutter on a Power's Five. Would the two-blade shutter of the Power's Six work successfully on the No. Five, and give less flicker than the inside shutter? If not, could you give me the proper dimensions for an outside shutter for the Power's No. Five? I have both of your Handbooks and I also have the little one which the N. Power Company gave away several years ago. If those objecting to the questions and answers worked in small towns, as so many of us do, where you cannot consult electrical works, and have the benefit of mutual help, I think they would keep still, or else climb over the other side of the fence in a hurry.

In the first place I would advise the purchase of an up-to-date projector rather than the installation of an outside shutter on the Power's Five. However, fairly good results have been had with home-made installations of that kind, several of which were illustrated in the department. You will find one on page 965, March 16, 1912, issue; one on page 809 of the October 8, 1910, issue, and on page 710, April 1, 1911, issue. All these are illustrated by photographs and described. The last named was by Mr. Charles H. Addams, moving picture operator, Rockford, Ill. Possibly if you address him, he could give you the dimensions of his shutter, provided he is still there. Anyone having such an installation will please send the shutter dimensions to Mr. L. T. Hill, 22 Bank Street, Mystic, Conn. I would suggest a three-wing shutter, however, if you are using d. c.

New Haven Operators Wined and Dined.

Sunday, December 28, Mr. Chas. E. Schneider gave a smoke-talk to the operators of Local 273, at New Haven, in their social rooms. Refreshments and cigars were abundant, followed by a short talk by Brother Schneider. Messrs. Smith and Bohanan, of the Nicholas Power Company, were present as guests, as were also Mr. Webber and Mr. Clark, president and secretary of the Springfield Local 186.

Don't Forget the Operators' Ball.

At Manhattan Casino, Saturday evening, January 24th. A splendid time for everyone. The password now is "Meet me at the Operators' Ball."

Another Slide Coating.

D. E. Knorr, Allentown, Pa., suggests Bon Ami and Letterine as a slide coating which will do the trick. "Mix to suit," he says, "cover with colored gelatine, if you like colors. It is economical, quick and clean." Brother Knorr's directions are not very elaborate, nor does he explain what letterine is; the Bon Ami part of it has been published in the department before.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

"THE SQUIRE'S MISTAKE" (Lubin), January 6.—There are good situations in this story, although there are times when the acting seems a bit affected. One of the best situations is where the escaped convict enters the home of Squire Ruggles. It was hardly convincing, however, to permit the wounded man to lie on the center table writhing in pain alongside of a lamp which had been shown to be lighted. Henry Stanley as Squire Ruggles and Raymond Gallagher as his son do good work.

"ON THE GREAT STEEL BEAM" (Edison), January 6.—Good drama. The development seemed to drag a bit, but the story held after the first 300 feet. There was good comedy in the homecoming of the new foreman as he told his little family of his promotion. Harry Gripp, as the foreman, gave a natural portrayal. His demonstration, also, as to how to handle men was true to life. The quarrel between the discharged foreman, played by Barry O'Moore, and the new incumbent, was well done. There is a rescue that will thrill. The Rev. Sydney Booth is the author of an interesting script and Ashley Miller is the director.

"HEARTS AND FLOWERS" (Essanay), January 6.—This is a beautiful picture. Francis X. Bushman has the lead, supported by Ruth Stonehouse. Likewise is there a child, who does good work. The leading characters give a fine performance, sympathetic, tender. There is a steady pull throughout the whole reel. The acting and staging are of the best. There is an unusually pretty and effective finish.

"THE LIVING WAGE" (Selig), January 6.—In this story a well-to-do young woman, her interests aroused at a hearing of the Living Wage Commission, obtains employment in a factory, the proprietor of which has sworn that his earnings are only 7 per cent. on his investment. She raises a false alarm of fire, and in the confusion secures possession of a certain book of the firm, which shows the earnings are much larger and that the proprietor has committed perjury. This she carries to the commission. In other words, she steals the book—does evil that good may come of it. The story will interest.

"WHOM GOD HATH JOINED" (Patheplay), January 6.—There is at the end of this picture a melodramatic rescue of a man wrongly accused of murder. The rope is already about his neck. His wife, whom he had refused to acknowledge, is the one who saves him. The action is responsible for the man's reformation; he becomes a different citizen, writing his parents that he possesses a wife and child, and settling down. Fair Western.

"A FOOT OF ROMANCE" (Essanay), January 7.—A mistake in the cutting and joining department of the Essanay Company made the best situation found in this picture—it mixed those letters up just at a time when it was very funny to have them mixed. Of course the action went on without this added bit of satire that would have helped it. As it is, the burlesque-farce offering, played in the comical way that Wallace Beery has at command and with the sprightliness of Beverly Bayne, amuses.

"BY UNSEEN HAND" (Selig), January 7.—By picturing a motive for murder and then making the man who is to be suspected act suspiciously until we, the audience, think that he really did kill the man from a great distance, Producer William Duncan has made a good offering. The burden of the story is the proving the man guiltless. Its only noticeable weakness is the fact that the dead man is only sleeping at first, yet makes us think him dead. It is not until we see the man again that we discover the wound mark, yet one cannot be sure it wasn't there from the first. Hardee Kirkland is the author.

"DISHING DICK'S DISHWATER" (Patheplay), January 7.—A cleverly thought-up comic that is fresh and quite laughable. It will amuse all kinds of people and can be shown anywhere.

"SNOW EFFECTS IN AUSTRIA" (Patheplay), January 7.—On the same reel are some lovely views of snowy forests and mountains. The photography is excellent and the scenes well chosen.

"DIANA'S DRESS REFORM" (Vitagraph), January 7.—A farce in which the humor is rather rudimentry. Surely there is nothing in it that the dullest won't fully understand, as much as the quickest. A very fair, intelligent Broadway audience gave no laughter that we heard. Dean Willets is author and the producer is Ralph Ince.

"AFRICAN SEA BIRDS" (Edison), January 7.—Wonderful photography makes this an exceptional picture of the sea and of birds of the larger kind that live along its rocky shores. It is like seeing them through a fine glass.

"THE SHERLOCK HOLMES GIRL" (Edison), January 7.—Not very much can be said for this offering by Miss Bliss Milford. She, herself, as the hobbledehoy serving maid in the hotel, gives a conventional burlesque characterization and there is nothing new in the business. It is of the slightest texture. The piece was produced by Charles H. France.

"THEIR INTEREST IN COMMON" (Vitagraph), January 8.—A rather naively conceived story of lovers who think they have nothing in common until they find that both are lovers of children. The climax finds both at a baby show and the situation is reinforced by a third character, who doesn't like babies. Rosalie S. Jacoby is the author, R. S. Sturgeon the producer.

"MONTANA STATE FAIR" (Vitagraph), January 8.—On the same reel and a good filler.

"HIS FATHER'S HOUSE" (Biograph), January 8.—This picture will surely please servant girls and their friends, not because it takes up their particular trials or tells any truthful story about them, but because it is a "pipe dream" that is designed to fit in with them. It is a melodrama of the most improbable sort and will or may furnish amusement as "unconscious comedy" to spectators who know something about life as it is. The acting is not of a high order; but the staging is of the best. It is clearly photographed.

"THE HILLS OF PEACE" (Essanay), January 8.—A story of the West; but full of that humanity that is of no locality or place. Carl Stockdale, as the prospector and partner of the dead brother of the girl, makes it very effective and emotional by his finely accurate and restrained acting. The girl is weak in this role and is not convincing. As a whole, the picture makes a very good offering and will be liked.

"THE SOMNAMBULIST" (Melies), January 8.—A picture made in a land where palms are plentiful, but telling a story such as we often see in French pictures.. It deals with a poacher's revenge, the sleep-walking of a bereaved mother and her husband's not very commendable jealousy, caused by a letter from the poacher, which is very unconvincing. The picture has some very lovely scenes, though the early scenes are not clearly printed; they are thick. As a whole, it makes a fairly entertaining offering; it will get by with better pictures.

"PIETRO THE PIANIST" (Selig), January 8.—Hardly any plot at all, and full of padding, it has much that is laughable. There were a few in the audience who laughed nearly all the way through it and it seemed that the majority were interested in it. Pietro is a "case" of temperament. He is always the same and a good deal of his temperament is shown. There is a comical gutter band and some hand organ men.

"A RAMBLE IN PONDICHERRY, INDIA" (Patheplay), January 8.—On the last reel with the feature of this date, this interesting hand-colored film is acceptable. It is nearly 500 feet, perhaps.

"THE JOKE ON JANE" (Kalem), January 9.—In which John E. Brennan appears as a henpecked husband. The plot is original and full of the best humor, but the climax should have come sooner. While this ends tamely it is far above the average half reel in conception.

"MAKING CUT GLASS" (Kalem), January 9.—A very interesting and instructive series of pictures, showing the manner in which cut glass is made. This answers the question most people ask when they look at a piece of cut glass—how is it done? This, with above, makes a very good release.

"THE ENGINEER'S REVENGE" (Lubin), January 9.—This film story is sufficiently stirring and is well acted throughout by a cast including John Smiley, Justine Huff, Joseph Smiley and Clarence Elmer. The fiendishness of the engineer's attempted crime makes the subsequent reconciliation seem impossible. In this respect the plot is overdrawn, but there is much about the story that is interesting and commendable.

"BUNNY'S MISTAKE" (Vitagraph), January 9.—Bunny is never more amusing than when he is doleful and here he is in a sad way indeed, for he thinks he has run over a child in his car. It turns out to be a big doll. Doris M. Schroeder wrote the scenario. The incidental business is all good and particularly the sub-title "The wicked flee when no man pursueth." A good comedy number.

"ON THE BREAST OF THE TIDE" (Selig), January 9.—The story of a sailor's regeneration, after being sent from home by his wife and told never to return. In a later scene he rescues his own child from drowning. This is simple in its elements, convincingly pictured and makes quite a strong appeal.

"THE LONELY ROAD" (Edison), January 10.—A film story written by Y. Spinner, covering several large lapses of time. Mary Fuller and Gertrude McCoy appear as two sisters. Margaret supports the other after her husband's death, giving up her own love. In after years the lover, portrayed by Charles Ogle, thinks of her. He finds the widowed sister and together they search for Margaret, who is dead when they locate her. The story has a slow, natural development and works convincingly up to its pitifully tragic close.

"THE BARTERED CROWN" (Biograph), January 10.—The plot of this is quite novel, but it does not make a very strong story. The young man buys the orphan girl's hair and holds over her constantly the threat of cutting it off. His intentions are uncertain till toward the end, when he asks her to marry him. The photography is good and the most is made of a slight idea.

"WHEN THE DOCTORS FAILED" (Lubin), January 10.—This half-reel shows the means employed by a young husband who wants to have his friends in for a game of poker. He pretends to be shot and they in turn pretend to be doctors. This is entirely farcical and has some amusing spots in it.

"MARRIED MEN" (Lubin), January 10.—An eccentric comedy, in which the henpecked Irishman revolts. The chase scene works up some amusement of the slap-stick type.

"TELL-TALE STAINS" (Kalem), January 10.—There are some very attractive and well-staged scenes in this, including the chief one showing the masquerade ball. But the plot itself has a conventional and "made up" effect in its impression on the observer; hence, the lack of suspense. One of the most interesting moments was when the girl recognized her dancing partner as the crook by the cigarette stains on his fingers.

"SNAKEVILLE'S NEW DOCTOR" (Essanay), January 10.—In this characteristic Western number Marguerite Clayton appears as a young lady doctor, pursued by male patients with all sorts of assumed ailments. Some of the situations are amusing and, of course, in the end Broncho Billy marries her. The plot is not overly strong even for light comedy.

"CONCENTRATION" (Biograph), January 12.—There have been a good many pictures dealing with inventions, yet they seem to go with the public with whom an invention stands (happily for the script writer) for success. This story, with Claire McDowell in a leading role and well supported, will be liked. It has a touch of the quality that passes for depth; is clear and romantic enough and has suspense, mostly due to the skill of the players in simulating concern as to the outcome of the developing situation.

"TOBACCO INDUSTRY" (Lubin), January 12.—A clear and interesting picture taken in Cuba, perhaps. This industry has been shown in pictures more instructive, but makes a worthy offering.

"SMILES OF FORTUNE" (Lubin), January 12.—An acceptable little farce, freshly conceived and with a situation that one can sympathize with. It was written by Emmett Campbell Hall and produced by Arthur Hotaling. The hero had bought a "success smile" at the beauty parlors and it can't come off, so it gets him into trouble with his cranky old relative who has money to leave, but his sweetheart also is a relative and to her the rich uncle really gives the money, so it becomes a smile of fortune. The audience seemed to be amused and there was a fair measure of laughter.

"PATHE'S WEEKLY NO. 4" (January 12).—The high waves along the Jersey coast and several other items of more than usual interest make this an exceptional offering.

"THE RIGHT AND THE WRONG OF IT" (Vitagraph), January 12.—There is a very commendable attempt in this picture to criticize a tendency of modern life and it does succeed in stating human experience in dramatic terms. Yet there is a feeling that it lacks authority; we are willing to believe it in general without being compelled to believe it in particular. That going back to work of the business-woman-wife hardly happened quite that way—that part ought to have been developed; she should have been tempted by some sort of offer. The script is by B. C. Flanders and was produced by Ralph Ince.

Licensed Specials

"THE SMUGGLER'S SON" (Cines), January 6.—These two reels are well photographed and well played. It is possible the acting department would have been benefited had the two women changed parts. The second lead, who had little to do, possessed the magnetism the leading woman lacked. The story held all the way; in some respects it had novelty.

"JERRY'S UNCLE'S NAMESAKE" (Vitagraph), January 6.—There is continual laughter in these two reels. The parts are played by the best that could have been selected—or surely none better could have been found. The fun comes from the story as well as in the excellent acting. The author is announced as Mrs. Russell. Sidney Drew is Jerry, and Louise Beaudet is Mrs. Jerry. These form one team of the combination. Then there are William Shea and Kate Price for another. Rogers Lytton, the uncle of Jerry, by his make-up kept the reviewer puzzled for some time as to his identity. He, too, contributed his share of the funmaking Ethel Lloyd, the maid, made much of her part. Mr. Drew and James Young were the directors, and they put over a story that will rank well up with the Vitagraph's best two-reel comedies.

"HER HUSBAND'S FRIEND" (Kalem), January 7.—Beautifully staged and perfectly photographed and with many pretty light effects this two-part offering entertains the eye. Its story is a melodrama built after a well-known type and with freshness of incident, due mostly to arrangement of the business, rather than to anything really new, yet it never fails to keep going a thread of interest. Mrs. Alice Hollister, who plays the weak-willed heroine, appears in a number of pretty dresses that come out extremely well in the print. Such things are of no great value to the picture however much they may please uninstructed simple minds. That they please is true. Then there are some fine scenes. The acting was not good enough to put real life in the corpse of this old story, but was good, intelligent work.

"THE WARDS OF SOCIETY" (Patheplay), January 8.—A tremendous picture, truthful and instructive, but at the same time one that has a quality far beyond all kinds of ordinary instruction. It is of tremendous importance to the public, and what is more the public will be very quick to recognize its importance. We earnestly believe that every exhibitor will be wholly satisfied with the results of showing it in his house. It is not a story nor a tract in any clear sense; but a picture of life. It deals with terrible things; defective children, and shows how society is taking care of them and what the conditions are that cause mental defects. It also shows what the difficulties are in properly caring for these unfortunates. If we can say anything to further this picture, we will be doing a good work, and we feel, too, that the exhibitor as well as the public will profit by it. Surely the maker of it deserves the commendation of the MOVING PICTURE WORLD and all patriotic minded citizens.

"BETWEEN TWO FIRES" (Lubin), January 8.—A war-time melodrama with little that is really new, although the situation at the end is effective melodramatically. This closing incident comes after a reel and a half of such trite things as lost memory. There are no especially worthy battle scenes, but there are some moonlight pictures in which the smoke of battle rises in silver clouds. We doubt whether such a picture makes a truly acceptable offering, except in places where not many shows have been given. The script is by George Terwilliger and was produced by Edgar Jones.

"THE WITNESS TO THE WILL" (Edison), January 9.—One of the good old-time will stories, presented from start to finish in a thoroughly workmanlike manner. The scenario was written by Gordon V. May, and in the cast appear Richard Neill, Harry Beaumont, Gertrude McCoy, Jessie Stevens and Benj. F. Wilson. George A. Lessey acted as director. The story is allowed to tell itself smoothly and naturally and from the standpoint of general construction it is a model. An old theme delightfully handled.

"THE HOUR AND THE MAN" (Essanay), January 9.—The first reel of this opens up an interesting situation, with two brothers in love with the same girl, but numerous scenes are obscure in meaning. Close, fragmentary photography is often artistic, but was here used at too critical a time. The quality of the photography itself is excellent and helps the picture wonderfully. The scenes in the second reel are strong and convincingly portrayed. Francis X. Bushman, Ruth Stonehouse, Clara Smith and Wm. Bailey appear in the pleasing cast.

"THE MINISTER'S DAUGHTER" (Patheplay), January 10.—The story of a hopeless love, beautifully pictured in two reels of sepia tinted film. Henny Porten appears as the girl and makes a splendid appeal to the observers. The plot is simple and depends for its strength upon the sincerity of the acting and very pathetic situation which develops. The opening scenes in the first reel are attractive, the garden settings being idealistic for the love scenes. The girl dies of a broken heart in the church after watching her father marry Jack to his cousin Dora. A powerful offering of its kind.

"OFFICER JOHN DONOVAN" (Vitagraph), January 10.—This is an absorbing two-reel number, featuring Van Dyke Brook as a policeman, who subsequently becomes a detective. Leo Delaney appears as the wayward son and Kate Price and Norma Talmadge are in the cast. This is a straight-away crook story, with good views of the gang's headquarters. The raid in the second reel is exciting and the substitution of the detective for Mike Ellis was done very convincingly. Realistic crook drama.

"INDIAN BLOOD" (Kalem), January 12.—A rather ordinary story of army post and Indian tribe. It is not a love story, but its interest centers in mother and son. One is an Indian woman, the other is a half-breed and they are wife and son of an army lieutenant and live at the post. The development is logical and the script shows carefully writing. Of the staging, too, we can find little, except to commend, but, while it interests, there is nothing very noteworthy about it. All it shows is possible, none of it is very convincing. It is not a story that has appeal; is a bit unpleasant. Not better than fair.

"THE TWO ORDEALS" (Selig), January 12.—This is the second of the "Adventures of Kathlyn" series; a very remarkable picture that is attracting attention. It has been noticed at length in THE MOVING PICTURE WORLD for January 17, 1914, page 266. We still think that it is a mistake to offer motion picture stories serially. The better the story, the more the dissatisfaction.

Independent

"A MUD BATH ELOPMENT" (Rex), January 22.—No one can find any objection to this sprightly comedy, unless it be in the exaggerated characterization of the English lord, who competes with a very enterprising young American for the hand of a girl whose father has the gout and a bad temper. Robert Leonard plays the part of the successful rival. The final scenes are laid at a health resort noted for its mud baths.

"ADMISSION TWO PINS" (Victor), January 9.—By giving a show whose admission is two pins, the children of a quarrelsome father and mother teach their elders a lesson in behavior. The manner in which this idea is worked out in this little comedy is very charming. It will have a wide appeal.

"THE SAINT AND THE SINGER" (Powers), January 26.—This offering is only fairly successful, the plot being rather weak. It pictures a young husband at a stag dinner who falls in love with a cabaret singer. He is next shown at home in the morning and tells his wife a great story to allay her suspicions. The doctor advises cracked ice on his head for a week. Rather shy on plot.

"HER BROTHER" (Frontier), January 17.—The outlaw in this drama of the West is shot in both arms during an exciting pistol contest with a sheriff and while there can be no objection to such an incident, the producer might have dispensed with showing the actor's arms too near the camera. The turn given the story when the Indians appear and force the duelists to join forces against the common enemy, is unexpected and adds much to the strength of the production.

"SLIM AND THE MONEY POT" (Frontier), January 15.—Slim, whose antics throughout in this comedy are laughable, falls asleep in a haystack behind a barn and dreams of finding a large fortune in an old iron pot. He is not very long wasting his substance and when it is gone from him he wakes up to find that he has never possessed anything except the shadow. Slim is a fairly good comic character, but he does not have any great opportunity in this story. It is lacking a little in genuine holding power.

"ADRIFT IN A GREAT CITY" (Thanhouser), January 13.—This film presents a section of real life, beginning with an accident that was well pictured. It is not, however, a strong offering, as there is not enough plot and the photography is cloudy in places.

"TWO LITTLE DROMIOS" (Thanhouser), January 11.—This single reel works up so entertainingly that the story could well be carried through a second reel. Mignon Anderson plays the double part of a country and city girl, double exposure being used to advantage. The country girl comes to the city; the city girl goes to a masquerade as a country girl and they are thus confused. But the story hardly seemed complete as it stands.

"COALS OF FIRE" (Thanhouser), January 16.—A pleasing story with a slight plot, in which Riley Chamberlain appears as an old man discharged unjustly. The Thanhouser Kidlet, daughter of his employer, is the means of restoring the old man to his place. A pretty story with a touch of heart interest in it.

"A TICKET TO RED HORSE GULCH" (Majestic), January 11.—Wm. Garwood, an electrician out of a job, finds a railroad ticket to Red Gulch. Later, when there is a race on to file a mining claim, he taps a telephone wire and has his sweetheart register the claim ahead of the villain. Nothing very new in this, but it works up entertainingly and has a pleasing close.

"TRICKED BY A PHOTO" (Reliance), January 26.—Quite a brisk little crook story, in which the detective substitutes the picture of Biff for his own. This so angers the girl that she gives Biff up. Not a very elevating type of plot, but well handled, with George Siegman, Irene Hunt and George De Carlton in the cast.

"OUR MUTUAL GIRL" (Reliance), January 19.—Norma Phillips, an attractive young member of the Reliance Company, in this number begins her adventures as the Mutual Girl. She arrives in New York at the Pennsylvania station and later is seen looking at new gowns in the salesrooms of a modiste. Many of the gowns are indicated by name in the sub-titles, giving an advertising flavor to the film. The Mutual Girl's experiences bid fair to prove interesting, though not much plot has as yet developed.

A CIRCUMSTANTIAL NURSE" (Princess), January 9.—This picture is based on several old and improbable situations, one of them being where the burglar replaces a roll of bills to attend the sick baby. Yet with the aid of good photography and capable acting this gets hold of the interest and proves acceptable.

"JAKE'S HOODOO" (Majestic), January 13.—A lot of farcical situations in this, which bring an occasional smile. The young man about to be married loses his trousers and borrows Mr. Henpeck's. Later he returns the garments and all ends happily. The photography is good.

"THE HIDDEN CLUE" (Reliance), January 24.—Quite a good little mystery is solved in this. The excitement centers about a jewel robbery. The clerk, who heard the burglars forcing entrance, leaves a curious typewritten note, indicating where he has placed the gems. Thos. R. Mills, Paul Scardon, Harry Spingler, Anna Laughlin and other members of the Reliance Company appear.

"THE SON OF THOMAS GRAY" (American), January 10.—This same idea has been used in previous pictures, but it is commendable from the fact that it is directed against drugged patent medicines. The son unknowingly leads the investigation of his own father's quack tonic. Sydney Ayres and Jack Richardson are in the cast.

"TOO MANY BRIDES" (Keystone), January 19.—Sterling courts a number of sweethearts at the same time and succeeds in stirring up a lot of trouble for himself. The chase scene is full of funny antics and moves on to a laughable close.

"WON IN A CLOSET" (Keystone), January 22.—Featuring Mabel Normand in a nonsense number. Her "ideal" was a laugh in himself and the numerous entanglements into which the love affair is precipitated prove very diverting.

"REBECCA'S WEDDING DAY" (Keystone), January 24.—The Fat Boy impersonates a Yiddish girl in this. The characterizations are full of a rough type, but the complications are quite funny and will no doubt please many observers.

"THE POOLROOM' '(Powers), January 23.—This spirited production, Edwin August in the lead, preaches a sermon against the evils often connected with poolrooms. Mr. August gives a good characterization in the dope fiend who warns an innocent newcomer in one of these bad poolrooms to stay out of it.

"O YOU PUPPY" (Crystal), January 27.—The idea developed in this little farce would make an excellent basis for a more elaborate production. Two young people are accidentally thrown together in a room which has been quarantined on account of smallpox. In their efforts to escape we are given some good fun.

"HIS VACATION" (Crystal), January 27.—Sharing the reel with the above is this story of a man's misfortunes on a vacation. He receives his final blow when he returns to find his sweetheart married to another fellow.

"A DEUCE AND TWO PAIR" (Powers), January 23.—Those poker terms which appear in the title do not refer to the great American game, but to two young couples and a third couple made up of an old maid and any man she can nab, and these people together with a burglar, who impersonates a preacher, are mixed in events which produce a fair comedy. The trouble begins with a pretty girl's attempt to elope with her sweetheart, and the fun is sustained to the end.

"THE LEPER'S COAT" (Rex), January 25.—The idea behind this interesting drama is that fear of a disease is liable to produce its symptons in the one who is too much afraid of it. A Christian Science practitioner appears as one of the characters. Lois Webber plays this part. Rupert Julian plays the part of an ordinary practitioner.

"HE DOES NOT CARE TO BE PHOTOGRAPHED" (Eclair), January 25.—This is a series of animated sketches by the cartoonist, Geo. MacManus. They portray his favorite subject, the "Newlyweds and their Baby."

"AN ENCHANTING VOICE" (Eclair), January 25.—Sharing the reel with the above is this little farce illustrating the power of a good voice. It is rather fantastical.

"SNOBBERY" (Nestor), January 23).—Good photography and an attractive cast of performers do a great deal to make this film story interesting. The plot does not develop in a very compelling manner, but the manner in which the young actress is cleared of the suspicion of theft is not without interest.

"HEAVEN WILL PROTECT THE WORKING GIRL" (Joker), January 24.—This burlesque which, in an extravagant fashion, pictures the woes of the worker, will make laughter, probably in most houses a lot of it. Exaggerated melodrama seems to be having much vogue these days, and when it is well put on there can be no question of its popularity. In this instance the "working girl" made the most of her opportunities.

"JONES' BURGLAR TRAP" (Crystal), January 20.—Jones, troubled by burglarious visitations, has a trap door constructed in his front hallway. But he captures not only the intended ones in this way, but his entire family, including himself, and many others.

"A MIDNIGHT SCARE" (Crystal), January 20.—This should have been entitled in the plural because more than one receives the midnight scare. It divides the reel with the above.

"THE SHADOW OF A CRIME" (Crystal), January 25.—An artificial melodrama that is not made believable, but interests on account of its characters, as acted, and by the fact that it is built on good dramatic scheme. Fair entertainment.

Independent Specials

"THE INFORMER" (Domino), January 22.—A two-reel Irish story, by Richard V. Spencer. This is another tale of the Irish rebellion, with several of the familiar devices for catching the interest. Norah's manner of entrapping Michael put her in a bad light for a heroine. The hero is hanged at the close of the second reel. This is not quite up to former standards, but is by no means uninteresting.

"MICHAEL ARNOLD AND DR. LYNN" (Rex), January 15.—Robert Leonard as Michael Arnold, the disowned son of a man who is found apparently murdered in his bed, plays the lead in this two-reel drama. Suspicion by the connivance of the doctor in the case points to the son as the murderer, he is sentenced to imprisonment for life and escapes to come into his rights. The story is well told and holds the interest.

"THE FLASH OF FATE" (Bison), January 17.—A two-reel Western number in which action is the keynote and perhaps the most commendable quality. The incidents follow swiftly and are frequently confusing; some of them are so improbable as to bring smiles. Yet the offering is an entertaining one in spite of numerous absurdities. The flashing of the mirror by the girl as a signal to her lover was a good piece of business.

"THE PRIMITIVE CALL" (Domino), January 15.—A two-reel number in which the hero is a despondent young man, tired of the veneer of civilization. His sea voyage winds up in a shipwreck and his subsequent adventures on an island inhabited by semi-savages make an absorbingly interesting story, even though the situations have been used before. He marries a native girl and later, after his return to civilization, yields to the call of the primitive and goes back to her. The scenic features of this are admirable and the action pleasing.

"DESTINIES FULFILLED" (American), January 12.—A three-reel offering, with Sydney Ayres and Vivian Rich in the leads. Vivian Rich plays both mother and daughter as the mountain romance advances, making good personal appeal. The plot complications are not without some confusion, but maintain the attention. The scene at the bedside of the dying mother struck us as too hysterical. Many of the scenic effects are pleasing and as a whole the production is one of fair strength.

"THE FAITH OF HER FATHERS" (Reliance), January 17.—In this number Irene Hunt appears as a young Jewess who loves a Christian. She intends giving up a young man of her own faith for him, but later developmets bring a change in this decision. The plot of this is quite original, although the motive has been used before. It is well photographed and nicely acted throughout, making altogether an attractive release of its type.

"COMING HOME" (Eclair), January 21.—A two-reel number, with Alec Francis and Belle Adair in the leading parts. The girl is encouraged by the minister to play a part in an amateur production. Later, after their marriage, she undertakes the recuperate the family funds by regular theatrical work. The happiness of the family is threatened, but the wife abandons the project before it is too late. The film story, while not a powerful one, has in it a good deal that interests and entertains the observer. It is well acted.

"THE UNSIGNED AGREEMENT" (Gold Seal), January 20.—Francis Ford and Grace Cunard, one as an old mill owner and the other as the daughter of a poor millhand, play to very good effect in this two-reel drama which, while the story is not always as clear as it might be, portrays some mob violence, including the blowing up of the mill, which is praiseworthy, and the acting is commendable. The son of the mill owner, skipping the country because he thinks he has committed murder, leaves behind him a sweetheart, who is about to become a mother. This is the beginning of the drama and it moves to a satisfactory ending.

"FOR THE FREEDOM OF CUBA" (Bison), January 24.—One of the leading actors in this two-reel drama of Cuba's fight for liberty is a trained Arabian horse. The story is characterized by hard fighting and an exciting prison escape at which the horse greatly assists. The hero is a young American, who defends a wealthy Cuban's daughter from the advances of a rascal. After a number of adventures, during which the father becomes the debtor of the American, the young people marry. The reconciliation with the Spanish officer at the end is a novel touch. Some of the scenes are excellent.

"THE MILITANT" (Imp), January 12.—In this three-reel drama concerning militant suffragettes in England occur some very good mob scenes and we are introduced to a world of activity, which is refreshing for its newness in motion pictures. The story is not in the least melodramatic and shows careful thought and an appreciation of dramatic values. A certain rigidity in the construction might have been avoided by crossing the main theme with a lesser and lighter one, and though a certain sameness of characters was almost unavoidable, yet some way might have been found to make the contrasts sharper. But on the whole we must compliment Calder Johnstone, who wrote the play. He gave the producer an excellent scenario to work from.

"THE SIGN OF THE SECRET NINE" (Lewis Pennant).—A three-part offering made in Europe, but with little that is especially European in its atmosphere; in truth it is a cheaply staged picture, made mostly in a studio and with a dissatisfying story as cheap and untruthful. There are some good scenes, for the photography is acceptable and there are some excellent street scenes.

At the Sign of the Flaming Arcs

By George Blaisdell.

DANIEL FROHMAN, managing director of the Famous Players Film Company, will sail for Cuba on January 22 at the head of thirty players. In the party will be Director J. Searle Dawley and Mme. Kalich. The latter will portray the title role in "Marta of the Lowlands." It is the intention while away to take all the exterior scenes in the play named and also of "The Pride of Jennico." It is believed that the scenic splendors and atmosphere of the big semi-tropical island will add much to the pictorial value of these two productions. Distance counts for little in these days of big pictures.

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We had been watching the taking of scenes in "The Pride of Jennico" in the Famous Players studio. In the picture was a young woman as to whose identity we were curious. The features suggested no one we had known on the screen—and yet there was something about her that held the attention. Inquiry brought out the information that it was Miss Harte, and the visitor was introduced to the young woman. The writer suggested that he knew on the screen Miss Betty Harte, formerly with the Selig Company and later with the Edison—had seen her many times. To his amazement the young woman said in rather puzzled fashion: "But I am Betty Harte." In explanation the dark-eyed player said the failure to recognize in the life one so familiar on the screen was undoubtedly due to the black wig, which she very truly said much changed her appearance. Asked as to how she liked New York, where she has been living since August, Miss Harte said: "I think it is fine. Better than on the Coast? No, no, no! There's no place like Los Angeles."

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Charles Eldridge, who for two years following September, 1911, appeared in Vitagraph pictures, is now working in stock at the Imp studio in Eleventh Avenue. Mr. Eldridge, who during his Vitagraph connection played much in comedies, is a most competent actor. He has had a wide experience on the stage, having, as he says himself, played in all kinds of attractions, from "Uncle Tom's Cabin" up to Charles Frohman's. Mr. Eldridge was born in New York State. His education was finished at Elmwood Institute, Lanesboro, in Western Massachusetts. For some time he was with Augustin Daly and later with Augustus and Daniel Frohman. For two years he was with Richard Mansfield as stage manager and actor, playing Inspector Newcomer in the first New York production of "Dr. Jekyll and Mr. Hyde" at the Madison Square Theater in 1887. Under Charles Frohman he was stage manager of the same house in the summer of 1889, where Miss Minnie Maddern (later Mrs. Fiske) was starring in "Featherbrain." Other productions in which he played were "Humbug," "The Millionaire," "Never Again," "Because She Loved Him So," "Sherlock Holmes," four seasons as Zeke Sweeny in "David Harum," three seasons as Deacon Wiggleford in "The Girl from Rectors," and in the original production of "A Gentleman of Leisure" with Douglas Fairbanks. In pictures Mr. Eldridge's work is in the knowledge of screen followers. He was in many productions with John Bunny and with Miss Turner. So it will be seen that it is a ripe experience that the new Imp player brings to the Universal.

Charles Eldridge.

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Word comes from Jacksonville that the Kalem Company has leased a plot of ground for a term of years on Tallyrand Avenue in that city and will build a large glass studio. It is said that $22,000 will be expended on the building.

The first heavy packages to pass through the Minneapolis post office following the putting into effect of the fifty-pound parcel post contained film. The weight was 47 and 48 pounds and the postage 51 and 52 cents.

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The village board of Dundee, out near Omaha, declares that the picture theater being erected by John Harte will not be put in operation. It is even said that if the courts compel the issuing of a license the fee will be made prohibitive.

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Tickets are out for the Screen Club ball, which will be held Saturday, January 31, at Grand Central Palace. The grand march will be at 11 o'clock. Much money will be spent on decorations. The tickets are $2 each.

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A jury in Frankfort, Ky., made short work of a charge that E. K. Lyon, proprietor of the Grand picture show, violated the State law by opening on Sunday. It said Mr. Lyon was not guilty. There were three sets of instructions given to the jury, but this one is the judge's version of the law: "The jury is instructed that the law regards that as necessary which the common sense of the country in its ordinary mode of doing business regards as necessary, and applies to the manners, habits and customs of the people it affects." So some of the good people of Frankfort are claiming that according to the verdict, picture shows on Sunday are a necessity.

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"Les Miserables" will be shown in New York City at the Carnegie Lyceum beginning January 26. The Gordon Brothers Amusement Company, which has the right for this nine-part subject for New York and New England, will install in the Lyceum a great Moller organ. That this fine adaptation of Hugo's story may have the proper musical accompaniment, Gordon Brothers announce that Richard Henry Warren, organist and choirmaster at the Church of the Ascension in New York City, will be at the keys. "Les Miserables," which it will be remembered is an Eclectic production, was shown for six weeks in the spacious Tremont Temple in Boston. So insistent have been the demands for another run that it is likely the picture will again be installed in this famous house.

* * *

Albert Blinkhorn, who has the American agency for Turner Films and Hepworth's, was telling the other day a real Christmas story. It savored of the holiday spirit—of real good fellowship. Mr. Blinkhorn has been away from England but twelve months. Although he came to New York a stranger entering upon a comparatively new occupation and naturally unacquainted with local conditions and customs, he has not only made many friends, but he has materially prospered. It seems that back in London Mr. Blinkhorn had five particular "pals." To one of these a couple of weeks before Christmas Mr. Blinkhorn sent a message of seasonal greetings and suggested that he get the five together on the day before the big holiday and "have something on him." He inclosed a five-dollar bill. Likewise to the four others he sent an identical letter. He has recently been receiving the returns. The meeting came off just as Mr. Blinkhorn had planned. When it dawned on the quintet that there was $25 in the party with which to drink the health of their absent friend there was only one thing to do—and the five accordingly proceeded to spend the money. You may have one guess as to what happened.

AMERICAN ACTORS FOR ITALY.

News comes from Turin, Italy, that the New Photo Drama Production Co., formed by George Kleine and two associates, will specialize in the production of spectacular features of multiple reel length. It is the purpose of the new company to take the better class of dramatic talent from America and surround them with the atmosphere and superior facilities of the Italian studio. Mr. Kleine is now in the market for the right sort of talent to spend six months of the year on the Continent in work for him. Mr. Kleine writes that the site obtained for the new studio constitutes one of the most beautiful gardens in Turin and is ample enough to permit the staging of fifty scenes at the same time.

AL. LICHTMAN ON LONG TRIP.

Al Lichtman, sales manager of the Famous Players Film Company, leaves this week on a trip across the country, to confer with the various exchanges affiliated with the Famous Players on certain plans contemplated by that concern. It is intimated that the results of this trip will create a sensation in the industry when they are announced.

"Germinal."

A Five-Part Adaptation by Pathe from the Novel by Zola.

Reviewed by W. Stephen Bush.

AT THEIR best the Pathe productions are unbeatable. When the subject is congenial that company can do wonders in filming. It is at its best in "Germinal." The original production consisted of no less than eight reels. Three thousand feet were eliminated, not because there was an inch of deviation from the one uniform standard of excellence, but solely for the purpose of compressing the action and subduing the realism of Zola, which in spots is stronger and sterner than either stage or screen can bear. I tried to view the pictures with the eyes of one to whom the names of Zola or "Germinal" meant nothing and I am bound to say that, making all allowances for the grim and graphic pen of Zola, these pictures tell the story of Lantier and the cruel labor war that raged in and about the mines far more effectively and far more plainly than the novel itself.

Scene from "Germinal" (Pathe).

The story of "Germinal" briefly told is as follows: Lantier, a poor wandering workman, obtains employment in the mines at Montsou, France. He falls in love with Catherine, the daughter of a foreman in the mines. This brings him into conflict with Chaval, a friend of the foreman's family.

The engineer, Negrel, finds the shoring timbers holding up the earth in a bad state and ready to fall. The company posts a notice saying that because the woodwork has to be repaired the price received by the miners will be decreased. A mass meeting is called for at the Cabaret Rasseneur and Souvarine, an anarchistic workman advocates violent measures. Lantier opposes this and suggests concerted action.

In the meantime Catherine, though in love with Lantier, dares not go back on her word to Chaval and marries him.

Chaval treacherously carries full information of the strike proceedings to Mr. Hennebeau, the chief director of the company and accepts pay for being a spy. The strike is now on amid general enthusiasm.

Chaval, taking advantage of the growing misery among the miners, urges some of them back to work. While they are in the mines the other strikers cut the elevator ropes. The imprisoned miners finally escape by ladders but have to run the gauntlet of the enraged strikers who still hold out.

Chaval goes to Hennebeau and denounces the miners' leaders, especially Lantier.

The strikers' movement is finally crushed and instigated by Chaval they vote to resume work. Lantier, emerged from his refuge, tries in vain to dissuade them but his influence is gone and bowing to the majority he also goes back to work. Souvarine, alone implacable, determines upon desperate measures. He releases the bolts binding the barriers that hold back water from flooding the mine and the floods break loose. He is drowned in the cataclysm that follows. Some escape, others, among them Lantier, Catherine and Chaval, are caught. They have little food and when, after long hours, Catherine attempts to give a little of her lunch to Lantier, Chaval furiously opposes. Chaval finally attempts to deprive his wife by force of her morsel of food. In righteous rage Lantier strikes him and kills him.

The workmen unite in the work of rescue. By imprudence, however, an explosion takes place which kills many of the rescuers. Among those killed is Catherine's brother. When the workers finally pierce the intervening walls they find only Lantier alive for Catherine lies dead in his arms.

In its present state the feature is absolutely free from waste. The skill of the adapter and director is beyond all praise. He has given us a picture in which the action is swift, clear and dramatic; every climax comes with telling force and the appeal to the heart is present everywhere. The acting is next to absolute perfection. Every one of the artists from Lantier, Chaval and Catherine down to the mumbling old man in the cottage of Mayheu, fully entered into the spirit of Zola and gave a faultless rendition of his part. The men and women are completely merged in their characters; we forget that they are actors, most willingly do we yield to the conviction that these figures moving on the screen are true incarnations of the types that came out of Zola's teeming brain. Pink tea fiction and specimens of scented literature are not to be found in the whole range of Zola's works, his realism is at times oppressive because of its tragic truth.

In this feature the exhibitor will find a wealth of genuine and soul-stirring sensations, not the kind that are dragged in by the hair, but the kind that grow out of a logical plot. Such sensations make up the essence of every successful dramatic production. "Germinal" is several thousand miles away from the conventional melodrama. It vibrates with the real life all around us.

The most interesting character in the story (not a heroine), is Catherine, a young woman born into the toilsome poverty

Scene from "Germinal" (Pathe).

of the mines, going down into the bowels of the earth with the men. She possesses greater courage than all the men who go to work with her. The scene where she calmly defies the hooting, hissing mob and forces a passage through the ranks of the infuriated strikers is one of the finest and strongest ever portrayed on the screen. We realize that we stand in the presence of a gifted artiste, a full grown mistress of her craft and we delight in paying homage to such unwonted power.

The struggles in the depths of the shaft, after Souvinar, the anarchist, has flooded the mines, are indescribably realistic. The photography, of the best Pathe standard throughout, is perfection itself in all the scenes under the earth. I have never seen it surpassed and I doubt whether it has ever been equalled. One of the strongest moments in the book is Zola's description of the entombed Catherine who, with her lover Lantier and her husband Chaval, has been caught in a flooded trap from which there seems no escape. How much more impressive than the printed page is this scene on the screen. The fierce strife for the last piece of bread, the revelation of the craven heart of Chaval and the unconquerable courage of Lantier are portrayed with consummate skill; the tremendous strength of the scene is always tempered with a delicate, humanizing touch. While not a particle of the tragic power is sacrificed, there is an art of telling the truth which takes away all possibility of offense.

The good old word "masterpiece" has been so foully abused by the press agents that he who wants to confine words to their proper meaning is tempted to hesitate in employing the word at all. No question of the appropriateness of the great word arises when applied to "Germinal." It is in the true sense of the word a "masterpiece."

"The Shadows of the Moulin Rouge"

A Solax Feature In Four Parts.

Reviewed by W. Stephen Bush.

THIS is undoubtedly the best feature that ever came out of the Solax studio. It was directed by Madame Blache who has made notable progress in the art of staging and directing feature productions.

The story is distinctly French in plot and in flavor. The idea of the play has evidently been taken from one of the best tales of Balzac. Balzac was a master of invention and in proper hands his works ought to be a treasure house for the producer who does not specialize in freak features. The directress has achieved such pronounced success in this

Scene from "The Shadows of the Moulin Rouge" (Solax).

instance because she has understood how to condense and how to keep away from the diffuse style of the Balzac narrative. This, however, is by no means the only merit of the play. The plot hinges on the substitution of a dead woman for a living one. A series of thrilling, and at times mystifying, adventures follow, the interest of the spectator is kept at high tension through every change in the situation while every trace of confusion is happily and skillfully avoided. In the course of the story, and as necessary parts of its development, many of the famous and some of the notorious resorts of Parisian life are introduced. The arrangement of the groups in these scenes, the settings and the selection of characteristic types entitle the director to great credit.

With all the sensations in the plot, and with all the introductions of scenes from the seamy side of life, there is not the faintest trace of any objectionable feature. The acting in this production is decidedly above the average. Throughout I noticed the sympathetic and intelligent co-operation between directress and artists, without which no good picture is possible and which is doubly important in the production of a feature of some pretensions.

Another point of merit, which must not be passed over, is the absence of lost motion. It would be impossible to cut even fifty feet from this feature without endangering its dramatic development and dulling the edge of its climaxes. The settings are superb all the way through and the highest praise must be bestowed upon the photography and the camera work generally.

WITHDRAW FROM WARNER'S FEATURES.

Notice is given in an advertisement elsewhere in this number of the Moving Picture World that no further releases of Helen Gardner or Marion Leonard features will be made through the Warner's Features, Inc. The notice is signed by Charles V. Barker, Inc., of Brooklyn, N. Y., who will handle these pictures in the future. We are informed that suit has been instituted against Warner's Features, Inc., for moneys due the Gardner Company.

GEORGE STEVENSON ON BERMUDA TRIP.

When the Royal Mail steamer "Arcadian" sailed from New York, Saturday, January 10th, it carried with it no less personage than George Universal Stevenson, editor of the Universal Weekly. George has put in a strenuous year and has earned a vacation, which is why he is now in Bermuda.

FAMOUS PLAYERS SECURE MADAME KALICH.

The Famous Players Film Company will shortly present the illustrious artist Madame Kalich in a pretentious and spectacular film version of "Marta of the Lowlands." Madame Kalich attained separate dramatic triumphs in the stellar roles of "Monna Vanna," "The Kreutzer Sonata," "The Light of St. Agnes," and more recently "Rachel." "Marty of the Lowlands," the subject selected for Mme. Kalich's first appearance in motion pictures, possesses a big, gripping theme. Marta, a young orphan, reared in poverty, meets a wealthy mill owner who gives her shelter and protection at the cost of the innocent girl's honor. She looks upon him not as a lover or friend, but as her master. Later the master becomes financially ruined and marries an heiress. Still infatuated with Marta, he marries her to an honest, untutored shepherd of the highlands, so that, undetected, he might continue his relations. The shepherd is unaware of her past, but subsequently learns it, and though he loves Marta with a primitive strength, the knowledge keeps them apart. In Marta's heart a great love springs up for the simple shepherd, a love that opens her eyes to her past degradation, and she spurns the mill owner. The shepherd learns that the master is responsible for Marta's sorrows, seeks him out, and returns to Marta telling her in the simple language of the shepherd, "I have killed the wolf!" Marta and he are reconciled, and they find peace and happiness in the hills. Madame Kalich is remarkably suited, in type and temperament, for the role of Marta.

Mme. Bertha Kalich.

PHILLUMMINDIL ENTERTAINS.

Philip Mindil, head of the publicity department of the Mutual Film Corporation, entertained at luncheon on Saturday, January 10, a dozen representatives of the trade press. The party gathered at the Masonic Club, in Twenty-third Street, at 1 o'clock, and sat down to a real feed. Assisting Mr. Mindil was Hopp Hadley. After a couple of hours around the board the Mutual's publicity chief escorted his guests to the projection room of the Mutual, where was witnessed the showing of "The Great Leap," the Reliance four-reel subject directed by Walter Christie Cabanne and featuring Mae Marsh and Robert Harron. It is a stirring and dramatic feud story. Following this was the first reel of "The Mutual Girl," in which Norma Phillips is shown as a country girl coming to New York to visit her aunt and being fitted out with a wardrobe that is up to date, in preparation for her coming entertainment. In the projection room watching the picture together with the trade press men were Harry E. Aitken, Charles O. Baumann, Roy Aitken, W. A. Seligsberg, J. A. Naulty and Mr. Peckham.

It was a complete and most pleasant occasion.

STELLAR PHOTOPLAYERS GO TO FLORIDA.

Francis J. Carroll, president of the Stellar Photoplay Company, and William Robert Daly, producer, left New York on Sunday, January 10, for St. Augustine, Fla., to produce the feature photoplay, "Forgiven; or, The Jack of Diamonds." The company followed on Wednesday. In the cast are Edwin Forsberg, Frederick Burton, late leading man in "General John Regan"; Hector Dion, Luke J. Loring, Daniel Bertona, Miss Caroline French, Miss Fritzi Brunette and Miss Ricca Allen.

H. L. FORBES JOINS AMERICAN FORCES.

H. L. Forbes, an experienced moving picture actor, has been engaged by the American Film Mfg. Co. as assistant director to Lorimer Johnston. Mr. Forbes' past experience in pictures has been such as to well equip him for the strenuous duties that confront him.

CHICAGO LETTER

BY JAS. S. McQUADE.

A CAMPAIGN to bring public support to Maj. M. L. C. Funkhouser, second deputy superintendent of police, in his fight to prevent the presentation of immoral subjects in moving picture theaters, is to be waged by some of the largest women's organizations in the city.

Among those enlisted in the movement are Mrs. Joseph T. Bowen and Mrs. Gertrude Howe Britton, of the Juvenile Protective Association; Mrs. Israel Cowen, of the Association of Jewish Women; Mrs. George Bass, Mrs. Henry Solomon, Mrs. George Bean, and Mrs. Herman Landauer, of the Chicago Woman's Club, and Miss Harriet Vittum, of the Northwestern University Settlement and president of the Woman's City Club.

It is expected that a large array of organizations will be brought into the movement during the next two weeks. Some of the women have been shown films blacklisted and have indorsed the decisions.

Anent this movement of the good women of Chicago the Record Herald has expressed itself, editorially, thus:

"Leading women of Chicago have rallied to the support of Major Funkhouser and his censorship for the moving picture films. Representative women have personally inspected some of the suppressed pictures and unhesitatingly commended the adverse verdict of the censor. The Record Herald is assured that these films are veritable schools of crime and delinquency, and that no board of reputable, broad-minded business men would think of reversing the decision of the police guardians of public morals and public decency.

"That political pull, threats and misrepresentation are used, or are likely to be used, by the would-be producers of the objectionable films to discredit Major Funkhouser one is fully prepared to believe. We know to what lengths certain unscrupulous managers have gone in New York in the effort to commercialize the public interest in white slavery. An appeal to decent and healthy public sentiment hardly ever fails in such cases, and if Major Funkhouser is encountering serious trouble and insidious opposition in his discharge of the duties of his office, publicity is his best weapon and the earnest support of his work by the high-minded women—and men—of the city his best shield.

"It is manifestly possible for a police censorship to err unduly on the side of restriction. But the dangers of a let-alone policy are much greater. The tests applied to films, plays and other amusements should, of course, be tests backed by common sense and enlightened regard for public morality. There is not a scintilla of evidence that Major Funkhouser has attempted to suppress anything that is fit to be seen and enjoyed."

I challenge the correctness of the last sentence of the editorial opinion just quoted, and am ready to show that there is strong evidence to prove that Major Funkhouser has gravely erred, both in "common sense and in enlightened regard for public morality." I refer to his action in revoking the license of "The Master in the Garden," after that film had been passed by censors from the City Hall and by Mrs. Gertrude Howe Britton. It had been running for two weeks, and the Selig Polyscope Company, whose product it is, was literally flooded with letters of commendation and praise from many sections of the country.

I saw this film for the first time in the private exhibition room of that company, and there were present on that occasion prominent business men of St. Louis, all of them men of family and, like myself, sticklers for clean, uplifting moving picture subjects. These men have nearly half a million dollars invested in the best modern type of moving picture theaters, and the general manager makes it a point to censor personally all films booked for the various houses on their circuit, cutting out any scenes that in his judgment might be objectionable to patrons, and restoring the cutouts to their proper places before returning such films to the exchange.

After the film was run, feeling deeply affected by the injustice done the principal woman character in the photo-drama by an unprincipled man whom society permitted to go free, I asked these visitors—among them a man who had held the position of judge for many years—what they thought of it. All pronounced it stronger than any sermon they had ever heard on such a subject.

The producer was an artist, Colin Campbell by name, and he had been careful to spare the nice feelings of spectators from any vulgar or offensive scene or action. It was distinctly a heart appeal to the best that there is in all of us; for not a single instant did it make for unrighteousness.

If such filmed subjects are to be censored out of existence by the Major Funkhousers of our time and the short sighted, good women who work with them, I challenge them to visit our best churches on Sundays and prevent the godly men who fill the pulpits from preaching sermons that touch on the evils that menace the progress of the human race. These acknowledged and duly accredited censors of public morals, if they be true to their calling and follow in the footsteps of the great Master, are not always so nice and tender in their denunciation of evil as is this filmed story, entitled "The Master in the Garden."

Will the editor of the Record-Herald, who is responsible for the foregoing article, please come with me and view for himself, at a private presentation, the film in question? I shall be willing to abide by his decision; for there is more than a scintilla of evidence that Major Funkhouser has suppressed a film that is fit to be seen and enjoyed, and to be benefited by.

Chicago Premier of "Antony and Cleopatra."

Earlier than was expected, George Kleine's "Antony and Cleopatra" was given its Chicago premier presentation at the American Music Hall, Sunday evening, January 11.

Amy Leslie, the widely known dramatic critic of the Chicago News, wrote the following paragraphs in an extensive review of the films:

"For those criers in the wilderness who predict wordless drama, the plastic theater and silhouette story telling for the stage, a mighty throb of assurance arrives in entertainments as wonderfully eloquent as Kleine's 'Antony and Cleopatra' unveiled at the American Music Hall last evening before an awed and inspired crowd.

"'Antony and Cleopatra,' gorgeously and sensationally presented with actors of Rome acting as the Romans do, arrived last evening at the music hall and held the audience in a spell no manner of word of mouth or poet could have wrought. Cavalcades and mobs with thousands of scurrying horses, marshaled hosts and a crush of human warriors seem the living things, so vividly is the great picture brought out. Opening with Antony landing his army on the banks of the Cydnus, the story reels itself into the emotions with fascinating variants of movement, big, gentle, intoxicating and inspiring. The daughter of the Ptolemies is superbly enacted by Gonzales, and Antony is one of the Novellis—all good actors in Italy. Mathilde had Charmian preserved intact, instead of being cut down to a page, and she was most attractive and tragic. The great love scenes were almost suffocatingly real and splendid in environment and decorations. The gathering of the Roman fleet in the Nile is something every school, college and academy ought to see, so vivid, so rhetorical and magnificently dramatic is the historical crawl in the waves' edges and the fabulous maneuvers of Octavius' warriors. Cleopatra discovering Charmian's love for Antony has her whipped and disgraced and thrown to the crocodiles of the Nile. And the huge brutes of the waters crawl up to the marbles' glistening ledge and dive into the water when Charmian's lacerated body is tossed to them. Thus can the silent drama outstrip mere poetic words, words, words! They do not say so. They do it. It is indescribably poetic and tragic, the potent, romantic sensations being almost too flagrantly expressive, too full for utterance by all means."

An orchestra of nine pieces played appropriate music and the projection was excellent.

Matinee prices for this great subject in Chicago are 25 and 50 cents; evening, 50, 75 and $1.00.

Chicago Film Brevities.

Schuyler Colfax, of the Eastman Company, Rochester, N. Y., spent several days in the city last week. He returned to the east January 11th.

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A song entitled "Broncho Billy" has been published and dedicated to G. M. Anderson, the Essanay celebrity, who created that brand of film subject. The words are by Don Meaney and H. Tipton Steck, both prominent members of the Essanay staff, at the Argyle St. Plant. The music was composed by Arthur A. Penn. The publisher is the Harold Rossiter Music Co., of Chicago and New York.

* * *

Frank Cook, booking and advertising manager of the Saxe Bros. enterprises, called at the World office last week. He stated that all the Saxe theaters are showing to fine business. The Juno, a beautiful modern house, has been added to the Saxe theaters in Milwaukee. The St. Joseph (Mo.), house was recently sold at a good figure.

F. C. Barrows, representative of the Berlin (Germany), Aniline works, was in the city on business last week.

* * *

Harry J. Cohen, general manager of the special feature department of the General Film Co., arrived in the city Friday, January 9th, to preside at a meeting of special feature managers of the G. F. Co. in the Middle West. All these managers reported a big success of the new department. "The Third Degree" (Lubin) is making a tremendous hit everywhere, they say. Mr. Cohen returned to New York Sunday, January 11th.

* * *

One evening last week I chanced to see at the Parkway Theater "Hearts and Flowers," sweetly pretty in story and production, and delightfully artistic in acting. This one-reel regular release is a gem of its kind, and affords convincing evidence that a one-reel subject often gives greater satisfaction than a stretched-out multi-reel story. Francis X. Bushman and the child actress in this poem in pictures keeps the spectator on the verge of tears or silent laughter.

* * *

The Majestic Theater, Columbus, O., was opened January 12. Included on the strong programs offered during the week were: "Wild Animals at Large" (Vitagraph), "In the Midst of the Jungle" (Selig), "The President's Pardon" and "The Frozen Trail" (Pathe). Mrs. Fiske in "Tess of the d'Urbervilles" will be on the program January 18 and 19. Admission is five and 10 cents, and for special feature attractions 10 and 20 cents.

* * *

Mr. and Mrs. E. R. Pearson, of Omaha, were in the city last week and returned home January 12. Mr. Pearson is branch manager of the G. F. Co. in that city. He told me that the Royal Theater, a new house in Sioux City, Ia., which opened two weeks ago, is doing splendid business with Exclusive programs of the G. F. Co. The Royal seats 800 people. He also informed me that "The Third Degree" is making a big success in Omaha and adjacent territory.

* * *

J. H. Petrea, formerly owner of the Gem Theater, Milford, Ill., was a visitor last week. He stated that he had purchased the Star Theater in his home town and that he is remodeling it into a modern picture house, which will be henceforth known as the Gem Theater. This theater, when completed, will seat 250 people. It will be opened about January 31st, and Universal programs will be used. Admission will be five and ten cents. Mr. Petrea formerly owned the Star Theater, in Watseka, Ill. He complimented the World on its magnificent work and renewed his subscription.

* * *

Charles J. Schaefer opened his new house, the Keystone, at 3912 Sheridan Road, this city, on December 17. This theater is one of the most architecturally beautiful in the city. Mr. Schaefer states that he is now figuring on a plan for a big modern moving picture theater, on the North Side, that will seat 1,600 people. Mr. Schaefer is now operating the Lyceum, the Garfield and the Keystone. He uses the Moving Picture World in all of his houses.

* * *

Charles Sherman, formerly a part owner of the Acme Motion Picture Operators' School, called at the World office and subscribed for that publication. Mr. Sherman stated that he intends opening a moving picture operators' school in Room 304, Times Building, 102 N. Fifth Ave., about the middle of the month. Mr. Sherman is an expert mechanic in electrical and motion picture machinery.

* * *

N. W. Aronson, owner of the Argmore Theater, 1040 Argyle St., this city, made a pleasant call at our office last week and renewed his subscription. The Argmore is a thoroughly up-to-date, modern theater, with a seating capacity of 664. A modern ventilating plant is installed, which meets all the requirements of the proposed city ordinance on ventilation. The Argmore, with its solid marble entrance, has all the appearance of a modern $2.00 playhouse. Licensed and Famous Players service is used. On Thursday evening, January 8, the first set of "The Adventures of Kathlyn" was shown the second time to over-flowing houses throughout the entire evening. Mr. Aronson found it necessary to call the police to regulate the crowds that clamored for admission. Fifty-one automobiles were counted, lined up on both sides of the street outside. On special feature nights the admission of the Argmore is 10 and 20 cents.

* * *

Fire, which broke out in the operator's room, in the Myrtle moving picture theater, on Milwaukee Avenue, this city, the evening of January 7, drove an audience of 300 persons to the street. One girl was trampled upon, but no serious injuries were reported. None of those who wanted to get out of the smoke-filled theater thought of using the exits at the stage end of the auditorium. The fire entailed an estimated damage of $200.

* * *

The Chicago hearing of the government's suit against the Motion Picture Patents Co. and the General Film Co. occupied January 8, 9 and 10. The hearing was held in the La Salle Hotel before Special Examiner Edward H. Hacker. The general tone of the testimony tended to show that there was no ground for the charges that the defendant companies were acting in violation of the Sherman anti-trust act.

* * *

It is announced that the Mutual Film Corporation is about to add another brand of subject to their program. On Wednesday, every week, a one-reel subject under the title "Beauty Film" will be put on the market. "Withering Roses," the first subject, will be released January 14. It is the intention that comedies as well as dramas of high quality will be released under the new title. Margaret Fischer, a dainty actress with a fine reputation, and Harry Pollard will play the leading roles in these subjects. Both will be seen in the first release, which has already been referred to.

* * *

J. M. Lakin, of the Gloria American Co., New York City, paid a visit to the World office January 8. Mr. Lakin and his partner, W. H. Scofield, are the owners of the above company which handles, in America, the output of the Gloria, Turin. While here, Mr. Lakin had the Chicago censor board pass "The Ghost Club," the first release handled by the Gloria American Co. This is a six-reel subject, handled on the state rights plan, and practically all such rights have been already sold. Mr. Lakin left for Pittsburgh January 9, on his way to New York.

* * *

The Ziegfeld Theater, on Michigan Avenue, near the Blackstone Hotel, was purchased recently by Alfred Hamburger, of the Louise Amusement Co., which owns a large chain of moving picture theaters in the city. Mr. Hamburger is also president of the Celebrated Players Film Co. The Ziegfeld was opened Saturday, January 10, with "Richard Wagner's Life Drama," in six reels, at 25 cents admission. The opening was most successful, and extensive notice was given the event by the local press. Jack London's "Sea Wolf" will follow. The Ziegfeld is a thoroughly modern house, with sumptuous appointments. The Moving Picture World wishes Mr. Hamburger and his associates the greatest success in their latest enterprise. Such houses as the Ziegfeld will do much to uplift the business.

THANHOUSER HOLDS RECEPTION.

Five Hundred Guests Participate in Festivities in Commemoration of First Anniversary of Fire.

In an outside temperature of more than several degrees below zero, the Thanhouser Company held a reception and ball in its new 100 by 60 glass-covered studio in New Rochelle on the evening of January 13. The occasion marked the first anniversary of the fire which destroyed its plant. Present were more than 500 guests, of whom many came from New York, all of the metropolitan studios being represented. There were also in attendance many of the prominent townspeople, who indicated in various ways the pride they feel in the success of this growing institution. The members of the company provided an entertainment in the form of a cabaret show. Refreshments were served during the evening. There were many calls for a speech from President Charles J. Hite, but he preferred to let his past year's industry speak for itself. Mr. Hite was the recipient of many congratulations for himself and his company. The New Yorkers returned home on a special train which left New Rochelle at 2:06, and their departure from the studio marked the closing of a most enjoyable evening.

BEAUTY FILMS—NEW MUTUAL BRAND.

Under the title of Beauty Film, the Mutual program adds another brand of subject to its output. It is announced that on Wednesday of each week a one-reel subject will be put on the market. The first subject under the title of "Withering Roses," will be released on January 14th. The first subject is a drama that well bears out the name of the brand, and is a fair testimonial of the quality of subjects to follow. It is intended that comedies, as well dramas of highest quality, will be put out.

Margaret Fischer, the world-famous beauty, has been engaged as leading lady, and Harry Pollard will play opposite, as well as produce. An able company of reputable stars has been engaged for the Beauty productions.

Motion Picture Exhibitors' League

CINEMA CLUB BALL.

First Social Affair of Bronx Independent Exhibitors a Huge Success—Prominent Photoplayers Present.

THE Cinema Club, an independent organization of Bronx picture exhibitors, gave its first annual entertainment and ball on Wednesday evening, January 14, at Hunt's Point Palace, Southern Boulevard and 163rd Street, New York. January 14 happened to be the coldest day New York City had had in fifteen years. But the temperature had risen from five degrees below zero in the early morning to about seventeen degrees above when the time came for the ball. Everybody appreciated the rise in temperature, for they turned out in great numbers at the affair. At a conservative estimate we should say that there were three thousand present.

The entertainment started at nearly nine o'clock, and a rapid fire Crystal picture headed the program. It was called "A Sure Cure" and featured Miss Pearl White. It pleased those who witnessed it. This was followed by a three-part Warner's feature entitled "The First Law of Nature." When this picture had been projected, John J. Wittman, president of the Cinema Club, mounted the stage and announced that Joe Brandt would next introduce several of the photoplayers. The first one to be called to the footlights was Irving Cummings of Pathe Freres, who gave a short monologue. He was loudly applauded.

Following the introduction of the famous Pathe player, the four part Universal picture, "Absinthe," featuring King Baggot and Leah Baird, was projected.

The Hon. Douglas Mathewson, president of the Borough of the Bronx, was next introduced. He spoke in appreciation of the Cinema Club and the moving picture. In concluding, he wished the Cinema Club success in its mission.

Joe Brandt then introduced the lively Pearl White, leading woman of the Crystal brand of Universal film. She, too, was loudly applauded for her brief talk and appearance. When Miss White had left the stage Joe announced King Baggot. There was a vivid impression in the minds of those who saw King Baggot's work in "Absinthe," and no sooner had he appeared on the stage when he was given a tremendous ovation. The audience had no sooner quieted down and he finished a little speech about the coming Screen Club ball, to he held on the 31st of this month, when he was greeted with another round of applause.

The next on the "bill of fare" was "For Ireland's Sake," a three part Warner's feature with Gene Gauntier in the leading role. This picture was appreciated by the audience.

The program was brought to an end by a couple of singing acts. The ball-room floor was then cleared of the seats and the grand march began. It was lead by King Baggot, leading man of the Imp brand of Universal pictures, and Miss Gene Gauntier, leading woman of the Gauntier Feature Players of the Warner's Features. During the march Jack Clark, leading man and director of the Gauntier pictures, suddenly disappeared from his box, and just as suddenly appeared on the stage leading the orchestra in comedy style.

After the grand march the dancing and gaiety began and continued until well near daybreak. It was a jolly and happy gathering, and there were in evidence on the ball-room floor quite a number of tango top notchers.

Among the honorary guests were: Hon. D. Mathewson, president of the Borough of the Bronx, District Attorney Martin, Judge Gibbs and Fire Commissioner Robert Adamson.

A few of the companies which had boxes in the balcony were: Warner's Features, Universal Film Mfg. Company, Thomas A. Edison, Inc., Vitagraph Company, Kalem Company, Famous Players, and others. The Board of Censorship had a box as well as each of the honorary guests. So did the Sam Trigger Association.

Among those present were: Gene Gauntier, Jack Clark, King Baggot, Pearl White, Irving Cummings, H. M. Warner and wife, of Warner's Features, Joe Brandt, Joe Farnham, Carl Laemmle, J. C. Graham, Ben Berk (Victor studios), Sam Trigger. The press was represented by George D. Proctor and A. D. Michell, of the Moving Picture News; D. L. Provost, of the Morning Telegraph; Harvey Gates, of the Universal Weekly, and J. A. Archer, of the Moving Picture World.

A Power and a Simplex machine were used to project the pictures.

The entertainment committee consisted of Emanuel Lippman, Mr. Farrell, Philip L. Fleisher, J. Rochman, S. Strauch, and J. H. Hall.

LAST CALL FOR OHIO CONVENTION.

Arrangements Complete for the Annual Meeting—Large Attendance and Big Exhibit Assured.

A MEETING of the committee of arrangements which has charge of the preliminaries for the annual convention of Ohio State Exhibitors' League, was held at the Sinton Hotel, Cincinnati, Ohio, on Tuesday, January 13, to canvass the situation and take care of any loose ends in the plans that might have been overlooked. It was a most enthusiastic gathering and was an indication of the big events that will happen when the real convention occurs on January 26 to 29.

As a part of its promotion work, the committee circularized a large list of exhibitors and just prior to the committee meeting mentioned there had been received about five hundred replies indicating that that number of those addressed would be present at the convention. This was gratifying news to the committee and called forth great enthusiasm.

In addition to the unusual large attendance of exhibitors there promises to be a big turn out of manufacturers, exchange men and supply men. Large space has been reserved at the Sinton Hotel for the accommodation of exhibits and many reservations have already been booked. Every facility for the display of goods and appliances will be provided by the committee in charge. It is reported by the committee that the entire ninth floor of the hotel has been reserved for the uses of the convention.

On Monday, January 26, the Executive Committee of the National League will convene to consider various questions that have been submitted to it by the president. This committee will receive the resignation of Treasurer J. J. Rieder and will appoint his successor to serve until the National Convention in July. Mr. Rieder has indicated his intention to be present if his health will permit. Tuesday, Wednesday and Thursday will be occupied with the sessions of the Ohio convention and interspersing social features of which there is a long program, closing with a ball Thursday night.

While the Ohio exhibitors will turn out en masse there will be a large attendance of exhibitors from adjoining states. Kentucky will be represented by the majority of its league members, who will meet in convention at Covington, just across the river from Cincinnati, and adjourn to attend the Ohio meeting. Pennsylvania, West Virginia, Indiana, Illinois, Michigan, New York and New Jersey will also be represented.

The committee of arrangements is putting forth every effort to make the stay of all visitors comfortable. Badges and tickets, admitting them to the various entertainment features will be distributed carefully so that no one entitled to participate will be overlooked.

Looks like a big event; better arrange to go if you have not already done so.

TO BUILD NEW HOUSE.

L. E. Ach, of Cincinnati, Ohio, will build in Avondale, a suburb of Cincinnati, a motion picture theater to seat between 750 and 850 persons. The house is to be built during the coming spring.

MOTION PICTURE TRADES CLUB.

Movement Started in Texas Promises to Become of Considerable Importance in the Picture Business.

DURING the last state convention of the Texas Exhibitors' League, held at Dallas, a movement was started among the exchange and supply men present to form a club of the representatives of the various concerns dealing with the exhibitor. The prime mover was W. A. Bishop, of the Dallas Seating Company, and his idea met with such general approval that steps were taken to put the organization on a permanent basis. Officers have been elected: W. A. Bishop, president; Ned E. Dipinet, of the Consolidated Film and Supply Company, vice-president, and R. D. Thrash, of the Thrash Film Company, secretary and treasurer, all of Dallas, and a constitution and by-laws adopted.

The membership is limited to the executive heads of the several concerns that supply motion picture exhibitors and its main object is to promote friendliness and sociability among those engaged in the supply business. It is the purpose of the Trades Club to work with and in the interest of the Motion Picture Exhibitors' League, especially in promoting state and national conventions and throwing the influence of the supply men upon the side of the exhibitor in legislative matters.

Originally it was proposed to confine the efforts of the Trades Club to the state of Texas, but the plan has been so attractive that it will be extended to other states and a movement is now on foot to start another such club in New Orleans.

According to the constitution of the new organization its official name will be the Motion Picture Trades Club of Texas. Its object, the improvement of the motion picture trade's business in Texas, supplying social and business advantages and the education of its members in progressive business methods. Any male white person may become a member if directly engaged as proprietor, manager, assistant manager or active traveling representative of any domestic or foreign firm or corporation in the film business, or allied business, in the state of Texas, but such membership shall not continue longer than his connection with his respective business.

An initiation fee of five dollars is required with each application and three dollars to cover the first quarter's dues. The annual dues are twelve dollars paid in advance quarterly.

Among the standing committees is one on publicity and extension, the duty of which is to publish information relative to the affairs of the Motion Picture Trades Club as far as is consistent with the interests of the club and to assist in the organization of similar clubs elsewhere.

The Club at Dallas holds regular meetings every Friday and a monthly business meeting on the first Friday of each month. There is also a regular meeting of the Board of Directors on the second Friday of each month

President Bishop writes enthusiastically of the prospects of the new trade organization and believes that it will become deservedly popular wherever men of the trade congregate. The idea is a good one and is almost certain to become general.

MUTUAL FILMS BATTLE OF OJINAGA.

Word has been received in New York from Carl Von Hoffman, the photographer who left New York with his aides on December 27, that he has secured good pictures of the battle of Ojinaga, in which the Mexican federal troops were defeated by the rebels under General Villa. It is said that the film will be in New York early in the week beginning January 19, when work on it will be rushed.

A. WARNER GOES ABROAD.

Mr. A. Warner, of Warner's Features, has taken passage on the Kronprinzessen Cecile which sails January 20, for an extended trip to England and the continent. He will be accompanied by Mrs. Warner. His mission abroad is to purchase features of five and six reels for the Warner service.

LUMIERE FILM OPENS CHICAGO OFFICE.

David Horsley, American agent for Lumiere film, announces the opening of a Chicago office at 30 North Dearborn Street. D. W. Russell, a film man who was formerly located in the Windy City, and who is well acquainted with the old timers there, will be in charge. In the short time Mr. Horsley has had the agency the sale of Lumiere film throughout the Western and Middle Western States has increased to such an extent that representation in this district has become necessary. It is rumored that another office may be opened on the coast in the near future.

FARNUM IN "SQUAW MAN."

Dustin Farnum, last featured on Broadway in "The Littlest Rebel," and before that, famous as the star of "The Squaw Man" and "The Virginian," is now actively engaged on the Pacific Coast, in the title role of "The Squaw Man" for the Jesse L. Lasky Feature Play Company, which will be the first release of that organization.

Dustin Farnum.

Under the direction of Cecil B. De Mille and Oscar Apfel, "The Squaw Man" is fast nearing completion and will reach the market about February 15.

"I've had 'some experiences' since I've been here" wrote Mr. Farnum to a friend. "Last week, while going through a scene in which I am rescued from a hole, by Naturich, the squaw, the cow-pony which pulls me out, developed stage fright, temperament or something and got to bucking. Well, I enjoyed ten minutes of royal rough riding.

"I fell out of a life boat during a rescue scene and was washed under the rudder of an abandoned schooner standing nearby. Had a thrilling experience in my auto when it ran away with me and while De Mille got a few hundred feet of sensational film, I had the fright of my young life. All in all, acting before the camera is considerably more exciting than rehearsing on the stage of the Eltinge Theater.

"It's a great life, full of thrills, requiring great patience and rewarding you with an exhilarating appreciation of the wonderful outdoors."

Mr. Farnum will return east early in February, but will go back to California later for the Lasky people. He contemplates giving up the stage, entirely, for picture work.

PATENT LAWYER DIES.

Richard Nott Dyer Suddenly Succumbs to Attack of Acute Indigestion.

Succumbing to a sudden attack of acute indigestion, Richard Nott Dyer, senior member of the firm of Dyer, Dyer & Taylor, of New York, died on Tuesday, January 13, at his home, 52 Prospect Street, East Orange. The suddenness of Mr. Dyer's death caused a shock to his friends and business associates, who had no reason to believe him in poor health. He was fifty-six years old. A private funeral was held on Friday. Besides his wife he is survived by a daughter, Mrs. Harry Bowers Mingle, of East Orange, and a son, Richard T. Dyer, of New York, four brothers, Commodore George L. Dyer, retired, U. S. N.; Philip S. Dyer, Frank L. Dyer, president of the General Film Company, and Leonard H. Dyer, his partner, and three sisters.

Probably no patent attorney in recent years has had such a varied and active career. Together with many other cases, he has had charge of all important litigation involving the patents of the Motion Picture Patents Company.

PICTURE NIGHT WITH THE PLEIADES.

Pictures were a feature on the social bill of the famous Pleiades Club at its regular Sunday evening meeting at the Brevoort Hotel January 11. About 150 persons gathered in the meeting room and partook of an excellent dinner after which the evening's entertainment was started by G. Warren Langdon, master of ceremonies of the evening. Mr. Langdon opened the proceedings by calling upon Joe Farnham of the All-Star Feature Film Company, who spoke of the improvement in pictures and showed a reel of the latest production of that company, "Paid In Full." A Simplex machine was used in projecting the picture which was well received by the company.

Among the entertainers were Mr. George Grossmith, guest of honor of the evening; George Curtis, John P. Wade, Ruth Helen Davis and others.

Among the picture folk present were: J. Stuart Blackton, W. A. Johnson, Miss Katherine Eggleston, Herbert Miles, George Proctor, H. J. Streychmans, H. B. Coles, W. H. Peckham and James L. Hoff.

Manufacturers Advance Notes

"THE MAN FROM THE WEST" (Lubin).

This is one of Romaine Fielding's strange stories, picturing one of those virile characters of which Fielding is a prototype.

"I dare all that man dare
He who dares more is no man."

Such is the creed of "The Man From the West," a man fearless and born to be a ruler of men, and also of women, a man that none dare kill. A man over whom conventionalities have no power, and the woman loves him for his strength.

Some years before the story a strange man came out of the East and settled in New Mexico. No one knew his history, but he was respected by all. He was a dead shot and a law unto himself. Mr. Stillwell, president of a mining company, came to the town to view the mines and with him his daughter, Rose, and her fiance, Percy. One day in a saloon the young lover was being hazed by Mexican Joe, and the

Scene from "The Man from the West" (Lubin).

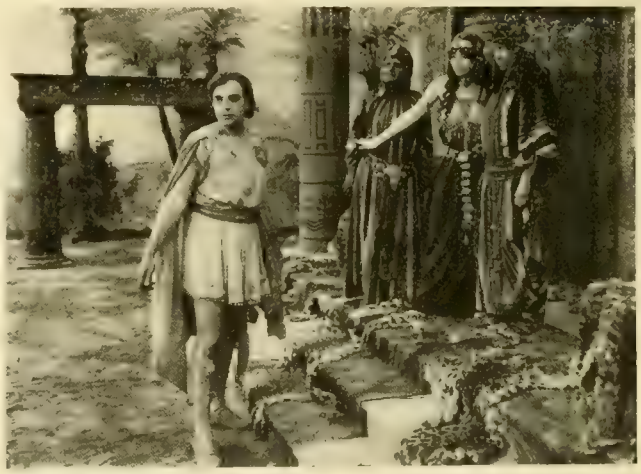
"Gentleman" arrived upon the scene just in time to prevent serious consequences. Hearing shots fired, Stillwell and Rose were attracted to the saloon and there the girl fell in love with the mysterious gentleman. The Mexican renegade seeking revenge gathered some of his kind together and waylaying Rose, abducted her and took her up into the mountains. The "Gentleman" followed the trail and rescued her and she with her father and Percy returned to Boston. One day the "Gentleman" received a note asking him to come to Boston. He immediately complied and reached the Stillwell mansion in the midst of a "musical." Despite the interference of her father and protests of her social set, Rose defied conventionalities and left her home with the man and master who had won her heart and to whom she was satisfied to trust with her life's happiness.

FAMOUS PLAYERS IN "PRIDE OF JENNICO."

The Famous Players Film Company now have in course of production the celebrated play, "The Pride of Jennico," one of Daniel Frohman's former Lyceum successes, in which the principal characters are to be enacted by House Peters, Hal Clarendon, Peter Lang, Marie Leonhard, Priestly Morrison, Betty Harte, and Emily Calloway. "The Pride of Jennico," is a stirring drama, portraying the conflict of love and hate, hearts and swords, loyalty and intrigue, and the final triumph of Cupid over cupidity. The drama relates how a naughty, whimsical little princess is tamed by love, how a haughty young noble is humbled by the same sweet influence, and how both finally learn the power of the heart over pride and caprice.

THANHOUSER "JOSEPH" RELEASES.

When the hands at New Rochelle have totally recovered from the effects of their Fire Anniversary festivities, they will make another bid for popularity with the release of their long-time-producing "Joseph in the Land of Egypt." This is on February 1, in conformance with their "one a month, on the first of the month" feature release scheme. Marguerite Snow and James Cruze, as Potiphar's wife and Joseph, respectively, are said to have never been seen to better ad-



Scene from "Joseph in the Land of Egypt" (Thanhouser).

vantage. Their parts and costuming reminds one of this team's work in "She," one of the very first Thanhouser multiple-reel releases. J. Alan Turner has been engaged as technical director of the "Big Productions." C. J. Hite took him from a twenty year connection with the stage as a technical expert, wherein he constructed numerous novel effects for such employers as Augustin Daly and the New York Hippodrome. At the time of the Hudson-Fulton Parade in New York, Mr. Turner acted as chief of construction of the paraphernalia incidental to the staging of this big public event.

FRED MACE GRABS ANOTHER FIGHTER!

Fred Mace must have his fighter! Now it's Leach Cross whom he's picked to fill the place of the late "Bull" Young, who succumbed to a knockout blow and set the reformers of California into a new frenzy about the prize ring. Leach is a careful Jewish gentleman who won't die and who may be depended upon for picture posing as long as there's money in it. So may Leach's whole family for that matter—Eddie Foy and his seven will tremble when Apollo's "A Swell Dish" comes out, for Leachie has brought his home folks into that film and put them over immense! Not as many in the Cross family as in the Foy, of course, but what there are just burn with cleverness and—well, Leach wants you to see the film. Along with Cross, Director Mace has annexed Fred Horby. The latter isn't a fighter or anything uplifting. He's just an actor.

"THE GUERRILLAS OF ALGIERS" (Eclair).

The Eclair Company has been receiving some very flattering testimonials from exhibitors concerning the great business done with that company's "The Guerrillas of Algiers," a three reel feature. One letter from F. H. Rauch, of the Eighth Avenue Amusement Co., of New York, states that one of its houses exhibited the picture to 4800 paid admissions in one day. The letter is very strong, claiming the picture to be the greatest ever shown by that company and stating that it has been booked for a return date.

OUR MUTUAL GIRL.

With the possible exception of the President's daughters, no young girl in America is having the opportunity of meeting so many men and women of affairs as the little actress appearing in the title role of the motion picture presented under the name of "Our Mutual Girl."

The first reel of this loudly heralded picture will be released on Monday, January 19, and a new reel of the story will appear every Monday thereafter for fifty-two weeks.

"Our Mutual Girl" Retiring After a Hard Day's Work.

In the opening chapter of the drama "Our Mutual Girl" is introduced in her simple little home in the country. An invitation from her wealthy New York aunt, who moves in the most exclusive society, brings her to the great city, where she is fitted out with the most beautiful gowns and started upon a career that becomes more and more interesting as the story develops.

Our Mutual Girl has already actually met the leading lights in the musical, theatrical and political world and is being photographed daily with the best known people that visit New York during the gay winter season.

Probably no moving picture that has ever been produced has awakened more interest among the theater-going public than this unique offering.

OPENING DATES FOR "ANTONY AND CLEOPATRA."

"Antony and Cleopatra" will open almost simultaneously in practically all the big cities of the United States. Bookings have been arranged for the Savoy Theater, San Francisco, January 5th; Moore Theater, Seattle, January 5th; Majestic Theater, Buffalo, January 19th; Hartman Theater, Columbus, Ohio, January 12th; The Valentine Theater, Dayton, Ohio, January 22nd; The Vendome Theater, Nashville, Tenn., January 12th; Fairbank's Theater, Springfield, Ohio, February 2nd; Court Theater, Wheeling, W. Va., February 9th; The Valentine Theater, Toledo, Ohio, February 26th; Lyceum Theater, Memphis, Tenn., February 18th; Savannah Theater, Savannah, Ga., February 4th; Atlanta Theater, Atlanta, Ga., February 9th; His Majesty's Theater, Montreal, February 16th; The Broadway Theater, Detroit, Mich., February 18th, and the English Opera House, Indianapolis, February 15th. Many requests have been received from New York theatrical houses for a New York opening, but Kleine has decided to hold this beautiful production for opening in his own theater on 42nd Street, near Broadway, which is expected to be completed in February.

"CALAMITY ANNE IN SOCIETY" (American).

Louise Lester, in her inimitable character sketch of "Calamity Anne," goes herself one better than in her last appearance of "Calamity Anne's Dream." Her acting is perfectly natural, so much so, in fact, that one would almost believe her to be the novice in society dress she purports to be. Her appearance is decidedly grotesque and will provoke wholesome amusement and attests her astounding versatility. Release of this subject has been set for January 31st.

MOORE AND COOLEY JOIN RELIANCE.

Owen Moore and James Cooley, two of the best known motion picture leading men in the art, have become identified with Reliance during the past week. Mr. Moore and Mr. Cooley will be seen in the D. W. Griffith four reel production of "The Escape," by Paul Armstrong, which is now being prepared for picture presentation.

GREGORY MAKING "PRINCESS" BRAND.

With Princess brand, Carl Louis Gregory, former chief photographer for Thanhouser Film Corporation, is making pictures that are making good, and, aided by clever heart-interest stories with human appeal, Miss Muriel Ostriche, Boyd Marshall, Miss Marie Eline, Arthur Baur, Morgan Jones, Miss Fanny Burks, Miss Fanny Gregory, Carey Hastings and other excellent portrayers of the silent drama, Mr. Gregory's entrance into the directing end is meeting with excellent results. Mr. Gregory is doing his own camera work, scenario revision and directing, and is aided by Claud Seixas as assistant. Mr. Gregory's knowledge of tone and color harmony is perhaps responsible for the wonderful effects he gains in creations like "His Imaginary Family," and excellent nature studies with outside locations. He has gone from the farce production to drama with the release on December 19 of "The Law of Humanity," commented upon in the Moving Picture World of January 3, balancing his program with polite comedy dramas. John W. Kellette, of New Rochelle, N. Y., is writing the majority of the scripts.

THE RUBY FEATURE STUDIO.

Occupies Spacious Quarters Admirably Adapted to the Uses of Picture Making.

Another motion picture studio has been opened in New York City. It is owned by the Ruby Feature Film Company and is located at 217 East 24th Street, and is quite convenient of access. The promoter and principal owner of the company, Leon J. Rubinstein, has had considerable experience in the work of making pictures and, being compelled in the beginning to rent other studios, he has been able, in the building of his own, to profit by the mistakes and the good points in studio construction made by others.

The Twinplex Plan Studios.

Two floors are occupied by the Ruby studio having a total of 17,000 square feet in floor space. The first floor is occupied by the business offices of the company, the carpenter and scene painting departments, a projection room and shipping department. On the floor above is the studio proper, shower baths and a restaurant with cooking appliances and accommodations for fully 100 persons. This feature will prove a great convenience to the players.

A glass roof over more than one-third of the studio area provides ample natural light and artificial light is furnished by two banks of Cooper-Hewitt improved lights and two batteries of arc lights hung from moveable conveyors that can be swung to either side of the studio, making it possible for the stage director to strike and raise sets on one side of the studio while the players are busy with the making of another scene on the other side. This is a feature that is being incorporated in all the newer studios.

Mr. Rubinstein has a number of pictures under way and the new studio is already a place of considerable activity.

AMERICAN TO DRAMATIZE DICKENS' STORY.

Charles Dickens' popular story "The Cricket on the Hearth," will be produced in pictures by Lorimer Johnston. The subject will be presented in two parts in a novel and original manner. Elaborate and extensive preparations are being completed to make this subject one of the strongest features for the new year.

"THE MARRIAGE OF FIGARO" (Ambrosio).

The cut herewith illustrates a beautiful scene from the remarkably beautiful Kleine-Ambrosio release in two parts, "The Marriage of Figaro," for release Tuesday, February 3rd, 1914. This is an Ambrosio version of the Rossini opera story, and is noteworthy for its magnificent photography and some magnificent settings, both interior and exterior. Alcazar, the Royal Palace at Seville, Spain, was used by special permission from King Alfonso.

Scene from "The Marriage of Figaro" (Kleine-Ambrosio).

In order to further enhance the artistic effects of this production, George Kleine has caused the preparation of special music and has imported from Italy some especially beautiful 8-sheets, which will be sold at an extremely reasonable figure to theaters and exchanges desiring to add them to the regular 1, 3, and 6-sheet of domestic manufacture.

GAUNTIER PLAYERS' NOTES.

Raymond Schrock, a scenario author of prominence, has joined the Gene Gauntier Players in the capacity of scenario editor and studio manager. He hails from Goshen, Ind., and arrived this week full of enthusiasm and anxious to meet his new associates in a business and social way. In the future, all communications to the studio and scenario department of the Gene Gauntier Feature Players should be addressed to him.

The next release of the Gene Gauntier Feature Players will be the week of January 18th. It is a story of New York life and is entitled "Through the Fires of Temptation." Mr. Jack J. Clark produced the picture and Miss Gauntier wrote the scenario, which is a sufficient guarantee that it will be above the standard of ordinary productions and be appreciated by all classes of people.

Miss Gene Gauntier has been very ill for the past ten days, having worked too hard upon recent releases in order to please her many admirers. She hopes to be out soon and will be back before the screen just as soon as her health permits.

REALISTIC WAR PICTURES.

Mr. Robert Schwobthaler, formerly a member of the firm, Raleigh & Robert, and now one of the owners of the Express Films Company, of Freiburg, Germany, has just arrived from Paris and has taken rooms at the Hotel Belmont. Mr. Schwobthaler had been commissioned by the Greek government to take pictures in the late conflict between Greece and Bulgaria. With an assistant, he has been in the midst of the war for six weeks enduring innumerable hardships and braving many perils. His passport allowed him to come up to the very firing lines and he made ample use of this permission. He took in all, four thousand feet of realistic war pictures.

By invitation he showed the pictures to a distinguished audience at the armory of the Seventy-first Regiment, lecturing on the pictures as they passed on the screen. The pictures have been sold to a Greek-American syndicate which has acquired the rights of exhibition in the United States and Canada.

SHERRY GETS LASKY PICTURES FOR NEW YORK.

William L. Sherry, president of the Wm. L. Sherry Feature Film Company, handling the sole output of the Famous Players Company, this week contracted for the entire output of the Jesse Lasky Feature Film Company for New York State.

This is the first contract made by the Sherry people with the exception of the Famous Players contract. Mr. Sherry long ago decided that he would not handle films not measuring up to a certain standard he had set. After seeing a portion of the Lasky first release, he immediately purchased the New York state rights for the first year's releases, of which there will be ten.

Sherry will make his first Lasky releases shortly after February 15, when the "Squaw Man," with Dustin Farnum, will be released.

"THE SHADOW OF GUILT" (Kalem).

This is a powerful two-part feature with a strong story cleverly told. The characterization in the feature is particularly good, some of the most famous and accomplished Kalem stars taking part. The story takes its rise in the financial world. An unfortunate speculation brings about the ruin of a broker and his creditor is relentless to the point

Scene from "The Shadow of Guilt" (Kalem).

of cruelty. Death follows misfortune. The successful man, feeling remorse, hires the son of the dead man for his private secretary. The latter proves a villain and manages to get his employer into his toils, alienating him even from his closest relatives. In the end virtue triumphs and the villain gets his just deserts.

COBB BOOSTING RAMO.

Upon his recent western trip for Ramo films, C. Lang Cobb, who handles the sales and publicity for that company, succeeded in introducing his pictures in very productive territory. Joe Hopp's new Union Film Company, of Chicago, will handle Ramos in his territory; the Edwards-Zetler Feature Film Company, of Dayton, Ohio, will distribute them in that state, and the Peerless Film and Supply Company, of Indianapolis, Ind., has an exclusive contract for Indiana and Kentucky. Contracts for individual features were made for several states.

Mr. Cobb also announces that he has closed an important contract with William Fox, who will take three prints of all Ramo pictures for New York, New England and Northern Jersey.

"A MODEL YOUNG MAN" (Vitagraph).

Sidney Drew will soon appear in the comedy, "A Model Young Man," one he has presented and performed in before theater audiences in nearly every part of the world. It has been reconstructed for moving pictures and will be produced in the usual Vitagraph style, and making it one of the most laughable comedies of the year. The original play was written by Jacques Feutrelle, the celebrated short-story writer, who lost his life on the Titanic. Mr. Drew has become in moving pictures a model comedian who has individuality of expression, which has proven a revelation in the subtlety of the art of naturalness so essential to the silent drama.

"THE ROSE OF YESTERYEAR" (Warner's Features).

Surpassingly beautiful, as powerfully dramatic as anything Miss Leonard has ever done, this unusual Warner's Feature will add new laurels to Miss Leonard's fame as a finished actress of the silent drama. So well portrayed, so convincingly real are the characters that move through the story, that the observer will realize he is seeing one of those every day tragedies of life, which after all make the best dramas. It is in three parts.

Scene from "The Rose of Yesteryear" (Warner's Features).

BALBOA AMUSEMENT PRODUCING CO.

At the time the Edison Company gave up their studio at Long Beach the Horkheimer Brothers, E. D. and H. M., were in California looking over the field for an opportunity to start a motion picture company. The old Edison studio was leased, directors, camera men, leading men and women were at once engaged and the newly formed company started to produce pictures. A few weeks ago it was found necessary to add to the studio, so new stages were built and everything made ready for the feature films which the Balboa Company will produce during the year.

"COPPER MINING AT THE CALUMET AND HECLA."

"Copper Mining at the Calumet and Hecla," a two-reel feature, will be released shortly. This big feature consists of pictures taken 8,000 feet down in the earth, and was photographed by the Industrial Moving Picture Company of Chicago.

It shows the actual performance of mining, milling and smelting copper, one of the greatest industries of the United States. The picture is being produced by the Laurium Amusement Company, Laurium, Mich.

"KISSING CUP" DRAWING WELL.

Albert Blinkhorn's four-part feature, "Kissing Cup," is playing to crowded houses throughout the country. The Empress Feature Film Company, which has bought this production for Ohio, Indiana and Kentucky, finds that, in order to satisfy the demand for it, it must have another copy and have ordered one from Blinkhorn's Film Agency, 110 West 40th Street, New York. Many buyers have found out the same thing and have ordered additional copies.

"FLYING A" PENNANTS.

The American Company has issued a very attractive felt pennant with the "Flying A" and the name "American." These pennants are made up in red, white and blue with the trade-mark and name sewed thereon, making a very attractive souvenir. These can be secured direct from the Chicago office of the American or from the Mutual offices.

BUYING BIG FEATURES.

Mr. T. A. Lucchese, of the Italian-American Film Corporation, whose offices are in the Columbia Building, 701 Seventh Avenue, New York, is now abroad purchasing large feature pictures for this market. T. F. Cabasino, vice-president and secretary of the company, reports that the outlook for trade with big features is excellent and that his company's venture promises to be very profitable.

HARRY LAUDER IN MOTION PICTURES.

The first motion picture ever taken of Harry Lauder, the great Scotch comedian, who has just started his sixth tour of America, under the direction of William Morris, will soon arrive in America. It is a thousand-foot subject showing the famous Scotchman and Neil Kenyon, his only rival in his line, now playing at the Colonial at a huge salary, in a comedy golf match taken less than a month ago at Wembley Park, near London.

Harry Lauder and Neil Kenyon in Comedy Golf Match.

The picture will soon be brought to America by James McEnnery, the young Englishman who sold "A Message from Mars" in this country. He is now in London, but will soon start for New York with the pictures, which are being rapidly completed, and will sell state rights. The fact that this is the only picture ever taken of Lauder, and it shows with him Neil Kenyon, his present rival for comedy honors in America, should make it a ready seller in America, especially now when he is just starting his world tour.

"HER LIFE FOR LIBERTY" (Inter-Continent Film Co.).

The Inter-Continent Film Company will release, January 28, the first of a series of three and four part features founded on actual history surrounding the Garibaldian-Bourbon conflict in Italy during the early 60's. The first production is entitled "Her Life for Liberty," and has been produced in Rome by former associates of the Cines Company.

Scene from "Her Life for Liberty" (Inter-Continent).

The leading role, that of Carola, is taken by Signora De Leonardis, the Italian actress, and her work in this production is fully worthy of her previous efforts on the regular stage. The director has expended considerable time in the massing of his big battle scenes.

THE ADVENTURES of KATHLYN BY HAROLD MAC GRATH.

This is the opening installment of a serial story by Harold MacGrath, entitled "The Adventures of Kathlyn." One chapter will be printed in The Sunday Tribune each week for twenty-six weeks.

Beginning on December 28th and continuing every two weeks thereafter, the Selig Polyscope Company releases one installment of a photodrama corresponding to the current installments of the novel in The Tribune.

The first photodrama corresponding to the opening installments of "The Adventures of Kathlyn" may now be seen at a number of the leading moving picture theaters.

By this unique arrangement it is, therefore, possible not only to read "The Adventures of Kathlyn" in The Sunday Tribune, but also to keep pace with each installment of it at the moving picture theaters.

MISS KATHLYN WILLIAMS.
COL. HARE TELLS HIS DAUGHTERS THE STORY OF THE DECORATION.
COL. HARE RECEIVES SUMMONS FROM THE KING OF ALLAHA.
UNSEALING THE PACKET
KATHLYN AND WINNIE IN FRONT OF THEIR FATHER'S BUNGALOW IN CALIFORNIA
Selig Polyscope
COL. HARE SAVES THE KING OF ALLAHA FROM THE CLAWS OF A LEOPARD.
THE HINDU IS FOUND IN THE CABOOSE.

(Copyright: 1914: By Harold MacGrath.)

CHAPTER I.

UNDER a canopied platform stood a young girl, modeling in clay. The glare of the California sunshine, filtering through the canvas, became mellowed, warm, and golden. Above the girl's head—yellow like the stalk of wheat—there hovered a kind of aureola, as if there had risen above it a haze of impalpable gold dust.

A poet I know might have cried out that here ended his quest of the Golden Girl. Straight she stood at this moment, lovely of face, rounded of form, with an indescribable suggestion of latent physical power or magnetism. On her temples were little daubs of clay, caused doubtless by impatient fingers sweeping back occasional wind blown locks of hair. There was even a daub on the side of her handsome, sensitive nose.

Her hand still filled with clay, dropped to her side, and a tableau endured for a minute or two, suggesting a remote period, a Persian idyl, mayhap. With a smile on her lips she stared

(Continued on the following page.)

The above is a reproduction of a full newspaper page, printed in four colors in The Chicago Sunday Tribune, January 4th.

Front page in four colors and four elaborate pages of publici ty matter being syndicated by the Selig Co.

MUTUAL WEEKLY TO SHOW OCEAN STORM.

One of the worst ocean storms in history swept the New Jersey coast on Sunday, January 4th. The Gaumont Company had two cameras working, one at Seabright and one at Atlantic City, on behalf of the Mutual Weekly, and secured several thousand feet of magnificent scenes, the best of which appear in the Mutual Weekly of January 7th.

The Mutual Weekly has been represented in Northern Mexico recently by two Gaumont operators who have been present throughout the battle of Ojinaga. The first of this negative reached the Gaumont Company January 6th, and shows carnage on every side.

PAN-AMERICAN INCREASES CAPITAL.

The Pan-American Film Co., previously organized at $10,000 under the laws of the State of New York, has increased its capitalization to $50,000 for the purpose of expansion in the field of special feature films, which includes exclusive right to certain of the best English, German and Italian pictures now being imported. The offices of the new corporation will be continued on the 9th floor of the World's Tower Building, 110 West 40th Street, New York City.

"A BLOWOUT AT SANTA BANANA."

Under this title the American announces a two part farce drama. In the execution of this plot, a wagon load of fireworks is exploded and the resulting pyrotechnic display lend a very artistic touch to this production.

COAST-TO-COAST TRIP FOR PROPS.

Frank Ormston, technical director at the Universal Pacific Coast studio, has returned from the East, where he went to secure certain rare properties to be used in the three-reel adaption of James Fenimore Cooper's novel "The Spy."

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

THE LIFE OF RICHARD WAGNER (Pat Casey—4 Reels).—For Illinois and Wisconsin, by Alfred Hamburger, Chicago, Ill.

THE MYSTERY OF RICHMOND CASTLE (Midgar Features, 4 Reels).—For Greater New York and Northern New Jersey, by Weinberg's Features, 145 West 45th Street, New York City; for Eastern Pennsylvania, Maryland, Delaware and District of Columbia, by Magnet Feature Film Co., 1331 Vine Street, Philadelphia, Pa.; for Western Pennsylvania and West Virginia, by Keno Feature Film Co., 101 Fourth Avenue, Pittsburgh, Pa.; for New England States, by Eastern Feature Film Co., 224 Tremont Street, Boston, Mass.; for Illinois and Wisconsin, General Feature Film Co., Powers Building, Monroe Street and Wabash Avenue, Chicago, Ill.; for California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Utah, Colorado and New Mexico, by Golden Gate Film Exchange, 234 Eddy Street, San Francisco, Cal.; for Virginia, Tennessee, Georgia, Alabama, Mississippi, Florida, North Carolina, South Carolina, Texas, Oklahoma, Arkansas, Louisiana and the Canal Zone by Southern Feature Film Association, Dallas, Tex.

Notes of the Trade

GERTRUDE COGHLAN, the well known actress, this week resumes her association with the house of Selig as a leading lady, appearing in the costumed drama, written by her father, the late Charles Coghlan, entitled: "Her Ladyship." In addition to Miss Coghlan, the cast enlists eighteen people, and the play will be produced under the direction of Oscar Eagle.

* * *

H. M. Goetz, who left New York several weeks ago for a while around the circuit, is stopping for the present in Los Angeles, where he is looking after the interests of Warner's Features. He will probably visit all of the offices west of the Alleghenies before his return to New York.

* * *

In addition to her having made a pet of the famous horse of the Broncho Company, Snowball, Miss Anna Little, New York Motion Picture Corporation's leading lady, was presented with a big husky black bear, by one of the Broncho Company's Sioux Indians.

* * *

The sentiment of the old Schuman Song, "Die Traumerei," will be the basis of a three-reel subject by the "Flying A" Company, under direction of Lorimer Johnston, entitled, "The Call of the Traumerei."

* * *

The National Board of Censorship does not usually enthuse over film subjects that come under its investigation, but its report on "Antony and Cleopatra" indicates that it is the exception which breaks the rule.

* * *

Wallie Van, of The Vitagraph Players, was the lucky winner of the prize, $100.00 in gold, offered by the Professional Woman's League at their bazaar at the Waldorf-Astoria Hotel, December 19th and 20th.

A three-reel adaptation of James Fenimore Cooper's novel, "The Spy," a story which is dear to the heart of every boy and is a happy reminiscence to the man, is in the course of production by Otis Turner at the Pacific Coast Studios of the Universal at Hollywood, Cal.

* * *

Ralph Delmore, who produced a number of plays at the Selig Studios, has resumed his occupation as actor, as leading "heavy" man and has been highly commented as one of the most remarkable in the profession for character make-up.

* * *

E. O. Prince has withdrawn from the Prince Feature Film Co., of Philadelphia, his interest having been taken over by E. W. Eaton. The business will be conducted as before, under the same firm name by Mr. Eaton and Mr. J. L. Barrett, who has been associated with the firm since its inception.

* * *

Mr. Theodore Marston, formerly connected with the Kinemacolor Company of America, is now engaged as director with the Vitagraph Company of America.

* * *

Sydney Ayres' production of "Texas" was put on at the Potter Theater, in Santa Barbara, by the "Flying A" players recently. The production was a great success and is the first instance in which an entire company of moving picture actors is used on the legitimate stage. It is expected that the production of the moving picture of the play will soon be put on.

* * *

King Baggot, in his last Imp photoplay, "King, the Detective, in Formula 879," created a sensation when he executed a fake raid on the new Screen Club building in 47th Street, New York.

* * *

With the taking over of the Park Theater by the Kinemacolor people, a new departure in the moving picture field will be inaugurated. The Kinemacolor people aim to make the Park in the moving picture world what the Princess Theater is to the ligitimate—a theater of thrills for the silent drama.

* * *

Bannister Merwin, whose work with the Edison Company is so widely known and appreciated, has been appointed head of the Scenario Department of the London Film Company, of London, Eng.

* * *

Work has finally been completed on "The Devil's Reward," one of the biggest spectacular pieces ever assayed at the Selig Plant, the scenes involving much built work of intricate and elaborate character. In some scenes, upwards of 300 people were utilized to make the picture powerful, populace and picturesque.

* * *

Clara Kimball Young and L. Rogers Lytton, the well known Vitagraph players, are both on the sick list. Miss Young has been confined to her home for almost a week. Mr. Lytton has left for the Bermuda Islands.

* * *

A Pathe's Weekly camera man by special arrangement photographed G. Hepburn Wilson, dancing master of many persons in New York Society, and Doris Durling, his niece, giving dancing lessons in the Imperial Hotel, New York, to persons well known in society. The tango and other dances now in the public eye were photographed.

* * *

Kathleen Kerrigan, actress of note and sister of the Universal Star, J. Warren Kerrigan, who has been specially engaged by the Universal to play the role of Delilah in J. F. MacDonald's four-reel production of Samson, has arrived at the Pacific Coast studios and the staging of the big work has begun.

* * *

Among the pictures being exhibited at the Park Theater, New York, are Lillian Russell, exhibiting latest models in French gowns; a comedy entitled "Keeping Up with Hubby," in which Kinemacolor's most skillful actress and actresses are seen; "The Call of the Blood" and a trick picture which contains the very highest art known to the producers in this sort of work.

* * *

So great has been the success of the Famous Players Feature Service in New York that the Wm. L. Sherry Feature Film Co. has been forced to lease an additional space of over eleven hundred square feet for the enlargement of their exchange in the Leavitt Building, 126 West 46th Street. The new quarters are now being prepared for immediate occupancy.

* * *

E. C. H. Hoskins, the personal representative of Lord Northcliffe, the proprietor of the London Mail and all the Harmsworth publications in England, was an interested visitor at the plan of the Selig Company in Chicago last week.

* * *

Harry Myers, who recently accepted a directorship at the Lubin Studio, is producing a film which deals with election life. Three hundred supers were engaged for the political parade, and Earl Metcalfe was made Captain of the supers' squad. Myers and Metcalfe are under a throat specialist's care.

* * *

Plans are now being formulated by the World Special Films Corporation for the opening of five additional offices in the United States, three in Canada, one in Cuba and one in Mexico. Phil Gleichman, General Manager for the concern, leaves for the West during the coming week to open the Western offices.

* * *

"Ten Nights in a Barroom," a combined moral lesson and powerful drama on the evils of intemperance among the industrial classes, is increasing in popularity among exhibitors, who are booking the picture in rapidly increasing numbers. "Ten Nights," like the original book, is a great favorite with the public.

* * *

Harry Jackson, the latest producerat the Selig plant, is hard at work on one of his favorite fancies in comedy, which looks good for the beginning of the new year, entitled, "All Mixed Up."

CORRESPONDENCE

IN THE MIDDLE WEST.

The new Citizens Board of Moving Picture Censors of Milwaukee, Wis., has decided that it will not make a promiscuous inspection of films. They will inspect only such films as have not been passed by the National Board of Censorship. The request for the censorship must come from the exhibitor. If he shows an unpassed picture his license may be revoked by the mayor. Thus the task of weeding out the bad pictures is put directly up to the theater owner. A fee of seventy-five cents is charged for each inspection. There will be no questioning of the pictures passed by the National Board.

The Social Service Board of Omaha, Neb., in a report to the city council, has urged local inspection of all moving picture films before they are exhibited in the city. It also suggests co-ordination of ordinances relating to amusements so that the work may be systematically handled instead of being handled by six different city departments. It further urges an increase of administrative authority and discretion in the moral regulation of amusements, giving power to suspend or revoke licenses for moral offense, with no court review, save on the ground of reasonableness.

Wesley Draper, picture show proprietor at Bluffton, Ind., will sue the M. B. & E. Traction Company for injuries received in a recent trolley car wreck.

Injunction proceedings were begun in the Monroe county court at Monroe, Mich., to restrain the state fire marshal's department from cutting the wires leading to the moving picture machine in the armory at Monroe. The wires were cut by a deputy last summer because the house was not equipped in accordance with the fire prevention regulations. They were connected again in a determination to have the matter fought out in the courts.

Moving picture houses in Indiana are using the panic prevention notices, which have met with the approval of the state fire inspection department. They read: "Fire Notice. Look around you NOW and choose the nearest exit to your seat. IN CASE OF FIRE WALK (not run) TO THAT EXIT. Do not try to beat your neighbor to the street."

The Royal Picture Theater Company, of Kansas City, Mo., has been incorporated with a capital stock of $50,000. The incorporators are Frank L. Newman, W. P. Fulkerson and W. A. Rule.

John Dear is under arrest at Port Huron, Mich., on a charge of fraud in selling picture shows. Mrs. Libbie Bailey, of Capac, is said to have given him a note for $350, $950 in cash and an automobile for a photoplay house, which did not exist, and Charles Burr, of Pontiac, is said to have yielded $1,000 for a theater to which Dear had no title.

The new Lagonda Theater, which was opened Christmas day at Lagonda avenue and James street, Springfield, Ohio, is running Mutual service. R. W. Murray and Harry O'Brien are the managers of the house.

The Shenandoah, a moving picture house of St. Louis, has recently announced Grace Van Studdiford, a former grand opera singer and vaudeville star, as an attraction.

The deficiency in the football fund of the Stoughton, Wis., high school was made up when Managers Skibrek & Sorenson of that city, who turned over the Princess Theater for benefit performances.

Manager Harry Bartram opened his new Columbia Theater at Liberty, Ind., on Christmas Day to good business.

MIDWEST SPECIAL SERVICE.

IOWA.

AN unusual Christmas spirit was shown by the theater managers in Dubuque, who combined to give a free entertainment December 24 for all children in the city under 12 years of age. Especial attention was paid to the orphanages and all societies whose aim is "A brighter childhood." The show was given at the Princess Theater, and a special children's program was arranged. The following houses shared in the arrangements: Dreamland, Family, Star, Orpheum, Amuse-U, Royal, Woodland and Princess.

Doctor Thirnbury has purchased the Pastime Theater at Panora.

Nick Webber is now owner of both the Crystal and Princess theaters at Waterloo, having purchased the interest of A. W. McIntosh in the the firm of McIntosh & Webber. Mr. McIntosh will remain with Mr. Webber as manager and the same policy of moving pictures will rule at both houses.

S. E. Sanders and J. C. Connolly, of Des Moines, are the new owners of the Star Theater, at Denison.

The First Methodist Episcopal Sunday school of Muscatine, used the Kalem feature "From the Manger to the Cross," as the principal feature on its Christmas program.

A. D. Garrett has sold his moving picture show at Lime Springs, to J. A. Grimm, of Waterloo.

J. M. Miller has assumed the management of the Opera House at West Liberty. Some changes have been made in the house. Moving pictures will make up the greater part of the attractions as they will be played when there are no other shows.

T. J. Pettitt has purchased the Comet Theater at Red Oak, from Carroll Drew, who has assumed possession. ?

Kinemacolor pictures are now running at the Grand Theater in Sioux City, on nights which otherwise would be open.

N. S. Osborn, who was formerly engaged in the moving picture business at Ellsworth, is reported to have made arrangements to reopen his show there, and to have taken a new lease on his old location.

Moving pictures of the Iowa National Guard, taken at Charles City, were shown at the Orpheum in Dubuque, when the officers of the Fifty-third Regiment were holding a convention in that city.

E. H. Reaser has purchased the Magic Theater at Algona, from Glen Brunson.

Hilliard Campbell, who leased the Auditorium at Mt. Pleasant, from Dennis Morony, assuming charge December 2d, changed the name to the Orpheum, running pictures and occasionally booking a road show. Each Thursday night the Cadet Band of Mount Pleasant, gives a concert and shares in the receipts.

A moving picture show has been opened at Cushing, by I. B. Goodrich and August Bertelson.

The Men's Brotherhood of Grace M. E. church, at Des Moines, recently began a campaign to prevent the moving picture show operated at Nineteenth and Crocker streets, from giving Sunday shows.

Ole Olson is now associated with Leffert & Cooper in the management of the Idle Hour Theater at Bancroft, having purchased the interest of R. E. Hutton.

Thomas Ross has installed a gas lighting plant, to be used in connection with his picture show in the Opera House at Galt.

The Opera House at Paulina has been purchased by the band of that place. The building will be remodeled before it is operated as an amusement house.

A moving picture machine has been installed in the college chapel at Fayette, and films pertinent to the textbooks of the English classes, will be used in addition to a series of entertainments for the students.

H. L. Hooker is now the owner of the Casino Theater at Charles City.

Redecorated and remodeled, and with a new rest room, new box office and new inclined floor, the Cozy Theater, at Oelwein, has been reopened. Pictures and vaudeville is the policy of the house.

Samuel Williams and Glen McDonald have taken possession of the moving picture theater at New London, which they have leased from J. W. Brown.

Morehead & Fairchild have sold the Rex Theater at Perry, to W. A. Petty.

The firm of Davis & DeDobbeller, which has been conducting the Cozy Theater at Odebolt, has dissolved, Mr. Davis retaining the management of the picture show.

The moving pictures of Council Bluffs, into which was woven a story, "A Council Bluffs Courtship," were shown at the Nicholas and Elite theaters in that city.

Ben Teig contemplates opening a moving picture show in Zearing.

Herman Jessen, of Gladbrook, will open a moving picture theater at Dysart.

M. J. German has engaged in the photoplay business at Hampton.

The clergymen and laymen of Sioux City, who are planning a "Go to Church Sunday," realize the possibilities of the moving picture in a campaign of this sort, and have under consideration a scheme in which the photoplay houses of Sioux City will be asked to use a number of Biblical pictures the week before the day set aside for special attendance at services.

MIDWEST SPECIAL SERVICE.

SEATTLE.

THE Clemmer Theater, of this city, has changed the policy of film service beginning December 28 from the General Film Company to feature productions. The price of admission will be 20 cents on the lower floor and 10 cents in the balcony. Manager Clemmer states the opening feature was "The Sea Wolf," by Jack London, in seven reels. Manager Clemmer has also secured the first showing of Kinemacolor pictures in the city, the program consisted of scenes of St. Augustine, Fla., Alligator Farm, and the world-famed actress, Anna Held.

The Colonial Theater gave a private exhibition December 10 at 11 p.m. of Kinemacolor films projected on a Simplex machine equipped with a Kinemacolor attachment. The pictures were projected perfectly by chief operator Fred W. Jiencke, with the able assistance of Geo. Endert, manager Pacific Film Exchange, of this city, and the Pacific Coast distributors for Kinemacolor films.

The Circuit Theater has secured the feature film "The Last Night on the Barbary Coast," and was successfully shown at the above theater for three days. The picture is the property of the Northwestern Feature Film Company, E. A. Tate being the manager.

Mr. Beverly B. Dobbs gave a private exhibition of Alaskan pictures at the Class A Theater December 16 at 2:30 p. m. for the benefit of his friends, also showing his latest motion picture, "Salmon Fishing on Puget Sound."

The Colonial Theater, which has been using Universal service for the past month, returned to General Film Service again.

L. L. Hyer has recently sold the Grand Theater at Snohomish, Wash., to R. A. Russell.

B. P. Abott, manager of the Dream Theater, Port Angeles, opened his new $15,000 picture palace at Sedro Woolley on Christmas Day; the Universal program was shown.

The Bell Theater, at Chehalis, Wash., has been closed and is being remodeled.

Joe Gargano has just sold the Electric Theater, of this city, and is expected to purchase the Jackson Theater soon.

The Alhambra Theater had the S. R. O. sign conspicuously displayed all this week, the three-part Universal Rex feature, "The Jew's Christmas," being the drawing card.

Will Hudson, staff photographer on the Seattle Post-Intelligencer, returned recently from an extended trip throughout Alaska and the far North, where he secured many thousand feet of Alaskan scenery.

The Film Land Company, of Vancouver, B. C., will shortly produce a two thousand foot subject to promote the sale of Canadian land.

Four new picture theaters have opened their doors to the Tacoma public within the past thirty days, and several others are in course of construction.

Joseph St. Peter, proprietor Rose Theater, Everett, donated the entire receipts of two of his busiest days to the Christmas fund for Everett's kiddies.

Motion pictures was the plan of Rev. Sidney Strong, pastor of the Queen Anne Congregational church, which was put into operation Sunday afternoon and evening, December 21. Three films were shown: "Israel in Egypt:" "St. Paul and the Centurion," and "Tho Your Sins Be As Scarlet." The pictures acted as an appeal by the pastor during the week of the celebration of the birth of Christ. There was a good attendance at both afternoon and evening services, the pictures being the main part of the services.

The Boylston Avenue Unitarian church also had motion pictures as part of the services, the picture being "Pilgrim's Progress." The story is in four parts, and was lectured by Mrs. E. Curtis and Col. Phillip Roy.

Eugene Levy, of the Levy Amusement Co., secured the first showing of Charles Dickens' masterpiece, "David Copperfield," in this city, for his theater, the Moore, where it was shown for one week, four performances being given daily, two matinees and two at night.

W. W. Hodkinson, general manager of the Progressive Motion Picture Co., was in the city recently, consulting with local manager Frank L. Hudson. The result was the securing of the Clemmer Theater, for the exclusive showing of the Famous Players productions.

Louis Reno, manager of the Hollywood store on the Hollywood Farm owned by C. D. Stimson, recently purchased a moving picture machine. Mr. Reno will give an exhibition of five reels of licensed pictures Saturday night of each week, drawing his patronage from two hundred employees of the Hollywood Farm, and a possible few from the nearby farming community.

W. L. Shanks sold his Crown Theater to M. B. Lewis, and has purchased the Dream Theater, of this city. The Dream Theater is one of the neatest photoplay theaters in the city, although being one of the oldest.

The Maynard Theater, which has been closed for the past year, will be reopened by the owners of the building.

J. Von Herberg, one of the managers of the Alhambra Theater of this city, has returned from a business trip throughout the East in the interest of their new theater, "The Liberty," which Jensen and Von Hedberg are erecting at First and Pike streets.

The Paul J. Rainey African Hunt Pictures were shown at the Melbourne Theater December 21, for a week's run, at an admission of 25 cents. This is the first time these pictures have been shown in a picture theater in this city. The pictures are the property of the Northwestern Feature Film Co.

A. T. Lambson, manager of the Spokane office of the General Film, was a recent visitor in Seattle.

GOLDSMITH.

PHILADELPHIA.

UNSEASONABLE weather has caused a somewhat lethargic condition of affairs in the moving picture industry of Philadelphia during the past few weeks, with the exhibitors feeling the real blunt of the dull business.

Summarized, the photoplay industry in the Quaker City for the year just past has been quite satisfactory. More theaters have been opened during 1913 than in any other year, and the number of film exchanges has more than doubled. Of course a number of "fly-by-night" concerns have opened up one day and vanished the next, but it is now believed that those doing business in Philadelphia are here to stay, and will become a big factor in assisting the exhibitor to give their patrons the very best show possible.

Lewis M. Swaab is now comfortably located in his new building at 1327 Vine Street, a location which is right in the heart of the moving picture colony of Philadelphia. In the new quarters every device for handling business quickly is afforded, and the stock, which includes everything the ex-

hibitor may want, is as complete as it is possible to make it.

The S. & S. Film Manufacturing Co., of Wilmington, Del., has been incorporated under the laws of Delaware with a capital of $1,000,000. George W. Dillman is the principal incorporator.

Burton Holmes, lecturer and traveler, gave the final one of his regular series of lectures at the American Academy of Music last week, assisted by motion pictures which were of unusual interest.

Levick & Woldow have purchased a plot of ground at 736-738 South Fifty-second Street, on which will be erected a motion picture theater, 60 by 100 feet at a cost of $40,000.

The Belmont Theater, Fifty-second Street above Market Street, was opened on December 27. The theater, which is one of the most modern in West Philadelphia, will run a continuous show from 6 to 11 p. m. It will be the first moving picture house in that section of the city to have a ten-cent admission.

Becker Brothers, who have built several theaters in Philadelphia during the past year, are having plans made for the erection of several more during 1914.

M. Stiefel, one of the most progressive photoplay theater promoters in Philadelphia, has added one more house to his already large chain of theaters. The latest one to be opened, the New Lafayette, at 2914 Kensington Avenue, is one of the most beautiful in Philadelphia. With a seating capacity of 1,800 and containing twenty exits, the theater ranks among the largest devoted exclusively to motion pictures.

William Freibofer has conveyed to the Frankford Realty Company, the Frankford Theater, located at Frankford Avenue and Margaret Street, for a nominal consideration, subject to a mortgage of $125,000.

M. Selvan will shortly erect a picture theater at Twenty-fifth Street and Allegheny Avenue, which will be built of brick and terra cotta and will cover a site of ground 70 by 100 feet.

William S. Sachesenaier, one of the pioneers in the field of motography, has opened the Cambria Theater at Twenty-ninth Street and Columbia Avenue. The theater is fireproof and furnished throughout in a most up-to-date manner. At the present time Mr. Sachesenmaier is having a beautiful theater erected at Sixty-third Street and Haverford Avenue, which, when completed, will rival any other motion picture house of 1,400 capacity.

The Keen-O-Scope Company has moved from 1024 Race Street to a three-story building, 247 North Eleventh Street, where more room will be provided for the handling of their increasing business.

George W. Bradenburgh and M. S. Kahnweller, both prominently identified with the local picture industry, spent the past week in New York City looking for additional features with which to supply the local exhibitors.

During the past week J. S. Greenbaum, business manager of the Exhibitors' League of Pennsylvania, secured more than twenty-five new members for the association, and it is expected that within the year he will have every progressive theater manager and owner listed among the members.

William S. Crager is having plans made for a picture theater which will be erected at Second and Ontario Streets.

"Traffic in Souls" is still maintaining its grip upon the picture public of Philadelphia and during the last week the Metropolitan Opera House has been taxed to capacity with people anxious to see this great feature.

J. W. Smith, manager of the Majestic Theater, Bordentown, Pa., was seen on the exchange mart last week, making booking for features. Mr. Smith stated that he was more than pleased with the amount of business done during the past year, and that many of his patrons paid admissions 300 days in the year.

George Shelly has awarded a contract to E. K. Tomilson for the erection of a one-story brick moving picture theater, 29 by 59 feet, at 4302-04 Fleming Street, which will cost $2,800.

T. Segal, formerly identified with the picture industry in Philadelphia, has taken charge of the Royden Theater in Camden, N. J.

Kahn & Greenberg have let a contract for the construction of a one-story moving picture theater, which will be erected at the southeast corner of Broad and Thompson Streets. The theater will be 25 by 160 feet and will have a seating capacity of about 600.

The National Feature Film Company has taken new quarters at 1126 Vine Street, and are now in a better position to handle their increasing trade.

Harry Prince, of the Prince Feature Film Company, is now connected with George W. Bradenburgh, and will have charge of the feature branch of the business.

CONGDON.

OHIO.

CLEVELAND'S first motion picture manufacturing concern is solidly on its feet, according to S. A. Lustig, president of the Columbia Film Manufacturing Company, Columbia building. Mr. Lustig has not taken up the production of photoplays, but is prepared to do all kinds of commercial work and make outdoor pictures for any purpose. He is filming all important events in the city and has made many trips to the towns adjoining Cleveland. Mr. Lustig is building up a library of Cleveland subjects that will grow in value with the years. Many prominent men and women and scenes that may never be produced have been caught by his camera. It is getting to be a fad for families to have a private picture taken showing the children at play or scenes about their homes. Mr. Lustig has made private films for some of Cleveland's best families.

Three reels of film were shown at the M. E. Church, at Bellefontaine, O., as a part of the Christmas eve entertainment.

For the convenience of persons whose names appear in the classified columns of the contest being conducted by the Newark Advocate that Newark, O., paper has arranged that winners present their coupons to the box office of the Orpheum Theater, to register entrance into the theater.

Youngstown is to have a new vaudeville and motion picture house, according to the word going through the agencies. The old Callahan hotel is the proposed site of the new enterprise and it is planned to have a sort of arcade from Federal Street back to the building. The Federal Street merchants interested are said to be in favor of the scheme, as it will give them a fine arcade for display.

Manager Wright, of the Royal and Victory Theaters, threw open the doors of his houses to the children of Findlay as his special guests as a Christmas treat.

Heavy patronage at the Star Theater, Sandusky, attests the wide following enjoyed by Mr. and Mrs. John D. Kessler, proprietors of the pretty little picture house.

The Greenville Opera House, Greenville, O., which has been leased by Fall Bros., has recently undergone repairs and a general overhauling, just reopening as a vaudeville and motion picture house. A new Power's 6-A machine has been installed in an asbestos booth. The theater is under the management of C. E. Ballard, who guarantees the best motion pictures obtainable. Four reels will be shown each day.

The Alhambra Theater, at East 105th Street and Euclid Avenue, Cleveland, has determined on a policy of high-class pictures and no vaudeville. The house has a big organ, which is used during the run of pictures and there is also a capable orchestra.

The Knickerbocker, on Euclid Avenue, Cleveland, is planning many surprises for its patrons during the next year. A large number of feature photoplays will be produced.

Safety Director Dunwoodie stopped the run of "Dante's Inferno" at the Orpheum Theater in Canton, O., recently, in spite of the fact that the film passed the National Board of Censorship.

Manager Downs, of the Knickerbocker Theater, Euclid Avenue, Cleveland, says he is a specialist in judging moving pictures, and claims to have set the pace in giving the public the big productions. He announces for the coming year: Carlotta Nillson in "Leah Kleschna," Helen Gardner in "A Princess of Bagdad," Cecelia Loftus in "A Lady of Quality," Thomas W. Ross in "Checkers," Dustin Farnum in "A Soldier of Fortune," and all the productions starring Mary Pickford.

Phil Chakeras is having great success with his new picture house, the Majestic, at Springfield, and his untiring efforts have brought him a following that is enviable to say the least.

Louis J. Becht, proprietor of the Mall Theater, which is located just across the street from the city hall in Cleveland, has just stolen a march on his old friend, Mayor Baker. Mayor Baker went to Pottsville, Pa., for the holidays, and the day after his departure Mr. Becht had the front of his theater highly decorated with posters of the "Celebrated Petrosini films." One year ago, these same posters, advertising the same film, caused Mayor Baker to start a crusade, for looking out his front window one bright morning, he spied the posters, and as it was during a period of alleged "crime wave" in Cleveland, called up the then Police Chief Kohler and had the posters taken down. So Becht had his Petrosini film examined by the state board of censorship and it was passed. He didn't lose much time putting it on the screen, thereby securing the last laugh.

A. P. Anthony put on a show for the Graham Brothers at the Grays' Armory, Cleveland, December 28, with a special program of Irish pictures. Graham Brothers imported eight reels of film made in Ireland and of special interest to Irish people. The orphans of Cleveland were entertained at Elks' hall December 29, when the Irish films were thrown upon the screen in the big auditorium.

A picture shown at the Knickerbocker Theater, Cleveland, won the Cleveland Plain Dealer's contest in the selection of the "best" picture. Miss Lucy Fouts, 7516 Linwood Avenue, submitted the letter considered "best" and was awarded a five-dollar prize. She maintained "The Wheels of Fate" was of greatest interest and her two hundred word letter explained that the quick action of the film prompted her decision.

Earle Williams, starring in certain Vitagraph films, made the acquaintance of many patrons of the Dome Theater, at Youngstown, when he appeared there recently.

"BUCKEYE."

INDIANA.

THE Terre Haute Film Co., Terre Haute, Ind., has incorporated with a capital stock of $5,000, and the following directors: Elias B. Sheets, Alice H. Sheets and Samuel J. Weinstein. The plans of the company are not known.

The barker at the Gem Theater, Indianapolis, when the attraction was the Pathe film, "A Slave of Satan," was crying it as "a devil of a good show."

Secretary A. C. Zaring, of the Indiana Motion Picture Exhibitors' Association, is expected at his office the coming week. He has been ill of typhoid fever. A number of matters of interest to exhibitors all over the state await his return. He is expected to take a hand in formulating some plans for the meeting of the association in Evansville the latter part of January.

Though out of the downtown section several miles, the Garrick Theater, Indianapolis, believes in advertising. The house is one of the best patronized in the city, and is one of the few neighborhood houses where a matinee pays.

One comic and one educational is the rule at the Grand Central, Indianapolis.

William Huddy, owner of the New Riverside Theatorium, is enjoying a big success, according to his report of the way people have attended his shows.

The New Starland Theater, Anderson, Ind., was opened to tremendous crowds Christmas Day. The house was built by John R. Roseberry and Joseph Faulknor at a cost of $25,000. The house is one of the handsomest in the Middle West devoted to the movies. It seats 547 and two baby grand pianos and a pipe organ that cost $5,000 are part of the equipment. Mr. Faulknor will have the management of the theater. Two singers are used as additional attractions, and the shows run four reels.

Harry Crigler, who ran a movie house at Oxford, Ind., is now musical conductor for the Gentry Dog and Pony Show. Crigler says that usually men go from the circus business to the motion picture business instead of the other way around as he has done.

The Irving is the name of the new theater at Irvington, a suburb of Indianapolis. The house was recently opened by H. L. Whitehead, who offered a prize of $10 at the first performance for the person who would suggest a name for the house. A committee of prominent citizens of the suburb decided the contest, and awarded a prize of $10.

The Auditorium Theater, Connersville, Ind., has opened under the management of C. C. Zuber. Zuber is using Kalem features. Three pianos were used the opening night. It is a five and ten cent house.

"Daily papers always carry my program," is the flash used by the Arc Theater, Crawfordsville, Ind. This is one way of making patrons watch for your advertising.

Joe Bertotti, proprietor of the Columbia Theater, Clinton, Ind., is featuring a boy tenor at each performance.

Indianapolis theaters have quit using vaudeville attractions. They are depending upon the pictures to do the entertaining. Pianists and drummers still are used, however. Once in a while some artist "running wild," is given a chance to do something to pay for his cakes. J. M. Rhodes, president of the Indiana Exhibitors' League, is known as the friend of the "wild" ones.

Now the women of Lawrenceburg, Ind., have decided that the movies need censoring. The women of the churches will organize a censor board. Up with the lorgnettes and at them!

The Talbott Theater, Indianapolis, prints its programs for a week in advance, a change nightly, with special features Tuesday, Friday and Sunday. The printing of a movie house program for a week in advance is some stunt in Indianapolis, and incidentally Manager Schnitzer says it is bringing them back.

M. C. Farrell, who is to manage the new Victoria, Hudson and Sixteenth street, Indianapolis, will use the Snitzer program idea when he opens, January 15. Farrell says his programs will carry no advertising. He is not indifferent to the kale, just anxious not to offend a rather select neighborhood.

Business in the Indiana movie houses has taken a big jump since Christmas. President J. M. Rhodes seems to be of the opinion that exhibitors of the state contributed very largely to the increased stock of sunburst neckties now abroad.

The Vaudette Theater has added the Gaumont features to its service. The Vaudette was one of the first houses in Indianapolis. Turning in to kill time with Manager Smith, of the Vaudette, has become an Indianapolis habit.

Oran Calvert, Franklin, Ind., is a convert to Kalem features. Ed. Bingham, of the Empress Feature Film Company, started him with "From the Manger to the Cross."

The Starland, C. N. Stevenson's new theater in Indianapolis, is doing a good business. The house has a Rembusch mirror screen.

Manager A. C. Zaring, of the North Star Theater, Indianapolis, and secretary of the Indiana Motion Picture Exhibitors' Association, is able to be about again after a long siege with typhoid fever. One of Zaring's first tasks is to get things in motion for the semi-annual meeting of the Association, at Evansville, this month.

WILLIAM.—

ILLINOIS.

THE Comedy Theater, at Murphysboro, has been closed.

The Woman's Club, of De Kalb, will sponsor the exhibition of "The Price of Human Lives," when it is shown at the Star Theater in that city, some time after the first of the year.

Will Bowlby has sold the Grace Theater, at

Hoopeston, to Perry Cunningham and Everett Fish. Samuel J. Schlosser, of Peru, Ill., has leased a building in Hoopeston, and will open a photoplay house.

B. F. Trego now has a controlling interest in the Opera House at Sherrard, and the moving picture show, which has been conducted by B. F. and Walter Trego and Will Love, is now conducted at the Opera House.

The Idylhour Theater, at Canton, recently gave a Magnetized Crazy Top to each boy and girl who attended the Saturday afternoon matinee.

Moving picture operators and stage and theater hands of La Salle, are planning to organize a local union of the International Alliance of Theatrical Stage Employes.

The Grand Theater, at Joliet, gave a special show New Year's Eve, beginning at 11 o'clock and lasting until 1 A. M.

The Universal Film & Supply Company, which recently announced its intention of opening an exchange in Cairo, has taken a lease on a suite of rooms in the Halliday Estate Building there.

W. A. Thompson, who was connected with the Majestic Theater at Waukegan during the time the late Si Litt held a lease on it, has taken over the house and will run three reels of Universal pictures and give three acts of vaudeville for ten cents.

The Illinois State Fire Marshal's office has issued a bulletin as to what will be required of moving picture theaters in the state. The restrictions include:

Every picture machine installed or operated in the state of Illinois shall be enclosed in a booth, to be not less than 5 feet by 5 feet by 6 feet in size, the frame of which shall be composed of angle iron not less than one inch by one-eighth inch, properly braced to secure rigidity and securely riveted, or bolted, at the jolts. Each booth shall be sheathed and roofed with sheet iron of not less than No. 20 B. & S. gauge, or with one-quarter inch hard asbestos board, to be securely riveted, or bolted, to the angle iron frame.

The booth shall be floored with the same material as the side and the roof, riveted to the iron frame and covered with some non-conducting material.

The entrance door to the booth shall be no larger than 2 feet by 5 feet, of the same construction as the booth and so arranged as to close automatically by metal rope and weight attachment, or by a spring of sufficient strength and tension to keep the door securely closed.

The orifice, or opening for the operators' booth, or through which the picture is thrown, shall not be larger than 12 by 12 inches, and shall be provided with a gravity door of the same construction as the booth, which door shall be held open by fusible links placed in series with fine cords, so arranged that one of the links is suspended directly over the film when in the slide of the apparatus, or aranged so as to be normally closed and held open by the pressure of the operator's foot.

All shelves, furniture and fixtures within the booth shall be constructed of non-combustible material, and no combustible material of any sort whatever shall be permitted or allowed to be within such booth, except the films used in the operation of the machine.

All machines shall be equipped with incombustible magazines for receiving and delivering the films during the operation of the machines. A shutter must be provided and placed in front of the condenser of the machine, so arranged that same can be instantly closed by the operator. Films not in the machines shall be kept in metal boxes, with tight fitting covers, within the booth enclosing the machines. Hot carbons taken from the lamps shall be deposited in metal receptacles.

Each booth must have an opening not less than 12 inches in diameter for ventilation, which must be flanged to carry standard conductor pipe for exhausting the hot air generated in operating the machine.

Each exit in a moving picture theater shall be marked with a red signal light and shall be marked "exit" in letters not less than 5 inches in height.

Two standard hand chemical fire extinguishers shall be provided, one inside the booth and the other located outside the booth near the door of the same.

Dan Higgins opened his new moving picture theater, the Paris, at Decatur, on Christmas eve. Three reels of Mutual service are shown. The house was erected at a cost of $9,000 and will seat 500.

Manager Frank, of the Grand at Macomb, has installed a Standard piano player with flute and harp attachment.

Mr. and Mrs. C. Plein, of the Family Theater at Dixon, gave away 1,000 tickets to the Good Fellows of that city to be distributed where they would do the most good at Christmas time. This spirit was very apparent this year. Manager W. W. Watts, of the Vaudette at Springfield, put on a special show for the kiddies on Christmas day. The program at the "B" at Aurora had a juvenile tinge and in addition the house was favored by a visit from Santa Claus. Manager Tilford, of the Star at Murphysboro, put on a free matinee for the youngsters. Circuit Judge Harry Higbee, of Pittsfield, was the host at the free matinee at the Knights of Pythias opera house in that city, but the hand of Manager Burr Swan was in evidence in the selection of the program. Six reels were given at Swan's Christmas night show. Incidentally, the feeling of having made somebody happy was a nice thing for the Illinois managers to think of, because many of them did a very poor holiday business. The blizzardy day kept the people in by their firesides.

Mrs. P. A. Harvey is pianist at the Lyric Theater in Villa Grove in the place of Miss Bertha Armstrong, who is unable to resume her duties following an illness.

C. Leroy Harvey opened his new Cort Theater at Monmouth December 27. The new house is equipped with a radium gold fiber screen, reflex lighting system and is especially proud of its ventilation. Three reels of Mutual films will be given daily.

Miss Mary Gillfillan, of Watseka, has accepted a position as ticket seller and Ora Murphy, of Hoopeston, a position as pianist at the Star Theater in Watseka.

The invasion of the residence districts of Rock Island began December 27 when Otto and Frank Fogel opened the Black Hawk moving picture theater at Eleventh street and Twelfth avenue. The theater, which is housed in a handsome concrete structure, seats 300.

The American Theater, 319-323 Missouri avenue, East St. Louis, has been leased by St. Louis persons who have secured as manager Col. H. N. Morgan.

Manager Burnstine, of the Lyric Theater at Lincoln, has installed a new radium gold fiber screen. He entertained the newsboys of the city Christmas day.

Paul M. Hazel, of the New Rex Theater at Naperville, announces that he will give educational, scientific and travel pictures as often as four times a week, because he thinks his patrons appreciate that class of films.

F. C. McGuire, of Macomb, presented his new Princess Theater to the people of that city for their approval Saturday night, December 27. The house is said to be a credit to a city the size of Macomb.

Manager E. Bruce Range, of the Gem Theater at Taylorville, turned over his house for four hours December 29. The poor were admitted free, but all who wanted to could make donations which were turned over to the city missionary worker to be used for the poor.

Dr. Theodore Kemp, of the Illinois State Wesleyan University at Bloomington, has been notified that he has been appointed a member of the advisory board of the Colonial Film Company, of New York, which purposes to put out educational films.

An ordinance has been introduced before the city council, of Rock Island by Commissioner Archie Hart requiring the consent of a majority of the property owners for 200 feet in each direction before a moving picture theater may be opened. Commissioner Hart, who has been investigating the question of motor-driven machines, said he could find no objection and asked that an amendment to the ordinance be drawn. He recommended, however, that provision be made for a city license for operators at a nominal fee.

Al. Lewis opened his new moving picture theater at Sandoval with a free show. The house will be opened each night except Sunday. This gives Sandoval two photoplay theaters.

C. D. Caster has sold his moving picture theater at Chenoa to A. M. Blake.

An extra reel has been added to the programs of the Playhouse, and the Southern in Oak Park, and the Park in Austin, giving a five-reel show. The added subject is to increase the comedy part of the show which has been limited to one reel.

E. H. Hill has announced his intention of engaging in the moving picture business at Aledo.

D. J. Kimmell, who purchased the Pyric Theater at Pana last summer, has sold the house to W. B. Johnson, of Glasgow, Ky., who has assumed charge.

The American Theater at East St. Louis, which is now under the management of H. N. Morgan, has plenty of stunts to keep the house force busy. For one thing announcement is made that an upright piano will be given away every month. Other things in the gift line include two grand prizes each Monday night, souvenirs to the women every Tuesday and Friday. Souvenirs, it is announced, have taken the place of Eagle Stamps. The stamp evil is much in evidence in East St. Louis houses, however. Another feature of the American's is the invitation "Bring the babies, we'll take care of them."

Dreamland Theater at Roodhouse is conducting a baby show contest.

The Knights of Pythias room at Sidney has been rented by Dahl & Epperson, who will occupy it with their moving picture show.

Manager William Q. Setliffe, of the Grand Opera House at Mattoon, has turned his place into a vaudeville house.

The Colonial Theater at Danville, which is now running pictures and occasionally vaudeville, may be remodeled into a ten-cent vaudeville house.

The Warrington Theater at Oak Park offered a safe and sane New Year's eve celebration. After the performance of Madame Sherry five reels of pictures were shown while the patrons waited the coming of the new year.

The Gem Theater at Taylorville recently turned over its house for a couple of days to aid the piano fund of a local school.

The Peoria Film Exchange, of Peoria, has been incorporated with capital stock of $2,400 to deal in general motion pictures, theaters and supplies. The incorporators are Samuel N. and Dee Robinson, who are well known among Illinois exhibitors, and Maurice H. Livingston.

As a special holiday treat all patrons of the Pastime at Homer were admitted free at one performance.

Elks of Macomb, who entertained the little children of that city at a holiday fete at the Grand Opera House, gave tickets good at picture shows to the overflow; all could not be accommodated.

IN THE SOUTHWEST.

A NEW moving picture show ordinance has been offered the city council of Fort Worth, Tex. It provides for no standing room, no perpendicular rises on floors, no grades of more than one foot in ten, main exit ten feet wide, no exits less than five feet wide, seats thirty-two inches, back to back and not more than ten in a string. The city electrician is to examine the operators, and weekly inspections will be made by the fire marshal and city electrician.

N. H. Gibbons, owner of the Aurora and Grand Theaters at Lawrence, Kan., has recently pleaded guilty to the charge of permitting persons to stand in the aisles and lobbies and was fined $25.50.

Manager F. W. Peters, of the Queen, at Houston, Tex., planned to open the new house the evening of December 24. In the afternoon a complimentary pipe organ recital was given by William Street and J. J. Blood, both of London, England. E. W. Hulsey is owner of the theater.

Managers of moving picture shows in Dallas, Tex., are said to be taking an active part in the organization of the Greater Dallas Association.

Hazelton & Smith, who have been operating a moving picture show at Dalhart, Tex., have found a new location in Altus, Okla.

The Men's Civic Club, of Port Arthur, Tex., will use moving pictures to advertise the city. The contract for taking the films was awarded to O. W. Lamb, representing a New York concern.

F. C. Thompson, owner of the Wigwam Theater at Hobart, Okla., will open the Palace, a new moving picture house, the first of the year.

S. T. McDonald, manager of the Queen Theater at Galveston, Tex., recently read a paper before the Galveston Rotary Club on the status of the motion picture industry.

The Texas Film Corporation, of Dallas, Tex., has been incorporated with a capital stock of $30,000. The incorporators are M. S. White, R. T. Peter, and R. T. Trash.

The World Special Films Company, of New York, has been granted permission to do business in Texas, with headquarters at Austin. The state capital will be $50,000.

H. C. Tomlinson has opened a picture show at Millerton, Okla.

Claude Reynolds is now engaged in the moving picture theater business at Oneida, Kan., having purchased a house in that city.

E. H. Fitzhugh, of Dallas, Tex., recently made a series of pictures at Brownwood, Tex.

P. W. Horn, superintendent of the city schools of Houston, Texas, before a meeting of the Parent-Teachers Association of that city, gave a strong indorsement of moving pictures for educational purposes. He does not believe, however, that textbooks will be entirely supplanted by films. The Rusk school already has installed projecting apparatus.

Herman Fichtenberg, head of the Fichtenberg moving picture enterprises, and his general manager, W. H. Gueringer, who were in Houston, Texas, at the opening of the new Queen, are said to have hinted that another photoplay house might be erected in that city. A notable feature of the opening of the Queen was that addresses were made by the mayors of two cities, Campbell, of Houston, and Fisher, of Galveston. "Moving pictures are the greatest educators of the present era," said Mayor Campbell. "This beautiful theater is one of which any city ought to be proud."

W. L. Terry has asked the city council, of Waco, Texas, for a permit to open a moving picture and vaudeville house at 606 Austin street in that city.

The Paragon Feature Film Company, of Omaha, Neb., made arrangements with the Chamber of Commerce of Houston, Texas, to make a series of local pictures of that city.

Dexter Smith is a new entrant into the moving picture field at Allen, Okla.

By an order of Judge W. H. Davidson, December 30, at Beaumont, Texas, in the case of the State vs. Motion Picture Patents Company et al, the Edison Kinetophone Company will be permitted to display the talking pictures in the state of Texas under the direction of H. A. Wroe, receiver of the Associated Motion Picture Companies named in the original suit. This order ratifies a contract entered into by Wroe and the Edison Kinetophone Company by which the terms of the proceedings are to be dismissed as to John D. Williams who will resell his talking picture apparatus to the Edison Company, which will exhibit the pictures with a crew of four men, paying to the receiver the first $50 taken in every week over and above expenses.

IN THE NORTHWEST.

AN extensive paper on "The Future of the Moving Picture" was read before the Social Science Club at Aberdeen, S. Dak., by C. T. Smithers. He had made considerable research along the lines of the advantages of the moving picture in educational and religious work and quoted many noted divines who favored the thoughtful use of films. The successful plan of Park Church, in Grand Rapids, Mich., which rejuvenated a dying church organization by its pleasant Sunday after-

(Continued on page 444)

A FOREWORD

You can fool all exhibitors some of the time, you can fool some exhibitors all of the time, but you cannot fool all of the exhibitors all of the time.

Sounds cryptic, eh?

Well, buy for your territory while you have the chance. There will be no mystery in the meaning then.

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JANUARY 18th, 1914.

CRYSTAL—A Father's Devotion (Drama) .....
ECLAIR—She Wrote a Play (Comedy) .....
REX—The Option (Drama) .....

MONDAY, JANUARY 19th, 1914.

VICTOR—The Man Who Lied (2 parts—Drama) .....
IMP—Getting Rid of His Mother-in-Law (Comedy)....
POWERS—Too Many Cooks (Comedy) .....

TUESDAY, JANUARY 20th, 1914.

GOLD SEAL—The Unsigned Agreement (2 parts—Dr.)
CRYSTAL—Jone's Burglar Trap (Comedy) .....
CRYSTAL—Midnight Soaring (Comedy) .....

WEDNESDAY, JANUARY 21st, 1914.

NESTOR—Countess Betty's Mine (Drama) .....
JOKER—Mike and Jake Join the Army (Comedy).....
ECLAIR—Coming Home (2 parts—Drama) .....
UNIVERSAL—Animated Weekly, No. 98 (News) .....

THURSDAY, JANUARY 22nd, 1914.

IMP—Absinthe (4 parts—Drama) .....
REX—A Mud Bath Elopement (Comedy) .....
FRONTIER—Slim and the Indian (Comedy) .....

FRIDAY, JANUARY 23rd, 1914.

NESTOR—Robbery (Drama) .....
POWERS—A Deuce and Two Pair (Comedy) .....
VICTOR—A Dangerous Experiment (2 parts—Drama)..

SATURDAY, JANUARY 24th, 1913.

JOKER—Heaven Will Protect the Working Girl (Com.)
FRONTIER—Abide with Me (Drama) .....
101 BISON—For the Freedom of Cuba (2 parts—Drama)

SUNDAY, JANUARY 25th, 1914.

CRYSTAL—The Shadow of a Crime (Drama) .....
ECLAIR—An Enchanted Voice (Comedy) .....
ECLAIR—He Does Not Care to Be Photographed (Com.)
REX—The Leper's Coat (Drama) .....

MONDAY, JANUARY 26th, 1914

VICTOR—Dances of To-Day .....
IMP—A Doctor's Deceit (2 parts—Drama) .....
POWERS—The Saint and the Singer (Comedy) .....

TUESDAY, JANUARY 27th, 1914.

GOLD SEAL—One of the Bravest (2 parts—Drama)....
CRYSTAL—Oh! You Puppy (Comedy) .....
CRYSTAL—His Vacation (Comedy) .....

WEDNESDAY, JANUARY 28th, 1914.

NESTOR—The Wheel of Life (Drama) .....
JOKER—A Freak Temperance Wave (Comedy) .....
ECLAIR—Just Kids (2 parts—Drama) .....
UNIVERSAL—Animated Weekly, No. 99 (News) .....

THURSDAY, JANUARY 29th, 1914.

IMP—A Hot Finish (Comedy) .....
REX—From Father to Son (2 parts Drama) .....
FRONTIER—Slim and the Dynamiters (Comedy).....

FRIDAY, JANUARY 30th, 1914.

NESTOR—When Billy Proposed (Comedy) .....
POWERS—A Coincidental Bridegroom (Drama) .....
VICTOR—The False Bride (Drama) .....

SATURDAY, JANUARY 31st, 1914.

JOKER—In the Year 2014 (Comedy) .....
JOKER—Historic Bremen (Scenic) .....
FRONTIER—The Turning Point (Drama) .....
101 BISON—The Mad Hermit (3 parts—Drama) .....

Mutual Film Corporation

SUNDAY, JANUARY 18th, 1914.

APOLLO—In Union There Is Strength (Comedy).....
APOLLO—Whose Baby Are You? (Comedy).....
MAJESTIC—What the Crystal Told (Drama).....
THANHOUSER—Turkey Trot Town (Comedy).....

MONDAY, JANUARY 19th, 1914.

AMERICAN—The Return of Helen Redmond (2 parts—Drama) 2000
KEYSTONE—Too Many Brides (Comedy) .....
RELIANCE—The Mutual Girl (Drama) .....

TUESDAY, JANUARY 20th, 1914.

MAJESTIC—The Power of the Mind (Drama).....
THANHOUSER—Her Love Letters (Drama).....

WEDNESDAY, JANUARY 21st, 1914.

BEAUTY—Fooling Uncle (Comedy) .....
BRONCHO—Conscience (2 parts—Drama) 2000
MUTUAL—Mutual Weekly, No. 56 (News).....
RELIANCE—The Man (Drama) .....

THURSDAY, JANUARY 22nd, 1914.

AMERICAN—No Release.
DOMINO—The Informer (2 parts—Drama).....2000
KEYSTONE—Won In a Closet (Comedy).....
KOMIC—What the Burglar Got (Comedy).....
KOMIC—The Wild Man from Borneo (Comedy).....

FRIDAY, JANUARY 23rd, 1914.

KAY-BEE—Kentucky Romance (Drama) .....
PRINCESS—The Vacant Chair (Drama).....
THANHOUSER—An Elusive Diamond (Drama).....

SATURDAY, JANUARY 24th, 1914.

AMERICAN—At the Potter's Wheel (Industrial).....
KEYSTONE—Rebecca's Wedding Day (Comedy).....
MAJESTIC—The Thief and the Book (2 parts—Drama)2000
RELIANCE—The Hidden Cue (Drama).....

SUNDAY, JANUARY 25th, 1914.

APOLLO—It's a Bear (Comedy).....
MAJESTIC—No Release.
THANHOUSER—The Elevator Man (Comedy).....

MONDAY, JANUARY 26th, 1914.

AMERICAN—A Blowout at Santa Banana (2 parts—Comedy-Drama) 2000
KEYSTONE—Double Crossed (Comedy) .....
RELIANCE—Title not reported.

TUESDAY, JANUARY 27th, 1914.

KAY-BEE—For Her Brother's Sake (Drama).....
MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

WEDNESDAY, JANUARY 28th, 1914.

BEAUTY—Title not reported.
BRONCHO—Romance of Sunshine Alley (Drama).....
MUTUAL—Mutual Weekly, No. 57 (News).....
RELIANCE—Title not reported.

THURSDAY, JANUARY 29th, 1914.

AMERICAN—No Release.
DOMINO—Heart of a Woman (3 parts—Drama).....3000
KEYSTONE—Little Billie's Triumphs (Comedy).....
KOMIC—Title not reported.

FRIDAY, JANUARY 30th, 1914.

KAY-BEE—Divorce (2 parts—Drama) 2000
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

SATURDAY, JANUARY 31st, 1914.

AMERICAN—Calamity Anne in Society (Comedy).....1000
KEYSTONE—Mabel's Bare Escape (Comedy).....
MAJESTIC—Title not reported.
RELIANCE—Title not reported.

Exclusive Supply Corporation

TUESDAY, JANUARY 20th, 1914.

GAUMONT—The Lawyer's Courtship (Comedy) .....

THURSDAY, JANUARY 22nd, 1914.

GAUMONT—Oscar's Heroic Poses (Comedy) .....

TUESDAY, JANUARY 27th, 1914.

GAUMONT—Calino as a Stage Prompter (Comedy)...
GAUMONT—Excursion In Old Paris (Scenic).....

THURSDAY, JANUARY 29th, 1914.

GAUMONT—Miss America .....

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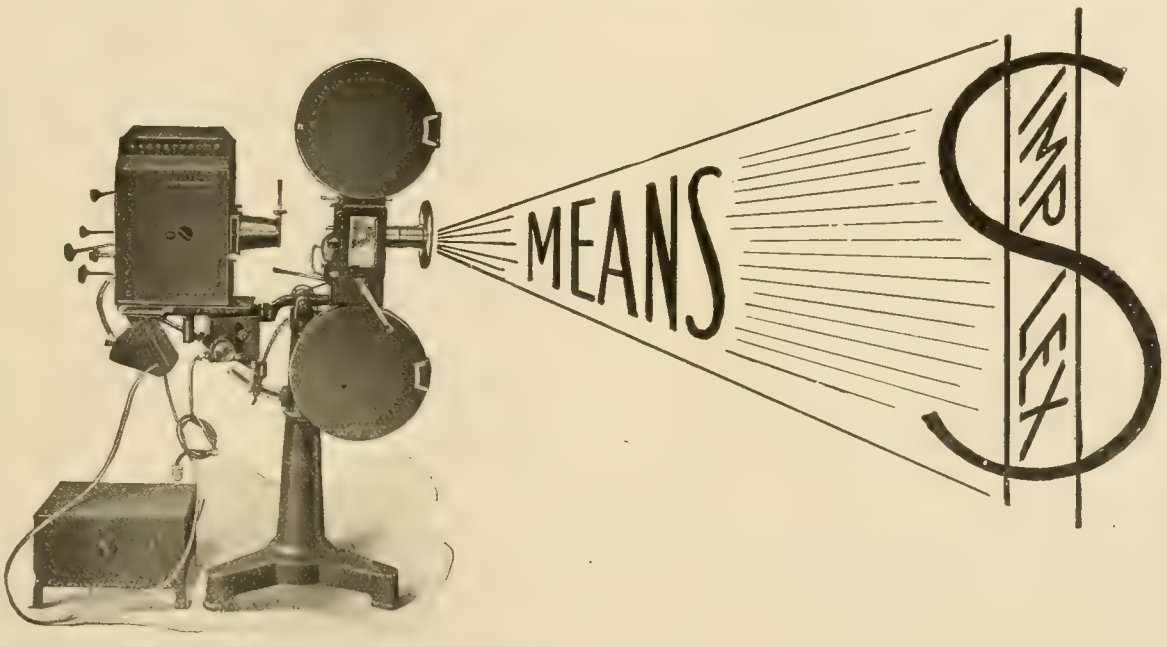

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Calendar of Licensed Releases.

Current Releases

MONDAY, JANUARY 19th, 1914.

BIOGRAPH—Reggie, the Daredevil (Comedy) .....
BIOGRAPH—Just Boys (Comedy) .....
EDISON—The Janitor's Flirtation (Comedy).....
EDISON—Ostrich Farming, South Africa (Industrial)..
KALEM—Trapped (Special—2 parts—Drama).....2000
LUBIN—The Eternal Duel (Drama).....1000
PATHEPLAY—Pathe's Weekly, No. 6, 1914 (News)....
SELIG—Too Late (Special—2 parts—Drama) 2000
VITAGRAPH—Quantrell's Son (Drama) .....

TUESDAY, JANUARY 20th, 1914.

CINES—Who Was Guilty (Special—2 parts—Drama)...2000
EDISON—The Message of the Sun Dial (Drama).....1000
ESSANAY—The Conqueror (Drama).....1000
LUBIN—The Card of Mystery (Comedy)..... 400
LUBIN—Match Making Dads (Comedy)..... 600
PATHEPLAY—Insects that Mimic (Zoology).....
PATHEPLAY—Submarine Mysteries (Zoology).....
SELIG—His Guiding Spirit (Drama).....1000
VITAGRAPH—The Vavasour Ball (Special—2 parts—Comedy-Drama) 2000

WEDNESDAY, JANUARY 21st, 1914.

EDISON—The Uncanny Mr. Gumble (Comedy).....1000
ESSANAY—Looking for Trouble (Comedy).....1000
KALEM—The Paleface Brave (Special—2 parts—Drama) 2000
PATHEPLAY—Three Pairs and a Cat (Comedy).....
PATHEPLAY—At Home With Heron (Zoology).....
SELIG—The Charmed Arrow (Drama).....1000
VITAGRAPH—Love's Old Dream (Comedy).....1000

THURSDAY, JANUARY 22nd, 1914.

BIOGRAPH—The Sentimental Sister (Drama) .....
ESSANAY—A Night on the Road (Drama).....1000
LUBIN—The Man From the West (Special—2 parts—Drama) 2000
MELIES—Monte Christo Up-to-Date (Comedy) 1000
PATHEPLAY—Pathe's Weekly, No. 7, 1914 (News)....
PATHEPLAY—A Sword of Damocles (Special—2 parts—Drama) 2000
SELIG—A Friend in Need (Drama).....1000
VITAGRAPH—Anne of the Golden Heart (Drama).....1000

FRIDAY, JANUARY 23rd, 1914.

EDISON—The Necklace of Rameses (Special—3 parts—Drama) 3000
ESSANAY—Through the Storm (Special—2 parts—Drama) 2000
KALEM—At Last They Eat (Comedy).....
KALEM—Unveiling the Pilgrim Fathers' Monument (Topical) .....
LUBIN—The Moth (Drama).....1000
SELIG—Doc Yak, Moving Picture Artist (Comedy)....1000
VITAGRAPH—The Perplexed Bridegroom (Comedy)..
VITAGRAPH—Decoration Day at Old Soldiers' Home (Topical) .....

SATURDAY, JANUARY 24th, 1913.

BIOGRAPH—The Husband's Experiment (Drama).....
EDISON—United in Danger (Drama).....1000
ESSANAY—Broncho Billy and the Bad Man (Drama)..1000
KALEM—Explosive "D" (Drama).....
LUBIN—The Blinded Heart (Drama).....1000
PATHEPLAY—God's Warning (Drama).....
VITAGRAPH—Hearts of Women (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, JANUARY 26th, 1914.

BIOGRAPH—His Fireman's Conscience (Drama).....
EDISON—The Lovely Senorita—Second of the Wood B. Wedd Series (Comedy) 1000
KALEM—The Shadow of Guilt (Special—2 parts—Dr.).2000
LUBIN—The Windfall (Drama) 1000
PATHEPLAY—Pathe's Weekly, No. 8, 1914 (News)....
SELIG—The Adventures of Kathlyn, No. 3—The Temple of the Lion (Special—2 parts—Drama).....2000
VITAGRAPH—The Return of Jack Bellew (Drama)...1000

TUESDAY, JANUARY 27th, 1914.

ECLIPSE—Wrecked in Mid-Air (Special—2 parts—Dr.).2000
EDISON—The Mystery of the Talking Wire—Third of Cleek Series (Drama) 1000
ESSANAY—The Testing Fire (Drama).....1000
LUBIN—His Excellency (Drama) 1000
PATHEPLAY—A Two Family Affair (Comedy) .....
PATHEPLAY—The Oasis of Gabes—Tunis (Scenic)...
SELIG—The Conspirators (Drama) 1000
VITAGRAPH—Pickles, Art and Sauerkraut (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 28th, 1914.

EDISON—How Bobby Called Her Bluff (Comedy).....
EDISON—The Call of the Footlights (Comedy).....
KALEM—The Masquerader (Special—2 parts—Drama).2000
PATHEPLAY—The Patched Adonis (Comedy).....
SELIG—The Old vs. The New (Drama) 1000
VITAGRAPH—Scotland Forever (Comedy) 1000

THURSDAY, JANUARY 29th, 1914.

BIOGRAPH—Out of Sight—Out of Mind (Comedy)....
BIOGRAPH—Buy Wool (Comedy) .....
ESSANAY—What Came to Bar "Q" (Comedy).....1000
LUBIN—Treasures on Earth (Special—2 parts—Drama)2000
MELIES—Batty Bill's Honeymoon (Comedy) 600
MELIES—Winby Willy and the Fisherman (Comedy).. 370
PATHEPLAY—Pathe's Weekly, No. 9, 1914 (News)....
PATHEPLAY—The Power of Print (Special—2 parts—Drama) 2000
PATHEPLAY—Seringapatam, Southern India (Scenic).
SELIG—Bringing Up Hubby (Comedy).....
VITAGRAPH—The Little Bugler (Drama).....

FRIDAY, JANUARY 30th, 1914.

EDISON—The Silent Death (Special—2 parts—Drama).2000
ESSANAY—The Girl at the Curtain (Special—2 parts—Comedy-Drama) 2000
KALEM—The Medicine Show at Stone Gulch (Comedy)
KALEM—Making High Grade Paper (Industrial).....
LUBIN—An Unintentional Hero (Comedy)..... 400
LUBIN—A Stage Door Flirtation (Comedy)..... 600
SELIG—A Splendid Sacrifice (Drama).....1000
VITAGRAPH—The Lucky Elopement (Comedy).....1000

SATURDAY, JANUARY 31st, 1914.

BIOGRAPH—The Fallen Angel (Drama).....
EDISON—The Perfect Truth—First of "Dolly of the Dailies" series (Drama) .....
ESSANAY—Broncho Billy and the Settler's Daughter (Drama) 1000
KALEM—Playing for a Fortune (Drama).....1000
LUBIN—The Pale of Prejudice (Drama).....1000
PATHEPLAY—The Lunatic's Child (Special—2 parts—Drama) 2000
VITAGRAPH—The Love of Tokiwa (Special—2 parts—Drama) 2000

Why Not Send Us Your Standing Order for announcement slides for all special and multiple releases of all licensed films? Write for illustrations and special prices.
Also the handsomest and most practical poster frame made. **AMERICAN SLIDE & POSTER CO., First National Bank Building, Chicago**

Special

Now Ready for Booking

Thor, Lord of the Jungle

A daring animal picture—thrilling—intensely interesting—handled with great skill—superbly mounted—an extraordinary Selig 3 Reel picture. The scenes are laid in an American Circus and in the Jungle home of the African Lion. A story of romance, adventure and love. This feature will delight young and old and offend none. A money getter anywhere. Full line of posters, heralds, lobby displays, etc.

General Film Company (Inc.)

Special Feature Department

71 West 23rd Street New York

Mr. EXHIBITOR, LOOK, READ!!

Beautiful photographs of the leading actors and actresses playing in licensed films. Finished in soft gray. Size 22"x28".

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KATHLYN WILLIAMS
GWENDOLINE PATES
OCTAVIA HANDWORTH
LILLIAN WALKER
LOTTIE BRISCOE
ALICE JOYCE
CARLYLE BLACKWELL
MIRIAM NESBITT

GENERAL FILM CO. (Inc.)

POSTER DEPARTMENT

(Formerly Photoplay Advertising & Specialty Co.)

71 W. 23rd Street and 440 Fourth Avenue, New York; 121 Fourth Avenue, Pittsburgh, Pa.; 1022 Superior Avenue, Cleveland, Ohio; 7th and Walnut Streets, Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial Street, Boston, Mass.; 122 Pearl Street, Buffalo, N. Y.; 737 Broadway, Albany, N. Y.; 921 Walnut St., Kansas City, Mo.; 3610 Olive Street, St. Louis, Mo.

"OUT OF THE RUT"

IN THE PAST WE HAVE CATERED TO AN IMAGINARY DEMAND FOR TRAVEL AND EDUCATIONAL PICTURES. IN THE FUTURE OUR TRAVEL RELEASES WILL BE FEW AND FAR BETWEEN.

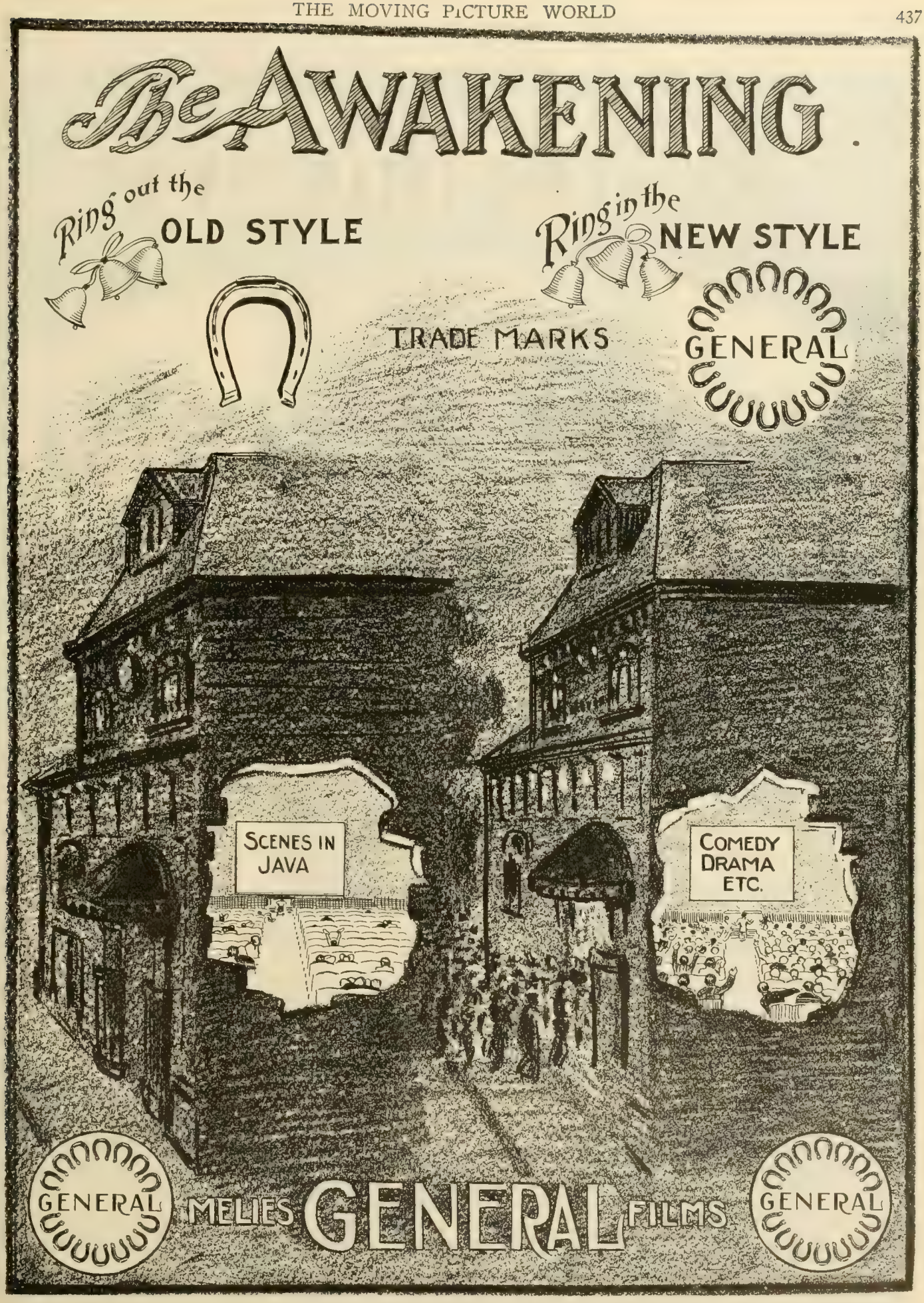
COMMENCING WITH THE RELEASE OF JANUARY 8TH, OUR POLICY WILL BE TO GIVE THE EXHIBITOR GOOD, CLEAN DRAMA AND COMEDY--SOMETHING NEW AND DIFFERENT THAT WILL STAND OUT TO ADVANTAGE NO MATTER HOW STRONG MAY BE THE SURROUNDING PROGRAM.

THIS NEW "GENERAL" BRAND WILL NOT FOLLOW ANY STEREOTYPED METHOD OF PRODUCTION, BUT WILL BE THE RESULT OF CAREFUL THOUGHT AND INTELLIGENT SELECTION. IN OTHER WORDS, WE ARE NOW "OUT OF THE RUT" AND "IN THE RUNNING."

BOOK YOUR ORDERS WITH THE NEAREST GENERAL FILM EXCHANGE AT ONCE!

DO IT NOW!!!

MELIES GENERAL FILMS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A very fine humorous picture taken at the Chateau d'If by Melies for their new programme of special releases. Full of humor and artistic photography.

Every exchange should order early. This new departure has already received very favorable comment and is bound to grow in the favor of exhibitor and patrons.

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ORDER NOW ONLY A FEW STATES OPEN

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We offer as a Special Attraction a limited number of lobby displays.

Each one beautifully and artistically executed by hand in 8 colors by a high class New York firm.

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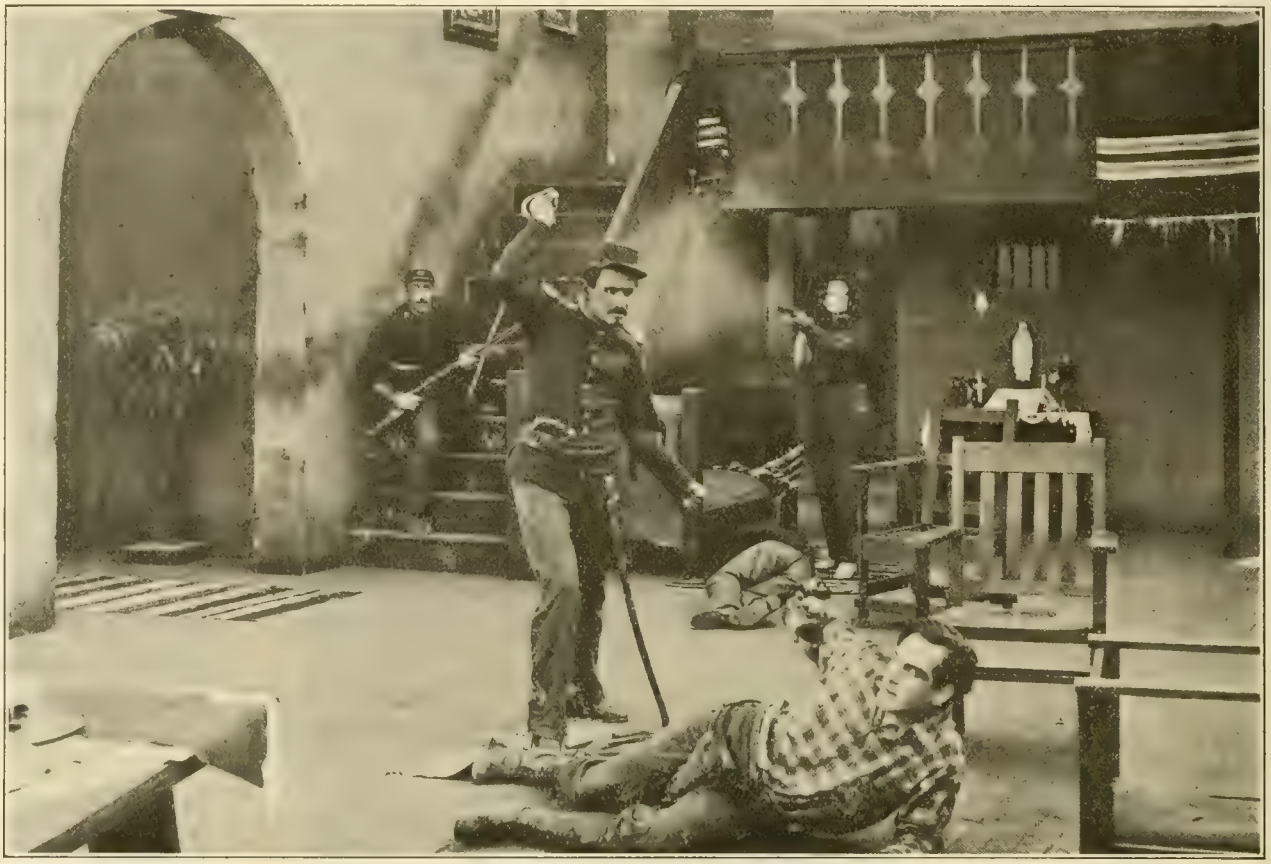

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A sensational story of romance and war, showing how an American soldier of fortune joined the Mexican rebel army and had many narrow escapes from death.

THREE PARTS

Big Publicity One, three and six sheet lithographs in four colors, heralds, photos and slides

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REBELLION"

AN AMERICAN IN MEXICO

A timely subject, right up to the minute, regarding which columns and columns are being written in the daily papers. The title alone will draw the public.

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State Rights are now selling. Wire territory desired

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H. J. STREYCKMANS, Sales Mgr.

The Third Degree

The experience of others is the safest guide for you. Read these statements of exhibitors who have booked The Third Degree and found it the biggest money maker of the times.

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DAY LETTER

THEO N. VAIL, PRESIDENT

SEND the following Day Letter, subject to the terms on back hereof, which are hereby agreed to

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LARAMIE WYO JAN 9 1914

GENERAL FILM COMPANY

PHOTOPLAY MASTERPIECE DEPT

1448 CHAMPA ST DENVER COLO

THANK YOU VERY MUCH FOR THE THIRD DEGREE BROKE ALL PREVIOUS RECORDS WITH IT IT IS TRUE TO LIFE AND A BEAUTIFUL PICTURE OUR THEATRE WAS PACKED AT EACH SHOW LAST NIGHT ALL WERE DELIGHTED WITH THE PICTURES

J S KING

GEN'L. FILM CO. Inc. Exclusive Service Dept. JAN 12 1914

TELEGRAM

THEO. N. VAIL, PRESIDENT

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SPECIAL FEATURE GENL FILM CO 200 FIFTH AVE NEW YORK NY

THIRD DEGREE AT THE ALHAMBRA SEATTLE PLAYED TO FIVE THOUSAND PEOPLE MONDAY AND FIVE THOUSAND THREE HUNDRED TUESDAY

W T NORTON , SPECIAL FEATURE DEPT

829P

Manager Unger of The Regun Theatre, 60 W. 116th St., New York said: "The Third Degree is a most remarkable feature. It packed The Regun to capacity and we had to turn crowds away from every show on Jan. 5th and 6th."

Buffalo News

"THE THIRD DEGREE" A "MOVIE" MASTERPIECE.

Famous Charles Klein Drama to Be Shown to Buffalonians —The Climax of All Moving Picture Films

The last word in modern motion picture photography! That is perhaps a rash statement to make when there are so many wonderful films on the market, but the words hardly do justice to the film which is about to be presented to Buffalo's moving picture enthusiasts. The other day in one of Buffalo's leading theaters a film was thrown upon the screen for the approval or disapproval of the managers of the local theaters. That film was Charles Klein's masterpiece, "The Third Degree." It ran an hour and a quarter, but during that entire time not a sound was heard from the audience, which was composed of men who "knew" what was good and what was bad in the "movie" world. That silence portended "something" when the play was ended. That "something" came in a burst of applause and afterwards expressions such as "Wonderful!" "At last we have a real film!" "Great!" and so on.

And now that the managers have put their stamp of approval

The Third Degree (5 Reels) is a record-smashing success, because of its splendid Lubin photography, its great popularity and fame as a drama, and the wonderful scope of its appeal. The story is graphic and thrilling, has a lofty moral—is fine in technique, tense in plot and worked out with the skill and cunning of the foremost playwright of the day—Charles Klein. The Third Degree pleases every class of picture fan. Write for bookings to

General Film Company, (Inc.)

Special Feature Department

71 West 23rd Street **New York**

Special Feature Photoplay Masterpieces

The Third Degree

Charles Klein's famous police drama made into a 5 reel photoplay. The most successful of the year — (Lubin.) See opposite page.

The Battle of Shiloh

Another Lubin triumph (4 Reels). Different from any feature you have ever shown. A thrilling war play, historically correct, yet carrying a tender and happily ended love story. This masterpiece cannot fail to rouse enthusiasm and make new friends for your house.

Coming soon—watch for special advertising

The Toll of Labor

Made from Emile Zola's surpassing novel Germinal —and five other well known dramas, soon ready for bookings. These will be followed in regular order by Special Feature Photoplay Masterpieces which will prove worthy of the name.

General Film Company, (Inc.)

Special Feature Department

71 West 23rd Street New York

(Continued from page 430)

rooms, in which the motion picture industry played the leading part, was given in detail. He also viewed the motion picture from a sociological standpoint and saw great value in its appeal to the family group. One of the most significant phases was apparent when he championed the picture show as "the ally of the sober life," the most effective substitute for the saloon.

Arnold Johnson has sold his half interest in the Cokato Motion Picture Company at Cokato, Minn., to William A. Donahue.

Charles R. Quinn and Gilbert McGrath contemplate engaging in the moving picture business at Waverly, Minn.

The moving picture show of J. S. Leary, at Portal, N. Dak., has been sold to Tony and Otto Wagner, who also will operate a show at Bowbells.

A new moving picture show will be opened at Mabel, Minn., by Doctor Harrington, of Preston, Minn.

The West Central Minnesota Development Association has decided to adopt the moving picture machine to illustrate modern agricultural methods and to show life in foreign countries. Projecting apparatus will be purchased for each county which is in the territory of the association and will be in charge of the county agent. Slides will be used for local subjects. In the summer illustrated lectures will be given outdoors, but in the winter time the school houses will be used.

Al Gernes, of Rochester, Minn., has engaged in the moving picture business at Lake City, Minn.

J. L. Beck will be the manager of the moving picture show opened in Brown's Opera House at Alexandria, Minn.

The Seville Theater at Minneapolis, Minn., has installed a new Wurlitzer concert orchestra with chimes, bells and xylophones.

Leo Perkins has sold the Wonderland Theater at Windom, Minn., to Marcus Lohse, of Heron Lake.

The Lund building at Aurora, Minn., has been leased by E. T. Sandberg, who will remodel it to be used as a moving picture theater.

Charles I. Pelto is reported to be contemplating opening a moving picture theater at Two Harbors, Minn.

Rev. E. C. Hickman, progressive pastor of the Methodist Church at Byron, Minn., has installed a moving picture machine in his church. Other achievements for this minister include the organization of a village band and church orchestra, and a movement for a co-operative creamery and laundry for the farmers.

A notice denouncing the plan to establish a motion picture theater near the Irving school on Grand Avenue, in Minneapolis, Minn., was sent broadcast by Mrs. C. D. Maclaren, president of the Irving School District Association. The protest also was filed with the Board of Aldermen.

Prof. F. H. Swift, of the history department of the University of Minnesota, who at a recent meeting of the International Purity Congress urged thorough censorship of amusements, prepared for the Woman's Welfare League of Minneapolis a draft of an ordinance for presentation to the Committee on Recreation and Amusements of the City Council. The measure is not aimed directly at moving pictures because Professor Swift has given approval of many houses. Burlesque shows, vaudeville houses and dance halls have not been so well conducted. Among the changes desired are censorship by some city official of all films prior to their presentation; lighted auditoriums during moving picture performances; exclusion from all places of amusement, whether accompanied by parents or not of all children under 16 years of age after 10 p. m., and of all children under 12 after 9 p. m.; sanitation in all amusement places; licenses to be issued to theaters and not to persons conducting them, and censorship of posters and advertising. That the Welfare League is not opposed to pictures is evident. All Christmas week it presented at the First Baptist Church the Kalem picture "From the Manger to the Cross" and urged all young people's organizations to secure blocks of seats and attend.

As a result of a visit to Chicago, where she heard the lectures given by Dr. Maria Montressori, Miss Elizabeth Hall, assistant superintendent of Minneapolis, Minn., decided to recommend that motion pictures be made of the primary grade pupils at work in the Minneapolis schools.

J. C. and G. W. H. Ryceman, of Woonsocket, have purchased the moving picture theater at Scotland, S. D., from A. L. Jones.

The Woman's Welfare League of Minneapolis, Minn., found patronage so good for "From the Manger to the Cross" holiday week, that the exhibition was shifted from First Baptist church to the Lyric Theater, the use of the latter house being donated by the management.

Mrs. Jennie Tresham, at one time with Minnie Maddern Fiske, and previously with Joseph Jefferson in "Rip Van Winkle," but more recently with a Portland, Ore., moving picture company, died recently at Spokane, Wash., where she had gone to take a rest.

H. W. Kelley will open a moving picture show at Jamestown, N. D.

State officials have installed a Power's 6A in the hospital for the insane at Rochester, and performances will be given once each week.

Mayor Wallace G. Nye, of Minneapolis, Minn., has warned moving picture theater proprietors that unless sugestions as to safety made after inspections by city officials are heeded, their licenses will be revoked.

W. C. Kenzel has engaged in the moving picture business at Mandan, N. D.

James W. Waters has sold his interest in the Star moving picture theater at Lemmon, S. D., to A. H. Clark.

Manager Jones, of the Star Theater at Lincoln, was recently host to an unusual crowd of little folk. They were 200 children from the Lincoln State School and Colony (for feeble-minded and epileptics). It was in the nature of a holiday treat.

The consent ordinance has been passed by the Rock Island city council, and in the future it will be necessary to secure permission from property-owners two hundred feet each way from the proposed site, before a new moving picture theater can be opened.

Manager Samuel Bates, of the Bijou at Kewanee, has closed the house and the re-opening is uncertain. Lack of attendance is given as the reason. The house has been operated in a first-class manner, but the field seems to have been crowded.

Thomas Ronon, manager of Powers Theater at Decatur, has entered the photoplay field and will run pictures when he has no theatrical attractions. He has made a contract with the Swanson-Crawford Film Company, of St. Louis, for service. Two cabaret singers are announced as extra attractions between the pictures.

The opening of the new Orpheum Theater, Bradley's moving picture house, assumed the importance of a civic event December 29. Mayor Hoehn presided and an address was made by City Attorney Frank J. Burns. The building, which is 100 x 25, was erected at a cost of $10,000 and has everything that it is justified in giving a small city a thoroughly modern photoplay house. Art Baldwin is operator.

The new Princess Theater at Watseka, which was opened January 1 by Manager Kendall, has a seating capacity of 250. Special features will be shown once each week.

Tewksbury & Black have purchased the Grand Opera House Building at Bluffs from E. D. Bierd. New plans for the amusement end of the building have not been made.

Exits blockaded by advertising signs and, in one house four out of six exits kept locked, are among the striking features of a report made by Deputy State Fire Marshal Harper and City Chief George W. Newberry, at Rock Island, after an inspection of the theaters of that city.

William Blankenship, who is to engage in the motion picture business at Carrollton, gives up the position of city marshal for that purpose.

The Canton Leader is opposed to the "White Slave" films. "Canton is fortunate in the character of picture houses, which are operated here. They do not need these 'moral clinics' to get business."

With the exception of one or two evenings a week when road shows will be played, the Grand Opera House, at Rockford, after January 7, becomes a five-cent moving picture house. Manager Grampp adopted the plan which he successfully used in Joliet. The Famous Players' pictures, which have been run three days a week, are discontinued and four reels, daily, of Mutual films have been substituted.

The employers of the Princess Theater at Galesburg, were recently the guests of the employees at a little supper. Following the spread, talks on the past, present and future of the house were made.

The New Year policy of the Star Theater at Aurora is to continue its regular five-cent show, Friday, Saturday and Sundays, but one Mondays, Tuesdays, Wednesdays and Thursdays to offer the big multiple reel features at ten cents.

The new South State street moving picture show has been opened at Ridge Farm.

When the Decatur Herald set out to impress upon its readers with a booster edition the progress made in the last year it deemed the rapid strides of the moving picture to exhibitors worthy a red-full-page banner line. Pictures of the Paris, Oakland and Crescent illustrated the article. This recognition of the photoplay as an industrial factor was marked in all the reviews made by Illinois papers this year.

PITTSBURG.

THE new theater to be erected in East Liberty by Rowland & Clark, is designed to be the handsomest house in Pittsburgh. The theater will be located on Penn avenue, just north of Highland avenue. A long foyer will run to the rear of Kirkwood street, where the theater proper will be built. The house will seat 1,000, and will have a large balcony. While intended exclusively for moving pictures, a large stage is to be built, so that other entertainments may be put on also.

At a meeting in Harrisburg of the Men's Christian Association, an organization that has as its object the increasing of church attendance, Bishop James Henry Darlington, of the Protestant church, praised the motion picture theater. "Some ministers and others are opposed to moving pictures," the bishop said, "but I am not. The moving picture theater is one of the greatest educational forces we have. It provides the poor man with badly needed recreation, and is one of the greatest foes of the saloon." The audience of over 400, broke out in loud applause at the bishop's address.

The Dreamland moving picture theater, at Natrona, will be considerably improved in the near future. Manager John Sweitzer will have the entire interior redecorated and new equipment added. Two large cluster electric lights will be placed outside the theater, and a large poster board built for the display of the program.

Several of the Pittsburgh motion picture houses have been hit by the new child and female labor laws which went into effect in this state last month. A branch of the state department of inspection has been established here, and with a large force of deputies, Inspector Feehan is rigidly enforcing the new laws. The provisions in the new laws prohibit any girl under 21 from working after nine o'clock at night. Boys under 16 may not work after this hour. As a result several of the local theaters have been compelled to secure new ticket sellers and ushers. Before this was done, however, thirteen of the Pittsburgh theater managers were made defendants in a suit brought against them by the state for violation of the labor laws.

M. J. Gibbons, proprietor of the Nixon moving picture theater, of New Castle, was the winner of a five-passenger Oakland touring car in a contest held by the Pittsburgh Post in gaining new subscriptions. Mr. Gibbons collected over three million votes and was an easy winner. He received the automobile in time for Christmas, and is proudly displaying it to his friends.

During Christmas week the downtown theaters raised the price of admission to ten cents on Saturday, and on the actual holidays. The houses were crowded at each performance.

A school for motion picture machine operators has been opened in the Cameraphone Building, on Fifth avenue.

D. L. MANLEY.

WASHINGTON, D. C.

SMITH BROS. have had plans prepared for the erection of a moving picture theater at 2100 Fourteenth street, Northwest. The building will measure 20 by 150 feet and will cost approximately $6,000 when completed.

It is reported that there has been formed in this city an organization whose membership is made up of men and women who have had photoplays rejected. Every one who has ever written a motion picture scenario and has had it refused by any of the big film concerns is eligible for membership in the Inquest Circle of Motion Picture World, and there are no fees of any kind. The object of the circle is to have disappointed authors of photoplays meet and condole with one another.

The United States Government, it is reported, will seek to escape the task of censoring films imported into this country, as required by the new tariff law, and will endeavor to make a working agreement with the various other censorship boards. Assistant Secretary of the Treasury Hamlin is now at work on the department regulations regarding films which must be published before the tariff law's provisions go into effect.

Among the latest additions to the moving picture field in this city is the American Theater, on Rhode Island avenue, near First street, Northwest. It has a seating capacity of 750 and is modern in every respect. The American is another of the chain of theaters operated by Tom Moore and will run the same pictures as are shown at the Garden.

William Alvine, manager of the Virginia Theater, on Ninth street, was given a very acceptable Christmas gift by John J. Noonan, proprietor of the theater, in the shape of a trip to New York and Atlantic City for himself and Mrs. Alvine.

The country at large will soon have an opportunity of seeing how things are done in Washington, for moving pictures have just been taken of the local fire department in the act of starting out on a run and of preparations made to combat a conflagration; of the police department, and of the various heads of the District government.

No greater amount of publicity has ever been given a moving picture production than that being accorded "The Adventures of Kathlyn," which is being shown in installments at various houses in the different sections of the city. In addition to the advertisement given by these theaters, the story is being run serially in the Washington Star and nearly a column of space is daily devoted to it. The production is appearing at the Pickwick, Leader, Olympic, Circle, Princess, the New Masonic Temple Auditorium, and the Scenic.

Extensive preparations are being made by the Bureau of Immigration for a large and instructive exhibit at the Panama Pacific Exposition. One of the most interesting parts of this exhibit will be "a trip through Ellis Island, N. Y." Plans are now being perfected to obtain the necessary moving pictures for this purpose, and it is also proposed to have a set of pictures showing the various types of immigrants coming into the United States.

The new theater erected by the Crandall Corporation, at Ninth and E streets, Northwest, is the last word in moving picturedom, both as to exterior and interior construction. It is elaborately decorated throughout with paintings and frescoes of high class. The seats are comfortable and women patrons are provided with reading and retiring rooms, with a corps of courteous and well-trained attendants to look after their wants and to the welfare and comfort of the patrons. The Crandall Corporation is composed of men who have had considerable experience in the moving picture field. H. M. Crandall is the president; Samuel J. Steinberger, vice-president; H. A. Johnston, secretary-treasurer; and B. V. Maxwell and E. W. McGrath, directors.

C. L. LINZ.

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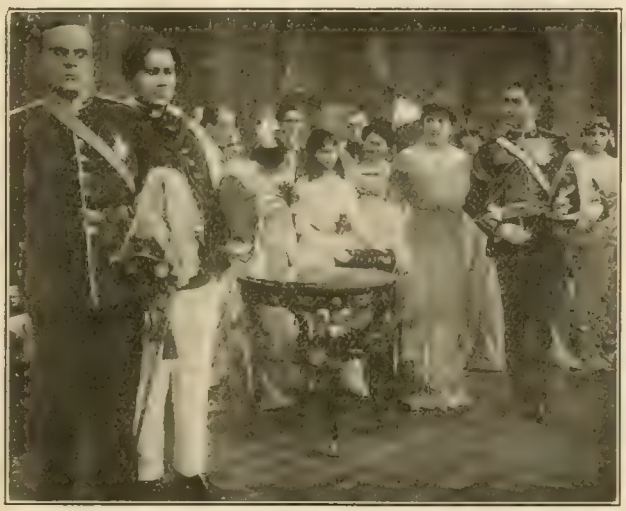

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Jan. 24th **THE VAMPIRE'S TOWER** **2 Reels**

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BUFFALO.

THE Buffalo Motion Picture Exhibitors' Association has passed a resolution against the use of vaudeville on the Sunday programs of local theaters. The members have agreed to co-operate with Chief of Police Regan in enforcing the law which permits only moving pictures in Buffalo theaters the first day of the week. Harry Marsey, president of the association and proprietor of the Happy Hour moving picture theater, made the following statement: "We are surprised at the attitude of some of the theater managers of the city in defying the law which allows the showing of moving pictures only on Sunday. Certainly Chief Regan acted rightly when he ordered an investigation of the so-called Sunday concerts. These concerts are mostly vaudeville and should be stopped. The association and its members have promised all possible assistance in eliminating vaudeville entertainment from the Sunday shows. The managers should be satisfied when allowed to open their theaters Sundays without violating the law."

Crawford Wright has opened a new moving picture theater in Waterloo, N. Y. The house, which seats 300 persons, was designed by I. Edgar Hill, of that village.

Walter H. Foster, manager of the Family Moving Picture Theater, Buffalo, has recently featured Clarence Darrow, the noted criminal lawyer, in "From Dusk to Dawn." Mr. Foster used some effective advertising in connection with the program. "The Girl of the Sunny South" was another feature. Special Southern and patriotic music was an added attraction.

John R. Oishei, manager of the Teck Theater, Buffalo, gave an outside exhibition of moving pictures recently. The screen was on a building on Main street, near Niagara. The pictures showed a special train carrying the Pleasure Seekers Company, playing at that house. Marcus Loew, Joe Weber, Bobby North and other members of the company were shown, as they alighted from the train. The pictures proved a good advertisement and the Teck was crowded at each performance. A special Tango matinee was advertised by Mr. Oishei. The audience was received on the stage by the professional chaperon of the company, and was joined in the dance by Miss Virginia Evans and Clay Smith. Both Miss Evans and Mr. Smith gave instructions in the tango to those desiring them.

A Shetland pony, cart and harness will be given as first prie in a popularity contest being conducted by Henry M. Marcus, manager of the New Lyric Theater, Buffalo. Boys and girls under 16 are eligible. The prize will be awarded to the person receiving the largest number of votes. After the name of a child has been registered at the Lyric office any person attending a matinee performance at the theater will be entitled to vote for his favorite. Voting coupons will be distributed with every paid admission. The name of the child for whom the voter wishes to cast his ballot is written on the ballot and dropped into a box provided for that purpose.

A recent report from Ellicottville, N. Y., says in part: "Dooley & Lowry, proprietors of the local Dreamland, have purchased the lot adjoining their present building and in the spring will erect a modern moving picture theater."

Within the next few months the Tonawandans will see the opening of four new theaters. Three will be in Tonawanda, while the other will be in Oliver street, North Tonawanda. This will make seven motion picture shows in the two cities.

Mitchel H. Mark, of Buffalo, is president of the United Motion Picture Theaters, Ltd., which began business January 5. Mr. Mark has been closely identified with moving pictures for more than fifteen years, and according to the announcement of the company, "has organized more successful moving picture enterprises than any other one man on this continent." According to Henry J. Brock, of Buffalo, managing director, "the company is ready to consider any moving picture proposition, no matter how large." Besides Messrs. Mark and Brock, the following are directors of the corporation: Edward Cronyn, Toronto, vice-president; Sir Henry M. Pellatt, Toronto; Eugene L. Falk, Buffalo, secretary; S. Ginsburg, Buffalo, treasurer; Norman MacDonald, Buffalo, and Harry Brouse, Ottawa. The company has consolidated these interests: New Academy Theater Company, operating the Academy Theater in Buffalo; Mark-Brock Enterprises, Limited, operating the Francais Theater, Montreal; The Dominion Amusement Company, Limited, operating the Family Theater, Ottawa; The People's Amusement Company, Limited, operating the Family Theater, Montreal; the Francais, Limited, operating the Francais Theater, Ottawa, and the Metropolitan Theaters, Limited, operating the Strand Theater, Toronto. These companies were organized and managed by the Mark-Brock Theatrical Enterprises, of Buffalo. In connection with this last named concern, this official announcement has just been made:

"The business of this firm has grown so rapidly of late and so many favorable opportunities for successful modern picture houses in the United States and Canada are arising with the tremendous growth in the popularity of moving pictures, that it was decided to consolidate the above mentioned interests under the general management of Henry J. Brock, who has been associated for years with Mr. Mark. The purpose is to form the nucleus of a strong and growing chain of picture houses under one head." The outcome of this plan has been the incorporation of the United Motion Picture Theaters, Limited. In connection with the new company, President Mark says in part: "Motion pictures are still practically in their infancy, and notwithstanding the wonderful increase of public interest therein, the growth has been not only a healthy one, but shows unmistakable signs of permanence and still further development. The time was never more favorable for the formation of a large circuit of strictly high class picture houses than the present. Our attention at the present time has been directed to a number of most desirable locations for new houses, and our intention is to proceed immediately to make the necessary arrangements for theaters at these points. The selection of the site is of paramount importance, followed by the erection of a strictly high class theater on plans of the leading theatrical architects on the continent. The highest point of sanitation, ventilation and artistic beauty is achieved, and the only thing that remains is to give to the public the best and most beautiful motion pictures the world produces."

One of the pioneers in the moving picture business is James Wallingford, manager of the Hippodrome Moving Picture Theater, of Buffalo. Mr. Wallingford is a sensational advertiser, so far as his lobby display is concerned, but his advertising is never suggestive or otherwise objectionable. For instance he recently featured the humorous film: "When Ursus Threw the Bull." To attract attention to the production he had in his lobby two men impersonating Roman gladiators of the burlesque type, each wearing a fireman's hat. With them was a third person made up to represent a bull, the comic, not the ferocious kind.

The Hippodrome is at 263 Main street, where thousands pass daily, and the "free show" and the well displayed advertising drew a heavy trade. The impersonators paraded the principal streets and had banners announcing the show. They were provided with city permits to carry out this plan. The impersonations were good and helped to swell the box office receipts. Another feature recently exploited by Mr. Wallingford was "In the Sultan's Power." A man made up as a sultan was a special attraction. To boom another feature, "Taxicab 1098; or the Mystery of the Red Skull," the manager of the Hippodrome recently sent through the crowded streets a taxicab bearing large posters, red skull, etc. Of course much interest was aroused in the film and good business resulted. Mr. Wallingford says he was the first in Buffalo to introduce feature films and to hire Indians, cowboys and others for his lobby displays so they would match his pictures perfectly.

The Hippodrome is owned by the Gray Company, whose president is Edward Houghton. Mr. Wallingford has been manager for about three and a half years. Universal pictures and features comprise the entertainment at the Hippodrome. For a time he also managed Keith's Moving Picture Theater, situated next to the Hippodrome. At Keith's he put on excellent programs and charged ten cents admission.

Mr. Wallingford says he was the first to introduce the ten-cent moving picture show in Buffalo. He also put on high class soloists and musical acts at Keith's and featured the $25,000 organ in that house. He is not connected with that theater at present.

BILLY BISON.

LOUISVILLE.

PRACTICALLY all the film exchanges doing business in this section report better business than ever before, after the holiday lull, the increasing number of shows operating directly to make things more active with the concerns that supply programs. The past year was a prosperous one for the exchanges, but 1914, with the steady growth of the business, which is in evidence at this time, offers every prospect of being much better.

Manager H. D. Tieknor, of the Universal Film Exchange, said recently that increases in Southern business have been remarkable during the past few months, and that with the number of new theaters started in Kentucky and the immediate vicinity of Louisville, prospects for business could hardly be bettered.

E. H. Hammer, representing the Warner Feature Film Service Co., of Indianapolis, was in Louisville recently, booking some of the coming releases of his company with exhibitors.

Charles Berger, the box man, who has recently disposed of his house at Twenty-sixth and Portland avenue, the New Grand, still has his Corydon, Ind., theater, but intends selling it as soon as he can get a reasonable offer for the house. His box business is such as to demand all his attention, and as he has an idea that some personal work should be devoted to the photoplay business by the proprietor of a house, he prefers to stick to his earlier line of work.

"The Buccaneers," a three-part Gold Seal production, was the headliner at the Novelty theater recently, and made a pronounced hit with large audiences. On New Year's the house was literally "turning them away."

The Louisville Y. M. C. A. three-mile run, staged on New Year's day, offered a fine subject for a motion picture, and Carpenter & Johnson, Louisville photographers who have specialized on current events pictures, had intended to cover the event, but a difficulty which arose about the sanction of the race by the A. A. U., resulting in two races instead of one, caused the firm to give up the idea.

Despite the fact that motion picture exhibitors in Frankfort, Ky., have been successful in defeating prosecutions in two courts, Councilman L. B. Marshall, who instigated the fight against Sunday opening, caused further arrests recently, having warrants issued against E. K. Lyon, of the Grand, and Harry Bartram, of the recently opened Columbia. Pleas of former jeopardy were promptly sustained by the police court, and the exhibitors were consequently released. In accordance with this decision both houses were kept open on a recent Sunday. The crusading councilman has declared his intention of starting other prosecutions in the county court, although this is apparently useless in view of the decisions which have already been made in the other cases.

It is reported at Bowling Green, Ky., that the building recently vacated on Main street by Will V. Garvin has been leased by the Crescent Amusement Company, of Nashville, Tenn., and that the lessee will convert it into a new photoplay house.

Manager Shrode, of the Rex, at Hopkinsville, Ky., has denied a report which gained some credence to the effect that his house had been purchased and would be operated by the Crescent Amusement Company, of Nashville, Tenn., in connection with the Princess, which is already owned by the Nashville concern. He stated that a number of offers had been made for the Rex, but that all of them had been flatly refused. Mr. Shrode recently resigned the position which he has held in Hopkinsville for several years with the Imperial Tobacco Company, and will give his entire time and attention to the management of the Rex.

John H. Fiedler, who has been for some time leader of the orchestra of the Majestic theater, in Evansville, Ind., has resigned to accept a similar position with the orchestra of the Princess, of Hopkinsville, Ky., succeeding William von Otto. Mr. Fiedler is well-known in Hopkinsville as a musician, and will be welcomed by many who have heard his violin before.

The Princess theater, recently opened in Sturgis, Ky., is one of the most up-to-date in Western Kentucky, with every possible precaution against fire, including a steel operating booth, four wide aisles and ample exits, the doors being provided with patent clasps which make opening easy in case of an alarm. The house is new throughout, having been built for the purpose of serving as a motion picture theater.

Patrons of Winchester, Ky., photoplay houses have had a constant succession of big feature productions recently, the Pastime, the Lyric and the Winchester Opera House all offering big multi-reel plays recently. The first had the Famous Players' production of "In the Bishop's Carriage," with Mary Pickford, the next a Kalem two-reel version of Frederick Paulding's play "Trooper Billy," and the opera house presented "The Two Orphans."

H. A. Wilkerson, of Mt. Sterling, Ky., is planning to convert a centrally located building in that city into an up-to-date photoplay house, completely equipped and with a large seating capacity. Mr. Wilkerson has been manager of the Tabb Opera House in Mt. Sterling for the past three years, and will continue to manage the opera house in connection with the new theater. He also plans to use the Tabb for motion pictures when no other attraction is playing there. No name has yet been selected for the new house, and it is probable that a prize will be offered for the best name suggested.

M. C. Marion, a hardware and implement dealer of Elizabethtown, Ky., has purchased the Stewart Opera House for $12,000, and will conduct his business in the two large rooms on the first floor. The second floor will still be used for theatrical purposes, and will probably be occupied as a motion picture house during this season. Necessary alterations in the building will be made immediately.

Preston Grubbs, of Lawrenceburg, Ky., has sold the Pastime Theater to Selby Hahn and Albert Willis, both of Lawrenceburg, and moved back to Indiana with his family. He proposes to acquire a picture house in Indiana and continue in the business, but has made no definite arrangements along this line.

G. D. CRAIN, JR.

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MISSISSIPPI—Southern Feature F. Prog. Assoc. 1920 Main St., Dallas, Tex.
NEVADA—Golgate Feature Service 234 Eddy St., Los Angeles, Cal.
NEBRASKA—Kansas City Feature Film Co. Gayety Theater, Kansas City, Mo.
NO. CAROLINA—Southern Feat. F. Prog. Assoc. 1920 Main St., Dallas, Tex.
NO. DAKOTA—Marshall Theater Circuit, Duluth, Minn.
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LICENSED FILM STORIES

VITAGRAPH.

THE RETURN OF JACK BELLEW (Jan. 26).—Favored by Alice, Jack is in fine spirits, while Bill, who is also a suitor for the beautiful young girl's hand, receiving no encouragement from her, he is surly and inclined to be ugly. Both Jack and Bill are sailors. When they go to sea they are both set to "trim sail." While they are far out on the bowsprit of the schooner, Bill suddenly places his foot on Jack's neck and pushes him into the ocean. A search is made for the unfortunate sailor, but it proves fruitless and the ship continues on her way. When Bill returns to port, he informs Alice of Jack's supposed death and begs her to marry him, now that the other suitor is no longer on earth. She coldly turns from him and looks sadly out to sea.

Five years later, Jack, who has been cast on a desert isle, upon climbing to the top of a pile of rocks on the beach, which he has been in the habit of doing ever since he reached the island, sees a ship which has come into the bay for shelter from a violent storm. He is overjoyed at the sight and decides to swim out to her and return to civilization. He does so, reaching the ship just as she is "coming about" with all sails up, ready to head out on her voyage far from the desert isle. He manages to catch hold of a rope ladder hanging over the side and to pull himself aboard. He finds he is on his old rival's ship. Walking aft, he comes face to face with Bill. Bill thinks he sees Jack's ghost. He starts backwards, away from the wheel, so badly frightened he falls backwards over the rail into the sea. Life belts are thrown out to him, but to no avail. Bill disappears beneath the waves. When Jack is recognized by the sailors, he is greeted with great heartiness, and they all share in his happiness when he returns to his home port and is reunited with beautiful Alice, who never ceased to pine for him during his long absence.

PICKLES, ART AND SAUERKRAUT (Two parts—Jan. 27).—Jerry, a poor artist, makes what he thinks a great sketch, and surreptitiously takes it to a magazine. The Editor has a good laugh at Jerry's expense, but that is as far as he goes, he does not publish the sketch. Tired of art, Jerry marries a woman who owns a delicatessen store. She loves him to distraction and keeps a watchful eye upon him. He does not take kindly to her caresses, nor to the limburger cheese. His wife receives a telegram that her relatives are trying to do her out of a share of the family fortune. She hastens off to Hicksville to stop the proceedings, leaving Jerry to roam at will.

During his wife's absence Jerry is filled with artistic temperament and becomes reckless. He sends for a beautiful model, gets all of the cigars he wants, and wine flows freely. Their happiness is interrupted when Mrs. Hoolihan calls to leave her baby while she goes downtown to shop. Upon the model's offering to care for the baby, Mrs. Hoolihan is satisfied to leave it with her. They resume their enjoyment, but again are interfered with when Jerry's mother-in-law, with all her children, calls. To save himself, Jerry hits upon a plan by which he will get rid of her. He paints the baby's face with dots and tells her the baby has small-pox. Mother-in-law reports it to the Board of Health, and Jerry, Daisy, the model, and the baby are quarantined. His wife returns, but is not admitted. She is joined by Mrs. Hoolihan, who tells her about Daisy's presence. The wife vows revenge. A doctor is called who discovers the trick. Quarantine is raised and Jerry's wife enters her home. Her love for Jerry is so strong she forgives him and smothers him with kisses.

SCOTLAND FOREVER (Jan. 28).—When the drummer tells Hugh and Willie at the country store of the wonders of New York, nothing will suit them but that they take a trip to the metropolis. Rigged out in large-patterned new clothes, they bid good-bye to the home town, bound for a visit to the startling city. Reaching New York, they are so amazed that they can hardly proceed along the street, so intent are they in taking in what they see. An affable stranger bumps into Hugh. The stranger treats himself to a large dinner at Hugh's expense, which takes all the money Hugh has and half of Willie's. The stranger also relieves Willie of his other half, but Willie does not notice this until later.

The owner of a newspaper stand leaves the stand to chase some thieving boys. Willie discovers the loss of his money. An idea strikes Hugh. Hugh gets behind the stand, takes off his new trousers and hands them to Willie, who is to pawn them and buy a cheaper pair. Hugh decides to sell papers during his friend's absence. The proprietor comes back and orders Hugh to vacate. Hugh tries to explain, but a policeman is called. A merry crowd follows Hugh and the officer as they go down the street, Hugh holding part of the stand around him. Two Scotchmen in kilts, of the Caledonian Club, take Hugh from the officer and lead him to their club. They give him a job as assistant steward.

Hugh decides to visit his old home town. He writes to Willie he is coming, also that he never wears trousers now and doesn't miss them. When the letter is received it causes great consternation. The villagers indignantly decide to prevent Hugh's arrival. A prevention committee goes to meet the train. All the women of the village are locked indoors. A cold welcome is turned into a general warm greeting when Hugh, resplendent in his kilts, steps into the station platform. He is the lion of the town. Willie now understands that trousers do not make the man.

THE LUCKY ELOPEMENT (Jan. 30).—Though Madeline insists that she loves Gerald, the country soda-fountain clerk, her father vigorously forbids his attentions. Gerald longs for Madeline. He sees an article on the "Advice to the Lovelorn" column which states that should father-in-law object to son-in-law, but son-in-law not object to father-in-law, then elopement is the happy solution. He writes to Madeline that should she think well of it, he will call for her that evening, beneath her window, at eleven o'clock. He sends the message by a boy whom he finds reading a sign which has just been tacked up by the country sheriff, offering a reward of $500 for the arrest of "Sneaky Bill" and "Slippery Ike." It occurs to Gerald that the money would come in very nicely to him at this time.

Madeline gives the boy a written reply that when the clock strikes eleven she will be waiting at her window. The boy, having a mischievous disposition, and knowing the contents of Gerald's message and the words of Madeline's reply, tells all he knows to Madeline's father for the sum of one shiny half dollar.

Darkness comes over the land, but all is not peaceful. Two gentlemen of crime are about to rob Madeline's father's home. "Sneaky Bill" is in the dining-room helping himself to the silverware. "Slippery Ike" waits outside to receive the satchel containing the booty. Madeline hears a disturbance, thinks it is Gerald, comes down, and passes her grip out to Ike. Father hears noises, comes down, catches Madeline, takes her upstairs, and locks her in her room. He returns and throws a blanket over Ike's head, taking him to the barn for safe keeping, thinking it is Gerald. Gerald arrives, late, and receives from the hands of Bill a satchel filled with the family silver. Incidentally, Gerald has a fight with Bill, thereby aiding the sheriff, who luckily arrives in the nick of time to handcuff two criminals, Bill and Ike. Gerald is promised the $500, and he elopes with Madeline by strategically taking her from the house, after flooring her expostulating father with a sofa-cushion.

THE LITTLE BUGLER (Jan. 29).—On his birthday, Tommy, Major Shaw's little son, receives a small bugle. Tommy's one wish is to be a soldier. He soon becomes an adept little bugler. Major Shaw receives a dispatch ordering him to lead his regiment to the front to quell a rebellion. Tommy begs to go too, but his father tells him that he is too young yet and that he will have plenty of time to be a soldier when he grows up. The night the regiment leaves, Tommy sits up in bed and listens till all is quiet. He decides he cannot stay behind, dresses quickly, takes his precious bugle and slips out. He makes his way to the yards where the Commissariat wagons are waiting and crawls into one of them.

At the first bivouac the next day Tommy is discovered fast asleep in the wagon. The soldiers take him to Major Shaw. It is too late to send him back, so his father consigns him to the care of the officer in charge of the ambulance corps, thinking he will be safe under the protection of the Red Cross. The regiment reaches the front and goes into action. Tommy picks up some field glasses, and to his great joy, sees all that is going on. Men are falling to the right and left; shells are bursting in mid-air; soldiers are charging and retreating over the open spaces and through the tropical marshland swamps. Major Shaw stands back of his regiment with a bugler at his side and suddenly realizes the need of immediate action. He raises his sword and orders the bugler to sound the "Charge." The boy is killed as he steps forward to place the bugle to his lips.

Tommy drops the field glasses and runs towards the spot where the dead bugler lies. Major Shaw wildly turns to the nearest man, "Can no one blow to the call to charge?" Tommy, standing beside him, places his bugle to his lips and sounds the thrilling command. Major Shaw looks around at his boy in surprise and wonderment. When the war is over, Tommy, in uniform, proudly marches with the regiment. He is honored now with the title of The Little Bugler.

THE LOVE OF TOKIWA (Special—2 parts—Jan. 31).—When Yoshisada speaks to cruel Kajiwara, the wealthy Japanese fisherman, for the hand of his daughter, Tokiwa, he is not graciously received. This does not bring tears to the wondrous, almond-shaped eyes of Tokiwa; she does not like Yoshisada. Neither is she fond of her father, who beats her and makes her work very hard. She has a friend in Anna Lang, who has a missionary school in the village, and in Richard Davis, who comes to the town to deal with Kajiwara concerning the village catch. Davis loves Anna; they are engaged to be married. They decide that they will take the little Jap girl away with them to the city. Tokiwa has fallen in love with Davis and mistakes his kindness for love. He tells her that he will take her away to a place where she will be very happy. His words are overheard by Yoshisada, who swears that it will never happen.

Yoshisada tells Tokiwa's father of the American's words and together they plan a hurried wedding. The girl is literally sold to Yoshisada, that her services may not go to someone other than her father. Poor Tokiwa is in despair when she learns of the plans for her future. A telegram comes to Anna, saying that the American, who has been away, is coming back. Tokiwa borrows the telegram, having learned how to read at the mission school. Her father sees the message. He tells Yoshisada, who vows that the American shall not reach the village alive. Tokiwa sends up a white dove which Davis had given her, with a prayer to save him. Yoshisada waylays Davis, and as he is passing in his car on a road hundreds of feet below the cliff, he rolls a huge boulder down upon him and believes he has killed him. Yoshisada loses his life at this place later, by falling over the cliff. Tokiwa, dressed all in white, and with wreaths of flowers about her, enters her boat and goes out alone into the sunset of the sea to find the heaven of the Americans. Later, when Anna and Davis and the villagers come to the beach to find her, they see an upturned boat drifting out on the silent waves.

ESSANAY.

THE TESTING FIRE (Jan. 27).—Gladys Norton, a sweet little country girl, receives a letter from her sweetheart, saying that after four years of study in the city, he is coming back. Gladys is overjoyed. Theresa, Gladys' cousin, desiring to spend a few quiet weeks in the country, pays the Nortons a surprise visit and arrives on the same train with Irwin. The city cousin captivates Irwin with her beautiful clothes and manners. Poor little Gladys sobs her heart out—seeing the two together continuously. Irwin, secure in his belief that he has won Theresa, is rudely awakened when her sweetheart from the city calls to take her home. Realizing that he did not pass the testing fire, Irwin decides to leave, but Gladys turns his path of thorns into a bed of roses and a happy ending is the consequence.

NEARLY MARRIED (Jan. 28).—Russell Shirley calls on Harriet Gorman, to whom he is engaged, and they happily plan for their wedding, which is to take place in a few days. On the night of the wedding the guests are assembled and the minister is half through with the ceremony, when Russell suddenly discovers that the ring with which to seal the marriage is not on his person and is nowhere to be found. He rushes out, and finds all the stores closed. He is in despair, but finally, in the wee small hours of the morning, after all the guests have departed and even father and mother have retired, the ring is found in an unusual manner, and the ceremony finished, much to the enjoyment of the two.

WHAT CAME TO BAR Q (Jan. 29).—Charles Clemens, a ranch owner, sends a letter to Fred Church, his foreman, informing him that his son and daughter are coming to spend their vacation on the ranch. Church and the boys meet the stage, and to their amazement and secret joy, find that the boy is very effeminate. What the boys do to Clarence is a scream, but his sister, who is more of a boy than he is, gets even with them for hazing her brother, and the boys are forced to take off their hats to her.

BRONCHO BILLY AND THE SETTLER'S DAUGHTER (Jan. 31).—Old Harry Todd and his daughter, Marguerite, are in the West prospecting for gold. They meet Broncho Billy, who takes dinner with them and later continues on his way. As he is riding across the plains thinking of Marguerite, he happens to see an Indian at the top of a hill, looking down upon the prospector and his daughter. Broncho Billy warns Todd and his daughter and the settler hastens to the fort to notify the soldiers that the Indians are up to trouble. During Todd's absence, the Indians close in about Broncho and Marguerite, who have taken refuge in an abandoned hut. The redskins set the shack ablaze and in the ensuing conflict Broncho Billy is wounded. The soldiers arrive in time to save the two from the hands of the Indians, which brings about a very happy ending.

THE GIRL AT THE CURTAIN (Special—2 parts—Jan. 30).—When Warren Bradley, a promising young city lawyer, learns that there is a peculiar provision in his uncle's will which bequeathes him half of a very large fortune, he loses no time in finding out the details. Very simple. He is to marry a distant relative, a young lady whom he has never seen. In order to get the money he is quite satisfied to marry almost anybody—but not so the young lady. Mary Burns, a prim and pretty country school teacher, with quite firm notions of her own, spurns the proposal, and refuses to have anything to do with him—even so much as SEE him. "Then you will marry me without seeing me. Come." This is what he wires in answer. Mary would ignore this appeal also but for the distressful financial conditions her uncle at the time is plunged in. So she goes to the city and the mar-

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riage is performed with the couple standing at either side of a pair of curtains and she leaves without either she or her husband seeing each other. However, they do have an awkward encounter on the street later, but both are unaware of their relationship. Mary returns to the farm and saves her uncle, then she decides she wants to become a business woman and studies stenography. Through a kindly old lawyer, who had befriended her in the city at the time of her marriage, she applies for a position. This wily old chap has a scheme of his own and when Mary arrives at the address he has sent her she finds herself face to face with her husband.

Mary is ushered into young Bradley's office by the young lawyer himself, while the poor girl is struggling with a thousand conflicting emotions. What a handsome fellow! How kind and solicitous! What an opportunity to study him. Yes, and there have been other young ladies who have thought the same thing and at this moment calls. Mary immediately finds herself becoming jealous and in a panicky moment tries to escape, but is not successful. Six months pass and Bradley has fallen in love with his stenographer. Now he deplores that idiotic marriage for money and why on earth doesn't that country school ma'am try to get a divorce? He decides to write and insist on her starting suit or he will do so himself. When he dictates this astounding letter to Mary, who, of course, is now under an assumed name, a thousand fears assail her. He wants to get a divorce from her, so she thinks, so he may be able to marry this society woman. She never finishes the letter, for while he is out of the room for a moment she seizes her wraps and runs away. Later, in the form of a telegram: "Then you will marry me without seeing me," which Bradley finds in Mary's desk, the young lawyer learns that the masquerading stenographer is his wife. In a few minutes he is at her rooms and has smothered her with kisses. Love came in where only sordid money desires had been before. The little country schoolma'am knew how to work it.

SELIG.

HIS GUIDING SPIRIT (Jan. 20).—Ella Walton, like many another brave sister of her time, through the loss of her soldier sweetheart, drifts into the realm of the lovable old maid, who devotes all her time and lavishes all her affection on the infant child of a dead brother. Unfortunately, this child, after coming to manhood, became a drunkard, who broke the heart and caused the death of his aunt. The drift of the drama is that she returns in spirit and through her guiding influence, causes him to break away from the slavery of drink, become a man again and return to the love of a beautiful girl, who had abandoned him on account of his debauchery.

THE CHARMED ARROW (Jan. 21).—Rushing Wind, a prehistoric warrior, is strong and skilled in every accomplishment the Indian prizes except archery. He grieves because he cannot compete with the other young braves in forwarding the winged shaft, for this one weakness makes him the laughing stock in his village. Break of Day, who loves him devotedly, persuades him to invoke the aid of the Medicine Man, her father, to eliminate his one weakness. The magician gives Rushing Wind a charmed arrow that never misses its mark, but which will, if lost, bring misfortune. Having made the conquest complete through this medium, Rushing Wind takes the maiden to wife.

In time, he grows suspicious, observing her embroidering, in secret, an elaborate leathern shirt. She intends to surprise her husband with this gift, but he misconstrues the secrecy, believing she has a lover. One day as she is drifting alone in her canoe, he shoots her with the charmed arrow. The little boat bearing the body of Break of Day, pierced by the arrow, floats down the river to the sea and is cast on the shore. Returning to his wigwam, Rushing Wind finds the shirt, and observing it closely, sees that it is embroidered with his own totem. Then great grief strikes him for her fidelity and he sets out to find the body of his lost one.

He dies in the quest, but his soul goes on—continues the search through the centuries. This is characterized by a series of remarkable dissolves showing the building of a mission, the immigrant train, and then the view of a modern city. In later life, the reincarnated Rushing Wind finds the modern Break of Day alone upon the beach where the canoe was cast up by the sea. She picks up from the sands the charmed arrow of the lost centuries and thus the pair are reunited.

A FRIEND IN NEED (Jan. 22).—Jimmy Donovan gets a passenger for his automobile to make an all-day trip to the Stanley ranch. When they have almost reached their destination, the engine goes "dead," but the Stanley girls, riding bronchos, come to the rescue and drag the car on to the ranch at the end of their ropes. When they arrive at the place, it suddenly develops that Jim's passenger is a land-shark, who has come to force payment on the note of the ranch man. The latter is unable to pay and asks for time. This is refused and the shark decides to seize everything on the place by means of a hurried sale. This sets Jim's wits to work. He finds through a newspaper clipping that the Northern Arizona Fair may be postponed by reason of lacking attractions. He gets a swift riding cowpuncher to take a note to the president of the association, telling him that he can furnish an entire program. This information gets through by relays and word is quickly returned that a bonus of a thousand dollars will be paid and other prizes to aggregate five thousand, in case he keeps his promise. This gives opportunity to show all the broncho busters in wonderful feats of strength, nerve and agility, at the Fair. They capture every prize and the bonus. Then begins a wild ride across the plains to intercept the sheriff's sale at the Stanley ranch. The car reaches the ranch and the boys jump out with enough money to pay all the indebtedness, while the land shark is paid up and forced out on the toe of the boot. While Jimmy was busy thinking up plans to relieve the head of the ranch, he was not too busy to overlook one of the charming Stanley girls. He having rescued the father, the latter gives his consent to the wedding of the daughter.

DOC YAK, MOVING PICTURE ARTIST (Jan. 23).—Everyone is interested in the making of a modern newspaper, and a peep behind the doors in "the world's greatest"—shows how ink flies when inspiration strikes, or the persistent copy boy (known as "the devil") stands at the artist's elbow urging haste. How Old Doc Yak materializes in the busy brain of the cartoonist, and walks right into the picture, adding to the gaiety of nations, is shown most amusingly. After the page is drawn Doc Yak becomes animated, pours gasoline into his tank, cranks up and whirls off in a cloud of smoke. There is only one Doc Yak, and Sidney Smith is his creator, general director and faithful delineator.

THE CONSPIRATORS (Jan. 27).—Miss Lorimer, a clever Secret Service operative of the United States Government, is detailed to hunt down the plans of a band of conspirators plotting a South American revolution. By assuming deafness, her weakness becomes known, as she is a familiar patron at a cafe frequented by the revolutionists. Accustomed to her presence and familiar with her failing, they talk freely and she is enabled to overhear their plans. She next trails them to their headquarters and spies upon them through a skylight. However, she is not as clever at porch-climbing as she is in the restaurant; they discover her and make her a prisoner. She is then forced to meet a severe ordeal, the second degree, in the attempt to make her betray her sense of hearing. Failing in this, they bind her and leave her in the deserted house.

Webster, a keen reporter, gets "a line on this case" about the same time as the Secret Service operative, and also traces the conspirators to their

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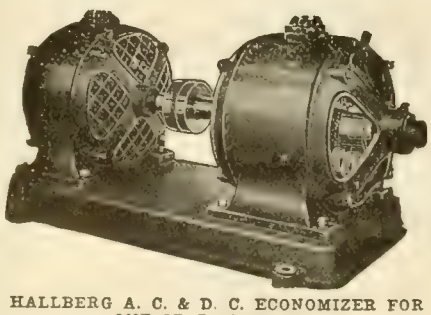

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headquarters. The place seems deserted, but he happens to look up at a heavily blinded window just in time. Miss Lorimer has freed herself from her bonds to find herself imprisoned behind locked doors and barred windows. She takes off her stocking, unravels it, and lets a note down by it from the window. It is this that attracts reporter Webster's attention. He sees it and a few moments later she is rescued. The two unaided, then follow their quarry and capture the filibusters as they are about to sail away with a shipload of ammunition. Having done their duty to their superiors they find that Cupid has the call and they plight their troth.

THE OLD VS. THE NEW (Jan. 28).—The everyday things that go to make up life, frequently find a telling occupation in the silent drama, and such have been utilized in this play, to make it pathetic and convincing. Dr. Foster, a country practitioner of the old school, has attained the age of three score and ten, and "is set" in his ideas as to the practice of medicine. Young Dr. Hastings comes to that town and hangs out his shingle as physician and surgeon. The old gentleman naturally resents his presence and this reaches a climax when Hastings dares to disagree with him on a case in which he is called in consultation. To make matters more embarrassing Dr. Hastings has become interested in the elder doctor's daughter, Marion, but she shares her father's resentment and the friendship of the young people is broken. Marion is a pale, anaemic girl and later falls dangerously ill. Dr. Foster treats her with the old-time drug doses until he, himself, at last recognizes that he is entirely wrong and sends to a distant city for Dr. Meserve, a noted specialist, to come at once. Later that same day Dr. Foster receives a telegram from his distant friend stating that it will be impossible to come at the time.

In the interim, Marion's condition has grown alarming. For the first time the old man's pride and faith in himself is shaken, and he goes to Hastings and implores his aid. The latter gladly complies and observes that an immediate operation is necessary. Later, upon Marion's complete recovery, the two physicians, the old and the new school, form a business partnership, while Marion and Hastings form a partnership for life.

BRINGING UP HUBBY (Jan. 29).—Mrs. Smith, intent upon bringing up her daughter, Cecil, who is about to be married to John, gives her a few practical directions about schooling a husband in the beginning, so that he will learn to love, honor and obey without question. John does not really know that he has been selected for the bridegroom, as he is very bashful, but when he gets into the Smith home and the Smith child falls upon his neck, with a cinch that the Smith mother witnesses the proceeding, he is resigned to the fact that he is in to become a member of the family. The next scene shows that the Smith family hopes have been realized. Cecil has decorated every bit of furniture in the dining-room with bow ribbons, so that when John comes in he gets more or less fussed and tangled up. She hustles him into a smoking jacket, produces his slippers, and then he dutifully produces his pay roll. As he lays the bills upon the table, she daintily plucks off the large denominations and then pecks him a kiss.

They go walking and he tries to stop at a cigar store for a smoke, but she hustles him along. She is saving his money—not! She appears at the house with a $40.00 hat that has been reduced to $38.88. She gives the usual fuss donation, but John's smile is worthless now, when he sees the feather bargain. He hardly has time to recover from the attack before she produces a beautiful bargain cloak that has a special discount of 68 cents. John looks and gasps wildly for air, and finally, as she drags him off to the opera, where tariffs are high, he conceives a plan of getting even. He invites her to refreshments after the opera. He sets up a game with the waiter. The bill for the luncheon is $8.50, and John, after assiduous "digging" in his dress jeans, can produce only a silver dollar and a Waterbury watch. So they are hauled off to the station house to think things over. This thoroughly reforms the wife, and John controls his own bank account thereafter.

A SPLENDID SACRIFICE (Jan. 30).—Vivian Clifford is the frivolous and pleasure-loving wife of Rodney, a hard-working business man, who chafes under the restraint of home and two little children. One day she concludes to leave the family roof for awhile, and goes to New York to visit Bohemian friends. While there, she meets Royal LeClerq, an artist, becomes fascinated by him, and poses for him. Paul Stratton, Clifford's best friend, happens to be in New York and through friendship, undertakes to investigate the company she has chosen.

While Vivian has been neglecting her home, lonesome Rodney Clifford has been more or less forlorn, but is confronted by the presence of a cousin of Vivian, Alice Barlow, who comes to visit him. One of the children is taken very ill and she remains to nurse it. This brings the pair together, and she seems to be Rodney's ideal. Stratton wires Clifford that he is bringing his wife home. This participates a climax in the affairs of her cousin and her husband, and Alice prepares to return to her Western home. As Vivian enters, under the escort of Stratton, Alice takes her departure on the arm of the same friend of the family. Vivian selfishly rebukes the better woman—her cousin—for her indiscretion in remaining under the same roof with her husband while she was absent in New York on important matters of business, and the sacrifical spirit keeps the seal of silence under the taunt.

TOO LATE (Special—2 parts—Jan. 19).—Johann Sonnenthal, composer, meets Elsa Linden. She is engaged at the time to Robert von Erlen, but Sonnenthal attracts her. She, however, has neither depth of character to fathom his great love, nor to appreciate his divine gift of music. Her frivolous nature after marriage clamors for the gaiety and adulation of the butterfly life that she had led before meeting him. One day she happens to encounter Robert von Erlen and incidentally draws comparisons that are unfavorable to her dignified and preoccupied husband. Her hatred of his music breaks out so violently that she tears up his most valued composition. Sonnenthal is dazed at her daring and impertinence and staggers out into the open.

At this stage, Von Erlen happens to meet him, appears to divine the break and determines to again see his old sweetheart. After hours of aimless wandering in the seclusion of the forest, Sonnenthal returns to his home at nightfall, to find it dark and empty. The truth dawns upon him – his wife has gone and left him. He places a candle in the window, with a prayer, indicating that she is forgiven and may return. Then he watches through the livelong night, and when morning dawns the candle flickers out and his hope withers. The last dissolve of this reel shows the musician snatching up his hated music in fury, tearing it in bits, and as it flutters like snow upon the floor, he falls upon it, cold and unconscious.

The following morning the composer comes to himself and attempts to bring order out of chaos. He picks up his disarranged music and rearranges it. He begins to play—Mendlesohn-Bartholdy passing that way instantly recognizes a masterpiece. He quietly enters the room and touches Sonnenthal upon the shoulder. Mendelssohn indicates that the music he has heard is masterful. Then Sonnenthal snatches the patched manuscript from the music-desk and pushes it into Mendelssohn's hands, beseeching him to have it recognized.

The succeeding scene is remarkable and interesting in personalities presenting: Schumann, Chopin, and other figures of music of the day, gathered at Mendelssohn's house. Among the guests is Elsa, now the wife of Von Erlen. The host takes advantage of the opportunity to introduce the music he received from Sonnenthal, playing it himself. All are deeply moved by its pathetic phrases; but none more than Elsa, who reads its message of her ruined life, of his suffering. Sonnenthal is shown alone in his home, tossing on his bed in fever. The last candle he will ever light to guide Elsa back is already half burned away. He watches it slowly, but helplessly, as it burns away.

Elsa hurries away from the reception and, arriving at her house, is goaded beyond endurance by Von Erlen's caustic remarks. She resolves to make whatever amends she now can to Sonnenthal, and slipping into a cloak, silently glides out into the night. In the dawn of the morning she comes, just as the candle is sputtering in its socket. Sonnenthal has regained consciousness, looks out toward the window when Elsa appears in the doorway. Overcoming his great weakness, he stretches out his arms to her, but the effort is too great. He falls back dead, the candle flickers out, Elsa stands a moment transfixed with horror, then kneels by his side and clasps the dead hands. Suddenly she comes to a realizing sense of her unworthiness, shrinks back and stumbles, sobbing, from the room. The rays of the rising sun seem to halo Sonnenthal's form, as through the open door pass the allegorical figures representing Fame, Riches, Peace and Plenty. They slowly file into the room, to find that they have come all too late.

THE ADVENTURES OF KATHLYN—NO. 3—THE TEMPLE OF THE LION (Jan. 26).—After the daring and cunning of the American engineer blew up the Amphitheater with his land mines, saving Kathlyn from the hungry lions, he dragged her from the wreckage to a secluded spot close by, where Ramabai and Pundita were waiting with elephants. So they all are elevated into the howdahs, the mahouts prod the big beasts and

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then follows a flight through the jungle. Finally in the dawn of the morning, they stop for water. A baboon runs close to the trail, frightening Kathlyn's elephant mount, which runs away. The mahout tries to stop the terrified beast, but he is thrown against a tree, and the elephant continues its frantic pace with Kathlyn, alone. The other members of the entourage pursue her; but the runaway gains so fast that Kathlyn is soon lost to their view in the recesses of the forest.

Finally the weary elephant halts at the gates of a city, and Kathlyn again finds herself a stranger captive. She happens along about the time the funeral ceremony of a Parsee is being celebrated. The scene transfers to the Burning Gat, where a cremation is in process, after the primitive fashion of the Parsee. The widow is led to the pyre to be sacrificed with her husband for suttee. She shrieks with fear, declaring she will never give herself to the rite. The head man then shouts to them that a victim is providentially at hand to be sacrificed upon the pyre to propitiate the gods. Thereupon he leads in Kathlyn, the white captive. She is bound and placed upon the smoking pile. The preparations are made for her final resignation—but she does not resign. As the fire is started, the natives start to decorously retire, their flight being accelerated by the appearance of a mad elephant. It happens to be Kathlyn's erratic mount. It recognizes its mistress and, reaching up to the top of the pyre, takes her from the flames that are now biting her garments. As the big beast rescues the fair one and rushes away, the scene dims.

The day is far spent; likewise the elephant, and as night comes on, they approach the portico of a ruined temple. The animal kneels and Kathlyn descends, weary from the long journey. Across the pillared portico strolls a prowling lion. Other parts of the structure show that the carnivora are chiefly its habitants. Kathlyn alights and stands close to the sarcophagus. She observes the lion and leaps into the carved cavity. So she passes the night in terror, frequently seeking safety in the recesses of the ancient tomb as the black maned lion passes and repasses in search of prey.

As morning comes, a priest ventures into the temple, and observing Kathlyn miraculously rising from the sarcophagus after her terrible rest, he views her as an apparition, and falls at her feet in worship. He calls his associates—they bring her food and drink and elect her to be high priestess in their temple; and henceforth she must keep alive by night and day the fire that will ward off evil spirits from that region. The unhappy young queen again finds herself not only a priestess, but a prisoner. One night in fleeing from the prowling lion she stumbles against an idol it falls and is broken into a thousand pieces. The following morning the natives, discovering the destruction, are enraged beyond endurance, rushing at Kathlyn as if to slay her. She wards them off, reminding them that as high priestess her person is sacred. Then fortunately recurs to her the accomplishment of her girlhood days with clay modeling in her far away California studio. She plans to save herself from the fury of the fanatics by telling them that she has the power to recreate their idol. She orders clay and water and at once begins modeling a reproduction o the idol from memory. When the natives behold this completed work of art, they fall to the ground in abject obeseisance, and she stands intrenched more strongly than ever in their reverence. Thus she again saves her life by her ready wit and her facility of accomplishment.

The marauding lion has grown bolder and hungrier and now makes his rounds on the portico in broad daylight. Having escaped the fury of the mob, Kathlyn now is about to become the prey of a savage beast. She flies for her life from the temple to the river. It would appear that only a miracle could save her now.

LUBIN.

THE WINDFALL (Jan. 26).—Two sisters, Anna and Grace Carson, working girls, receive through a London lawyer, notice of a legacy of $500 each. The news spreads until it is thought to be $50,000. Tradesmen shower their goods upon the girls. Anna is prudent, but headstrong Grace makes lavish selections. Believing them to be heiresses, a society leader introduces the girls at a reception and her son, Phillip, is attracted to Anna. The girls become favorites and are swept into reckless extravagance and debt. Phillip proposes to Anna, but she refuses rather than confess the deception. Bills pour in and creditors clamor. The girls run away, leaving a note to their creditors begging for time. Anna goes ahead to get the tickets, leaving Grace to buy something. When Grace does not follow Anna boards the train to New York, confident that her sister is in another car. Thus they are separated, for Grace, meanwhile, has been run down by an auto and lies unconscious in a hospital. Anna is frantic over her sister's absence and suspects that she has gone to Phillip for aid. Not daring to reveal her whereabouts, she secures a room and looks for work. Grace leaves the hospital and goes to New York. She rents a room next door to Anna's lodging place. Undreamed by either, the sisters are living on opposite sides of the airshaft. The creditors take possession of the old home and propose an auction. Phillip prevails upon them to wait, feeling that he must and will trace the girls. He takes charge of mail for Anna and his search brings him to New York. Anna, discouraged and exhausted, is eating her frugal dinner. Across the way Grace is heating water on an alcohol stove. It overturns and soon the room is in flames, with Grace panic-stricken. Anna knows that someone needs help. Snatching several bed slats, she swings them across the shaft, crosses the narrow sagging bridge and plunges into the room to find Grace unconscious. The fire has been discovered and the first passer-by is urged to give the alarm. The man is Phillip. Anna carries her sister across to safety just as the firemen and Phillip burst in. There is recognition all around. Phillip gives Anna the undelivered letter. She learns that through an error in cabling the legacy is not $500, but $5,000. The debts are paid in full and Anna admits that now nothing stands between Phillip and herself.

HIS EXCELLENCY (Jan. 27).—Andres Sepulveda, president of a small Latin-American republic, has attained his high office at the age of twenty-five. The cares and responsibilities of office weigh upon him and he longs for a taste of freedom. In one of his fits of despondency he happens to see from a window of his palace a group of strolling musicians and he contrasts their condition with his. He resolves to doff his uniform and replace it with the dress of the common people, and to take a vacation during which he may act like the most care-free of his subjects. Changing his clothes, he slips out of the palace. He sees a street brawl wherein two intoxicated men set upon an unoffending boy. The president goes to the lad's rescue and beats off his assailants. This leads later to his meeting Inez Garcia, the sister of the boy.

Between Inez and the young president, whose identity she does not suspect, there quickly grows a strong bond of attraction and he becomes a visitor at her home. One afternoon he takes her to a secluded part of the Plaza and asks her to be his wife. Although willing to accept him, she coquettishly puts him off, telling him to come to her house next day for his answer. Next day, while the president is on his way to visit her, Inez's father, a private in the army, is arrested on a charge of political conspiracy. When Andres arrives the father has just been taken away and the girl is in tears. He tries to comfort her and then, as a happy thought comes to him, urges her to go to the president and tell him her troubles. She demurs, saying that she would not dare to commit such a bold act, but he persuades her, promising to go with her. On the way Sepulvea makes an excuse to drop into a district police station. He sends a message, ordering that the prisoner be released and taken to the executive office. Arriving at the palace, the girl becomes frightened at the guards and holds back expecting to be stopped, but to her astonishment they salute. She is puzzled and asks for an explanation, but Andres refuses. At the governor's office they are admitted by the secretary, who takes his cue from the president's wink. When the father is brought in the girl rushes into his arms. Then she hears the secretary respectfully address her companion os "Your Excellency" and the truth bursts upon her. She attempts to kiss his hand, but he draws her into his arms and insists upon having his answer.

TREASURES ON EARTH (Special—2 parts—Jan. 29).—Mark Dow, a money lender in an oil town, sells an oil property for $150,000. The possession of this money adds to his greed for more and he becomes so miserly that he refuses his wife and child the absolute necessities of life. This leads to a quarrel and his wife leaves the house, taking the child with her. Dow, in his strange way, loves his wife and consoles himself with the thought that she will soon return.

Time passes, however, and he is still alone. He moves to Philadelphia, changing his name and becomes chief owner of an oil refinery. The wife for years has a hard struggle, and when William, the boy, grows up he secures a job in the plant of which his father, now known as Mark Dowling, is president, neither knowing the identity of the other. One day Mark, by accident, meets his wife and offers his hand, which she refuses. This intensifies the friction.

Dow resolves to let his wife pass out of his life forever and she in her bitterness does not even speak of the meeting to her son. In the humble boarding-house where the mother and son live there also lives Grace Roth, stenographer to the old man. Wiliam and Grace fall in love, but each realize that a marriage would be a greater burden than

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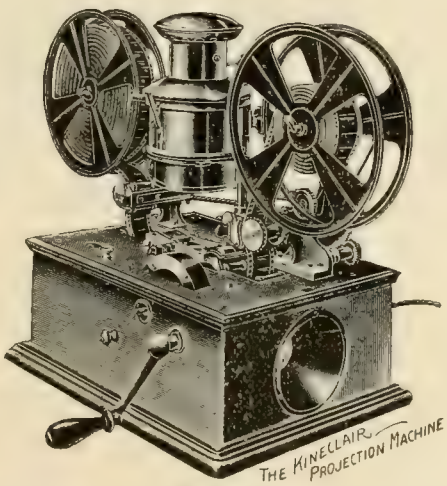

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present circumstances would permit. Dowling still controlled by his avarice, attempts to reduce the wages of the workmen, at which they resist, and Dowling, despite the protests of the other heirs, orders a lockout. He transacts his business at a squalid home just opposite the plant. His life is filled with bitterness and his only companion is a poor little orphan girl, who visits him often. William as head of the workmen endeavors to stop the lockout, but is unsuccessful. The mother is sick and the doctor tells William that she must be sent to Arizona or some other dry climate to save her life. Made desperate, the boy resolves to make a demand for money; he enters Dowling's house and tells his story, which touches the heart of the little orphan girl. She pleads until the old man agrees to loan him $500 on a note. When William signs the note, Dowling recognizes that it is his own son. Destroying the paper he gives him one thousand dollars. William hastens home to tell his mother of the good fortune and she then informs him that Mr. Dowling is his father. At this moment they see that the plant is on fire, also Dowling's house. The boy rushes to the rescue, and saves his father and the little orphan girl. After the fire the family visits the ruins. A reconciliation takes place and, joining hands, they see the beginning of a new and happier future.

AN UNINTENTIONAL HERO (Jan. 30).—Bob Davis and Harry Colborn are rivals for the favor of Helen Pollard, their landlord's daughter, who is an ardent hero worshiper. To settle the rivalry, Bob takes advantage of a burglar scare and arranges with a friend to disguise himself as a burglar and enter the house. Bob is to attack him single-handed and drag him out in triumph, allowing him to "escape" when out of sight. Harry overhears the plan and decides to take a hand in it. The fake burglar is arrested as he is about to get in a window, a real burglar gets into the house and is captured by Harry. The fake burglar confesses and Harry collects his reward, which is the little hand of the fair Helen.

A STAGE-DOOR FLIRTATION (Jan. 30).—Levi and Schwartz, two Yiddish sports, become infatuated with Choocheata, the dancer; their attentions annoy her. Her husband, Fleming, a female impersonator, plans revenge. Dressing up in Choocheata's street clothes, Fleming keeps an appointment with Levi, at a swell cafe. Levi proposes marriage to the supposed dancer, but he soon learns his mistake when he receives a good beating. Fleming then meets Schwartz and gives him the same treatment. The two sports return to the theater, where they receive another beating and are thrown out into the street, sadder but wiser.

THE PALE OF PREJUDICE (Jan. 31).—Robert Dane, a young physician, becomes engaged to Violet Hope, daughter of the governor, who approves her choice. Hope is passionately devoted to his child. Dane, despite his skill, loses a patient and the futility of his drugs in this case causes him to give consideration to a new and unrecognized no-drug method of treating disease. His investigations convince him of the merits of the method, and he begins to use it in his practice with success, entirely abandoning the practices of the recognied schools of medicine. In consequence, his license as a physician is canceled, and he is forbidden to practice, to do so without a license being a criminal act. Regarding Dane as a ruined man, Hope orders his daughter to break her engagement, and forbids Dane in the house. Soon after, Violet falls ill of a deadly malady, the same disease from which Dane's patient died, but which, Dane has since demonstrated, yields readily to the new treatment. Violet is attended by the foremost physicians of the state, the committee which canceled Dane's license to practice, but their verdict is that she must die, that she will not live an hour after their consultation. Word of this reaches Dane and he grows frantic. He appeals to Violet's father for permission to try his new method, but is refused. Utterly reckless and determined to save the girl he loves, Dane resorts to violent means, and, preventing interference with his revolver, makes his way to the girl's room, forcing all except a nurse to leave. The aid of the police is procured and the closed door of the bedroom cautiously approached. It is at once opened upon a knock, and Dane steps out, smiling in his happiness to tell them that Violet will recover, and is now quietly sleeping. When the dazed governor realizes what has occurred Dane is quickly released by the officers to whom he has surrendered. Two months later the press announces that, at the request of the Medical Committee of the Board of Health, the legislature has passed, and the governor has approved, a bill permitting the granting of physicians' licenses to adepts in the new art of treatment. Violet has the happiness of presenting to her sweetheart the first license under the new law.

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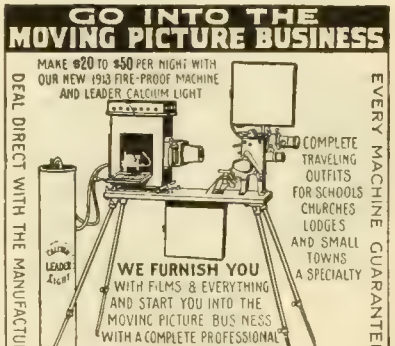

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MELIES.

WOOING THE SALESLADY (Jan. 15).—Oscar is in love with Kiki, a girl employed in the showrooms of Messrs. Lasson. He pays her a visit and is surprised by the return of the manager, whom he thought was at lunch. The girls disguise Oscar in feminine clothes, and tell the manager he is a new "trotter." He is sent with some hats to deliver to Madame Hammersmith, a manicurist, who insists upon treating the trotter kindly, and Oscar forgetting his identity unconsciously exposes his mustache to view. Madame Hammersmith incontinently subsides off her chair in a paroxysm of indignation, and Oscar takes a somersault through the open window to escape her incivilities. He makes his way back to the showroom, to find that the manicurist is already there, and has caused Kiki's dismissal. Oscar, with the gallantry which he alone knows so well how to display, assumes proprietorship over the tearful Kiki, and calmly informs the company at large that she is the future Mrs. Oscar Walker.

MONTE CRISTO UP TO DATE (Jan. 22).—Leo Martin, whose imagination has been stirred by reading that wonderful romance, "Monte Cristo," pays a visit to the little island, where is situated the Chateau d'If, the scene of that story. The custodian's daughter recognizes him as Mr. Martin of the fil-lums, and straightaway calls her mother, who is very much of a picture fan. The mother decides to conduct him on his literary pilgrimage.

But the custodian is a jealous husband, especially when he notices that literature plays only a second part with Martin and his own wife, so he takes the job out of his wife's hands and himself conducts the actor. Coming to the cell in which the old Abbe Faria suffered, he locks Leo in and returns home.

About eight o'clock that evening Milly finds Leo in his plight and her heart is softened. She brings a sumptuous meal, which she hands through the bars and the proper bedclothes for a comfortable night's rest. About twelve the custodian decides to see how Leo is "enjoying" himself. He unlocks the cell and is about to enter when Leo plays a trick that completely turns the tables on the jealous old keeper, in a way at which even the old boy himself has to laugh.

PATHEPLAY.

A TWO-FAMILY AFFAIR (Jan. 27).—The Smith boys are in love with the Brown girls, but find it difficult to see them often, as the mandates of stern parents keep them apart. Necessity being the mother of invention they decide to force an issue between the two old men and therefore write a letter to each of them over the signature of the other. The fake letter from Smith to Brown says that the writer does not consider the Brown girls fit company for his boys and for Brown to see they are kept at a distance. The other states that the good for nothing Smith boys are pestering the writer's daughters and that their attentions must stop.

The letters gain the desired effect and the irate old men on receiving them at once write each other that the writer expects to call in person and demand an apology. Learning this the boys at once prepare to bring matters to a climax. They make up very cleverly to represent the angry parents, the one to stay at home and impersonate Mr. Smith and the other to prepare to receive Mr. Smith at the Brown home as Mr. Brown. But well laid plans often go astray. The old gentlemen (who have never met) meet each other by chance and scrape an acquaintance. They become bosom friends over a little refreshment and on exchanging cards the plot is disclosed. Going to the Brown home they find both boys there in disguise and the mixup is finally explained and all is forgiven.

THE OASIS OF GABES (Tunis—Jan. 27).—A beautiful scenic showing the remarkable contrast between the burning sands of the desert and this highly cultivated garden spot. Luxuriant vegetation and sparkling streams are even more attractive in such surroundings. Interesting views of the city are also shown.

THE PATCHED ADONIS (Jan. 28).—Archibald is in love with the fair Gwendolyn, but her head is so full of the men of fiction, brawny and handsome demigods that she has no disposition to devote any of her heart to a merely average mortal. He calls upon her and is compelled to wait in the parlor for many weary moments while the fair lady is devouring the contents of one of her romances, oblivious of his call and forgetful of his existence.

In the meantime, George Benton is in despair of finding a perfect model for his painting of Adonis. Finally he is compelled to engage one man, an athlete, to pose for the body, another with a fine head of hair to supply the deficiency of the athlete in that respect, and still a third for a handsome

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(2 Reels)

FEBRUARY 6th
Secret Lode
(1 Reel)

FEBRUARY 10th
Colonel's Adopted Daughter
(1 Reel)

Keystone Comedies

Jan.	19th--Too Many Brides	1	Reel
"	22d --Won in a Closet	1	"
"	24th--Rebecca's Wedding Day	1	"
"	26th--Double Crossed	1	"
"	29th--Little Billie's Triumphs	1	"
"	31st --Mabel's Bare Escape	1	"
Feb.	2nd--Making a Living	1	"

Broncho Headliners

Jan.	21st --Conscience	2	Reels
"	28th--Romance of Sunshine Alley	1	"
Feb.	4th--New England Idyl	2	"
"	11th--Romance of the Sea	2	"
"	18th--Yellow Flame	2	"

Domino Winners

JANUARY 22nd
The Informer
(2 Reels)

JANUARY 29th
Heart of Woman
(3 Reels)

FEBRUARY 5th
O Mimi San
(1 Reel)

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face, since neither of the other two are gifted with beauty. The painting is finally finished and attracts much attention.

Gwendolyn, who is fond of art, goes to the exhibition in company with Archibald, and seeing on the canvas the idol of her dreams tells her lover that she will marry him if he will buy for her the picture. He does so, but when the picture arrives, jealous of her raptures over the perfect man, he determines to cure her. Learning the true secret of the model Adonis he arranges for Gwendolyn to meet "him." Going to the studio she sees the composite model, perfect only in parts, and cured of her folly awakes to the fact that her lover is really worthy of her regard.

THE POWER OF PRINT (Special—2 parts—Jan. 29).—Jessie, the daughter of the leader of the dominant party in city politics, receives a much coveted invitation to join a whist club favored by society. She becomes a constant attendant and as the play is for large stakes she soon becomes deeply in debt. Her father cannot help her as he has put every cent he has into the campaign, which will either make or break him.

Meanwhile Cartwright, the owner of one of the two leading newspapers of the city, is supporting Farnell's candidates in his paper. Meeting Jessie he becomes infatuated with her and under the pretense of business calls at the Farnell home every evening. Jessie, who personally cannot tolerate Cartwright, for the sake of her father dissembles her true feelings and hides her dislike. In a dishonorable manner Cartwright gets hold of a letter from Farnell to his daughter saying that his only hope is party success in the coming election, and with this knowledge determines to use it to his advantage to win Jessie.

At this juncture Bob Whitney returns home from college in disgrace, having been expelled not for innate wickedness, but sheer super-abundance of animal spirit. His angry father forbids him the house and tells him that until he has proved himself a man he will have nothing to do with him. Unknown in the city, Bob applies for a job as reporter on Cartwright's paper, where his inherited talent shows itself and soon raises him to the position of star reporter.

Cartwright to frighten Jessie into marrying him plans an expose of gambling among society and sends out Bob to dig up the facts at Jessie's whist club. Meeting Jessie he falls an instant victim to her charms and asks and receives her permission to call upon her. The elder Whitney seeing a statement in the rival paper, The Times, to the effect that its circulation surpasses that of The Star, his own paper, by 40,000, calls at the office of the Times to demand an explanation. While there he sees to his surprise his own son and is told that he is now their best reporter. Dumbfounded and proud of his son, he offers Bob a position as city editor on his own paper, which Bob at once accepts. Bob resigns from the Times at once and thereupon, of course, stops his investigation of society gambling, and plans to marry Jessie.

Cartwright in rage at the news determines to knife the Farnell candidates, but in a dramatic scene at the Farnell residence, Bob, with his fiancee beside him, tells him to do his worst as the support of his father's paper will be sufficient to make up for the defection.

SERINGAPATAM (Southern India—Jan. 29).—This ancient city is full of places interesting for historical associations, as well as for their beauty. Here are to be seen an old fort besieged by the English in 1768, a mosque said to have been built thousands of years ago and magnificent monuments of old time potentates.

THE LUNATIC'S CHILD (Special—2 parts—Jan. 31).—Peter and Jean Bourin, husband and wife, are itinerant basket makers living in a van. They are devoted to one another and happy with their baby, who is only a few months old. An accident cripples Peter and renders him helpless. One night the van catches fire and only Marie is able to escape with the child. Peter is burned to death and the crazed woman with her child, is brought to the nearest house, that of Frison, the miller and his wife. The Frisons have recently been entrusted with the care of the baby of the Demorins, a wealthy couple of the city, whose physician has recommended country air for the ailing child, and the Frisons as worthy to be trusted with its welfare.

While walking near the millrace with the child Madame Frison slips and the child being carelessly held, falls into the water and is swept away. Search fails to reveal the child and the woman and her husband are further distracted to receive a letter from the Demorins, saying that they have rented a house in the neighborhood and will arrive the next day. The unscrupulous Madame Frison remembers the poor, half crazed van dweller's wife and her baby, whom she has had driven from her house, and knows that the unfortunate woman has taken refuge in a shed in the forest near by. Madame Frison creeps up to the hut by night and while the mother sleeps, steals her child, which is of the same age and general appearance as the drowned Demorins' baby.

The rightful mother hunts frantically for her baby, and searches the village for it. Finally she recognizes it in the arms of Madame Demorin. She rushes up and claims it and being deemed dangerously mad by everyone, is sent to an asylum. Later discharged as cured, she seeks out Dr. Lemosin, who treated her burns and who is

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also the Demorins' physician. Her story soon convinces the doctor, and examining the supposed Demorin child, he finds the scars of the burn which identifies it as the Bourin baby. The deception is unmasked, but poor Jean, weakened by her troubles, succumbs to the shock of joy and dies.

PATHE'S WEEKLY, NO. 4, 1914 (Jan. 12).—St. Moritz, Switzerland.—King of mid-winter sports—the long glide and leap on skis—reigns in the Alps.

Laredo, Texas.—The battle of Nueva Laredo. Five thousand Mexican rebels storm the town of Nueva Laredo, across the Rio Grande, and open fire from their breastworks upon the Federal garrison. These pictures were taken 200 yards from the firing line.

San Francisco, Cal.—Lincoln Beachey, daredevil aviator, outfiles the birds by looping the loop sideways.

Tampa, Fla.—The first air railway in the South is inaugurated between this city and St. Petersburg, Fla., twenty-two miles away. Fare, five dollars; time, twenty-three minutes; the coach, a hydroplane. You can take a parcel along, if it isn't too large, for twenty-five cents. All aboard.

Baltimore, Md.—Society women leave Baltimore for a two-days' walk over snow-covered roads to Annapolis to urge the Maryland Legislature to give them the ballot.

Pass Christian, Miss.—President Wilson, spending his winter vacation here, boards a launch, under the guard of ever-present secret service men, to confer with John Lind on Mexican affairs. Mr. Lind, aboard the scout cruiser Chester, fifteen miles away, has just arrived at Gulfport by the president's request.

Seabright, N. J.—Lashed by an eighty-mile gale, the sea eats its way into the crumbling stout bulkheads, undermining cottages and sweeping even large hotels from their foundations. A dozen houses are carried away and property worth $500,000 is destroyed.

PATHE'S WEEKLY, NO. 5 (Jan. 15).—Salimine, Greece.—The King of Greece and the royal family visit the French flagship of the fleet at anchor in the harbor.

New York, N. Y.—Five sailors reach New York from the oil tank steamer "Oklahoma," which sank in a gale off Sandy Hook with a loss of twenty lives. These men escaped in a small boat.

Nuevo Laredo, Mexico.—Mexican rebels, wounded in battle, are sent in Red Cross automobiles to Laredo, Texas, hospitals. Rebel scouts watch from a hilltop the pickets thrown out by the Federals besieged in the town of Uuevo Laredo.

Charleston, S. C.—Mid-winter at the Charleston Race Track. Winning Witch wins from field of three-year-olds.

San Francisco, Cal.—Thousands of tons of earth slide down on workmen in a cave-in of the new Stockton Street Tunnel. One man is killed and one is injured.

Ogden, Utah.—Ogden sportsmen leave for the rabbit hunting grounds at Monument Point. The state pays five cents for each pair of jack rabbit ears turned in.

New York, N. Y.—Professor G. Hepburn Wilson, dancing master to New York's Four Hundred, shows how to dance the Argentine Tango, latest craze of the metropolis. This dance is staged in the Palm Room of the Imperial Hotel, New York.

Seattle, Wash.—Nobles of the Mystic Shrine sail on the longest of their long pilgrimages—14,000 miles in Pacific waters—ending at Manila.

BIOGRAPH.

THE SENTIMENTAL SISTER (Jan. 22).—When the austere father threatened the convent, it was too much for the older sister. There was only one way out—to leave home. In the city, her sentimental tendencies again came to the surface. Through them her younger sister was jeopardized. Pride and affection in conflict, there came the end of mere sentiment.

THE HUSBAND'S EXPERIMENT (Jan. 24).—Six months after the honeymoon the husband imagined his wife indifferent. Professor Von Tetter's statement that untried virtue is valueless, was the last straw to this incensed man. So to test the professor's theory, he left his wife in charge of a friend. Fiction and truth ran parallel. Reading "Don Quixote" on the way, made him decide. Well, he put an end to the test.

HIS FIREMAN'S CONSCIENCE (Jan. 26).—Engineer Daily is forced to discharge his fireman for habitual drunkenness. His young daughter, Rosana, wanders down to the tracks, and the door of the freight is closed upon her. She falls into the discharged fireman's hands. He is quite in love with her, and when he learns whose daughter she is, concludes to keep her from the exasperated parents. That's where his conscience came in, leading to regeneration and better days.

THE FALLEN ANGEL (Jan. 31).—Believing her lost to him, the artist paints the ideal of the woman he reveres. Through the passing years, his painted conception becomes his one inspiration. They meet again, she, the fallen angel. Yet from out the bondage of the past, rises the woman she might have been.

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OUT OF SIGHT, OUT OF MIND (Jan. 29).—This production might be termed a comedy travelogue, showing scenes in New York and California. The story tells of a young man of fickle nature, who, having to leave his sweetheart in New York for a business trip to Southern California, becomes smitten with a pretty senorita in the land of sunshine and flowers, with disastrous results.

BUY WOOL (Jan. 29).—Pa's secretary loves daughter, but daren't tell pa; so daughter comes down to the office to see pa, but to lunch with William. "Good gracious, dear," says ma one morning to pa, "you must buy some woolen underwear." So absent-minded pa makes a note on his cuff: "Buy wool underclothes." William thinks he has a tip and makes a plunge in wool. There is quite a flutter for a while. Then pa's wealthy friends take the tip, too, and wool goes up a-soaring.

KALEM.

THE SHADOW OF GUILT (Special—2 parts—Jan. 26).—To atone for the ruin and death of Arnold's father, for which he was responsible, Van Dam, a millionaire, takes the young man into his employ as private secretary. Arnold plans to marry Emily, his employer's niece, knowing she is Van Dam's heiress. Emily, however, loves Doane, a young broker, and turns a deaf ear to Arnold's avowals. Van Dam, who favors his secretary's suit, learns of this with anger. Later, the millionaire discovers the love affair between Doane and his niece. He orders the boy from the house. Emily declares her determination to stand by her sweetheart and leaves with him. In rage, Van Dam destroys the will leaving his fortune to Emily and makes out another in favor of Arnold. Due to the millionaire's influence, Doane is ruined. He and his bride are thrown into poverty. Later, Emily begs her uncle for assistance, but the man rebuffs her.

Anxious to get hold of the fortune, Arnold attempts to poison the millionaire. His plot is discovered, just as Van Dam is about to go abroad. In desperation, Arnold tells the man and imprisons him in the garret of the mansion, after which he announces that Van Dam has left the country. Later, news is received that the vessel on which the millionaire is supposed to have sailed, foundered with all hands. Doane and Emily are summoned to hear the will read. They learn that Arnold has been bequeathed the entire fortune. Up in the garret, meanwhile, Van Dam accidentally sets fire to the building in an effort to escape. Doane learns of the man's peril. Dashing through the flames, he rescues the millionaire. Arnold, who attempts to interfere, is felled to the floor. Although badly burnt, Doane and Van Dam emerge from the house in safety. Arnold revives, but finds himself entrapped in a seething inferno. In the midst of his frantic efforts to escape, the roof collapses and buries the miserable wretch beneath a mass of blazing timbers.

THE MASQUERADERS (Special—2 parts—Jan. 28).—At the instigation of Sybel, an adventuress, Black, a society parasite, steals a valuable diamond brooch. He turns the jewel over to the adventuress, who then throws him over. Black flees from the city to escape arrest. Shortly afterward, the young man meets and falls in love with Mildred. Because of the opposition of Mildred's father, the lovers elope and hasten to a justice of the peace to be married. Fate intervenes. Sybel, who has just arrived in the city, is arrested and brought before the same justice. Facing a term in prison, Sybel determines to make Black share it with her. She denounces the young man who is placed under arrest. Mildred is heartbroken. Several years later, Mildred falls in love with Gerald, a young broker, and consents to be his wife. Black is released from prison. Unable to find work, he decides to return to crime. Sloane, an unscrupulous lawyer, gets possession of letters sent to Mildred by Black before the latter's arrest. He tries to blackmail the girl.

Mildred and Gerald attend a masquerade ball. Black, lurking in the vicinity, sees his former sweetheart enter the house in which the affair is being held. Sloane arrives and later Black overhears the scoundrel threaten Mildred with exposure unless she buys him off. Black waits until Sloane emerges from the house. He holds the man up and secures the letters. Donning his mask, the ex-convict enters the building and mixes with the masqueraders. Finding Mildred, he quietly places the compromising letters in her hand. Before the girl can discover his identity, the criminal departs. Black wanders aimlessly until he is miles from the city. The thought of what might have been fills him with the resolution to turn over a new leaf. Throwing back his shoulders, Black vows to be worthy of the love and trust which Mildred had once placed in him.

THE MEDICINE SHOW AT STONE GULCH (Jan. 30).—Connem and Pearl open a medicine show at Stone Gulch. Connem's voice and Pearl's clog dance attract a crowd. After the performance, the fakir offers for sale his liniment, which he guarantees to cure everything from smallpox to the itch.

Jim, a cowboy, buys a bottle of the liniment after Connem has rubbed some of it on his lame back. Although the stuff almost kills him, Jim vows that it has done him a world of good. The result is that the "medicine" sells like hot cakes.

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The following morning finds Jim unable to leave his bunk. His comrades find that his back is like a piece of raw beef as the result of Connem's liniment. Vowing vengeance, they leave for the hotel where the fakir is stopping. Connem and Pearl see them approaching. Dashing up to their room, the fakirs dress up two dummies in their clothes, after which they dive out of the window and drop to the top of a freight train passing below.

The infuriated cowboys burst into the room. They assault the dummies and learn of their mistake. Rushing to the window they see Connem and Pearl riding toward the next town atop of the freight train. While the cowboys rage, the fakirs munch on a couple of sandwiches which Connem has fished out of his pockets.

MAKING HIGH-GRADE PAPER (Jan. 30).—Of absorbing interest is this feature, which shows how paper is made. To get this picture, a photographer went through the mills where one of the most famous brands of writing paper is manufactured.

Rags are the materials from which the very best paper is made. These are first washed and shredded. The "batch" is then thrown into a tank, where, by the aid of chemicals, it is reduced to a pulp. The processes which follow show how this pulp is calendeded, water-marked, etc.

PLAYING FOR A FORTUNE (Jan. 31).—O'Sullivan, a policeman, is in love with Nora. Steve, the girl's brother, is a member of a gang of river pirates. Coming upon Nora conversing with O'Sullivan, he orders the girl into the house. Jim, leader of the gang, also loves Nora and warns the officer to keep away. The gang learns that a bag of pearls worth a fortune is in the possession of the captain of the schooner "Santa Rosa." Steve compels Nora to go aboard the vessel and ascertain the location of the captain's cabin. By pretending to be a fruit peddler, Nora gets the information desired by the gang. The girl is then ordered to entice O'Sullivan into the house and keep him there until after the raid. Jim and his men leave. Shortly afterward, O'Sullivan passes Nora's house and is persuaded to enter. His suspicions are aroused, however, and he leaves a few moments later. He learns of the raid and phones for help.

The pirates overpower the crew of the schooner. Jim and Steve enter the cabin and subdue the skipper, but not until Steve is shot in the arm. The thieves find the pearls. The officers descend upon the "Santa Rosa" and engage in a hot battle with the pirates. Steve and Jim get away. They are seen by O'Sullivan, who follows. The thieves burst into the house where Nora attends to her brother's wound. O'Sullivan is seen approaching. Jim is about to shoot at the officer, but Nora persuades the leader and her brother to hide in a closet. O'Sullivan enters the room. He demands to know the hiding place of the two pirates. Meanwhile, Jim's hatred of the policeman masters him. Bursting out of the closet he shoots. The bullet goes wild and kills Steve. A moment later, the murderer is arrested. Freed from her brother's baneful influence, Nora marries O'Sullivan. As his wife, she enters upon the dawn of a new life.

MISCELLANEOUS.

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GOLDEN GATE WEEKLY, NO. 56 (Jan. 3).—**Santa Claus Up-to-date.**—Birdman Fowler elected Saint Nicholas at West Sacramento.

San Francisco's Chief Executive Returns from Washington.—Mayor Rolph's home-coming after his successful fight for the Hetch Hetchy bill.

President Wilson's Appointee Sails for Hawaii.—Governor Pinkham bids the U. S. farewell at San Francisco.

Hitting the Curves at 90 Miles per Hour.—Lively motorcycle racing at San Jose.

Designing of a Vast Tunnel System.—Operators on Stockton Street Tunnel, a prophecy of future traffic accommodations.

Most Famous Index Finger in the West.—Samuel Shortridge gives emphasis to a good story.

GOLDEN GATE WEEKLY, NO. 57 (Jan. 10).—**King of the Lightweights.**—Willie Ritchie demonstrates blows that won championship title.

Unique Xmas Tree.—Christmas Day festivities observed in Golden Gate Park.

Racers Speed on Stadium.—Cyclists, in five-mile handicap, shatter records.

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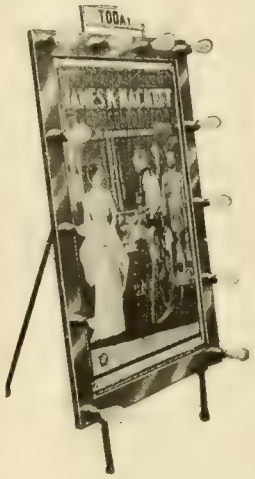

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Winters Romp in California Surf.—Olympic Club members find the water "just right" January 1, 1914.

Classic Mid-Winter Event.—"Bulletin" holds annual cross-city run in San Francisco, New Year's Day.

To Register or Not to Register.—Percy Towne submits to arrest that he might test new State law raising auto registration fee.

GOLDEN GATE WEEKLY, NO. 58 (Jan. 17).—**Racing Under Difficulty.**—Bicyclists climb 30 per cent. grade on Fillmore Street hill, San Francisco.

Army of Unemployed at Mass Meeting in Union Square.—Opposite Hotel St. Francis, which they threatened to enter, demanding free meals.

Henry A. Melvin.—Associate Justice of the Supreme Court of the State of California.

An Ardent Auto Devotee.—Mrs. Alexander Pantages, wife of the owner of the Pantages' circuit of vaudeville theaters.

Totem Pole.—Unique gift of Mrs. Hearst to the University of California.

Famous Monument in Golden Gate Park.—Francis Scott Key, author of the national song, "Star Spangled Banner."

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ECLAIR.

JUST KIDS (2 parts—Jan. 28).—The play does with little Willie's dream. He goes to Barbara's home, according to the dream, and carried her down to a waiting automobile. The elopers speed off at a mad dash to the minister. They experience difficulties in arriving, but are finally married with pomp and the lad kisses his bride with much unction. And then they go West and run into all sorts of wild and thrilling experiences. The action is rife with situations and climaxes.

IMP.

A DOCTOR'S DECEIT (2 parts—Jan. 27).—Shelley, the lawyer, wins the hand of Emily Davis against his rival, Dr. Harry Wales. Dr. Wales remains their friend, but his love for the girl never dies. Time passes and the young doctor becomes the city physician.

There has been a leper scare in the city the papers are full of the subject. Shelley returns home one evening ill and Dr. Wales is sent for. When he arrives, by the mental suggestion of the wife, the thought comes to him to say that Shelley might have leprosy. Dr. Arthur Cox, the young assistant, is in the power of Dr. Wales and he is forced to sign the blood test paper.

Shelley is sent to the island prior to his leaving for the leper colony on Maloki, H. I. In the meantime, Dr. Wales has attempted to make love to Mrs. Shelley and on the day the steamer sails, he forces his attentions too strongly. Cox rebels. Remorse comes to him and he runs to the house and tells Mrs. Shelley the test was a false one. She hurries to the steamer just in time to save her husband from killing himself.

GOLD SEAL.

ONE OF THE BRAVEST (2 parts—Jan. 27).—The story concerns the love of two firemen, Duffy and Mack, for Nora Donovan. Duffy is the accepted suitor. Mack, a moral weakling, nurses a bitter hatred for his successful rival and takes the opportunity to comprise him in the eyes of the girl. Mack's scheme works so well that Nora throws Duffy over and accepts for the time being, Mack's attentions. Later, Mack marries Nora and shortly after that he is discharged for drunkenness. Hopeless and without funds, Nora goes to work in a factory. Of an afternoon Duffy and Mack meet and Duffy learns that Nora is at work. He upbraids Mack for allowing it and Mack, sufficiently drunk to be affected, resolves to make Nora quit. He enters the factory and has trouble with the superintendent. Mack is ejected from the room in which Nora is working and Nora is sent into the stock room. In the course of putting the drunken man out of the building, Mack pulls down some electric wires, causing a short circuit at the fuse and a fire.

While the superintendent is gone for the police, Mack goes to sleep in his office. The fire alarm is given and all, except Nora, rush out of the building. In the excitement she is locked in the stock room. When the fire department arrives smoke is pouring from all the windows. Nora opens the stock room window and calls for help, then falls unconscious upon the window sill. Duffy is upon the roof. His companions lower him over the edge of the building by the heels. He takes the girl and throws her in the life net held below then pumps himself. The superintendent now recognizes that Mack is in his office. The entire building is aflame, but Duffy fights his way through the burning corridors and carries the unconscious Mack from the place. Mack regains consciousness, but is mortally burned. With his dying breath he cries: "Duffy, I lied to her! She loved you always."

VICTOR.

THE FALSE BRIDE Three parts—Jan. 30.—[illegible] has married Lester Gould, a young man [illegible] Dr. Lester's employment is [illegible] [illegible] [illegible]

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A GRATEFUL OUTCAST (Feb. 1).—Bob calls on Pearl, his sweetheart, one evening while intoxicated. Pearl orders him from the house and breaks their engagement. Months pass. Bob sinks lower; he becomes a habitue of low dives and saloons. Roger Newton, the successful novelist, is now engaged in writing a novel entitled "The Tramp." He is also paying attentions to Pearl and they are practically engaged. Newton decides to go into the slums to get atmosphere. He finds his way into a saloon where Bob is playing the piano for drinks. Later, Bob saves Newton from assault. Newton, in gratitude, takes Bob home and sets him up as his secretary. Bob meets Pearl and attempts to bring about a reconciliation. Pearl refuses. This is observed by Newton who, failing to understand, grows jealous. Later Newton falls sick and is unable to finish his novel. Bob, returning home, learns of the trouble and takes it upon himself to finish it. A check comes from the publishers for $1,200 with a note saying that the last installment was the best ever. Newton investigates and finds that Bob did the work. Bob refuses the money his friend offers and congratulates both Newton and Pearl on their coming marriage.

FRONTIER.

SLIM AND THE DYNAMITERS (Jan. 29).—Molly turns Slim down in favor of Desperate Dan. Slim swears vengeance, and not only beats up Rattlesnake Pete, Dan's henchman, but he also purloins Dan's equipage and abducts Molly. Desperate Dan learns of the outrage, mounts his loyal satellite and gives pursuit. Slim is overtaken. Dan regains possession of the girl and takes her to an old hut.

But Slim still pursues and again he is captured. He is taken into a cabin and tied to a keg of dynamite. Slim bursts his bonds and, unmindful of the power of the fuse, rolls the keg out of the cabin and down the road. He hurls the keg away from him, and it lands in the arms of Desperate Dan. Dan throws it to Haggard Harriet, who in turn passes it to Rattlesnake Pete. Pete gives it a violent toss and there is a terriffic explosion. Molly, meanwhile, has escaped and notified the Jagville police force, who hurry to the rescue. The villains land in the arms of the law, and Slim in the arms of Molly.

THE TURNING POINT (Jan. 31).—Frank and Bert are rivals for the hand of Nell. Bert, recognized by the sheriff as a wanted man, is placed under arrest. Frank is accepted by Nell, and the two are married. A year passes. Bert is released from prison and returns home, only to have the memory of Nell haunting him constantly. He goes to the cabin of Nell and Frank, finds her alone, and endeavors to make love to her. She resents and in the struggle that ensues she receives a long scratch on the cheek. But she succeeds in obtaining his gun and ordering him from the house. Frank returns, asks her how she received the scratch and when she tells him that the baby did it, he becomes suspicious.

Bert realizes that if Frank should find his gun trouble would follow. He employs Pedro, a Mexican, to leave a note where Frank will be certain to find it, to the effect that he, Bert, will meet Nell at the well at two o'clock. Frank finds the note and goes to the well. Bert then returns to Nell's home. Frank hears her screams and runs back. He enters the house and the two men fight. The stove is overturned, and the house catches fire. Nell seies the little baby and rushes outside, just in time to prevent Pedro from shooting in the window at her husband. As the men are fighting inside, one of their guns is discharged and the bullet, going through the window, wounds Pedro. The sheriff and posse arrive just in time to rescue Frank from the burning house, which collapses, burying Bert with it.

JOKER.

A FREAK TEMPERANCE WAVE (Jan. 28).—Max is a hard drinker. His wife is a hard worker. Bob emulates Max in courting John Barleycorn and the two are hale companions. Max's wife sets the temperance union workers upon her thirsty husband. Max is incorrigible and the temperance people give up in disgust. A circus comes to town. The town people attend with the exception of Max and Bob, who are too busy with the demon rum. During the show trouble brews. The tent catches fire and the audience, show people and animals all run out.

Max and Bob are "four sheets in the wind" when an elephant forces its way into the saloon. Both men think they have the D. T.'s and beat it. Once in the street they come face to face with a bear. They turn in another direction and the snake charmer, her pet coiled around her, falls upon Max's neck. When he breaks wildly away from her, he encounters the human skeleton. More dead than alive, Max reaches home with Bob and both sign the pledge of the temperance union.

IN THE YEAR 2014 (Jan. 31).—On this certain afternoon in the year 2014, Mrs. Jones, and her daughter, stock brokers, advertise for a first-class stenographer. Charles Van Duzen, a defenseless young man, striving to make a livelihood in the big city, and at the same time retain his good name, calls on Jones' daughter, and is at once accepted as the new stenographer. He has not been there long, however, when Mrs. Jones takes advantage of his inocence, and makes improper advances to him. Howbeit, he gives her to understand at once that he is a good man and will not flirt. The office girl, from her lowly position in life, looks up to and idolizes the beautiful steno, but believes that he would never listen to such love as hers.

However, in the sanctity of his heart, Charles is certain he loves the office girl, and only hopes that she will have the courage to propose to him.

At the moment when both Jones and her daughter each believe herself the accepted suitor of Charles, the office girl is made courageous by desperation. She asks Charles if he will marry hr. He drops his eyes—a rosy blush creeps to his cheek, and he allows his head to be drawn to the office girl's bosom. She leads the blushing groom to a nearby church, where they are married.

BISON.

THE MAD HERMIT (Three parts—Jan. 31).—Gray is a scout. He and his wife are traveling West with other settlers and soldiers. It is Gray who has the tragic fight with the Indian, which results in the loss of his memory. Gray slinks away into the mountains, attended by the sister of the Indian he fought, who has taken a fancy to him. Later, this squaw falls in love with Gray and guards him jealousy.

Time passes on. Gray's wife, Grace, forgets him in the good time she is having at the Fort flirting with the officers, and in particular with Lieutenant Lloyd. He proposes to her and she, thinking her husband dead, accepts.

Time comes when miners and others complain of a bad man who throws rocks at them and seems impervious to their shots. Soldiers are sent to get this fellow, but he manages to drop from a tree upon a prospector and escape. Many times the soldiers and miners try to get him, but fail.

Grace's wedding day arrives. She and Lloyd walk in the woods. Lloyd returns to the Fort for a few moments and it is during his absence that Grace comes face to face with the famous "Mad Hermit"—her husband. She backs off, horrified. When Grace goes, the squaw approaches Gray, whose memory is returning through the meeting with his wife. Gray returns to his cave to gather his wits and the Indian follows, angered.

Grace seeks her room in terror. She takes a revolver and goes into the woods again to kill the man who once loved her. She fails when Gray comes upon her suddenly; she returns to the house and starts to dress for the wedding. That night Gray follows and enters her room. Alone, he is confronted with Lloyd, and a terrific fight ensues. The squaw, furious with jealousy, sees a shadow from the outside and shoots. Lloyd staggers into the room to lift Grace, but is pushed aside by Gray, who tenderly lifts the woman and starts away with her, laughing wildly at Lloyd and the assembled guests.

POWERS.

THE SAINT AND THE SINGER (Jan. 26).—The sanctimonious Mr. Smith is invited by his fellow clerks to attend a stag supper at a club. He refuses, saying that he wouldn't think of doing anything of this sort. However that night his friends call for him, deceive Mrs. Smith as to where they are going, and take Smith to the supper.

Smith drinks too much. He reaches home and manages to get into bed without awakening his wife. The next morning his wife suspects him, but he swears to her that he left the club supper without taking a drink, that on the way home he was attacked and beaten up by two men.

At this critical moment, Mrs. Smith observes two red marks on his forehead, left there by the lips of a cabaret dancer. The wife believes the marks to be blood, and sends for a doctor. To keep up the imposition, Smith is compelled to lie abed for a week with his head in an ice pack.

A COINCIDENTAL BRIDEGROOM (Jan. 30).—Hal is the type of weak man who allows himself to drift with the current of events. On the other hand, Edwin, his roommate, has a strong character, but is dissolute, and lacks the gentle influence of the right woman to set him straight. Hal is mixed up in a love affair not to his credit. He meets Ethel in the woods and promises to marry her when she can arrange to leave home without causing suspicion. Later she writes to Hal, telling him: "Come to me Thursday, at 11 P. M., and you can right the wrong you have done. Touch the button to the right of the front door bell and the door will open automatically."

This letter is intercepted by her father and mother. The father concludes that there will be no mistake—that he will force the evil-doer to marry and save the good name of his daughter. The letter is sent. The father hires two private detectives and a minister to assist him. Ignorant that her letter has been intercepted, the girl prepares for the elopement. That night, Hal is exposed to his fellow club members as a thief, and makes an end of his worthless life. Edwin, going home partially intoxicated, sees two crooks hiding in his path. As he has no revolver, he steps to the nearest porch. The crooks pursue. He leans against the door frame and the door opens. He steps inside and closes the door. Once inside, he begins to explore the house. The lights are flashed on. Edwin is confronted by an old man, who tells him that he has been expected—that this is his wedding night. He is confronted with Ethel and she swears that he is the wrong man. The father will not believe her.

Finally Edwin consents and the ceremony is performed. A morning paper tells of the suicide of

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¶ Please be advised that no further releases of the **Marion Leonard** and the **Helen Gardner** productions will be made through the **Warner's Features Incorporated.** This change in our plans is made for good and sufficient reasons and is due entirely to unsatisfactory business relations with the Warner's Features Incorporated.

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Hal. The girl explains. Her father is repentant, would undo what he has done. But Edwin informs him that Ethel is his wife and he will brook no interference in her affairs.

MUTUAL FILM CORPORATION.

AMERICAN.

A BLOWOUT AT SANTA BANANA (2 parts—Jan. 26).—Wall-Eyed Pete, Curly Whiskerlegs and Rattlesnake Pete, known as the three guardsmen, get in bad with three pretty waitresses by misinterpreting the girls' request of the amorous trio that they "ask aunt first." They ask the unattractive aunts and are accepted at the aunts. To escape the aunts, they eagerly accept the job of driving 60 miles across the desert to Tombstone, to fetch a ton of fireworks for the projected Fourth of July celebration at Santa Banana. The Amusement Committee warns them that they must not waste the city's funds on liquor and gambling.

Arriving in Tombstone, they protect one another from the allurements of rye and poker, and start home with the fireworks, after the storekeeper, has smuggled a demijohn aboard with his compliments. The guardsmen are warned by Capt. Wheeler's Raugers that the bandits are on the road. In a gulch the outfit is overtaken by twenty bandits. After a fight the guardsmen are captured. The bandits discover the firewater and hold an orgie around the campfire close to the explosives. That night Wall-Eyed Pete wheedles the lone guard into letting him smoke a cheroot. With it he burns the thongs from Curly's wrists, and, after setting fire to the wagon, they escape on one horse. The air is filled with a dazzling pyrotechnic display, which drives the drunken bandits in every direction.

Next day the three guardsmen meet the rangers and send them back after the bandits. Meantime, at Santa Banana the Fourth of July celebration languishes, the crowd loudly demanding fireworks as advertised. The Committee, deciding that the guardsmen are off on a drunk, send a gun-man after them. He brings them in. Their tale of heroic daring is scoffed at. On the plea that the three guardsmen owe it to the town to make good by furnishing some sort of celebration, the Committee on Amusements decide to lynch them "to make a Roman holiday."

The three bellicose aunts rush to the rescue of the unhappy heroes. Thus intimidated, the Committee gallantly waive the point, confer with the parson and decide to change the punishment. The horrified guardsmen are given their choice of marrying the aunts on the spot or being lynched. After a vain appeal to the still haughty girls, the boys ungallantly chose hanging, whereupon the outraged aunts attack the guardsmen. The nieces start to interpose but the ruction is interrupted by the entrance of Wheeler's rangers, bringing a string of captive bandits, who make signs that they still see sky-rockets and pin wheels.

Explanations and apologies follow, and the boys are hailed as heroes. The girls relent and the right sort of wedding ensues, to the huge delight of the whole assembled population of Santa Banana.

CALAMITY ANNE IN SOCIETY (Jan. 31).—One day while Calamity Anne is standing in front of her shack, Tommy nibbling grass at her feet, a lawyer comes up and informs her that Miss Ann Thompson is heiress to a large estate. Calamity claims to be the heiress and is overjoyed at her good fortune. She bids farewell to the cowboys and goes to claim the estate.

She arrives and is met by her uncle's two lawyers, who escort her and Tommy to the estate. Calamity is much impressed by the vastness of her fortune and when the lawyers suggest that she go into society, she assents readily and employs a social secretary to smooth the way for her.

Calamity rides about the grounds of her estate on Tommy, the irate footman trotting at Tommy's heels. The servants are nearly all driven to rebellion by her rough manner.

At dinner one night, Calamity, looking out of the window, sees a ragged boy feeding Tommy grass. Just then the gardener enters and knocks the boy down and beats Tommy. Calamity immediately rushes out and discharges the man on the spot. To reward the boy, she makes him Tommy's valet. The boy tells her that his mother is the washerwoman on her estate and when Calamity sees the poor woman hard at work her heart is touched and she invites both the woman and boy to dine with her. This aggravates the servants very much.

In the meantime, the social secretary arrives and plans a brilliant social campaign for Calamity Anne. She sends out invitations to a banquet. Calamity secures several of the invitations and sends same to her cowboy friends back home.

The day of the dinner arrives. Calamity is coached carefully by the social secretary on etiquette, and is forced by her to wear the most modern gowns. The guests arrive. Calamity meets them all heartily in her uncouth, western way. The guests, however, are shocked at her boisterousness and the social secretary prods Calamity at each fresh "break." Calamity, imbibing too much of the liquid refreshment, becomes so boisterous that the guests are about to leave. At this point, the cowboys, whom Calamity invited, arrive, and cause great consternation. This shock is soon followed by another. Her supposed uncle's two lawyers arrive and inform her that she is not the rightful heiress, and they bring forth the real heiress to the estates. Calamity, however, whose shoes have been tight and whose thirst for society has been quenched, is more than willing to relinquish her claim on the estates in exchange for her old clothes.

Calamity, Tommy and the cowboys are last seen walking slowly over the trail toward their dear western home.

THANHOUSER.

TURKEY TROT TOWN (Jan. 18).—The tango craze seems to be on the increase, and in the mythical city of Tango Town the inhabitants danced not only at receptions and restaurants, but in every phase of business and pleasure. This story tells of a happening in that city when a tired business man became a hero man and a girl found it easier to dance into trouble than to tango gracefully out of it.

HER LOVE LETTERS (Jan. 20).—The broker was happily married and fond of his wife and their little girl. No shadow had darkened their life until the time when it became necessary for the wife to sail abroad to attend the bedside of her dying mother. Business prevented the husband from going with her, and he and their child remained in their American home.

Some days later news was received that the liner had been burned at sea, and his wife was not one of the few survivors. It was a terrible blow to the husband, but worse followed. One morning he decided to go over her desk, which as she had frequently told him, laughingly, contained her only secrets. He had never presumed to disturb it before and tears came to his eyes when he found there old love letters he had written, and little tokens he had given her, but in a secret drawer he discovered a number of love letters which had not been written by him, and were only signed with the name "Henry," and addressed to "Sweetheart." At first the husband was wild with rage, but then he decided that for his little girl's sake that the secret must be kept. The problem became more serious, however, when, some time later, the wife returned to her home with a few survivors. She had been picked up by a sailing vessel after several days of suffering torture in an open boat. The husband greeted her lovingly, because others were about, but privately determined to leave her forever. The pretext he used was that he was about to go on a long business journey, but unfortunately the wife saw the letter before he departed, and was able, in a novel way, to convince her husband of her innocence. Thus was the family reunited, for the woman freely forgave her husband, at first for the sake of their child, and later because she realized the trial he had undergone.

THE ELUSIVE DIAMOND (Jan. 23).—The favorite niece of a wealthy widow was about to be married, and the widow determined to give the younger woman an extremely valuable present, so she selected a noted diamond, which was in her collection, and gave it to her companion, a bright girl, with instructions to carry it to the niece's suburban home. The companion realized that her mission was an important one and her suspicions were aroused by the strange conduct of the butler, a man she never liked, consequently, before departing on her mission, she took pains to securely hide the diamond intrusted to her care. The butler, who was on the watch, was convinced that it was hidden in her hair, and so notified an accomplice of his who was waiting for the girl in the suburban town to which she was sent.

When the young woman arrived she was met by the accomplice, who explained that he had been sent by his employer (the niece), to take her to the niece's home. The girl did not suspect anything, and almost before she knew it, was a prisoner in a deserted house and a demand was made upon her for the jewel. Before she could be stopped, she threw the jewel case, which was concealed in her hair, out of the wondow, and the butler's accomplice and his wife wasted much valuable time hunting for it. The wife searched the girl and her belongings and was thoroughly convinced that the ring was not there, so both believed it was lying somewhere on the grass outside of the house.

The girl escaped by a clever trick, and before the captors could realize it she was back with a couple of officers of the law and they were promptly arrested; then, for the first time, they found that the jewel had been in their possession right along, but they did not know it. It was carefully concealed in the cake of soap which was among the toilet articles in the young woman's hand bag, and they never thought of looking for it there, so the companion saved the jewel and gladly assisted in sending the butler to the penitentiary, where they belonged, while her mistress thanked her stars that her companion was the one person who knew how to care for an Elusive Diamond.

MAJESTIC.

WHAT THE CRYSTAL TOLD (Jan. 18).—Jane, a young girl employed in a department store, attended a public dance, and there met Dan Mullen, a ward heeler. Dan paid considerable attention to her and made a great impression upon her. Jane at first refused to take anything but soft drinks, but finally Dan prevailed upon her to drink liquor and soon she entered into the spirit of the evening.

Early the next morning, weary and disillusioned, she crept back to her home, but her father ordered her away, never to return. Separated from her family the girl appealed to Dan, but he laughed at her heartlessly and told him it was none of his concern.

The years sped by, and the ward heeler became the boss of his party. His elevation to the proud position was accompanied by acts which were distinctly dishonest, and an alert district attorney strove to secure evidence that would bring him to justice. Several of Dan's henchmen were convicted and sent to prison, and the Boss became seriously worried. His mind was naturally superstitious, and he decided to consult a Hindoo fortune teller.

He did not recognize the veiled figure in the darkened room, but the Mystic, none other than the little shop girl of years ago, knew him instantly. She realized that in his frightened condition she could easily worm out his secrets, and told him to call the next day.

At the next seance the mystic told the Boss many wonderful things, and, before he suspected it, he told her secrets which would send him to prison if known to the district attorney. Then she told him to gaze into a large crystal ball, and as he looked, scene after scene appeared, showing the suffering he had caused Jane. The last scene in the crystal showed him looking at a crystal, a gypsy beside him. She threw off her veil and he recognized Jane. With a cry of alarm he sprang to his feet and confronted the gypsy, who had thrown off her veil and gazed at him with a mocking smile? He turned to flee from the house, but detectives burst in from the adjoining room and placed him under arrest. To his horror he learned that a dictograph had been placed in concealment and every word he had said had been taken down by a stenographer. It meant a long term in prison to him, but to the woman who watched him triumphantly, it meant revenge.

THE RING (Jan. 20).—When the coming marriage of those of social prominence is announced, the newspapers herald it widely, but the mating of factory toilers, while fully as important to the nation, is regarded as of little moment.

The engagement of Maggie Gallagher to Dan Maher, was in the latter class. They worked in the same factory, lived on the same street, and had known each other since childhood. When he asked the question which millions of young men had asked before him, she gave a happy consent, and was as fully satisfied as if Dan had been a millionaire instead of merely a factory hand.

The question of an engagement ring proved a serious problem to the groom elect. His savings were small and the price asked for even very modest rings was almost prohibitive to him. Providence seemed to smile upon him when he found a handsome diamond ring upon the sidewalk. Ignorant of its value, he decided that no harm would be done by keeping it and presenting it to Maggie, and so, unwittingly, he started trouble for himself.

The owner of the ring advertised for it, offering a reward, and the advertisement chanced to be read by Nora Kelly, who had vainly endeavored to ensnare handsome Dan. Nora was angry, and in her rage did something which she bitterly regretted. She had seen Dan find the ring, and going to the owner, she told the lady that Dan had stolen it. Dan was arrested, charged with the theft of the ring and locked up.

After the momentary feeling of joy Nora felt keen pangs of remorse. The sight of Maggie, her successful rival, bravely trying to keep back the tears as she worked at her machine, was more than she could bear. She went to Mrs. Gerard, the owner of the ring, and told her that Dan was guiltless of all wrong. He was released at once, and Nora was forgiven for the trouble she had caused. The ring, while apparently causing misfortune to come to Dan, really brought luck to him, for Mrs. Gerard, interested herself in the affairs of the young couple, and Maggie soon became Mrs. Dan Maher.

THE POWER OF THE MIND (Jan. 24).—Henry Graham is paralyzed by a fall when alighting from his automobile. His doctor is a friend of the family. Henry, observing the family picture the doctor makes with his wife and little daughter, and realizing his own helplessness now, decides to bring a possible romance between his wife and the doctor, and begins to abuse her. The doctor is a constant caller. Grace tells him of Henry's change of nature, and says it is because Henry hasn't enough comforts, and wishes she could help increase their income. The doctor suggests a play. She writes it. They keep it from Henry. They read and discuss the play together. Henry mistakes their constant interest for success of his plan, and so records in his diary.

The play is accepted by a friend of the doctor's. Rehearsals begin. The doctor escorts Grace to and from rehearsals in his auto. Grace gets an attendant for Henry, as she must be away. When she is at rehearsal one day, Henry bribes the unscrupulous attendant to get him poison. The doctor and Grace return in time for the doctor to catch and prevent the attendant from giving Henry the poison bottle. Doctor discharges the attendant. They tell Grace that Henry discharged him because he preferred not to be bothered with an attendant.

The night of the play arrives. Grace tearfully departs with the doctor. Henry records in his diary that his evenings are the doctor's now, and that love is drawing them onward, and that her tears

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were from her conscience, that he can no longer wait the inevitable. The doctor, in picking up Helen to carry her on his shoulder as he departs with Grace, drops his revolver. Henry covers it with paper from his couch. They leave, and Henry secures the gun. The attendant watches Grace and the doctor go, and sees his chance for revenge; he turns burglar. As Henry is about to shoot himself, after Helen is abed, and after he has burned the leaves of his diary, he hears the attendant entering the house; he phones the theater with the extension phone his wife placed by his bed. The attendant enters little Helen's room and she screams. Henry hearing the screams, forgets his paralysis—rises—totters from the room and grapples with the burglar attendant in Helen's room. When the doctor and Grace and police arrive in answer to the summons, they find Henry standing in the middle of the floor holding the attendant at bay with his pistol. As soon as Henry discovers he is standing he collapses.

Later, he finds he can move his legs. The doctor says he will recover. The manager enters with news of the play's success. General explanations and rejoicings follow.

BEAUTY FILM.

FOOLING UNCLE (Jan. 21).—Peggy and Harry are in love, but as Harry's financial condition is dependent on the whims of the uncle, an extremely cross old man, he must first gain uncle's consent to the marriage. He shows uncle a photograph of Peggy, which so impresses him that he has Harry bring Peggy to call on him. When she arrives, she flirts with and flatters uncle until he tries himself to make love to her. He calls at her home and proposes. Harry overhears and is indignant and when uncle has gone, chides Peggy for accepting uncle. She tells him she will lead uncle such a chase that uncle will gladly buy her off.

Uncle gives an announcement dinner and Peggy starts on her campaign; she insults the guests and cavorts around to such an extent that uncle is furious, but she pets him and soon gets him into good humor again. After dinner she suggests making a night of it. Uncle against his will, is dragged to a roof garden cafe, where Peggy rags with him until the old man is about dead, when she steps upon his gouty foot. Harry is seated at another table and when a friend of uncle's comes in and is introduced to Peggy, uncle hobbles over to Harry and calls him aside. He offers a large sum if Harry will marry Peggy, but Harry declines until uncle has reached quite a large figure. He still says "No," but tells Peggy to start up—Peggy does. She sings at the top of her voice and the old man hearing it, raises his finger to Harry's satisfaction and Harry agrees. Peggy and Harry take the old man home and after turning him over to his valet give themselves up to the anticipation of future bliss.

RELIANCE.

THE HIDDEN CLUE (Jan. 24).—Perkins & Company, appraisers and gem cutters, receive from J. Lang, a diamond importer, seven large uncut rubies and a letter asking for appraisal of same. While Perkins is examining the rubies, Budd Manners, a crook, enters and tries to dispose of some small gems. His avarice is aroused as he sees the rubies and he decides to steal them. That night Ashley, Perkins' foreman, is working alone in the office. He hears Budd and other crooks breaking in and 'phones to the police. Then, thinking the police might not arrive in time, he hides the gems in a jar on the desk, then hastily writes the following figures as a clue to where he had secreted the gems. No. 99c 8: /@4 9: %$3c. He puts up a desperate fight as the crooks enter, but they kill him and search in vain for the jewels. They hear the police coming and run off empty handed. Next morning Perkins puts the case in the hands of private detectives. Dick Henshaw and May Preston, the detectives, try hard to solve the mystery and are about to give up in despair when Mary discovers the figures and punctuation marks that Ashley wrote, correspond with certain letters on the keyboard of the typewriter. She writes the letters instead of the figures and gets the key to the mystery. They now understand that the figures read "Look in Jar on Desk." They go to the office to recover the gems. Budd and his pals, knowing that the gems must still be in the office, return to find them and are captured by the two detectives. The detectives get a big reward for the capture of the murderers of Ashley and the recovery of the gems.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 55 (Jan. 14).—Flower Show in Rome.—Italian city is the scene of an interesting exposition.

Baseball in Australia.—American and English actors contest for charity at Sydney.

Ducks Go To Jail.—San Francisco game wardens turn seized consignment over to Bastille inmates.

S. S. "Columbus" Launched. — North German Lloyd liner is christened at Dantzig, Germany.

France Has New Dirigible.—The "Spiess" is exhibited at St. Cyr.

Winter Sports in Michigan.—Upper peninsula now the scene of unusual merry-making.

Ludwig a-Hunting Goes.—Bavarian king meets with success as a sportsman.

Foreign Fleets at Athens.—King Constantine visits English and French battleships in Aegean gulf.

The Tournament of Roses.—Pasadena, Cal., is the scene of a magnificent pageant.

A Wedding in India.—An aristocratic family gives away its daughter.

A Gay Festival in Cairo.—Natives arrange a carnival in honor of Lord Kitchener.

The Battle on the Border.—Mexican Constitutionalists and Federals meet in terrible conflict near Presidio, Mexico.

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LUX.

HIS TWIN SOUL (Jan. 2).—Have you ever had a "double?" If you have, you will admit that it can land you in some awful messes. In this funny story we have a Mr. Spark, who has a "double" in the person of Mr. Lark. Now Mr. Spark belongs to the genus Vertigus Aries, which being rendered into common or garden English reads, "giddy goat," while Mr. Lark is a sedate and proper stick-in-the-mud, with a highly respectable wife. Mr. Spark fixes up with his summer girl, one Dolly Lightfoot, a fascinating damsel, all fluff and frillikins, to take her out for a nice little supper at a secluded restaurant. She arrives first on the scene, and sees to her amaement her inamorata sitting at a table with a lady, and a frump at that. This leads to ructions, and Mr. Lark, his spouse and Dolly leave the house. Spark enters, and, taken by the waiters for the absconded Mr. Lark, is presented with a stiff bill, which he is asked to meet on the spot. He declines and does a slope. A wild chase ensues, and Spark only succeeds in avoiding capture by hiding in an antique wardrobe which is standing outside a dealer's. Meanwhile Mr. Lark has had a very rough time with his better half, and to appease her wrath purchases the antique wardrobe. It is conveyed to his house, and in a touching speech he presents it to his wife. She opens the door, and out jumps to her amazement, her husband's "double," who has so inadvertently been the cause of all the trouble.

BILL AND THE COMPASS (Jan. 9).—Bill, innocent lamb, gambols in the green fields. He is a farmer's boy. It so happens that Bill is called upon to visit a distant city to see his aunt. Of course the simple one thinks that all he has to do is to get to the city and then ask for his aunt, the same as one would do in any ordinary village. This leads him into the hands of a practical joker, who sells him a compass, and tells him to follow wherever the needle points. Bill has a lively time of it while trying to keep to the straight path. Houses have to be gone through, brick walls have to be passed through, and still Bill does not waver in his determination to follow the needle.

FROM NICE TO MONTE CARLO (Jan. 9).—To view the beauties of Nice and Monte Carlo is beyond the purse of the average citizen. The Lux Company brings them right before our eyes in an excellent manner.

BILL, THE ELECTRICIAN (Jan. 16).—Bill is an electrician, and in this capacity is called in to attend to some defective wiring in a large house. There he has a most alarming time, and succeeds in wrecking the establishment in a wonderful short space of time. A fire is only just averted by the mistress, who has the presence of mind to cut off an operation which the would-be electrician quite overlooks.

A STICKY PROPOSITION (Jan. 16).—This comedy picture deals with the adventures of a gentleman who accidentally dips his hand into a pot of preserves, and meets with many difficulties owing to the adhesive properties of the mixture.

GAUMONT.

THE LAWYER'S COURTSHIP (Jan. 15).—Ploche, the lawyer, has been courting Miss Laura Foot for ten long years. It was more probable that another ten years would have drifted along but for the arrival of Yvonne and Martha. These wide-awake young ladies at once saw how matters stood and Martha quickly conceived a plan. She determined to make the lawyer flirt with her. Within a fortnight Ploche had blossomed out into a gay spark, the clerks in the office wondering what had come over their employer. Things progressed even better than the girls had hoped, and when Yvonne saw that the moment had arrived to take a hand in the game, surprised Ploche and her sister spooning. She demanded to know why he dared to flirt with her sister after he had monopolized her cousin's affections for so many years. The girl suggested that there was only one course left open to him: he must marry Laura. Their scheme was successful, and the two timid creatures at last resolved to get married.

OSCAR'S HEROIC POSES (Jan. 20).—Oscar is in love with Miss Genevieve Barry, a young lady with rather romantic tendencies. In order to impress her Oscar induces the Gaumont Company to cinematograph him in various heroic poses. When he projects the film on the screen at Montclair House he straightway leaps into favor with Miss Genevieve, and monopolizes her society, to the great displeasure of a certain young gentleman, who has views of his own with regard to Genevieve, and decided opinions concerning Oscar's "bravery." When Oscar subsequently makes an appointment with the fair damsel, which the ignored follower gets wind of, this latter gentleman simply appears as the spectre of Montclair in the moonlight—what time Oscar is meeting Genevieve on the west terrace. The threatening aspect of the white apparition is too much for Oscar, the hero of the hundred fights—and he skedaddles, leaving the winsome Miss Barry in the comforting arms of the more constant lover.

GAUMONT

DEAD MAN'S PAPERS (Two parts—Jan. 17).—Joe Colder falls ill and his unscrupulous manager, Snape, plans to make whatever he can for himself immediately his employer dies. Among a number of papers he finds one relating to the discovery of rich ore beds, but his attempts to gain possession of the document are foiled time and again by one of the ranch hands, Elliott, who is watching the interests of Edie Buckle. The latter is the only remaining relative of the dead man. Snape is dismissed, but he raids the ranch and secures the paper. He so manages affairs that Elliott stands in danger of losing his life, but Edie comes to his rescue and the film ends with the downfall of the rogue.

GREAT NORTHERN SPECIAL FEATURE.

THE WHITE GHOST (Four parts).—Erik, the son of Count Bille, and Eva, the winsome daughter of Lawson, the surveyor on his estate, are lovers. Count Bille is fond of wordly indulgences, but, at the same time, is quietly submissive to his sister, Ulrica, a termagant. The count, prompted by his sister, tries to effect an alliance between his son and Lady Vera Torp, daughter of his friend, but Erik has ideas of his own on the point and shows a marked preference for Eva. Aunt Ulrica observes Erik go off to meet Eva, and sends the count after him on horseback to put an end to their romance. Erik informs Eva of his father's plans and his determination not to submit to them, but as they are riding together along a country road they meet Eva's father, and he informs them that he has just left the count, who has forbidden the girl to meet his son again. The next day Lady Vera calls at the house, and the count and his sister contrive to leave Erik alone with her, in the hope that the plans for their union may mature. Instead, Erik confesses to Vera his love for the surveyor's daughter, and earnestly pleads with her to help him by telling the count that Vera herself has no wish to marry Erik. Vera consents. The count arranges a shooting party, and after which we are led back to his domicile, where a reception and dinner is held. There is a portrait of a woman in white on the wall of the hall which attracts unusual attention, and when it is mooted that a legend attaches to it the count is sought out to explain it. The white lady, he said, was an ancestress who loved a youth from whom she was forcibly parted by her father, and on the day of her loveless wedding with a man whom her father had selected for her, she suddenly died, dressed in her bridal robes. "The legend goes," concludes the count, "that the white lady sometimes steps down from the picture to meet her lover." Lady Vera seeks out Erik to tell him that the legend of the white lady has given her an idea by which she hopes to further his suit with Eva. At her dictation Erik despatches a note to Eva asking her to come to his home the next morning in company with her father. Immediately afterwards Vera explains to a number of her male friends staying at the count's house and secures their consent to help in the conspiracy in which she is engaged. They proceed to indulge with the somewhat inebriated count and contrive to remain with him while all the rest of the hunting party depart. In the meantime Vera and Erik, by bribing one of the servants, secure the keys of the tower in which the heirlooms of the aristocratic house are treasured, and, after a short search, find the identical garments worn by the white lady when her portrait was painted. Vera dons these while Erik covers the portrait with black velvet, and two of the conspirators at the same time buckle on the mail armor which has been placed on either side of the portrait. Vera then takes position in the frame. The count is brought down from his bedroom when all is ready, and is installed on two chairs in front of the picture. At the stroke of twelve Erik and the two companions who have carried the sleeping count downstairs make a noise from an adjoining room,

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and cause the count to wake. Vera slowly descends and the count visibly quakes with fear. She leads him to an adjacent table and demands him to write his consent to the marriage of Erik and Eva. As soon as he has signed the paper and Vera has taken it, he makes a bolt for his room, and fancying that he is pursued by the ghost of the white lady he strikes out blindly as he goes along—Aunt Ulrica, who has entered the gallery to discover the cause of the noise which had awakened her, receiving a blow in the face which, in the morning, is revealed through a discolored eye. At breakfast Ulrica's appearance with this discolored eye causes such mirth that all the young people, one after another, have to leave the room, and when the count is left alone with his sister he is subjected to a curtain lecture which makes him shake like a jellyfish. In accordance with the letter received from Erik, Eva and her father call at the count's home in the course of the morning. Aunt Ulrica sweeps majestically by with her nose in the air, and the count plainly shows his disapproval of their visit. The fact that he has given his consent to their marriage in due legal form overnight is brought to his attention, and he wavers; then Vera pleads with him for the young lovers, and he relents, giving them his benediction. Vera then takes the count aside to explain the conspiracy over night, and the count, who has up till now been mystified by what he thought was a bad dream, but which he failed to reconcile with the fact that he had written his consent to Erik's marriage with Eva, fully enters into the spirit of the joke, evidently forgetful of the reckoning which Ulrica may be expected to exact.

PRINCESS ELENA'S PRISONER (Four parts).—The princess is presiding at a reception being given in the old castle during the absence of her venerable father. The prime minister announces that the old soldier has again overcome his warring neighbors. The princess does not appear to be over elated, because she recalls that a young captain, whom she had once met in times of peace, might be among the dead or the wounded. Sure enough he is brought to a hospital, a wounded prisoner, and Elena volunteers to act as his nurse despite the protests of the prime minister.

As he regains some of his normal strength he chafes under the restraint imposed upon him, and in her efforts to ease his lot, the princess issues orders that he may have use of the castle grounds. In his walks he frequently comes in contact with the princess, and while their intimacy ripens, the prime minister grows more jealous. At length he clearly indicates his aversion to her companionship with an avowed enemy of her country, and in the name of the king seeks to restrict the captain from exercising in the grounds of the castle.

The princess dismisses him and continues to secure an occasional tete-a-tete with the captain. He persistently pleads to her to help him escape from the confinement that is so galling to him and at length she accedes. She forwards to his apartments a rope ladder and a revolver hidden beneath a consignment of books. In the silence of the night he lowers his rope and makes his perilous descent to the foot of the walls. A sentry spies him, fires a warning shot, and engages the captain in a stern struggle. The captain manages, however, to break away; but soon he has a troop of cavalry on his track. He swims a river and rushes pell-mell through woodland country, but his mounted pursuers gradually gain upon him and, still weak from his wounds, he falls panting to the ground as they reach him. A court-martial quickly follows his recapture, and the dread verdict is summarily issued.

Princess Elena sends for the prime minister, who has already signed the death warrant, and pleads to him to revoke it. He says he is ready to do so, but imposes, as a condition, that she should become his (the prime minister's) wife. She returns abruptly to her apartments and determines on a course which seems to her to offer the only possible way out for her and the man she loves. Under the cover of the night and closely veiled she steals to the prison and then gains admission to the cell in which the condemned man is crouched in an attitude of hopelessness. At first he thinks she is but a vision of his disordered mind, but when he folds her in his arms he understands the depth of love which has prompted her to come to him. She tells him that the chances of escape are too forlorn to attempt, and knowing that she cannot save him, she has decreed there is only one thing to do—to die together. She takes a paper knife, from her dress and hands it to him, but he recoils, and in an outburst declares that he will not die, but must go back to his country. His country comes first, and recognizing the inevitable, and the futility of their love, the princess rushes from the cell and secures a uniform of a prison warder. The captain kisses her and makes his escape. Later she is found on the floor of the cell, a victim of her own stiletto.

FILM RELEASES OF AMERICA.

THE TREASURE OF BUDDAH (Three parts).—An English regiment desecrates Goddess Kali by stealing from her supposedly sacred head, the wonderful crown of jewels. Vasantasena, the daughter of the Prince Gab-el-Mander, the custodian of the jewels, incited by an old priest into a frenzied, fanatical hatred, swears to avenge the insult to the goddess and to recover the treasure. With three of her followers she travels the seas and in England seeks means of entering the vaults of the British treasury, wherein are kept the spoils of war. Lieutenant Hamilton, one of the custodians, falls prey to her meretricious wiles. Out-tricked, disgraced, he is dismissed from his office when it is discovered that the treasure of Buddha has been stolen. Seeking to retrieve his superiors' favor, he embarks for India, accompanied by Bower, a Scotland Yard detective. They strike the trail of Vasantasena and her accomplices. The fugitives, hearing of the pursuit, change their route. Lost in the wilderness, the pursuers almost die from thirst. They encounter a Hindoo magician. With the aid of his mesmeric powers they are shown, while in a hypnotic state, the encampment of Vasantasena's party.

Lieutenant Hamilton is captured. Bowers escapes and goes for reinforcements, after having stolen from Vasantasena the much-sought crown. To deceive her he had substituted a spurious imitation. Hamilton is sentenced to die. Vasantasena, aroused by love's longings, offers to liberate him. He spurns her advances. Hamilton, in the midst of the enraged fanatics, is about to be sacrificed to the altar flames, to appease the wrath of the Goddess Kali, when, with a whoop and a hurrah, in rushes the English troops, led by Bower. They snatch Hamilton from the flames, whose red forks lick hungrily at him.

WARNER'S FEATURES.

THROUGH THE FIRES OF TEMPTATION (Three Parts.)—Helen, the daughter of a poor backwoods farmer, is fascinated by the heartless city chap who makes her humble home his headquarters while on a hunting trip. A short time after the sportsman's return to the city, his letters cease. Poor Helen, in disgrace, is driven from her home. In the city she finds work as a laundress, earning barely enough to live and care for her new-born babe. She meets a rich man, Humphrey, by name, who lends her money to buy new clothes. In an incredibly short time she finds herself completely in his power. Escaping from his apartments, she seeks death in the river, but is saved by the Salvation Army Captain, and consecrates her life to the cause. In her work of saving souls, Helen enters a cafe and there comes face to face with her own sister, now a dancer. Here follow several touching scenes, showing the redemption of the wayward sister and her happy marriage to a worthy fellow. Helen's final surrender to the Salvation Army Captain provides a fitting climax.

FAMOUS PLAYERS.

THE DAY OF DAYS (Four parts).—Cyril Scott, the eminent romantic actor, who won such sensational success in the stellar roles of "The Prince Chap," "The Lottery Man," and other dramatic triumphs, is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, who has led an uneventful life until fate chooses him as the central figure in one of the strangest plots ever woven about the life of the metropolis. Perceval finds himself in the midst of a series of thrilling episodes that take him from the lowly earth to the high peaks of romance. Louis Joseph Vance based his exciting novel on Oriental fatalism, which assigns to every man his "day of days," wherein he shall range the skies and plumb the abyss of his destiny, alternately its lord and slave.

In the course of the story, Perceval becomes the hero of a chain of fantastic and fascinating adventures, aids an heiress to escape a villain, finds a card in the villain's hat that sends him to a notorious gambling house, where he breaks the bank, and where, later, an attempt to rob him is frustrated by a timely raid. He effects his escape from the gambling house in the clothes of one of the officers, finds himself in a woman's bedroom, explains his presence by telling her he is after a burglar, his uniform corroborating the story, breaks away and turns up again in a secret dive of the underworld, re-escapes in time to discover the villain's plot to abduct the heiress, confronts the villain in disguise at a fancy ball, rescues the heiress a second time, becomes involved in a fight with the villain's hired gunmen, forces his way into a garage, dashes through the garage doors with the heroine in his arms, makes his way to an automobile and liberty, and in the final chapter thwarts the villain's schemes by marrying the heiress, just as the clock denotes the end of his "Day of Days."

The story gets down to the heart of New York, and feels the pulse of the metropolis throughout.

MUNDSTUK FEATURES.

THE WHIRL OF DESTINY.—In obedience to her father's wishes, Louise marries Dr. Hortz, a chemist, although she really loves Richard Marx, a childhood friend of the doctor. The doctor is so interested in experimenting for a chemical formula that will transform all organic matter into cellulose, that he fails to give his wife proper attention. After two years he succeeds in finding the long sought formula, but his limited means prevent him from bringing his discovery before the world.

After years of travel, Richard Marx returns a wealthy man and meets his old friend, the doctor. He is interested in the discovery and furnishes the money for his enterprise. One night the doctor is alone in the factory when a fire breaks out. In his desperate efforts to save all that was possible, the doctor goes into Richard's office and gathers all available papers. Among these are the love letters which Louise had written to Richard before her marriage. The doctor reads them and is prostrated by the news, and feeling that he is in the way of his wife's happiness, he decides to leave the city and go West.

All believe him dead, and later the factory fails. His wife and their son, Frank, are left penniless, so Frank decides to go West in search of a fortune. One night, in a saloon out West, Frank gets into an argument with a cowboy and accidentally shoots him. The feeling against Frank is very strong and he is captured, and the cowboys plan to end his life. The sheriff is advised of their action while in the saloon, and while he is being told of the shooting, he discovers a tiny gold chain on the floor, which he recognizes. He immediately rushes to the spot where Frank is about to be killed and at once recognizes him as his own son and frees him. Dr. Hortz had become the sheriff of the county. They then leave for home, and Louise, who is so overcome by the sight of her husband whom she had believed dead, dies in his arms.

FEATURES IDEAL.

THE FUGITIVE (Three parts).—No obstacles can stand in the way of Rosalie's love for the artist Corrado. Despite her family's opposition, particularly that of her brother, Rosalie weds the man she loves. Their days are one long poem of love and happiness. They are further blessed by the birth of their daughter, Ada. Corrado works steadily. Alonzo, who resents the insulting intrusion of the stranger in their family, decides to snatch Rosalie and Ada from the hands of the hated brother-in-law, but Corrado, warned by the old man-servant, who had previously aided Rosalie in her flight, stays at home to await developments. Alonzo soon shows himself angered and insulting. The artist contains himself, but his violent nature cannot long endure that torrent of threats and abuse: the fight in the dark is as sudden as it is terrible. Suddenly, Corrado draws back terrified; he has killed his enemy. He runs away like a madman, his face congested and his hands stained with blood; he falls in the hands of gendarmes, who arrest him. Unable to defend himself, he is condemned to imprisonment for life.

Rosalie is reduced to the most abject misery, and unable to buy the remedies so necessary to her sick child, Dr. Palmieri, a good and generous man, comes to her assistance and requests her to share his home—Ada will grow in his house, and he will thus fancy that he has found again his daughter Emma. Palmieri shall be her father and Rosalie will give up her sacred name of mother, so that Ada may always ignore her father's unhappy fate.

Corrado wears out his years in prison, tired both in spirit and body. One day he has visions of his happy days, and his heart is rent asunder. He has now but one object in view—escape. He succeeds. Ragged and famished, he wanders through forest, plains, byways, ever sustained by the thought of his wife and daughter. Disguised in clothes kindly given to him by a peasant, he arrives in his native land. Deeply moved, he kneels at the threshold of the village church and prays—he, who has never prayed. He enters the presbytery, where he is greeted by the priest and one of his former friends. He learns with intense delight that his wife and daughter live in the village—Ada is in that house yonder—Corrado calls on the doctor.

Greatly troubled and frightened, Rosalie finds herself in the presence of her child's father. What is going to happen? Rosalie implores Corrado to keep silent, but the latter has seen his "beautiful little one" who believes herself to be the doctor's daughter. He has seen his Ada; he wants her.

The doctor, a human and loving being, endeavors to dissuade Corrado from his designs, points out to him that he is "civilly dead"—he has escaped from prison: he is being sought for—what about his daughter? Nothing can move Corrado, not even Rosalie's painful confession of the sacrifice she has made. Corrado must have his Ada. "Very well!" exclaims Palmieri, "your daughter shall learn and decide."

Frightened and trembling upon hearing that revelation, Ada seeks a refuge in the arms of the one she has always believed to be her father and whom she so tenderly loves. No—that man cannot be her father.

Everything is ended for Corrado. His heart, deprived of its life-giving element, scarcely beats; he understands that a supreme sacrifice is necessary iniluctable, and while Ada, who has drawn nigh, prays for him, he fondly kisses her hair and swallows a poisonous pellet.

The end is nigh—his life is ebbing away, he smiles. Uniting Rosalie's and the doctor's hands above the innocent girl's head, he murmurs, "Love one another; be happy and watch over her."

He dies in peace. His daughter has called him "Father!"—my "father!"

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WHY DON'T YOU.—Let us know if you want moving picture machines or films. Several hundred comedies, westerns, dramatic and magic reels at $2.50, $3, $4, $5, $6 and up. Two, three and four-reel features. Big lobby display, from $30 up. Write us. You can't go wrong. DAVIS FILM EXC. CO., Watertown, Wisconsin.

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FOR SALE.—Pathe Freres' Passion Play in three reels, hand colored, in good condition, for $225. Address H. J. CALHOUN, Capron, N. Y.

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WANTED—Traveling outfit, new or second hand, to consist of picture machine, portable booth and screen, trunks, etc. Address FARRELL FILM CO., Farrell, Penn.

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PIPE ORGANS—Specially constructed for moving picture theaters, with all modern accessories, by Henry Pilcher's Sons, Louisville, Ky. Recent installations: Hippodrome Theater, Dallas, Texas; Queen Theater, Galveston, Texas; Vaudette Theater, Atlanta, Ga.; Newsome Theater, Birmingham, Ala.; Queen Theater, Houston, Texas; Hippodrome Theater, Waco, Texas; Tivoli Theater, Beaumont, Texas. Correspondence solicited.

FOR SALE—Cheap if sold soon, Wurlitzer style Orchestra, six-roll device automatic, list price $1,550. A. E. HARDEN, Lorain, Ohio. 400 B'way.

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MISCELLANEOUS.

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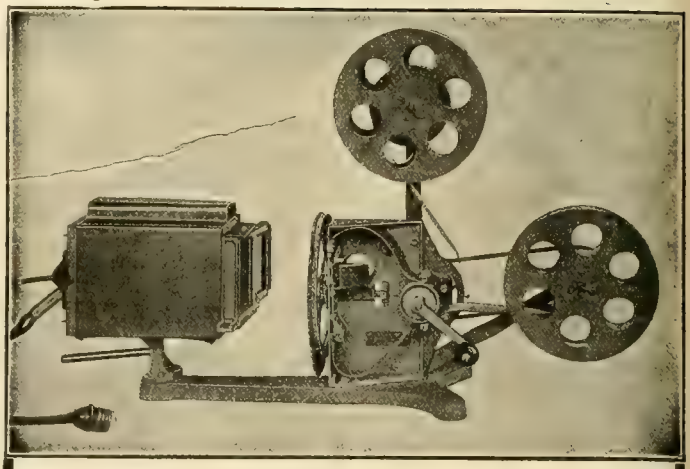

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We have already told you that the PHANTOSCOPE is a good Motion Picture projector, but we haven't yet told you what is perhaps just as important, that is: that every piece in one machine is interchangeable with the same piece in every other machine. We have thousands of dollars in special moulds, jigs, dies, etc. A replacement could be mailed across the continent and it would fit on arrival. Not only that, but we have always on hand, ahead of probable orders, a large stock of finished machines. We can ship a dozen or a hundred machines from stock at any time. We had a thousand machines in stock before the first advertisement appeared.

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The Phantoscope $75 complete

The Phantoscope Mfg. Company

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PLAYS TWO WAYS

AUTOMATICALLY
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BY HAND

MEETS EVERY REQUIREMENT

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ESTABLISHED 1832

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We beg to announce to the trade that we have purchased all the capital stock of the Commercial Motion Pictures Co., Inc., and are erecting a perfectly equipped Motion Picture Studio to be operated in conjunction with our laboratory.

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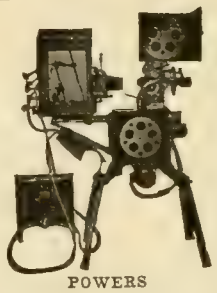
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ALL MACHINE PARTS
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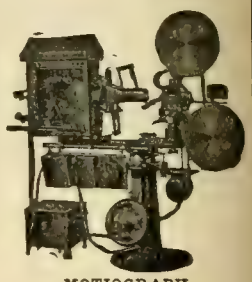
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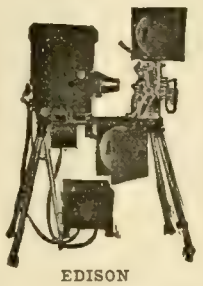
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GET OUR ESTIMATE

A NEW BRAND OF FEATURE FILMS

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Will be mostly well-known Italian brands, especially "Savoia"
TO BE RELEASED EVERY OTHER WEEK

THE WHIRL OF DESTINY
or THE VORTEX OF FATE
(Released January 20th)

An unusual drama in four acts, depicting a gripping tale of love and adventure which takes place on two continents. Showing life in the big city as well as the life of the Western plains.

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THE ALL-STARS OF EUROPE

Will Present on

JANUARY 5th

"THE MASTER ROGUE"

A Wonderful Production
In Three Acts

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A Savoia Sensation
In Three Acts

If you want these features, quick action is advised. *Write for details.*

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JANUARY 10th

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A Money-Getter
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in
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EDWARD ABELES
in
"BREWSTER'S MILLIONS"

EDMUND BREESE
in
"THE MASTER MIND"

and others of unimpeachable quality.

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WM. L. SHERRY FEATURE FILM CO.

INCORPORATED

Executive Offices TIMES BLDG. { NEW YORK } Exchange 126 W. 46th ST.

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Applicant must have knowledge of portable lights and be able to superintend installing same in factories. He must be a high class man in every respect. Good appearance is absolutely essential.

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Jan. 10—The Son of Thomas Gray (Drama)..
Jan. 12—Destinies Fulfilled (3 parts—Drama)..3000
Jan. 17—Unto the Weak (Drama).....1000
Jan. 19—The Return of Helen Redmond (2 parts—Drama).....2000
Jan. 24—At the Potter's Wheel (Indus.).....1000
Jan. 26—A Blowout at Santa Barbara (2 parts—Comedy-Drama).....2000
Jan. 31—Calamity Anne In Society (Comedy)..1000

AMBROSIO.

Dec. 20—The Law of Compensation (2 parts—Drama) .....
Dec. 27—Satan's Castle (2 parts—Drama)....
Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Topical)
Dec. 21—Fred's I. O. U. (Comedy).....
Jan. 4—The Tale of a Shirt (Comedy).....

BEAUTY FILM.

Jan. 21—Fooling Uncle (Comedy).....

101 BISON.

Dec. 27—The Water War (2 parts—Drama)..
Jan. 10—The Eleventh Hour (2 parts—Drama)
Jan. 17—The Flash of Fate (2 parts—Drama)..
Jan. 24—For the Freedom of Cuba (2 parts—Drama) .....
Jan. 31—The Mad Hermit (Three parts—Drama)

BRONCHO.

Jan. 21—Conscience (2 parts—Drama).....
Jan. 28—Romance of Sunshine Alley (Drama)..
Feb. 4—New England Idyl (Drama).....
Feb. 11—Romance of the Sea (Drama).....

CRYSTAL.

Jan. 18—A Father's Devotion (Drama).....
Jan. 20—Jones' Burglar Trap (Comedy).....
Jan. 20—Midnight Soars (Comedy).....
Jan. 25—The Shadow of a Crime (Drama).....
Jan. 27—Oh! You Puppy (Comedy).....
Jan. 27—His Vacation (Comedy).....
Feb. 1—A Grateful Outcast (Drama).....

DOMINO.

Jan. 8—Harp of Tara (2 parts—Drama).....
Jan. 15—The Primitive Call (3 parts).....
Jan. 22—The Informer (2 parts—Drama).....
Jan. 29—Heart of a Woman (3 parts—Drama)..
Feb. 5—O Mimi San (Drama).....

ECLAIR

Jan. 11—The Snake Charmer (Comedy).....
Jan. 11—Nutty Delivers the Message to Garcia (Comedy) .....
Jan. 14—The First Nugget (2 parts—Drama)...
Jan. 18—She Wrote a Play (Comedy).....
Jan. 21—Coming Home (2 parts—Drama).....
Jan. 25—An Enchanted Voice (Comedy).....
Jan. 25—He Does Not Care to be Photographed (Comedy).....
Jan. 28—Just Kids (2 parts—Comedy-Drama)..
Feb. 1—At the Crossing (Comedy).....

FRONTIER.

Jan. 15—Slim and the Money Pots (Comedy)...
Jan. 17—Her Brother (Drama).....
Jan. 22—Slim and the Indian (Comedy).....
Jan. 24—Abide With Me (Drama).....
Jan. 29—Slim and the Dynamiters (Comedy)..
Jan. 31—The Turning Point (Drama).....

GAUMONT.

Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..
Jan. 6—An Amateur Sportsman (Comedy)....
Jan. 8—Tiny Tim's Sweetheart (Comedy)....
Jan. 13—Mother-in-Law Pays a Visit (Comedy).
Jan. 15—Simple Simon's Honeymoon (Comedy).
Jan. 15—Tiny Tim the Fisherman (Comedy)....
Jan. 20—The Lawyer's Courtship (Drama).....
Jan. 22—Oscar's Heroic Poses (Comedy).....

GOLD SEAL.

Dec. 23—Bloodhounds of the North (2 parts—Drama) .....
Dec. 30—The Buccaneers (3 parts—Drama)....
Jan. 6—The Lie (2 parts—Drama).....
Jan. 13—A War Time Reformation (2 parts—Drama) .....
Jan. 20—The Unsigned Agreement (2 parts—Drama).....
Jan. 27—One of the Bravest (2 parts—Drama)

IMP.

Dec. 29—King the Detective in the Jarvis Case (2 parts—Drama) .....
Jan. 1—The Trials of Alexander (Comedy)..
Jan. 5—Sam Slam'em Slammed (Comedy)....
Jan. 8—The Watch Dog of the Deep (2 parts—Drama) .....
Jan. 12—The Militant (3 parts—Drama).....
Jan. 15—Percy Needed a Rest (Comedy).....
Jan. 19—Getting Rid of His Mother-in-law (Comedy).....
Jan. 22—Absinthe (Drama).....
Jan. 26—A Doctor's Deceit (2 parts—Drama)..
Jan. 29—A Hot Finish (Comedy).....

JOKER.

Jan. 14—Saving the Child (Comedy).....
Jan. 17—The Mystery of the Taxicab (Comedy).
Jan. 21—Mike and Jake Join the Army (Comedy)
Jan. 24—Heaven Will Protect the Working Girl (Comedy) .....
Jan. 28—A Freak Temperance Wave (Comedy)..
Jan. 31—In the Year 2014 (Comedy).....
Jan. 31—Historic Bremen (Comedy).....

KAY-BEE.

Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama).

KEYSTONE.

Jan. 15—How Motion Pictures Are Made (Ind.)
Jan. 17—In the Clutches of the Gang (2 parts—Comedy) .....
Jan. 19—Too Many Brides (Comedy).....
Jan. 22—Women in a Closet (Comedy).....
Jan. 24—Rebecca's Wedding Day (Comedy).....
Jan. 26—Double Crossed (Comedy).....
Jan. 29—Little Billie's Triumphs (Comedy)....
Jan. 31—Mabel's Bare Escape (Comedy).....
Feb. 2—Making a Living (Comedy).....

KOMIC.

Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Comedy).....
Jan. 8—Chasing Gloom (Comedy).....
Jan. 8—The Servant Question (Comedy).....
Jan. 15—Walt's Photo (Comedy).....
Jan. 15—The Vapor Bath (Comedy).....

LUX.

Jan. 2—His Twin Soul (Comedy)..... 855
Jan. 9—Bill and the Compass (Comedy)..... 560
Jan. 9—From Nice to Monte Carlo (Scenic).. 350
Jan. 16—Bill, the Electrician (Comedy)...)... 585
Jan. 16—A Sticky Proposition (Comedy)..... 380

MAJESTIC.

Jan. 10—Sororiety Initiation (Drama).....
Jan. 11—A Ticket to Red Horse Gulch (Drama)
Jan. 13—Jake's Hoodoo (Comedy).....
Jan. 17—The Lackey (Drama).....
Jan. 18—What the Crystal Told (Drama).....
Jan. 20—The Power of the Mind (Drama)....
Jan. 24—The Thief and the Book (2 parts—Dr.)

NESTOR.

Jan. 14—The Intruder (Drama).....
Jan. 16—Cupid's Close Shave (Comedy).....
Jan. 21—Countess Betty's Mine (Drama).....
Jan. 23—Snobbery (Drama).....
Jan. 28—The Wheel of Life (Drama).....
Jan. 30—When Billy Proposed (Comedy).....

POWERS.

Jan. 12—On Lapland (Scenic) .....
Jan 16—Trust Begets Trust (Drama).....
Jan. 19—Too Many Cooks (Comedy).....
Jan. 23—A Deuce and Two Pair (Comedy).....
Jan. 26—The Saint and the Singer (Comedy)..
Jan. 30—A Coincidental Bridegroom (Drama)..

PRINCESS.

Dec. 19—The Law of Humanity (Drama).....
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)
Jan. 9—A Circumstantial Nurse (Drama).....
Jan. 16—When the Cat Came Back (Com.-Dr.)..

RELIANCE.

Dec. 29—Daybreak (Drama) .....
Dec. 31—His Awful Vengeance (Comedy).....
Dec. 31—Seeing Stars and Stripes (Comedy)...
Jan. 3—Some Rogues and a Girl (Drama)....
Jan. 7—The Loafer (Drama).....
Jan. 10—The Sacrifice (Drama).....
Jan. 12—Slim Hogan's Getaway (Drama).....
Jan. 14—The Two Slaves (Drama).....
Jan. 17—The Faith of Her Fathers (2 parts—Drama).....
Jan. 10—Our Mutual Girl.....
Jan. 21—Tricked by a Photo (Drama).....
Jan. 24—The Hidden Clue (Drama).....

RAMO.

Nov. 5—Wives (3 parts—Drama).....
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Jan. 11—The Cycle of Adversity (Drama)....
Jan. 15—Michael Arnold and Dr. Lynn (2 parts—Drama) .....
Jan. 18—The Option (Drama).....
Jan. 22—A Mud Bath Elopement (Comedy).....
Jan. 25—The Leper's Coat (Drama).....
Jan. 29—From Father to Son (2 parts—Drama)
Feb. 1—The Fourth Proposal (Comedy).....

THANHOUSER.

Jan. 4—Mrs. Pinkhurst's Proxy (Com. Dr.)....
Jan. 6—The Runaway Princess (3 parts—Dr.).
Jan. 9—(No release this date).
Jan. 11—Two Little Dromioos (Com.-Dr.).....
Jan. 13—Adrift In a Great City (Drama).....
Jan. 16—Coals of Fire (Drama) .....
Jan. 18—Turkey Trot Town (Comedy).....
Jan. 20—Her Love Letters (Drama).....
Jan. 23—The Elusive Diamond (Drama).....

VICTOR.

Jan. 5—The Magic Skin (2 parts—Drama)..
Jan. 9—Admission Two Pins (Comedy-Drama)
Jan. 12—The Imp Abroad (Comedy).....
Jan. 16—The Romance of a Photograph (2 parts—Drama) .....
Jan. 19—The Man Who Lied (2 parts—Drama)
Jan. 23—A Dangerous Experiment (2 parts—Drama).....
Jan. 26—Dances of To-day (Topical).....
Jan. 30—The False Bride (Drama).....

FEATURES—(A. Blinkhorn).

Dec. 20—After Many Years (General Film Agency, Ltd.) 3 parts (Drama)....
Dec. 22—The Harper Mystery (Turner Films, Ltd.) 3 parts (Drama).....
Dec. 29—The First Irish National Pilgrimage to Lourdes (General Film Agency, Ltd.) 2 parts (Drama).....
Jan. 5—The Vicar of Wakefield (Hepworth Mfg. Co.) 4 parts (Drama).....
Jan. 8—The Younger Sister (Florence Turner, Ltd.) (Drama).....
Jan. 12—Jean's Evidence (Florence Turner, Ltd.) 2 parts (Drama).....
Jan. 19—Motherhood or Politics (Hepworth Mfg. Co.) 2 parts (Comedy-Drama).....

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AMERICAN FILM MANUFACTURING CO.

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph.
Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph.

BIOGRAPH.

Jan. 12—Concentration (Drama) .....
Jan. 15—Out-Blacked (Comedy).....
Jan. 15—How They Struck Oil (Comedy).....
Jan. 17—Waifs (Drama) .....
Jan. 19—Reggie, the Daredevil (Comedy).....
Jan. 19—Just Boys (Comedy).....
Jan. 22—The Sentimental Sister (Drama).....
Jan. 24—The Husband's Experiment (Drama)..
Jan. 26—His Fireman's Conscience (Drama)...
Jan. 29—Buy Wool (Comedy).....
Jan. 29—Out of Sight, Out of Mind (Comedy).
Jan. 31—The Fallen Angel (Drama).....

EDISON.

Jan. 10—A Lonely Road (Drama).....1000
Jan. 12—The Adventure of the Actress (Comedy)—(First of Octavius—Amateur Detective series) 1000
Jan. 13—A Night at the Inn (Drama).....1000
Jan. 14—Andy Plays Hero (Comedy).....1000
Jan. 16—Deacon Billington's Downfall (Special—2 parts—Comedy-Drama) 2000
Jan. 17—The Last Scene of All (Drama).....1000
Jan. 19—The Janitor's Flirtation (Comedy)....
Jan. 19—Ostrich Farming, South Africa (Ind.).
Jan. 20—The Message of the Sun Dial (Drama).1000
Jan. 21—The Uncanny Mr. Gumble (Comedy).1000
Jan. 23—The Necklace of Rameses (Special—3 parts—Drama) 3000
Jan. 24—United in Danger (Drama).....1000
Jan. 26—The Lovely Senorita (Second of the Wood B. Wedd series—Comedy)...1000
Jan. 27—The Mystery of the Talking Wire (Third of the Cleek series—Drama).1000
Jan. 28—How Bobby Called Her Bluff (Comedy)
Jan. 28—The Call of the Footlights (Comedy)..
Jan. 30—The Silent Death (Special—2 parts—Drama) 2000
Jan. 31—The Perfect Truth—First of the "Dolly of the Dailies" series (Drama).....1000

ESSANAY.

Jan. 8—The Hills of Peace (Drama).....1000
Jan. 9—The Hour and the Man (Special—2 parts—Drama) 2000
Jan. 10—Snakeville's New Doctor (Com-Dr.)..1000
Jan. 13—The Hand That Rocks the Cradle (Dr.).1000
Jan. 14—The Real Miss Loveleigh (Comedy)....1000
Jan. 15—The Story of the Old Gun (Drama)....1000
Jan. 16—The Cast of the Die (Special—2 parts—Drama) 2000
Jan. 17—Broncho Billy—Guardian (Drama).....1000
Jan. 20—The Conqueror (Drama).....1000
Jan. 21—Looking for Trouble (Comedy).....1000
Jan. 22—A Night On the Road (Drama).....1000
Jan. 23—Through the Storm (Special—2 parts—Drama) 2000
Jan. 24—Broncho Billy and the Bad Man (Dr.).1000
Jan. 27—The Testing Fire (Drama).....1000
Jan. 28—Nearly Married (Comedy).....1000
Jan. 29—What Came to Bar "Q" (Comedy)...1000
Jan. 30—The Girl at the Curtain (Special—2 parts—Comedy-Drama) 2000
Jan. 31—Broncho Billy and the Settler's Daughter (Drama) 1000

KALEM.

Jan. 5—A Shot in the Night (Special—2 parts—Drama) 2000
Jan. 7—Her Husband's Friend (Special—2 parts—Drama) 2000
Jan. 9—The Joke on Jane (Comedy).....
Jan. 9—Making Cut Glass (Industrial).....
Jan. 10—Telltale Stains (Drama).....1000
Jan. 12—Indian Blood (Special—2 parts—Dr.)..2000
Jan. 14—Perils of the White Lights (Special—2 parts—Drama) 2000
Jan. 16—Only One Shirt (Comedy).....
Jan. 16—The Lord Mayor of London (Topical)...
Jan. 17—Red Hawk's Sacrifice (Drama).....1000
Jan. 19—Trapped (Special—2 parts—Dr.).....2000
Jan. 21—The Paleface Brave (Special—2 parts—Drama).....2000
Jan. 23—At Last They Eat (Comedy).....
Jan. 23—Unveiling the Pilgrim Fathers' Monument (Topical).....
Jan. 24—Explosive "D" (Drama).....1000
Jan. 26—The Shadow of Guilt (Special—2 parts—Drama) 2000
Jan. 28—The Masquerader (Special—2 parts—Drama) 2000
Jan. 30—The Medicine Show at Stone Gulch (Comedy) .....
Jan. 30—Making High Grade Paper (Indust.).
Jan. 31—Playing For a Fortune (Drama).....1000

G. KLEINE.

Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama).....
Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....

LUBIN.

Jan. 9—The Engineer's Revenge (Drama)....1000
Jan. 10—When the Doctors Failed (Comedy).. 400
Jan. 10—Married Men (Comedy)..... 600
Jan. 12—Tobacco Industry (Industrial)..... 400
Jan. 12—Smiles of Fortune (Comedy)..... 600
Jan. 13—The Inscription (Drama).....1000
Jan. 15—A Question of Right (Special—2 parts—Drama).....2000
Jan. 16—In Mysterious Ways (Drama).....1000
Jan. 17—A Servant of the Rich (Drama).....1000
Jan. 19—The Eternal Duel (Drama).....1000
Jan. 20—The Card of Mystery (Comedy)..... 400
Jan. 20—Match Making Dads (Comedy)..... 600
Jan. 22—The Man from the West (Special—2 parts—Drama) 2000
Jan. 23—The Moth (Drama).....1000
Jan. 24—The Blinded Heart (Drama).....1000
Jan. 26—The Windfall (Drama).....1000
Jan. 27—His Excellency (Drama).....1000
Jan. 29—Treasures On Earth (Special—2 parts—Drama) 2000
Jan. 30—An Unintentional Hero (Comedy).... 400
Jan. 30—A Stage Door Flirtation (Comedy).. 600
Jan. 31—The Pale of Prejudice (Drama).....1000

MELIES.

Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports).....1000
Dec. 4—A Woman's Mission (Drama).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)
Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000

PATHEPLAY.

Dec. 30—The Sneak Thief (Comedy).....
Dec. 31—By the Two Oak Trees (Drama)....
Jan. 1—When Strong Wills Clash (Special—2 parts—Drama) .....
Jan. 1—Pathe's Weekly, No. 81 (News).....
Jan. 8—The Resurrection (Special—2 parts—Drama) .....
Jan. 5—Pathe's Weekly, No. 2 (News).....
Jan. 6—Whom God Hath Joined (Drama)....
Jan. 7—Dishing Dick's Dishwasher (Comedy)
Jan. 7—Snow Effects In Austria (Travel)..
Jan. 8—The Wards of Society (Special—2 parts—Drama) .....
Jan. 8—A Ramble In Pondichery, India (Scen.)
Jan. 8—Pathe's Weekly, No. 3 (News).....
Jan. 10—The Minister's Daughter (Special—2 parts—Drama) .....
Jan. 12—Pathe's Weekly, No. 4—1914 (News).
Jan. 13—Down Lone Gap Way (Drama).....
Jan. 14—Colonel Heeza Liar's African Hunt (Comedy) .....
Jan. 14—The Seventeen-Mile Drive—California (Scenic) .....
Jan. 15—A Thief of Hearts (Special—2 parts—Drama) .....
Jan. 15—Pathe's Weekly, No. 5—1914 (News)
Jan. 17—Good Pals (Special—2 parts—Drama).
Jan. 19—Pathe's Weekly, No. 6 (News).....
Jan. 20—Insects that Mimic (Zoology).....
Jan. 20—Submarine Mysteries (Zoology).....
Jan. 21—Three Pairs and a Cat (Comedy)....
Jan. 21—At Home with the Heron (Zoology)..
Jan. 22—Pathe's Weekly, No. 7 (News).....
Jan. 22—A Sword of Damocles (Special—2 parts—Drama) .....
Jan. 24—God's Warning (Drama).....
Jan. 26—Pathe's Weekly, No. 8 (News).....
Jan. 27—A Two Family Affair (Special—2 parts—Comedy) .....
Jan. 27—The Oasis of Gabes—Tunis (Scenic)..
Jan. 28—The Patched Adonis (Comedy).....
Jan. 29—Pathe's Weekly, No. 9 (News).....
Jan. 29—The Power of Print (Drama).....
Jan. 29—Seringapatam—Southern India (Scen.)
Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....

SELIG.

Jan. 1—Good Resolutions (Drama).....1000
Jan. 2—At Cross Purposes (Comedy-Drama)..
Jan. 2—Buster and Sunshine (Comedy).....
Jan. 5—Into the Third and Fourth Generation (Special—2 parts—Drama) 2000
Jan. 6—The Living Wage (Drama).....1000
Jan. 7—By Unseen Hand (Drama).....1000
Jan. 8—Pietro the Pianist (Comedy).....1000
Jan. 9—On the Breast of the Tide (Drama)....1000
Jan. 12—The Two Ordeals (Spec.—2 parts—Dr.)2000
Jan. 13—Angel Paradise (Comedy) 1000
Jan. 14—Conscience and the Temptress (Dr.)..1000
Jan. 15—Blue Blood and Red (Drama).....1000
Jan. 16—A Message from Across the Sea (Dr.).1000
Jan. 19—Too Late (Special—2 parts—Dr.)....2000
Jan. 20—His Guiding Spirit (Drama).....1000
Jan. 21—The Charmed Arrow (Drama).....1000
Jan. 22—A Friend In Need (Drama).....1000
Jan. 23—Doc Yak, Moving Picture Artist (Com.)1000
Jan. 26—The Adventures of Kathlyn—No. 3—The Temple of the Lion (Special—2 parts—Drama) 2000
Jan. 27—The Conspirators (Drama).....1000
Jan. 28—The Old vs. the New (Drama).....1000
Jan. 29—Bringing Up Hubby (Comedy).....1000
Jan. 30—A Splendid Sacrifice (Drama).....1000

VITAGRAPH.

Jan. 7—Diana's Dress Reform (Comedy)....1000
Jan. 8—Their Interest In Common (Com.-Dr.)
Jan. 8—Montana State Fair (Topical).....
Jan. 9—Bunny's Mistake (Comedy).....1000
Jan. 10—Officer John Donovan (Special—2 parts—Drama) 2000
Jan. 12—The Right and the Wrong of it (Dr.).1000
Jan. 13—The Masked Dancer (Special—2 parts—Drama) 2000
Jan. 14—Timing Cupid (Comedy) 1000
Jan. 15—The Brute (Drama) .....
Jan. 15—Baseball Stars (Topical) .....
Jan. 16—Cutey's Vacation (Comedy) 1000
Jan. 17—Local Color (Special—2 parts—Dr.)...2000
Jan. 19—Quantrell's Son (Drama).....1000
Jan. 20—The Vavasour Ball (Special—2 parts—Comedy-Drama) 2000
Jan. 21—Love's Old Dream (Comedy).....1000
Jan. 22—Anne of the Golden Heart (Drama)..1000
Jan. 23—The Perplexed Bridegroom (Comedy)..
Jan. 23—Decoration Day at Old Soldiers' Home (Topical) .....
Jan. 24—Hearts of Women (Special—2 parts—Drama) 2000
Jan. 26—The Return of Jack Bellew (Drama).1000
Jan. 27—Pickles, Art and Sauerkraut (Special—2 parts—Comedy) 2000
Jan. 28—Scotland Forever (Comedy).....1000
Jan. 29—The Little Bugler (Drama).....
Jan. 30—The Lucky Elopement (Comedy).....1000
Jan. 31—The Love of Tokiwa (Special—2 parts—Drama) 2000

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Three Drops of Poison,	3,800 feet	(Luna)	1-3-4 sheets	$300
Spanish Blood (Asta Nielsen)	4,500 feet	(Monopol)	1-3-4-6-8-12 sheets	350
By Whose Hand?	3,000 feet	(Luna)	1-3 sheets	240
Falsely Accused (Asta Nielsen)	2,800 feet	(Monopol)	1-3-6 sheets	200
Dance to Death (Asta Nielsen)	2,700 feet	(Monopol)	1-3-6 sheets	175
The Black Viper,	3,600 feet	(Pyramid)	1-3-6 sheets	175
The Torch of War,	3,000 feet	(Continental)	1-3-6 sheets	175
The Brand,	2,700 feet	(Skand)	1-3 sheets	125
Edith, the Manager's Daughter,	2,750 feet	(Monopol)	1-3 sheets	150
On the Steps of the Throne,	3,000 feet	(Pasquali)	1-3-6 sheets	150
The Tarantella,	2,700 feet	(Deu Bies)	1-3-6 sheets	150
The Yellow Peril,	3,000 feet	(Continental)	1-3-4-6 sheets	100
The Minister's Daughter,	2,500 feet	(Messter)	1-3-4 sheets	100
The Scapegrace (Sensational)	2,000 feet	(Cricks)	1-3 sheets	75
Strength and Cunning,	2,800 feet	(Cines)	3 sheets	75
Daughter of the Spy,	2,000 feet	(Cines)	1-3 sheets	50
Faust,	2,000 feet	(Pathe, Colored)	1-3-6-8 sheets	75
Last Days of Pompeii,	1,350 feet	(Ambrosio)	1-3 sheets	75
The Commodore's Daughter,	2,500 feet	(Gt. Northern)	1-3-6 sheets	75
The Smart Lady Detective,	2,000 feet	(Itala)	1-3 sheets	75

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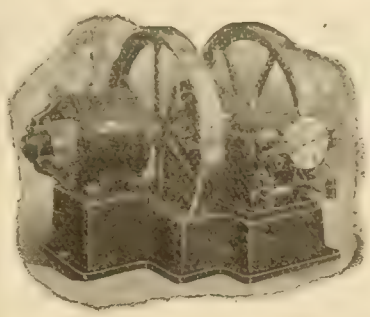

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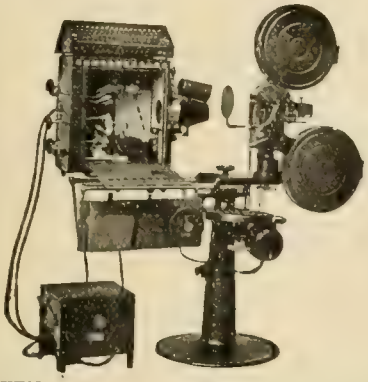

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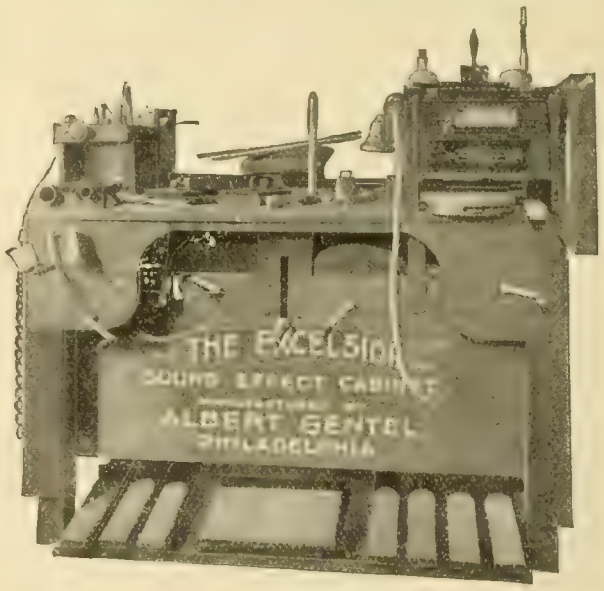

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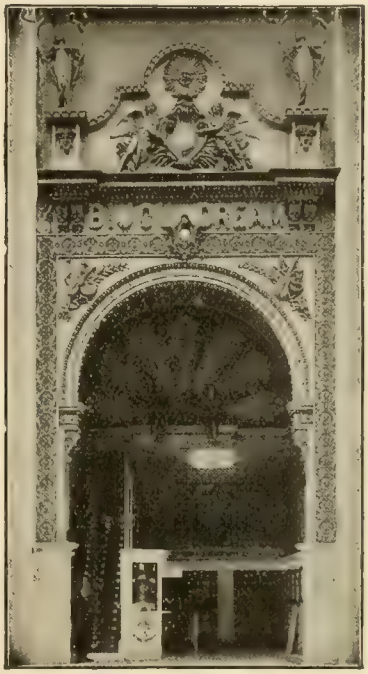

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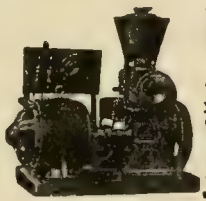

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MOVING PICTURE WORLD

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THE THANHOUSER THREE-A-WEEK

Sunday, Jan. 25th.—"THE ELEVATOR MAN," played by the inimitable Riley Chamberlin, who rises "up" for Harry Benham and Flo La Badie and comes "down" on the villainous Sid Bracy! Even an elevator man can be a power for good. This proves it.

Tuesday, Jan. 27th,—"THE WOMAN PAYS," THREE REELS. Here, now, is the chance to obtain a Maude Fealy multiple-reel release in the regular service! Usually, a producer will issue so sterling a feature as this outside the regular program but—well, *here's your chance!*

Friday, Jan. 30th.—NO RELEASE because of three-reeler of preceding release day.

FIVE-A-WEEK

Essanay

COMING FRIDAY, JANUARY 30th

"THE GIRL AT THE CURTAIN"

(IN TWO PARTS)

A good, clean, wholesome comedy-drama, that will make excellent entertainment for the most critical audience. A girl is married—she does not see her husband. They meet later, but do not know that they are wed. The rest is too good to tell. Book this feature today.

FRANCIS X. BUSHMAN AND BEVERLY BAYNE FEATURED.

Released Tuesday, January 27th.

"THE TESTING FIRE"

A drama of love and a man's fickleness that almost caused a broken heart. Irene Warfield, Richard C. Travers and Lillian Drew featured.

Released Wednesday, January 28th.

"NEARLY MARRIED"

An excellent comedy-drama in which a loving couple are nearly married. Bryant Washburn and Ruth Stonehouse featured.

Released Thursday, January 29th.

"WHAT CAME TO BAR Q."

A new and novel Western comedy with laughs galore. A positive feature.

Released Saturday, January 31st.

"BRONCHO BILLY AND THE SETTLER'S DAUGHTER"

A thrilling and exciting Western drama with MR. G. M. ANDERSON, assisted by Marguerite Clayton.

COMING FRIDAY, FEBRUARY 6th

"THE GRIP OF CIRCUMSTANCE"

(IN TWO PARTS)

There are many thrilling incidents related in this picture that hold the interest of the observer and there is an air of mystery which surrounds the whole story, that will keep you on edge during its entire projection. Photography is excellent. The story has to do with a society raffles that has a taking way. Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard C. Travers at your service.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.

Branch Offices in London, Paris, Berlin, Barcelona

LONDON·PARIS·NEW YORK·BERLIN·ROME·MILAN·VIENNA·MADRI

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G E R M

THE MOST VIVID STORY [OF THE] WORLD-OLD HAS EVER BEEN PRESENTED. ON THE ONE VIOLENCE BY THEIR MISERY; ON THE OTHER, VENT DESTRUCTION TO PROPERTY AND TO

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CITIES OF THE WORLD

AFTER BEING STONED, THE SOLDIERS RETALIATE BY FIRING

FINAL

5 REELS

STRUGGLE BETWEEN CAPITAL AND LABOR THAT SIDE WE SEE THE STARVING MINERS DRIVEN TO THE MIGHT OF THE LAW STRIVING TO PRE- SMOTHER THE RISING FIRES OF ANARCHY

PATHÉ'S WEEKLY

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For This Great 3-Reel Universal Feature

"The Bride *of* Mystery"

Here's another Universal feature which you can advertise with all your might, knowing that whatever you say about the film will more than be made good by the plot, the staging, the acting of Grace Cunard and a wonderful company under the direction of Francis Ford, "the master of mystery." Buy extra quantities of

Stunning 6-sheets
Stunning 3-sheets
Two kinds of 1-sheets

direct from your exchange, and do it now! If your exchange can't sell you as many as you need to bill your whole neighborhood, order direct from the Morgan Lithograph Co., Cleveland, O. (not from us). RELEASED FEB. 10th.

Five 3-Reel Features for February!

Feb. 7th

"THE VAGABOND SOLDIER"

One of the greatest wild animal features Director Henry McRae ever staged. Leading roles assumed by your favorites, William Clifford and Phyllis Gordon. This 3-reel "101-Bison" is released Feb. 7th.

Feb. 10th

"THE BRIDE OF MYSTERY"

Another picture of mystery, intrigue, fighting, excitement and red-blooded melodrama of the type that has given Grace Cunard and Francis Ford world-wide fame. It's a 3-reel "Gold Seal."

SOME OF OUR 2-REELERS FOR FEBRUARY:

"IN THE FALL OF '64"		
2 Reels	Gold Seal	2/3/14
"KING THE DETECTIVE IN FORMULA 879"		
2 Reels	Imp	2/5/14
"INTO THE LIONS' PIT"		
2 Reels	Powers	2/6/14
"JANE EYRE"		
2 Reels	Imp	2/9/14
"THE GOOD IN THE WORST OF US"		
2 Reels	Eclair	2/11/14
"THE LAW OF HIS KIND"		
2 Reels	Rex	2/12/14
"THE LAW'S DECREE"		
2 Reels	Victor	2/13/14
"I WILL REPAY"		
2 Reels	Bison	2/14/14
"HEART OF THE HILLS"		
2 Reels	Victor	2/16/14
"HONOR OF THE MOUNTED"		
2 Reels	Gold Seal	2/17/14
"THE CROSS AND THE CACTI"		
2 Reels	Eclair	2/18/14
"LOVE'S VICTORY"		
2 Reels	Victor	2/20/14
"THE TOUCH OF A CHILD"		
2 Reels	Imp	2/23/14

Feb. 19th

"THE PRICE OF SACRILEGE"

A 3-reel "Imp," staged by Herbert Brenon, with William Shay and Miss Leah Baird in the principal parts. A corking good story with plenty of action, including a wonderful riot scene.

Feb. 24th

"CAPTAIN JENNY, S. A."

A 3-reel "Gold Seal" feature with Hazel Buckham and Herbert Rawlinson and a splendid company, working under the masterful stage direction of Otis Turner. The theatre scene will startle and puzzle the world!

Feb. 4th

"INTO THE WILDERNESS"

A 3-reel "Eclair-Universal," containing a gripping story, wonderful effects and the high standard of acting always done by the Eclair's all-star cast. Tell your exchange you MUST have it!

Universal Film Manufacturing Co.

CARL LAEMMLE, President — **"Largest Film Manufacturing Concern in the Universe"**

1600 Broadway, New York

Joseph's Trials in Egypt

(COPYRIGHTED)

In Three Parts **Ready February 1st**

Joseph's Brothers Conspire Against Him.

Joseph is Sold into Captivity.

This feature will meet the demands of the most critical audience. It cannot fail to make an instant success, as is attested by the superb settings, excellent photography, and stirring action throughout. A sublime and dignified interpretation of an Old Testament story with which nearly every one is familiar. An impressive story which will appeal to all classes.

Read the Synopsis on page 606

A complete line of publicity available for the above feature.

The Death of a Geisha

(COPYRIGHTED)

In Three Parts **Ready February 10th**

A wonderfully picturesque story of an episode following the Russo-Japanese war. A touching tale of the undying devotion of a little Eastern bride, who finds death by suicide preferable to life without love.

Exchanges now handling all of our productions:

Eclectic Feature Film Exchange, Rhodes Building, Atlanta, Ga.

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Blinkhorn's Releases

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TWO **BLIND FATE** PARTS

A cleverly written feature drama of a crime and its reconstruction, as a play, which enables the daughter of the victim, whose sight has been restored, to denounce the criminal

OLIVER GOLDSMITH'S
THE VICAR OF WAKEFIELD
The beautiful English Novel produced in 4 parts.

JUST WHAT THE PEOPLE TALK ABOUT
MOTHERHOOD OR POLITICS?
A 2 part suffragette play on the most vital question of to-day.

CHARLES READE'S
THE CLOISTER AND THE HEARTH
An English Masterpiece in 5 parts—Well acted and pictured.

BLIND FATE
Two Parts

HOW IS IT DONE? and
HAWK EYE MEETS HIS MATCH
Hepworth Split reel
TWO LITTLE PALS—Single reel drama
ADRIFT ON LIFE'S TIDE—2 part drama

THE TURNER FILMS, LTD.

MISS FLORENCE TURNER in
JEAN'S EVIDENCE
Two Parts

MISS FLORENCE TURNER in
THE HARPER MYSTERY
A powerful 3 part detective drama in which Miss Turner scores.

SINGLE REEL COMEDY
THE YOUNGER SISTER
A sparkling comedy with Miss Turner at her best.

BLIND FATE
Two Parts

A New Single Reel Comedy!
THE LUCKY STONE
Miss Turner in a delightful role. Fresh, innocent, amusing.

General Films, Ltd. **AFTER MANY YEARS** A three part drama

A. BLINKHORN

Two single reels released weekly —comedy and drama.

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"30 FAMOUS FEATURES A YEAR"

Mary Pickford in a distinctly new characterization

Dan

The Celebra

MARY P

A Tri

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HEARTS

A Romance
Interwov

IN "HEARTS ADRIFT," Ma
that of a little Spanish girl
desolate island, where fat
happiness the little half-sava
this drama of the shifting san
of life is tenderly softened
trayal. Miss Pickford attains
and strikes a strong note o
climax of Nina's devotion to h

RELEASED

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYER

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NEW YORK

A romance of the sea, with a deep human undercurrent

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Film Favorite

CKFORD

Epic,

"
ADRIFT

angled Lives,
ith the Mist
Sea.

or is seen in a distinctly new role, wy, who leads a primitive life on a s another castaway, for whose r sacrifices her life. The pathos of and the surging, changing tides ford's charming and delicate dramatic power in this production, he supreme sacrifice which is the

U REELS

BRUARY 10TH

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

OPEN YOUR MOUTH

SPEAK NOW, OR FOREVER AFTER BLAME YOURSELF

PAUL J. RAINEY'S AFRICAN HUNT

ONLY A FEW MORE STATES LEFT—NAB ONE WHILE YOU CAN.
NEW ENGLAND—NEW YORK—PENNSYLVANIA—MICHIGAN—IOWA
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1600 BROADWAY NEW YORK

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TO THOSE ABOUT TO MARRY. SEE

BATTY BILL'S HONEYMOON

"SOME" HONEYMOON

A REGULAR SCREAM FROM START TO FINISH

ORDER THIS FILM SURE

ON THE SAME REEL

Batty Bill and his bride start off in good style, but meet with accident after accident. Nothing goes right. You laugh and continue to laugh. But you have no relief until Batty and his bride float out of sight.

WINKY WILLY & THE FISHERMAN

A COMEDY FOR YOUNG & OLD

A laughable comedy where Winky Willy puts a good joke over on the fisherman.

1000 FEET

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The Goods

The market is crowded with pictures.

Every new issue of the trade papers tells you of new brands and new companies. It is hard to keep track of them, they come – and go – so fast.

Remembering them all is quite impossible.

Some of these new ones are good, some are fair, and most are very bad.

Your show can only live on *good* pictures. You can't afford to take a chance on poor stuff, no matter how much noise may be made about it *for a few weeks.*

You need the permanent business that comes to a picture house showing a *reliable* program of *good* pictures. A program made up of brands that are known to every picture fan. A program that *has had* worldwide advertising for years – a program with a reputation long established – a program *that will be* advertised in a most effective, helpful manner – a program with the *goods back of the advertising:* THE GENERAL FILM PROGRAM!

General Film Company (Inc.)

200 Fifth Avenue :: :: New York

This Week's Multiples in our Regular Service

The Convicts Story

TWO REELS

Kalem *Released Feb. 2d*

Who stole Elizabeth Craig's diamond necklace? This is a mystery which is sure to baffle the most clever of sleuths and keep any audience guessing until the chance story of a convict clears up the problem.

A Modern Vendetta

THREE REELS

Selig *Released Feb. 2d*

The whole ten years of Bill Devins' sentence in Sing Sing are devoted to planning revenge on Judge Wolcott. How he struggles through the ensuing years to carry out these plans, kidnapping Wolcott's son and rearing him in crime, makes a great human interest story.

Caught With the Goods

TWO REELS

Vitagraph *Released Feb. 3d*

Mildred Desmond, the girl detective, in outwitting "Chatham Square Charley," a notorious crook, arouses the suspicions of the District Attorney, by whom she is secretly admired. He catches a thief and finds his suspicions groundless.

The Marriage of Figaro

TWO REELS

Kleine-Ambrosio *Released Feb. 3d*

A delightful version of Rossini's famous opera story.

There's a piquancy and charm to the story of Figaro's marriage, so daintily ludicrous, yet so fascinatingly told as to be quite without comparison in the annals of Grand Opera.

The Hand Print Mystery

TWO REELS

Kalem *Released Feb. 4th*

To save her brother from shame a sister turns thief. Her lover, displaying the same noble character, sacrifices himself to save her from exposure.

This tangled state of affairs makes an exceedingly interesting story.

Out of the Depths

TWO REELS

Lubin *Released Feb. 5th*

On his way to pay a note, John Harvey, the young paying teller of a bank, misses the $1000 in cash with which he had been intrusted. He knows that suspicion will justly fall on him, so he runs away and enlists in the Navy.

The events which follow are exciting, interesting and novel, and result in the unveiling of the mystery and the vindication of Harvey.

Behind Comedy's Mask

TWO REELS

Patheplay *Released Feb. 5th*

An actress mother first loses the love of her husband, and then when her only child is dying she must go on with her part on the stage and pretend the joy that has vanished from her life.

An American King

TWO REELS

Edison *Released Feb. 6th*

One of those absorbing modern stories which brings to mind the realization that the *photoplay* and not the play is the thing. A photoplay of real live interest.

The Grip of Circumstances

TWO REELS

Essanay *Released Feb. 6th*

Jay Malden, a polished society man, proves to be of the type known as a "Raffles." The story follows him through a series of his operations and at last to discovery and arrest. It is one of those intensely absorbing stories that makes a masterful photoplay.

In the Mesh of Her Hair

TWO REELS

Patheplay *Released Feb. 7th*

A beautiful and well played drama, telling the tale of a fisherman's daughter who is wooed, won and deserted by a lover of high degree, but the ocean she loves brings him back to her at last.

Tainted Money

TWO REELS

Vitagraph *Released Feb. 7th*

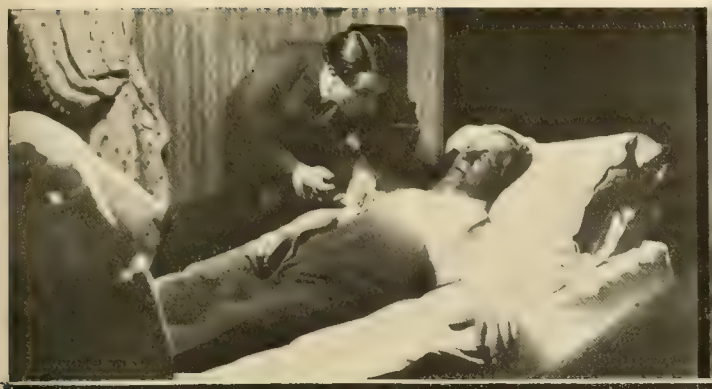
Greed blinds John Bennett to the needs and just demands of his employees. Through his daughter and her fiance, he awakens to a realization of his avarice, and makes amends.

General Film Company (Inc.)

200 Fifth Avenue, New York

BETWEEN SAVAGE and TIGER

COMING SOON IN SIX PARTS



The treachery of a supposed friend brands Lord Villiers a political thief. His disappearance and return, apparently after death, make a sensational and highly interesting story.

KLEINE-CINES

(In Two Parts)

"AFTER DEATH"

(Copyright, 1914, by George Kleine)

For Release Tuesday, February 10th, 1914

Lord Villiers takes charge of some papers to prevent the arrest of a political ally. His friend, Dr. Lee, in love with Villier's wife, proposes to Villiers that he hide the incriminating papers. This Villiers does, and later is unable to locate them.

As a possible way out of the difficulty, Dr. Lee induces Villiers to take an injection of a serum which produces a semblance to death. Villiers is pronounced dead and his body deposited in the family tomb. Dr. Lee then enters upon the life of Villiers in the latter's home, Villiers having foolishly left one-half of his property to Lee. An old servant, who, from behind closed doors, had witnessed the administering of the serum, grows suspicious and brings about the resuscitation of Villiers.

The Lord then return to his home, hides in an unfrequented room, and by night makes excursions through the different apartments of the house. In this way he discovers the long lost papers and overhears Dr. Lee make love to his wife. At the psychological moment he dramatically enters the room and denounces Lee. The Doctor, believing Villiers to have died from his incarceration in the tomb, is driven insane.

BOOK "AFTER DEATH" AND YOU WILL HAVE BOOKED A WINNER

Released through the General Film Company

GEORGE KLEINE

166 N. State Street

CHICAGO, ILL.

KLEINE

PRODUCED BY

PATHÉ

WHEN THE HEART CALLS

IN TWO PARTS

"HE IS SICK AND CALLING FOR YOU!"

A strongly dramatic story in which a blackmailing woman nearly ruins two lives. In his efforts to get realistic effects in a bridge jumping scene, the Director of this picture held up a big railroad system for fifteen minutes. A good cast, with Lillian Wiggins and Mr. Penn.

Released Thursday, February 19th

VICTIMS OF VANITY

IN TWO PARTS

SHE FINDS SHE HAS MADE A DREADFUL MISTAKE

The story of a woman who wrecks her own as well as her husband's happiness by yielding to her vanity. Though time solves a mystery, the wasted years of her life can never come back. Featuring Francis Carlyle, Helen Lynn and M. O. Penn.

Released Saturday, February 21st

EDISON

THE CHRONICLES OF CLEEK

Featuring Ben Wilson

This great series of detective mysteries has already proven a big success. Thomas W. Hanshew, the well-known writer of detective stories, is the author of the series; it is produced in co-operation with *Short Stories. Each of these films shows a separate mystery which Cleek solves.* It is not necessary to show each film in succession. We are running these stories in serial form because experience shows that having one character as a central figure gives the film infinitely greater drawing power than having different characters playing the part of the detective. *It brings your audience back to see the next film in the series.*

Third Story, "THE MYSTERY OF THE TALKING WIRE," Released Tuesday, January 27th.

COMING SINGLE REELS

***The Lovely Senorita**
Second Wood B. Wedd story.
Released Monday, January 26th.

*** How Bobbie Called Her Bluff**
The Call of the Footlights
Released Wednesday, January 28th.

****The Perfect Truth**
First "Dolly of the Dailies" story.
Released Saturday, January 31st.

***How The Earth Was Carpeted**
Comedy. Released Monday, February 2nd.

***A Treacherous Rival**
Drama. Released Tuesday, February 3rd.

****On The Lazy Line**
Comedy. Released Wednesday, February 4th.

COMING MULTIPLE REELS

*****The Silent Death**
In Two Parts
Drama. Released Friday, January 30th.

*****An American King**
In Two Parts
Comedy-Drama. Released Friday, February 6th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

PRESENTS

through the offices of the General Film Company

"The Lion and the Mouse"

IN SIX PARTS

BY CHARLES KLEIN, THE FOREMOST PLAYWRIGHT OF THE DAY

Exhibitors throughout the land have wired their hearty congratulations on "THE THIRD DEGREE," saying that the wonderful picure had broken all records for attendance and financial returns. They have pronounced it "the last word in motion picture photography."

Greater still will be the reception of "THE LION AND THE MOUSE" by the same author, for without doubt it excels in every detail of stage setting, photography and cast.

More Notable Klein Features Coming

"THE DAUGHTERS OF MEN"

IN FIVE PARTS

"THE GAMBLERS"

IN FIVE PARTS

FIVE RELEASES EACH WEEK — ONE MULTIPLE EVERY THURSDAY

"FITZHUGH'S RIDE" Two Reels Thursday, February 12th

A powerful love and war story, constructed on the eternal Triangle. One bar is removed and the romance ends happily with love triumphant.

"OUT OF THE DEPTHS"—Drama, Special in 2 Reels—	THURSDAY, FEBRUARY 5th
"HIS EXCELLENCY"—Drama—	TUESDAY, JANUARY 27th
"TREASURES ON EARTH"—Drama, Special in 2 Reels	THURSDAY, JANUARY 29th
"AN UNINTENTIONAL HERO"—Comedy—	FRIDAY, JANUARY 30th
"A STAGE DOOR FLIRTATION"—Comedy—	FRIDAY, JANUARY 30th
"THE PALE OF PREJUDICE"—Drama—	SATURDAY, JANUARY 31st
"HER WAYWARD SON"—Western Drama—	MONDAY, FEBRUARY 2nd

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One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in Five Colors. Order from your Exchange or from A. B. C. Co., Cleveland, Ohio.

Lubin Manufacturing Co. Philadelphia

VITAGRAPH

Every Week

Two Vitagraph

Special Features

Each in Two Parts

Tuesday and Saturday

Every Week

"THE RETURN OF JACK BELLEW"

Drama. Monday, January 26th

His treacherous rival pushes him overboard. After being cast away on a desert island and given up for dead, he returns as a ghost to his enemy and to claim his sweetheart. Jack Mower in title role.

"PICKLES, ART AND SAUERKRAUT"

Comedy, Special Two-part Feature

Tuesday, January 27th

Art only brings starvation to Jerry. He thrives well on the delicatessen stuff. He satisfies his artistic tastes. He cuts loose, frightens his wife's relatives and paints the town red. Featuring SIDNEY DREW.

"SCOTLAND FOREVER"

Comedy. Wednesday, January 28th

Pants are discarded. In bare legs and kilties, Hughie Mack creates a sensation and becomes a favorite among his fellow and lady townspeople.

"THE LITTLE BUGLER"

War Drama. Thursday, January 29th

He is a natural born soldier. His father cannot suppress him. He saves his father's regiment from defeat by his prompt action in the din of battle. Buddy Harris plays the title role.

"THE LUCKY ELOPEMENT"

Comedy. Friday, January 30th

Two rascals are robbing the house. Two lovers are eloping. The two pairs get mixed in their efforts. Gerald captures the robbers, $500.00 and the girl. Anita Stewart, Ralph Ince and Charles Wellesley are the principals.

"THE LOVE OF TOKIWA"

Drama. Special Two-part Feature

Saturday, January 31st

She falls in love with the fiance of her benefactor. Her Japanese lover, encouraged by her father, tries to kill his supposed rival. Tokiwa thinks the American dead. She sets herself adrift in a little skiff to follow him to Heaven. The upturned boat tells the outcome of her mission. Margaret Gibson and William D. Taylor lead.

WEEK OF FEBRUARY 2nd to 7th

"HOW GOD CAME TO SONNY BOY"
Drama.....MONDAY, FEBRUARY 2nd

"CAUGHT WITH THE GOODS"
COMEDY-DRAMA, SPECIAL TWO-PART FEATURE—
TUESDAY, FEBRUARY 3rd

"HOW BURKE AND BURKE MADE GOOD"
Comedy.....WEDNESDAY, FEBRUARY 4th

"LINCOLN, THE LOVER"
Historic Drama.....THURSDAY, FEBRUARY 5th

"MARRYING SUE"
Comedy.....FRIDAY, FEBRUARY 6th

"TAINTED MONEY"
DRAMA, SPECIAL FEATURE IN TWO PARTS—
SATURDAY, FEBRUARY 7th

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY, AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS.

BEGINNING THE NEW YEAR, BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

THE VITAGRAPH CO. OF AMERICA
East 15th Street and Locust Ave., Brooklyn, N.Y.

The County Seat War

IN TWO PARTS Featuring Miss HELEN HOLMES

Another of Kalem's superb Monday Multiple-Reel Features

The desperate attempt of the Raytonites to wrest the County Seat from Elk City and the furious battle between the culprits and militia, fill this feature with action.

Released Monday, February 9th
Two striking 1-Sheet Posters. Also special 3 and 6-Sheets

INDIAN FATE

In Two Parts

Two sweethearts just about to marry, discover they are *brother and sister*. Can't you picture the interest with which your patrons will watch the outcome?

Released Wednesday, February 11th
Two superb 1-Sheets. Also striking 3 and 6-Sheet Posters

OUT IN THE RAIN

Carlyle Blackwell portrays the society man whose wife compels him to stay out in the rain all night, for drinking not too wisely, but too well. One long laugh.

(On the same Reel)

THE GUN BEHIND THE MAN

The Squashtown Militia hold target practise with results that makes this chockful of fun.

Released Friday, Feb. 13th

THE FATAL CLUES

(Length 800 ft.)

An unset emerald and a peach result in the discovery of a desperate murderer. Carlyle Blackwell in the leading role.

(On the same Reel)

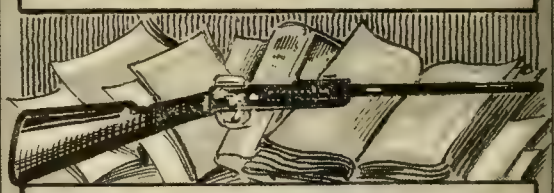
FLOOD OF THE DAL RIVER

(Length 200 ft.)

The flood of this Swedish river which brings destruction to the country for miles around, shown in a series of superb views.

Released Saturday, Feb. 14th
Special 1 and 3-Sheet Posters

Two-col. coarse screen cuts of all Kalem Monday features 60c each, postpaid. Just the thing for newspaper advertising and programs. Shall we send you yours?



KALEM COMPANY
235-239 West 23rd Street
New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
John Wylie .....Vice-President and General Manager

The office of the company is the address of the officers.

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Saturday, January 31, 1914.

Facts and Comments

A WELL-KNOWN Catholic writer, the Rev. John Talbot Smith, has joined in the clerical chorus of appreciation of motion pictures. In an article contributed to a semi-religious weekly paper he has this to say of the motion pictures: "The general attitude toward the motion picture should be sympathetic, watchful, kindly and firm, as the most astonishing invention of the human mind." The writer is a regular or at least frequent attendant of motion picture exhibitions, as appears from his intelligent review of a number of well-known features. Most of the clerical foes of the motion picture announce with pride that they never go to see a picture, thus gloriously advertising the fact that they do not know what they are writing and talking about.

*

In sad contrast with this enlightened clergyman is the attitude of a minister in El Paso, who frankly classes motion picture men among the most undesirable elements of the community. He says that he believes "in going into the field where God's name is not known. . . . The racehorse man, the moving picture show patron and the drunkard are welcome at my church, and I would like to see it filled with that kind of men." This is hitting not only the "fans" but the film centers generally. We are so bad that even the name of God is not known to us. We can just imagine the rush of all the lovers of films to the church of this reverend gentleman, who no doubt will soon take up a collection for the "conversion of racehorse men, motion picture patrons and drunkards." How this sanctimonious person must thank the Lord "that he is not like other men."

* * *

THE Grand Jury of this county has found indictments against three men connected with the production and exhibition of a so-called "white-slave" film. The inquisitorial body wanted to know why the owner of another theater where the objectionable exhibition had taken place was not arrested, and this phase of the situation will be carefully investigated. It was a significant fact that the grand jurors declined to hear more than one of the social reformers who had expressed the opinion that even the worst of films was to be tolerated if it "pointed a lesson." In the meantime the whole brood of white slave film promoters are laying low, which from their viewpoint is the best and safest position they can take. At this writing it does not seem likely that any more "white-slave" films will be obtruded upon the community. The Grand Jury did the sensible thing in dismissing the complaints against the operators and ticket-takers connected with the exhibition.

* * *

MANY ladies and gentlemen with plenty of leisure on their hands and with a supposedly inspired mission to reform mankind and generally to improve the handiwork of the Creator are beginning to look upon censorship as the finest indoor sport for both winter and summer. "Slumming" is falling into disuse, and instead of "slumming" parties, censorship expeditions are becoming all the rage. "Let's go and censor the moving pictures," someone will say, "and kill off this dreadful ennui." Out in Kansas, the home of Carrie Nation, the new indoor sport has attained great popularity among the ladies. In Wichita the city government has been petitioned to appoint "certain ladies to help the official censor." It is gratifying to note that one of the prominent ministers in the city has made a public protest against the further spread of this censoring mania. He speaks a kind word for the moving picture men, saying: "Our moving picture people are trying to give us things worth while and things morally elevating." The ultimate credit for this tribute is due to the exhibitors of Wichita, who realize their responsibilities and who by giving clean entertainments have disarmed all legitimate criticism.

* * *

THE editor of a great Western paper, rebuking one of his readers who compared the moving pictures of today to "the dime novels of our early days," speaks of motion pictures as "great purveyors of genuine clean entertainment." The editor goes on to say that "the standard of the moving pictures is raised every year," and then, at some length, shows the educational advantages of the picture which are just begining to be realized. It would be easy to fill the pages of THE MOVING PICTURE WORLD with similar tributes. The light is spreading fast. As the enemy disappears the friend takes his place. As matters stand today we have nothing to fear from honest criticism and very little from prejudice, but a good deal from men who have stolen into the fold by night and are trying to degrade the picture by making it serve the curiosity of the degenerate.

Weekly "Masterpieces"

By W. Stephen Bush

THE overproduction of "masterpieces" threatens to overwhelm the market. In the famous Uffizi gallery of Florence are perhaps two thousand great paintings, excluding mere portraits. These paintings are generally considered masterpieces. It has taken scores upon scores of artists and something like six centuries to produce these masterpieces. How much superior to these old-fashioned men are our modern producers of features! Their masterpieces come at the rate of one a week, and it must sorely puzzle our descendants in the third and fourth generation to find the space for preserving all these masterpieces.

A masterpiece used to be a strong expression full of meaning. It came down to us from the Middle Ages, when the skilled mechanic was obliged to give conclusive evidence of his ability by producing a work which would admit him into the ranks of the masters as distinguished from mere journeymen and apprentices. A committee of masters would sit in judgment on the offering of the journeymen who wanted to graduate into the masters guild, and if his offering was not worthy of a master he would have to try his skill again and again. No such slow and tiresome rules impede the production of our weekly masterpieces in the feature field. The process is ever so much simpler. Everybody is a master who calls himself a master. By a simple evolution in logic whatever the master produces is a "masterpiece."

There is really but one trifling obstacle to the indefinite production of these latter-day "masterpieces." The obstacle is the public. If the public can be induced to agree with the producers of "masterpieces" to the extent of paying the price of admission, all is well. Alas, for the sad experience of the past! The public has shown itself more and more discriminating, and it will not always agree with the producer in the estimate of his own production. The battlefield is strewn with the corpses of "masterpieces." "Masterpieces" of the weekly variety are constantly being rejected by the public. Depend on it, fellow-friends of the motion picture and all you exhibitors, that the public will grow more exacting day by day and week by week. If you, who wish to get prosperous by amusing the public via the motion picture, cannot choose the right kind of masterpieces, you will eventually have to retire from the field. The day when your program is dropped to you from your exchange as the manna dropped down from heaven for the benefit of the hungry Israelites is rapidly passing away. You must do your own thinking and nobody else will do it for you. The building of a program is a branch of architecture which cannot be learned in a day and which cannot be delegated to others. You will labor in vain if you do not make variety the keystone. Above all things will it be necessary for you to study the science of elimination. Of all the "masterpieces" that are offered, you will not want to take more than a very small percentage. You must, like a great editor, become an expert in the art of rejection.

The men who make masterpieces by the week are far above the reach of the poor critic, for whom they have nothing but the most profound contempt. Cervantes says somewhere that human nature will accept praise with pleasure even from a lunatic, while blame, though offered by the most intimate friend and with the finest of motives, will always be resented. Producers of weekly "masterpieces" can swallow mountains of the cheap praise which roots no deeper than the lips, but are seized with retching whenever the slightest fault is pointed out. By persevering in this unhappy frame of mind they are enabled to keep on producing a "masterpiece" every week until the bank roll begins to exhibit the dreadful symptoms of hasty consumption.

As a matter of fact, no sane person expects masterpieces to be released on a rigid weekly schedule. The decline in the popularity of the single reel is in very large measure due to this time-bound system of releases. The motion picture is too much of an art to be treated as merchandise pure and simple. The result of the rigid system of releasing and a certain quantity on a time limit produced monotony and made the pictures as much alike as one egg resembles another. Time and again it was pointed out in these columns that there were only about a dozen types or molds in the whole range of dramatic kinematography. The public was ready and eager for some new development along the lines of progress. Thus when the multiple reel came it was acclaimed with joy by the public, though very often, as we all know, the multiplicity of reels was made to cover a multitude of sins.

It is clear that there must come a reaction the moment the feature gets into the same rut along which the single reel found its way toward oblivion. If features are released like sausages from a machine they will fail to maintain their popularity. Features, of course, afford a greater chance for variety.

Eventually the whole market may adjust itself on this basis: The producers of high class features, on which more than ordinary care and skill is bestowed, will stand in the front rank. All other productions, whether in single or multiple reels, will take rank strictly in accordance with their quality. The ultimate judge will be the public, and the most reliable interpreter of the public taste and demand will be the exhibitor. The ability of the exhibitor will play no small part in the gradual clearing of the film situation. Three and four years ago he was but a pitiable cipher when it came to using initiative and exercising his judgment. Today he has every opportunity to rise by the exercise of his own ability and the assertion of his individuality. Ultimately the responsibility of the exhibitor will be greater than that of the producer. In other countries it is the exhibitor who dominates the situation because he is free to choose and he chooses as his public wants him to choose. We look, therefore, to the exhibitor of the future to shape or at least help to shape the policy of the producer. He will be the last judge of quality.

To the exhibitor will belong the task of dealing with the weekly "masterpieces" that are pouring down upon him in these days. If he decides that many or perhaps most of these "masterpieces" are sadly overpraised affairs and not desired by his public, the production of this kind of kinematographic absurdities will soon be on the wane. Not only will the first-class houses refuse to exhibit them, but it will be difficult to get them rented in any motion picture theater which is anywhere near the outskirts of civilization. Exchanges and state-right buyers will keep away from weekly "masterpieces," and the production thereof will, as the lawyers say, "cease and determine": a consummation devoutly to be wished by all who care for the good name and the quality standards of the motion picture art.

The Art of Criticism

By Louis Reeves Harrison

What is the first and most important requisite of a photodrama to be classed as a masterpiece?

A. That it shall contain a vital meaning.

That being a general answer, what specific use is made of the words "vital meaning"?

A. Soul must speak to soul on a subject of deep interest to those receiving the message.

Are there subjects of universal interest?

A. Many.

What, for instance?

A. The purpose of existence; the significance of what we are doing; our own artificial creations, such as religion, law and society, for human betterment, and what pertains to *their* betterment; the efficiency and reward of effort; harmonizing achievement with improvement; in what sense ideas rule the world——

The highest and brightest ideas?

A. Only when they can be so presented as to permeate the great mass and shape the thought of society in general. Many that have *not* ruled the world through literature and the drama may become universally effective through screen portrayal.

How about war as a subject?

A. Its pictured horrors should argue for peace.

Do they not excite the military spirit?

A. The spirit of struggle for supremacy is as old as the human race; it furnishes abundant material for the drama; its visualization, if truthful, must draw attention to war's misery and woe, and to its appalling waste of vital energy.

How should tragedy operate?

A. As a tonic.

And intense drama?

A. To quicken sympathy.

How about high comedy?

A. To entertain and encourage.

And farce?

A. To brighten dull moments.

Should each have a message?

A. To be a masterpiece.

Is a message essential in photodrama?

A. Not even life. But there must be power or beauty in the inanimate portrayal. One or the other of these is often satisfying to the eye in what both nature and art have to offer, even though it be soulless, but, unless they are pregnant with suggestion, their chief importance lies in their relation to a theme. This enters upon the domain of "treatment."

Granting the importance of a vital meaning, what is a prime requisite of treatment?

A. Critical instinct.

Above imagination?

A. It may go astray. Imagination is common to nearly all, whereas the critical instinct of a true artist is so rare that it alone advances creative work beyond mediocrity. Imagination may be illusion—criticism is the natural child of cultivation and thought. All artistic treatment of a subject implies the critical faculty.

It molds the form?

A. When unaided by creative imagination, hence so many lifeless photodramas of artistic form, all body and no soul. The finest treatment requires a faculty critically creative or creatively critical, such as is possessed by genius. The sum of intellect plus character in a man is untrammeled in its expression, because its standard is itself.

Then genius is rare?

A. It is abundant enough, but it needs careful nourishment to attain full growth. It thrives on opportunity well removed from drudgery.

What does masterly treatment involve?

A. In a general way, preparation that clarifies while exciting curiosity, exposition that is tense yet delicately suggestive of the end in view, characterization that quickens interest in the outcome, an unobtrusive undercurrent of logic that does not drift into unimportant or inconsistent details, and a conclusion satisfying to common intelligence and sympathy, all contributing to make effective the author's aim.

Do most photodramas hit where they aim?

A. Most photodramas are arrows shot in the air. In the absence of sharp competition, producers have been satisfied to make a chance hit now and then, especially with visualizations of what has been done in other arts.

To what may their failure be ascribed?

A. Lack of good critics, for actors and directors must have the critical faculty to exhibit a work of art in a form different from that of its first presentation. They try to reproduce exactly, not grasping the essential principle that the art of screen portrayal is not merely imitative, and one result is usually a loss of what animated the original. An author who has a story to tell selects among several possible arrangements such construction as *seems* best suited to his purpose, though he may never be entirely satisfied with what he has done. There is, therefore, nothing particularly sacred about the way he presents his subject matter. If he possessed creative and critical instinct in high degree, he would be first to appreciate the necessity of tremendous changes to meet the requirements of a different art. In the matter of adaptation, it is better to approximate an author's meaning rather than his method.

Will original stories supersede adaptations?

A. That is reasonable to expect in due time. There are men and women of character plus intellect who have weathered storms of passion, who grasp the meaning of the present from the past, who perceive the farcical side of our antiquated codes, who could advance ideas of our future social state or charmingly mirror this or that phase of life's infinite variety, who might struggle in vain with technics of literature and the stage, yet be able to give their thoughts vivid expression on the screen. Some producers seeking popularity and profit by superior work are already encouraging talent wherever they find it.

What is the future of criticism?

A. Undetermined. A good critic must be able to collect evidence of power successfully exercised and use it to guide this new art out of a labyrinth of mediocrity. Such men will be hard to find as long as production is more sincerely commercial than artistic. Improvement is bound to come in the course of keen competition, but there is a present need of clearer vision. Men are blind on one side who do not see that this art of thought communication, the only one besides printing discovered in two thousand years, must have something worth while to communicate.

The Camera on the Firing Line

Indisputable Proof of General Sherman's Definition of War.

By W. Stephen Bush.

IF YOU want to realize the difference between so-called realistic war pictures and just real war pictures look at the work that was done with the camera right on the firing line in the months of July and August of last year, when the Greeks and the Bulgarians were fighting a battle to the death in and about the Struma valley. These pictures were taken by Robert Schwobthaler, a pioneer in the film business. The King of Greece, fully alive to the educational value of the motion picture, called Mr. Schwobthaler from Paris and asked him to be the photographic historian of this war. Maybe it was a little war as wars go in these days, but it was bitterly real and earnest. No finer argument could be imagined for the promotion of peace than these same pictures. I would advise Mr. Schwobthaler to use our famous general's famous definition of war right up close to the main title.

Robert Schwobthaler.

Mr. Schwobthaler had an assistant and between the two men some very valuable pictures were taken. You see batteries in action, infantry advancing and cavalry charging, not in mimicry, but in the bloody and brutal reality of war. At one time the two men posted their cameras almost in the center of a big battlefield and they caught shrapnel exploding, companies deploying and attacking, wounded men reeling backward and falling down the hill and cavalry coming to the rescue with drawn sabres and going at top speed. The cameras caught all the work or at least a good deal of the work of murder and destruction that followed the retreat of the Bulgarians like a lurid column of fire in one of the circles of the great Tuscan's Inferno. You see one prosperous little town turned into a bloody shambles. You see fifteen Greek hostages held by the Bulgarians lying dead on the ground, they having been shot because they were unable to furnish the ransom demanded by the Bulgarians. Mr. Schwobthaler arrived just a few minutes after the poor victims had been murdered. There is little of the romance and the glory which poets associate with war visible in these films which tell the truth so plainly and so literally.

Not the least interesting part of these films is the part devoted to showing the work of the Red Cross Society on and about the battlefield.

"I have been asked," said Mr. Schwobthaler, "to lend my pictures dealing with the work of the Red Cross Society to the men and women interested in the work of the Peace Society. I would, of course, gladly do so if the pictures were still mine, but I have sold the American rights to a Greek-American syndicate. No one can testify more eloquently than I can to the brutalizing influence of war. I used to turn my eyes away from anything that looked like an accident or a fight, but after witnessing the daily horrors in the Struma valley I grew callous in spite of myself, and at last could look upon human suffering and misery without that thrill of pity that throbs in the breasts of all normal human beings. The methods of warfare adopted by the Bulgarians were barbarous in the extreme, indeed, the Bulgarians are little more than savages while the Greeks showed great humanity, feeding Bulgarian prisoners and fugitives at a time when they themselves were hard pressed for food. Water was always a most precious commodity, as in most of the rivers and ponds human bodies were decaying in the summer heat. Even their water the Greeks freely shared with their captive foes. I have proved conclusively that the Bulgarians were in the habit of using the dum-dum bullets, which are forbidden by the rules of civilized warfare. I have made pictures of soldiers who had been wounded with these deadly bullets. The dum-dum bullet explodes in the body, breaks the bone and sets up gangrene. In ninety-nine cases out of a hundred the dum-dum bullet causes death. My pictures show how terrible the wounds are and what frightful suffering they cause to the victims. One of my pictures shows the most popular nurse in the army busily at work. This girl is Irish by birth and the soldiers just adore her. The endurance and bravery of the Greek soldiers are incredible. I saw them submit to the most painful operations and amputations and never utter a sound. I can show by my pictures that the Bulgarians violated another rule of civilized warfare by firing upon a flag of truce. I showed the pictures before the Emperor of Germany, who asked me whether I was under cover when I worked my camera. He was very much surprised to hear me say no."

Mr. Schwobthaler will stay in this country for several weeks and is located in the Belmont Hotel in this City.

"Fooling Uncle" (Beauty.)

Reviewed by James S. McQuade.

"FOOLING UNCLE" is the second subject that will be released by the American under the brand of "Beauty Film." It will be released January 21.

From all who delight in clean, snappy comedy, of the society comedy-drama type, there will be a warm welcome for Miss Margarita Fischer, Harry Pollard and Fred Gamble in "Fooling Uncle."

It was really a delightful task to view this film. Miss Fischer is a vivacious, charming comedienne, who never resorts to slapstick to gain her ends. True, sometimes, the action treads closely on the threshold of farce, but it never gets quite there. There is always the refinement of method that escapes the vulgar in carrying a point. We laugh and enjoy it because the intelligence of the method appeals to our own intelligence and not to the risibilities that are excited by something in the nature of a practical joke. Instead of using the proverbial slapstick, Miss Fischer and Messrs. Pollard and Gamble carry fairy wands and slap our imagination in such delicate, merry fashion that we are forced to laugh in Aeolian harp fashion and not like the crash of an organ.

Scene from "Fooling Uncle" (Beauty).

For myself I hope that these "Beauty Films" will have a wide appeal. There may be picture theater goers who like their fun administered in more strenuous fashion; but I believe there are a great many more who will acclaim the "Beauty Film" type. The photography is most praiseworthy, and the title, subtitles and the close are conceived with nice artistry.

RUDOLPH WURLITZER DEAD.

Rudolph Wurlitzer, founder of the Rudolph Wurlitzer Company, manufacturers of musical instruments, among which is the Hope-Jones Unit Orchestra, much in favor among motion picture exhibitors, died at his home in Auburndale, a suburb of Cincinnati, Ohio, on Wednesday, January 14. The deceased was born on February 1, 1831, at Schoeneck, Saxony. His ancestors for generations had been builders of musical instruments, and one of his forbears was Hans Adam Wurlitzer, the violin maker celebrated throughout the fatherland, who was born in 1732, almost a hundred years before Rudolph Wurlitzer. Mr. Wurlitzer completed his education at the Technical University, at Leipsic, and came to the United States. Two years later he went into the musical instrument industry, and in 1856 he established his own business as an importer of musical instruments.

"Lincoln the Lover"

A Vitagraph Poetic Drama.

Reviewed by Louis Reeves Harrison.

DISCARDING mere technical or traditional devices or conventions, this photodrama rises to vision and kindles the imagination like poetry, yet it is also educational, a contribution to the biography of a great man of modern times. The impersonation of Abraham Lincoln by Ralph Ince is so intelligent and so sympathetic that we are actually glimpsing a phase of the martyred president's private life and one which may have had an important bearing on his interesting career.

Goethe says, "The principal design of biography is to present the man in relation to his epoch; and to show to what extent the whole environment was favorable or unfavorable to him; how he shaped out of it for himself a conception of the world and of man; and how he found expression for his concept. To attain this, however, demands

Scene from "Lincoln the Lover" (Vitagraph).

what is hardly within human reach, the individual's knowledge of himself and of his times, those influences which determine and shape the individual so that it might well be said that had a man been born either ten years earlier or ten years later he might have been as an individual and as a world factor something very different."

This glimpse of "Lincoln the Lover" presents the romance of his early life, but it does so with no loss of dignity and a material gain in beauty, and there is absent the element of misrepresentation which causes so many biographies to be disappointing. It resuscitates with nice fidelity the vanishing and almost forgotten state of society in which Lincoln lived. It has another high merit, that of enlisting sympathy for a man whose private life has been overshadowed by his remarkable public career.

For purposes of contrast, the play opens with a view of the President at a high point in his popularity. He wearies of popular acclamation, so meaningless compared with the pure love of one true heart, and sits down before his grate fire to muse and dream. The trend of his thoughts is quietly visualized. We go back with him to the days when he courted Ann Rutledge and watch the great awkward lover halt between his simple dignity, his unaffected self knowledge of power, and his timidity, his tendency to idealize, that which makes the bravest man weak in the presence of his supreme illusion.

He is compelled to suffer defeat for the first time at the hands of a man better endowed with physical graces and charms. Ann turns from him to John NcNeil as the realization of her ideal. Lincoln bows to the conquerer with noble humility, even congratulates the more fortunate man on winning the heart of so sweet a creature. When McNeil leaves for the East to attend to an inheritance, Lincoln is acting as postmaster, and he delivers to Ann a letter

Scene from "Lincoln the Lover" (Vitagraph).

from her lover which, by a turn of fate, chances to be one breaking the engagement.

Lincoln tries again and at last wins the heart of Ann by his loyal devotion. She has barely consented to be his wife when there is another intervention, that of illness and death, and so the course of his life was diverted from what might have proved to be the demoralization of genius, the warm hearthstone. He pictures the bitterness of that dark hour, his visits to her grave, then is forced to contrast that simple sorrow with his present exalted state, and he realizes that he is but an instrument—it was not to be.

MUTUAL GIRL ENTERTAINS BROADWAY.

A Sympathetic Audience at Loew's Broadway Theater Greets Norma Phillips' Premier Picture.

IT IS too early yet to say whether the average New York audiences are going to take special pleasure in following "Our Mutual Girl" through all her adventures; but in this beginning it is certain that she won favor with a good sized house at the Broadway, on Monday afternoon. She won it by the girlish simplicity of her acting which made it easy to sympathize with her. But as an offering of entertainment, this introduction number will please audiences out of town much more than here. While she was still a country girl and on her way to the great city, her adolescent love story, her country beau, her adventures on the way and her feelings held the audience under a spell in amusement or human sympathy; but there was a distinctly different atmosphere in the house when the picture began to be concerned with Madame Lucile's pretty models and the latest fashions in gowns. This part of the picture also had its following; but it was not as at the start, the whole audience. The interest did not need, necessarily, to have slackened and would not have if the story had cultivated the high intention of being artistic and human. So far the audience liked what has been provided and it is truly good; but it is clear that it has not started off on that level that would have made it wholly adequate.

The story is a bit conventional; it is not quite authoritative. This coming of a young girl to the great city to live is a very special and truly great adventure, and among those gowns the specialness of the adventure is lost. They make one suspect that such gowns as New York can furnish are the real object of this first part of the picture and not the girl's adventures, and, if it is so, and the other pictures are like it, the interest in them, though keen, may not be a match for the bigness of the idea involved in making fifty two pictures to give people a taste of the metropolis. We know nothing of what the other installments are going to be, and surely will not prejudge them. But it is a fact that the audience, for the first half, showed the keenest interest, while at the end there was but little applause.

"The Hermit" (American).

Reviewed by James S. McQuade.

A SATISFYING, absorbing story has been filmed in two reels by the American, which is scheduled for release February 2, under the title "The Hermit." Thomas Ricketts directed the production, and he has been ably aided by a well selected cast. In contrast with the self-enforced seclusion of the leading character, we are treated in the opening pictures to views showing us the gay whirl of the pawns in society circles and to the strenuous life in the world of business, artistic touches which combine to increase our interest in the titular subject.

Scene from "The Hermit" (American).

The treatment of the story is reminiscent, and Mr. Ricketts has handled it with his accustomed skill. The tiny cottage of the recluse, half hidden by the vines and rich foliage of California, is ideal. His faithful companions, two dogs, serve to keep him in touch with the world that has treated him harshly and to remind him that life, however bitter, has its compensations in some form. The picturesque nook

Scene from "The Hermit" (American).

by the sea, where he sits perched on a rock, the solitude broken only by the crash of the waves, has been very happily chosen. Throughout the entire films the settings are appropriate, and the photography is of a quality that delights the eye.

Ed Coxen is the hermit. He has added to his reputation in this role. Watching him closely you will see that he has sunk his youthful personality in that of the middle aged man, who is still active but stiff in his movements. Demeanor, manner and make-up are all in fine keeping with the character.

Miss Winnifred Greenwood is required to appear as the gladsome young maiden with lovers at her beck and call, and as the mother of a young girl about the age that she herself is supposed to be when the story opens. In both characters she is equally at home, which speaks for her versatility. Miss Charlotte Burton is quite pleasing in the part of winsome Grace King, and George Field and William Bertram deserve mention in the parts of Tom King and Mr. Bliss.

John King, a wealthy young man, loves Lillian Bliss and is accepted by her. Tom King, his brother, also loves Lillian, and stoops to dishonor in order to gain her hand. He hires a burly ruffian to kidnap Lillian, and the plan failing he contrives to place the crime on his brother, John, who is sentenced to a term in prison. In the meantime Tom marries Lillian.

John learns of his brother's marriage while in prison, and, on his release, goes to California and becomes a hermit. His brother and Lillian believe him dead. His lawyer, whom he had bound to secrecy, furnishes him with money for his simple needs.

One day, Tom King learns from the lawyer that John is alive. Failing in health and expecting death soon, he writes a letter to John begging forgiveness and requesting that the knowledge of his crime be kept from Lillian. The lawyer forwards the letter to John.

After Tom's death Lillian and her daughter, Grace, visit California. There Grace and her young companions discover the hermit, on one of their auto trips. Grace is strangely affected by the reserved man and has quite an influence over him. She requests him to tell the story of his life as the party are eating luncheon under the trees in front of the hermit's cottage. As he finishes she asks to see the photograph of his sweetheart and immediately recognizes it as that of her mother, years ago.

Through the clever diplomacy of Grace and a good priest, the hermit and Lillian are brought face to face, a letter from the priest having revealed to her that John King was innocent of the crime charged to him. The final scene fades out as we are impressed that the former lovers will soon be united.

FRANCIS CARLYLE.

MR. FRANCIS CARLYLE, the well known leading man of the regular dramatic stage, is a recent addition to the stock company of Pathe Freres. Mr. Carlyle began his career under the management of Daniel Frohman at the old Lyceum Theater, appearing in "The Wife," "Sweet Lavender," "The Charity Ball," and many other successes of that noted place.

He has been under the direction of Charles Frohman, however, most of his time on the stage, playing Kerchival West in "Shenandoah" during its first season, and continuing in that part for three years. He was the original Major Mostyn in "The Sporting Duchess," also of the leading part in "The White Heather," in "Hearts are Trumps," "Because She Loved Him So," "Colorado," "The Flag Lieutenant," and played "Bertie Cecil" in "Under Two Flags," with Blanche Bates when it was first produced by Belasco at the Garden Theater. He was leading man at Palmer's Theater and at Daly's, playing there everything from Shakespeare to modern farce. Also with William Gillette in London, as well as in New York, with Nat Goodwin, Otis Skinner, Grace George and Mary Mannering. He played Captain Absolute in "The Rivals," and John Perrybingle in "The Cricket on the Hearth," with the late Joseph Jefferson. His experience has run the gamut; his metier, however, is emotional parts, and his ability to convey by subtle gesture and facial expression the intense, deeper and stronger feelings which sway all humanity at times, makes for him an especial place in moving picture art. Among the pictures he has appeared in since his association with Pathe Freres are: "Her Hour," "A Clever Story," "The Blight," "The Shadow of Shame," "Her Story," "The Son of the House," "For the Sake of his Son," "Kenton's Heir" and "The Refugee."

Francis Carlyle.

"An American King."

Two-Reel Edison Romance.

Reviewed by Louis Reeves Harrison.

THE Prince of Balkia, heir apparent to the throne, renounces his royal rights to marry the woman he loves and goes to America, where he settles as a man of affairs under the name "John North." Sixty years later, his American grandson, John North, now an orphan, follows Helen Bond, a banker's daughter, when her parents conduct her on a European tour. John and Helen love each other, but her ambitious parents—they are title-mad—coldly discourage North's attentions. Meanwhile, the royal line be-

Scene from "An American King" (Edison).

comes extinct, but for young John North, and the prime minister plans to place him upon the throne if he is willing to assume its honors and responsibilities.

The banker and his family—there is a monacled Duke in attendance—make their devious way to Balkia, because pa-pah has it in mind to float bonds for the impoverished kingdom. John North, his valet, and Arthur, a Fidus Achates, tag along and arrive at an opportune moment. The prime

Scene from "An American King" (Edison).

minister has kept track of North's movements, contrives to meet the grandson of the man who renounced all rights to the succession and persuades him to accept the crown. North's motives are made plain—he hopes in ascending the throne to overcome the objections of Helen's parents. He takes a short cut by the side stairs in the ceremonial and betrays unfamiliarity with court forms in many amusing ways, but the air dictatorial is one all to easy to assume, and he becomes autocratic in matters of state, completely upsetting some of the prime minister's well cherished schemes. When it is made known that he is to wed a certain young and attractive lady of the court, he decrees that her hand shall be given in marriage to his chum, Arthur, who has fallen in love with her and found his sentiment reciprocated.

The American King loves Helen; she loves him; her parents are title-mad; so there is a delightful absence of suspense about the outcome. It is obvious, as in most such plays, that these two will embrace at the end, and the one slight difficulty in the way is overcome without a struggle on North's part. Suddenly, without previous intimation, during the final scenes, a new element is introduced that should have been shown or suggested at an earlier period in the development.

There are revolutionists, and one of these, Heska, has undertaken to poison the new king. He pours out a glass of wine near a picture panel, and she drops poison in his glass while he conveniently looks the other way. He turns in time to catch her by the wrist. Now, at last, there is opportunity for him to accomplish something worth while. The only pity is that the revolutionists were not put in evidence to awaken suspense during the preparation. It is too late to rouse interest in Heska and her cause and there is not enough room to show the new king in the act of using his high office to right the wrongs of an oppressed people. These sufferings are barely indicated at a time when the main action is drawing to an end, whereas an entire reel could have more consistently been given to enlisting sympathy ultimately destined to rouse enthusiasm over the American king's humanitarian acts. The time will probably come when an author can tell his story without considering reel limitations, in logical form, and it would have benefitted this photodrama to have amplified rather than to have pruned it down. It could have been made to fill three or four interesting reels.

FEATURE EXCHANGES TO INCORPORATE.

The feature film exchanges, of New York City, realizing the necessity of co-operation to discuss and pass upon the problems arising under their rapidly growing branch of the industry, and profiting by the success of co-operative methods, heretofore used in the motion picture industry, are organizing a membership corporation bearing the title Feature Film Renters Ass'n. Inc. A number of meetings have been held and the preliminary details disposed of. Messrs. Graham & Stevenson, of 15 Broad Street, have been retained to incorporate and organize the association.

The association will be in the nature of a Board of Trade and it is hoped by its founders that representation will ultimately be founded in this membership from every city where a feature film exchange is located in the United States. The incorporators will be as follows: World Special Films Corporation, Unique Feature Film Co., Weinberg Feature Film Co., Richter Feature Film Co., Easter Feature Film Co., Federal Feature Film Co., Manhattan Feature Film Co., Weisfield Feature Film Co., Emby Feature Film Co., Sedeg Feature Film Co., Supreme Feature Film Co., Standard Feature Film Co., All Star Film Printing Co., Sherrys Film Exchange, Theater Feature Film Co., Eagle Feature Film Co., Royal Feature Film Co., Special Feature Film Co., Feature Film Co., Regal Feature Film Co., Kineto Feature Film Co., Vita Feature Film Co., Ideal Feature Film Co., North American Film Co., Inc., De Luxe, Feature Film Co., High Grade Feature Film Co., The Film Exchange.

PICTURE MEN HAVE DINNER.

Northeastern Pennsylvania Exhibitors' Association Condemns "Underworld" Pictures at Meeting in Wilkesbarre.

The Northeastern Pennsylvania Motion Picture Exhibitors' Association met at the Hotel Redington, Wilkesbarre, Pa., on Wednesday, January 14, and enjoyed a fine dinner set for the occasion. After the dinner they spent several hours "talking shop," during which there was a discussion upon the advisability of running "underworld" pictures in their houses.

Gilbert Miller of Plymouth, president of the association; Harvey Eggleston, J. Clayton Heebner, John Lynch, W. S. Wilson and others made excellent talks in which they suggested that the best results are obtained from showing good, clean pictures and that it was advisable not to handle vice or underworld pictures.

Those present were: Gilbert Miller, Plymouth; John Favinni, Jessup; Charles Schwartz, Nanticoke; L. A. Farrell and Louis Matule, Carbondale; J. D. Williams, W. S. Wilson, Francis Devlin, Harvey Eggleston, J. Clayton Heebner, Frederick W. Hermann, Wilkes-Barre, managers; Chief of Police John Roberts, E. L. Lindemuth, Daniel L. Hart, James Curry, Harry L. Campbell, of the Record; Joseph Stiles, of the Exhibitors' Film Co.; Sidney E. Abel, of the Mutual Film Co.; Samuel Shirley and John Lynch of the General Film Exchange, Wilkes-Barre.

"For Ireland's Sake."

Gauntier Players Release a Good Three-Part Drama Produced in the Land of Erin.

By George Blaisdell.

ON their Irish productions the Gauntier Players have built a solid reputation. So far they have had the field all to themselves; no one else has cared to invade the island of song and story, or romance and also of suffering, for the purpose of showing in dramatized form on the screen the life of its people. Mr. Olcott, Miss Gauntier and Mr. Clark have made so many journeys to this island the stories of which have been so generously dramatized for

Scene from "For Ireland's Sake" (Gauntier Players).

the regular stage that they seem to have breathed-in the Irish atmosphere. "For Ireland's Sake," which was released through Warner's Features on January 12, is written and directed by Sidney Olcott. It is an interesting story, and the best part of it is the skillful, craftsmanlike way in which it is constructed and presented. The three parts seem short, a good proof of their entertaining qualities. The picture was made in County Kerry, and we see the famed Lakes

Scene from "For Ireland's Sake" (Gauntier Players).

of Killarney, the Gap of Dunloe, and other beauty spots in that vicinity. The setting forth of these facts in an explanatory sub-title at the beginning of the picture will add to its interest.

Marty, a peasant, is detected by British soldiers making a "few croppy pikes for the byes" and for this is hunted and, in spite of the aid given by his sweetheart, Eileen, is finally arrested and condemned to be hanged. Eileen, also, is sentenced to share his fate. Father Flannigan secretly conveys to Marty a big file, with which he breaks jail and then frees Eileen. The priest, waiting at the water's edge, marries the two and they take passage for America on a schooner.

The first scene is one that captures the interest. The two lovers ride down a winding lane in an orthodox donkey cart, past a dwelling unlike those we see in other pictures. Marty gayly and slyly kisses Eileen good-bye and goes to his forge on a rocky hillside. In the faint glow of the fire we see him hammering away—an effective bit. His escape from the soldiers is dramatic. Eileen, a great cloak over her shoulders, is rounding a hill, a lake in the near distance. She sees her lover fleeing from the soldiers. She throws the folds of the ample garment about Marty. The later hiding of the prisoner in the chimney of the inn furnishes an element of suspense as the officer stirs the logs and smokes out the fugitive, only to precipitate a real riot which results in the discomfiture of the "redcoats" and the loss of their arms.

There is further suspense as the prisoner, supplied by the priest with a file, works his way out of his window after his capture and condemnation. We see him singing to drown the noise of the tool—and those who know the player may at the moment wish they could have heard him; he was ten years in musical comedy. The climb along the ivy-covered wall furnishes an abundance of work even for steely muscles. Following the release of Eileen comes the real big situation—the kind that will stir a house. Eileen is being helped slowly down the wall. A soldier patrolling his post sees her just as she drops to the ground. He pounces on and grabs her. At that moment, from a height of ten feet above, Marty swings free and lands on the shoulders of the sentry. It requires no stretch of the imagination to believe that he did nearly break the man's neck. There is a smash with the file and the soldier goes to sleep.

Miss Gauntier is Eileen. She is the part, whether it be rowing, in real sailorman fashion, the boat across the lake, or in swimming it when the craft is taken away, or in the dangerous climb down the prison wall. Mr. Clark is Marty, the perfect type of the fearless Irish lad, as devoted to his sweetheart as he is bitter toward the rule represented by the soldiery. Mr. Olcott is impressive as the priest—reverent but also militant.

"For Ireland's Sake" is a good picture.

WHERE UNIVERSAL CAN BE SEEN.

Entire Program to be Shown to Exhibitors in New York Semi-Weekly at Republic Theater on Forty-Second Street.

Commencing Tuesday, January 20th, 1914, the Universal Film Exchange began showing, every Tuesday and Thursday, at 10:00 a. m., at the Republic Theater, its advanced releases for inspection by all exhibitors. This is an innovation in New York territory, but the company feels that the demands of the exhibitors will justify it. Besides giving the company's patrons an opportunity of viewing the program before running it in their own houses, it will acquaint other exhibitors with the quality of the Universal Program.

Admission will be by cards issued to the exhibitors only. The public will be excluded. These cards can either be obtained from the Universal exchanges, at 111 E. 14th Street, or 1600 Broadway, or at the Republic Theater on the days of exhibition. It is fully expected that every exhibitor in greater New York will take advantage of this opportunity. At the first exhibition on January 20th, the big feature "Absinthe," with King Baggot and Leah Baird, was presented.

KALEM BUILDS INCLOSED STUDIO AT JACKSONVILLE.

When the Kalem studio, at Jacksonville, Florida, is completed, that company will possess one of the most modern plants of its kind in existence. It is expected that the edifice will be ready for occupancy within four weeks.

A large sum has been expended to make this studio up-to-date and modern in every detail. Before the plans were drawn, the architects made a careful study of the various plants in the country. The Kalem building consequently embraces the most desirable features of these establishments.

The inclosed studio was found necessary because of the frequent interruption of work due to the vagaries of the weather. Heretofore, all the work has been done on the spacious outdoor plant which adjourns the new building. With the new studio in operation, work on Kalem productions will be carried on uninterruptedly.

An elaborate lighting plant of unusual efficiency has been installed. Nor has the comfort of the players been overlooked. The ventilation of the building is declared to be perfect.

One of the unusual features is embodied in the rear of the studio. This is made of glass and so arranged as to constitute immense sliding doors. When desired, these can be rolled apart to admit the sun's rays, or to allow unusually large "flats" to be taken in or out of the building.

Standing Room Question Before Board

Bill Introduced to Reduce It to a Definite Basis. Outlook Bad for Easy Licenses.

THE Committee on General Welfare of the New York Board of Aldermen has several proposed pieces of legislation affecting moving picture houses before it for consideration, all introduced by Alderman McCourt. The many arrests and convictions in the Court of Special Sessions of the proprietors of moving picture houses for blocking the aisles with standees, due to the action of the Fire Prevention Bureau in enforcing the laws, undoubtedly led to the introduction of the remedial legislation proposed by Alderman McCourt to afford relief to owners of houses who have put up substantial structures and allowed plenty of space for aisles.

It is proposed to amend the ordinance relative to motion picture theaters approved July 8th, 1913, so that paragraph nine will not be so drastic. These are the proposed amendments:

It shall be lawful to permit persons to stand in the aisles, passageways and space in the rear of the seats as follows:

(a) If the aisle, passageway or space be more than four feet and less than sixteen feet wide, persons may stand therein, provided an unobstructed passageway of at least four feet in width is left open in said aisle or passageway.

(b) If the aisle, passageway or space be more than sixteen feet wide, persons may stand therein, provided an unobstructed passageway of at least eight feet in width be left open in said aisle or passageway.

(c) If the aisle, passageway or space be four feet or less in width and there be an outer passageway in the rear of the auditorium, to which all aisle heads have direct access, it shall be lawful to permit two rows of persons to stand in said aisle, passageway or space in the rear of the seats.

(d) In balconies or galleries one row of persons.

(e) In no event, nor under any circumstances, shall any person be permitted to stand at the head of any aisle. The space to be occupied by said persons shall be separated by tape, ribbon or other easily broken material, supported by light posts fixed in stationary sockets, and to be not less than three nor more than four feet from the floor; all to be so constructed and placed as to be no obstruction in case of panic or emergency.

Any manager, proprietor, usher, agent or employee who shall violate any of the provisions of this section shall severally pay a penalty in the sum of fifty dollars ($50) for each violation.

Sec. 2. This ordinance shall take effect immediately.

The proposed ordinance to regulate and control the licensing of motion picture theaters calls for the issuing of the license by the mayor provided these particulars are furnished:

A—Applicants for motion picture theater licenses shall file plans and specifications of the motion picture theater contemplated to be licensed with the Bureau of Buildings of the borough in which the motion picture theater is to be situated, and must file a copy of such plans and specifications duly approved by the Superintendent of Buildings with the application for the license, which application shall be made to the Bureau of Licenses on blanks furnished by it for that purpose.

B—Any person who is the owner, lessor or lessee of a building or piece of land in or upon which a motion picture theater is to be operated shall sufficiently in advance thereof prepare and make upon the blank which shall be furnished by the Bureau of Licenses a statement signed and sworn to by such applicant or applicants, or when made by a person in behalf of a corporation or association, the following statements of fact:

1. The name of each applicant and, if there be more than one and they be partners, also their partnership name, and the age and residence of the several persons so applying, and the fact as to his citizenship.

2. The name and residence of every person interested or to become interested in such motion picture theater for which the statement is made, unless such applicant be a corporation or association, in which case the person making the application in behalf of the corporation or association will set forth, instead, the name of the corporation or association, the State under the laws of which it is organized, and the nature of his authority to act for such corporation or association.

3. The premises where such business is to be carried on, stating the street and number, if the premises have a street and number, and otherwise such apt description as will reasonably indicate the locality thereof; but no license for the operation of a motion picture theater shall be issued for any land or premises the location of which shall be on the same street or avenue and within two hundred feet of a building occupied exclusively as a church or school house; the measurements to be taken in a straight line from the center of the nearest entrance of the place in which it is desired to operate a motion picture theater.

Sec. 2. This ordinance shall take effect immediately.

Paragraph three of this proposed ordinance will undoubtedly make the procuring of a license very difficult as almost the same conditions are necessary in procuring licenses for saloons.

A proposed amendment to the ordinance in reference to "signs and showbills" allows posters to be displayed on the sides of buildings with the consent of the owners, and also allows posters to be displayed ten feet in the clear above the sidewalks.

Tickets of admission to theaters or moving picture houses must have the prices stamped on them if this new ordinance is adopted, the provisions of which are:

Be It Ordained, by the Board of Aldermen of The City of New York, as follows:

Section 1. The owners, lessees, managers and other persons in charge of or conducting any duly licensed theater, concert hall, circus, common show or other place of public amusement by whatever name or term designated and also of all other places of public amusement for which no license is required by law, the right of permission to attend which, or to attend any entertainment or performance thereat or therein is regulated by the issue of any ticket or other evidence of license or contract for which a fee or money consideration is charged, shall cause all tickets of admission or other evidences of license or right of entry issued by him, it or them to have legibly and conspicuously printed or stamped on the face thereof the true and actual price, fee or money consideration at or for which such ticket or evidence of license or right to admission is originally issued and sold.

Sec. 2. Any person violating any of the provisions hereof, shall, upon conviction before a City Magistrate, be punished by a fine not exceeding ten dollars for each offense, and in default of payment of any fine so imposed shall be committed to the City Prison for a term not exceeding ten days, each day of said imprisonment to be taken as a liquidation of each dollar of such fine.

Sec. 3. This ordinance shall take effect thirty days after its approval by the Mayor.

There are no signs of any proposed "censorship" ordinance being introduced into the new board thus far. M. P. J.

"In the Python's Den"

A Three Part Apex Feature.

The title of this subject is much more creepy than the picture itself. The name lends itself well to outside display advertising, wherein can be conjured up coils upon coils of mammouth serpents scattered here and there in lithographs in a manner quite terrifying to timid souls passing the theater. But the serpents in the picture are much like Bottom's lion in "Midsummer Nights Dream," of which animal snug, the joiner says: "For if I should as lion come in strife into this place 'twere pity of my life."

The pythons, like all well behaved serpents, keep out of sight until they are wanted, and when wanted do as they are expected to do, which is not much. All they have to do is crawl out and crush the daylights out of the villainous Hindoo prince and their act is through.

Scene from "In the Python's Den" (Apex).

It might be well to say that there are some circumstances leading up to the man-crushing scene which are more or less interesting, depending largely upon one's liking for things East Indian. The plot revolves about the covetousness of a Hindoo prince for a British army captain's wife. Not finding conditions favorable to an easy wooing he abducts the lady to his castle in the hills. The husband follows with an armed force to her rescue. He is captured and thrown into the python's den. His men storm the castle and rescue him from the snakes, leaving the prince to be crushed by them instead of the captain.

There are numerous scenes of harem life which are all very elaborate. The exciting scenes begin when the soldiers meet and fight the henchmen of the prince. There are numerous skirmishes and escapes that are exciting and acceptably done. The scene in the pythons' den is the climax. The pythons are there and we see them coiled about the prince, but we will have to take the producer's word that they crushed the prince. If this picture frightens any fair lady 'twere pity of our life.

CARNEGIE ALASKA PICTURES IN MIDDLE WEST.

The Kleinschmidt Alaskan Pictures are enjoying good business in Nebraska, Iowa, Kansas, Minnesota, Wyoming and the Dakotas. Bookings are being arranged by G. Whitten, Kemmerer, Wyoming, who controls the rights on these states.

Two "Features Ideal" Worth Noticing

"The Fugitive" and "Fatality and Mystery," New Subjects from the Savoya Studio Will Appeal to Different Kinds of Spectators.

Reviewed by Hanford C. Judson.

IT IS interesting to notice in the two recent "Features Ideal" offerings that one has been designed to please the art-loving spectator, while the other, making less demands on cultivated understanding and being itself less logical and less artistic, has a far more popular quality. This latter picture tells a conventional story dealing with emotions that are homely and with appeal to the people. We will give an account of "Fatality and Mystery," the artistic one, first; it will be much pleasanter to talk about and is far more deserving than "The Fugitive," which experience makes us believe will be liked better. Both are good offerings.

"Fatality and Mystery."

"Fatality and Mystery" is a tragic love story full of heartbreak made real by poignantly simple acting and softened by beauty of set and background which the camera has captured in lovely pictures. It is a triangle story with the father

Scene from "Fatality and Mystery" (Features Ideal).

of the accepted lover as the one who primarily opens the door to destruction. The opening scenes show us a bevy of young girls having a pleasant romp together in a beautiful garden. In keeping with the idyllic and poetic atmosphere in which the producer has started his picture, the promise of tragedy is at once suggested. The girls go to an old gypsy hag to have their fortunes told and the pretty heroine, owner of the garden, sees in the witch's caldron the image of a skull. Again the girls are back in their garden and a man is introduced who, in a scene most artistically handled by both actors and producer, manages to get the heroine aside long enough to propose to her and be refused.

With delightful simplicity the actress makes us see clearly that there is another man whom she loves passionately and when he is presented we find him in appearance all that such a girl could desire. Quickly the sinister father of this young man comes into the picture with a demand for more money which the son refuses. The old man, in his son's absence, steals some money from a desk and leaves a note. This money, we find, is not the son's but was intrusted to him and he is not able to make its loss good. The father, drinking with fast women, refuses to give any of it back.

The son being deep in love and fearing disgrace, attempts to recoup by gambling and is losing when he picks up a card from the floor and plays it and, caught cheating, hurries out in shame. Schiller in his "Aesthetic Letters," which is a very high authority on art, says that it is never safe to make the hero of a drama do anything petty, such as taking a friend's table silver or cheating at cards. In this case we can at least respect the man for not knowing how to cheat—his substituted card is of a different color and different size; he could hardly have known what he was doing. The unaccepted lover of the heroine is at the card table and, of course, takes his own dramatic time to "show up" the unfortunate youth. From this point, through beautiful scenes —we print a cut of one of these—the picture goes down into deeper tragedy until both lovers, in semi-madness, have destroyed themselves.

"The Fugitive."

Taken from an Italian novel which roughly means "The Man Who Is Legally Dead," this picture "The Fugitive," gives us the sad results of a family feud in Southern Italy. The son of one family has married the daughter of the other and later, in self defence so it seems, kills the brother of his wife. He is sent to prison for life. His wife, with the help of the charitable village doctor, brings her baby up ignorant of the fact that her father is in prison and thinking that the doctor is her father. The real father escapes and comes home. The dramatic suspense lies in the question, will the convict father consent to deny himself and let the child remain ignorant or, led by jealousy, how far will he go in his demands for his own? This situation is not wholly convincing and the subtitles are rather crude, but the players are artistic in their work and the characters, especially the old village priest, are pleasing. It is all very easy to comprehend and all its emotions are what the average spectator could imagine himself or herself as feeling. In fact, this is the best reason why it is a strong offering to please the many.

ECLAIR TO REMOVE TO NEW QUARTERS.

The Eclair Film Co. will shortly announce its removal to larger and more commodious quarters in a building situated in the heart of the new film center of the metropolis. Here, offices, developing and cutting room, projection rooms, etc., will be amply provided for. This move has been made necessary through the increase of the Eclair's business during the past year. The present offices, occupying an entire floor at 225 West 42nd Street, have served their purpose well enough, but have proved inadequate in which to transact the larger volume of film sales that have fallen to the lot of the concern recently.

WHERE IS MR. JACKSON?

Moving Picture World, New York.

Gentlemen: On January 12, Mr. R. A. Jackson, of Allen, Oklahoma, rented from us, for use on that day, a set of our "From the Manger to the Cross," Kalem pictures, and has left for parts unknown with this film.

If anybody can locate Mr. Jackson, we want to have him held, and also have the exhibitors that come into possession of the film, wire us, and we will immediately begin prosecution.

Yours very truly,
Kansas City Feature Film Company,
Kansas City, Mo.

PROJECTION EQUIPMENT INSTALLED IN A PRISON.

The Picture Theater Equipment Company, of New York, sends word that it has just installed in the Great Meadow prison, Comstock, N. Y., one Power's 6 machine and accessories. This machine was purchased through the prisoners' special fund and motion pictures will be shown once or twice a week dealing with educational and industrial topics.

"AN ENCHANTED VOICE" (Eclair).

Comedy film filled with laughs and action and telling a legitimate story and embracing many funny situations bordering on refined burlesque.

"The Day of Days."

Famous Players' Four-Part Extravaganza of City Life Will Make Good Entertainment.

By George Blaisdell.

IT IS a frankly extravagant phase of city life we see in this four-part production of the Famous Players in which Cyril Scott plays the hero in "The Day of Days," adapted from the novel of Louis Joseph Vance. It will make good entertainment, especially for those who prefer excitement to the more sombre dramatic situations. Of excitement there is much in the last half. The action is fast. Much time is given to the development, and in order that the later rapidly changing fortunes of the chief participants may be clear, we see that the attention to the working up of the story is worth while.

The picture is well staged, more particularly the scenes of the bazaar and the various rooms of the pretentious gambling house. The views of the humbler boarding house have an O. Henry touch that will appeal to the livers—and this expression contains no anatomical allusion—in these dwelling places in towns far from as well as in the metropolis. In the bazaar there are expert dancers who amuse others as well as themselves. The adventures in the palace of chance, where, after the hero breaks the bank, the owner tries to take the money from him, will thrill. The best of all is the descent of the detectives just in time to permit the winner to escape, in the purloined coat and cap, of a sleeping policeman. There is enough action here to suit anyone. It is a pursuit over fences and roofs, up a fire escape, and into an apartment. In this melodrama no jar is occasioned by the fact that the fugitive finds himself confronted by the woman who is just the one to tell him where he will find his sweetheart, concealed by gunmen. How the heiress is later rescued

Scene from "The Day of Days" (Famous Players).

from the clutches of her gangster-employing guardian constitutes another episode of liveliness. There is the liveliest kind of a mix-up between detectives and many gangmen. In the picture are many scenes of well-known New York points.

The story centers about a young man who is in love with a girl proving to be an heiress and in disguise in order to get out of the power of a guardian. The news of her disappearance is printed in the newspapers, and through her photograph she is recognized, just a little incident which goes to prove that the production is an extravaganza. The guardian and his son are moving all the agencies they can command to get possession of the girl in the course of that day, as on the morrow she will be independent. What happens is a long story. Suffice it to say the old villain and the young villain are "foiled" and the right man gets the girl, and what is more wins $25,000 in Penfield's gambling house and gets it to his boarding house; as he engages a clergyman on short notice he finds the money very useful.

Cyril Scott is the athletic Perceval Sybarite, and he finds plenty of uses to which to put his ability. He gets out of his part all there is in it. Dave Wall is excellent as the son of the scheming guardian, the man about town who seeks to marry the heiress before his father's control over her fortune lapses. Hal Clarendon is convincing as the proprietor of the gambling house and also in the bit of play within a play where he carries the role of Hajj in "Kismet." There is a large supporting cast.

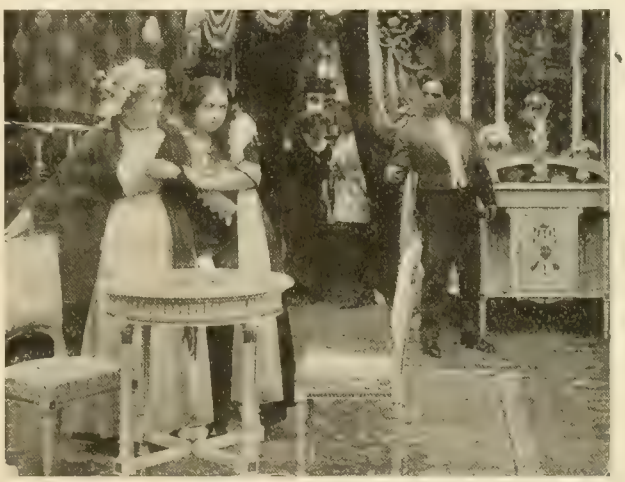
"A Modern Mephisto."

A Six Reel Offering with a Clear Story and Sensational Melodramatic Incidents.

Reviewed by H. C. Judson.

A NEW multi-reel offering by Green's Feature Photoplays has a villain of such low-down meanness that he furnishes one situation of most dramatic poignancy and many others of less but still marked interest. The object of the picture is a melodramatic presentation of situation after situation rather than a more complete development of any one tangle of human fates for the sake of its possible content of human emotion; its object is to excite the spectator rather than to awaken his sympathies; but it does the latter, too. It was taken in Italy amid many lovely natural backgrounds and has many perfectly contrived interior scenes. The photography is truly wonderful. The story is clear and the characters are interesting and well acted. The reviewer looking over his notes finds that the early reels, the first three, seemed slow to him; but at the end feels that the spectator who has seen it all will count the picture a "thriller." The latter half of it is full of big incidents. The subtitle of the story is "Or the Oath on the Bible," an oath the villain, a good-for-nothing adventurer of some artistic ability, takes swearing to be true to the Lady Alice, a daughter of Lord Villard, whom he has just married without her father's knowledge.

This choice villain, Rogers, has secretly married Lady Alice just for her money. She gives him her dead mother's



Scene from "A Modern Mephisto" (Green's Features).

jewels which he pawns and squanders on fast women. Her father sees her giving the gems and discovering the situation disowns her. With her old nurse she goes to her husband and finds him with two women in his studio and all three drunk. This is the picture's big situation and it is very effective. It is in the third reel. The Lady Alice is now living alone in her sorrow with her nurse. Her father dies and leaves her penniless. Rogers has become a counterfeiter and is captured after a sensational and freshly conceived chase from a cabaret restaurant, across its stage, to the roof and down again to the yard. Alice has become a circus rider and is living with her little son and the nurse in the suburbs. She is courted by Prince Tremayne, who is honorable and disinterested; but, of course, cannot permit his attentions.

Her precious husband has served his term and is let loose. He soon finds that she is at the circus. These circus scenes are lovely. The heroine, not a very attractive girl at first, has become charming in the several costumes in which she performs and the impression that the big circus house leaves is pleasing and convincing. The delectable villain spies on her, finds out about the prince and discovers where she is living with her son. His obtrusion into her little retreat makes a good scene, well acted and effective, and the incident closes with his snatching the boy and making off on a motor cycle. It happens that the prince is near and follows in a motor car, giving a good chase through new and interesting country to a bridge where a skillfully handled struggle takes place, ending with Rogers being thrown over the bridge by the prince's chauffeur. We are left to think him drowned and follow the prince back to console Alice. He is not yet dead. The prince makes another attempt to save the boy from him and sends the nurse with him to his castle by train. The sweet-savored villain is on the train and in a last tragic incident, the nurse sacrifices her life in order

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE motion picture cases now pending in New York City courts relative to merits of certain film productions, from a moral point of view, will go upon record as involving precedents having vital bearing upon all branches of the motion picture business, founded upon a final disposition of the indictments returned by the grand jury. Most of the people interested in the business have given the suits little more than passing notice because they entertain the same opinion expressed by a chief magistrate last week, namely: That the arrest of the people managing and handling the pictures involved in the litigation, and the closing by the police of the houses exhibiting the pictures, was press agent work. It has not been shown that the suits were precipitated for that purpose, but the fact that a chief magistrate has so declared conveys the impression that something must have transpired to justify him in making the statement. There have been scores of cases in the New York courts in which actresses, finding their drawing power on the wane, have appeared as complainants for the sake of notoriety: but, within the memory of many of the oldest lawyers, the motion picture cases are the first in which the court saw fit to brand the proceedings as an advertising scheme. It is within the province of the courts to do so, but evidently they have not felt as indignant as Magistrate McAdoo, who resented the use of courts for advertising purposes.

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But the press agent aspect of the case, whether or not it is a fact, is not of vital importance to the people directly connected with the manufacture, booking and exhibiting of motion pictures. That is a phase applying only to the people who resort to such tactics and the people who patronize the exhibitions, although a well known producer has said it is poor business policy to force the authorities into action in order to get a police court endorsement as to the moral aspect of a picture and resort to such tactics serves too often to still more belittle the business as a whole in the eyes of people who are unrelenting enemies of motion pictures. In the opinion of this producer the pictures must stand upon their merits before the people, regardless of any court endorsement. "I do not know that it was press work in the present cases," said the producer. "In giving my views I do not refer to them. I have made the statements with the hope that they will carry weight and that, for the benefit of the business in general, none will resort to such advertising schemes."

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The vital points of interest in the existing litigations are several in number. Among them is one involving the question as to how close to the danger line can a motion picture go in teaching a moral lesson. The National Board of Censors and other organizations have given this subject such exhaustive attention that they eventually dispelled a formidable clamor against motion pictures by an unduly sensitive element that seemed determined to put them out of business. For several months peace has reigned and, to many, it seems unfortunate that the contentions should be revived. The lawyers representing the people prosecuted have had the cases transferred to a higher court than that in which they were originally instituted on the ground that the cases involve intricate questions of fact and law, including property rights. This development has caused many people in the picture business to favor the renewal of the battle. They maintain it will be a good thing to have a determination of the moral question by the courts, provided the decision will be in such form that producers and exhibitors may be able intelligently to determine when they are within the law.

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"I do not care how the question is settled," said one producer, "so long as all parties concerned are given an opportunity to be heard and the decision is based upon equality to all interests. That is all we ask. Like others, I regret that the subject has been resurrected. Perhaps a judicial determination will repay the time, labor and expense it will involve. My sole wish is that it will set the question at rest and deter from entering the business people who have inclinations to tempt a test of it. The present cases are in court and the determination as to the moral aspect of the pictures involved should be allowed to rest there. Nothing is more foreign to my mind than a desire to anticipate the decision that may be arrived at in the cases; but I want to say that any production that tends to discourage the patronage of women is a poor asset to have on hand and tends to jeopardize the interests of all concerned in the motion picture business. In commenting upon the presentation of one of the films involved in the suits, the New York correspondent to The Billboard says:

> A moving picture in three reels of the "Victim of Sin," a story based on the disease most dreaded by humanity. (Referring to its position on the program.) The film is interesting throughout and its photography and double exposures are well done. Many women left the auditorium before the film was entirely finished. There is nothing for the producers of this picture to be ashamed of as, in fact, it teaches a moral lesson.

"I have every reason to believe in the integrity of the correspondent quoted and his desire to be fair to both the producers and the public; but, in view of his own statement, I cannot agree with him in putting the O. K. stamp on the pictures he speaks of, from a business standpoint. The women and children were the first to give patronage to the motion pictures. It took time for the men to 'get the habit,' and even today the women are in the majority as patrons; so producers cannot be too careful in the preparation of subjects. The fact that a moral is conveyed will not carry a picture through if the method by which it is finally presented is likely to offend. Motion pictures are being produced so numerously that it is difficult to avoid a similarity of titles. Now if the woman The Billboard correspondent speaks of having retired from the show left the place because the details disgusted them it is quite natural to assume that they would avoid any other productions of similar titles, although they may be subjects of the highest class both as to art and moral tone. There is an old saying 'there would be no ill language if it were not taken,' and possibly many will say that if the mind were kept upon the moral developed in a subject there could be no offense; but that kind of logic will not be accepted by the amusement public as a whole."

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Another important feature involved in the pending cases relates to censorship. About a year ago, when there was a great turmoil over the effect of motion pictures upon the morals of children, those opposed to the agitation maintained that the pictures were being properly censored and there was no need of a city or state board of censorship. It was further claimed that, should the authorities find a motion picture improper from a moral standpoint, there were ample laws in force to enable them to stop its production. It would seem that this contention was well founded. In the existing cases the police, magistrate, district attorney and grand jury have gone the limit, which they could not have done if they did not have laws to back them up. It is said the power of the authorities to interfere is to be one of the chief bones of contention at the trials. In the opinion of many eminent lawyers this power is vested by the existing laws, but the trials may determine how and to what extent the authorities may go in exercising that power. "In my opinion," said one lawyer, "the court may make a ruling, or suggest some legislation, by which the power may be restricted from a censorship point of view in order that it may not be abused and people ignorantly or maliciously prosecuted. One of the complaints is that an indecent exhibition was made and it is up to the jury to decide if such was the case. In its charge to the jury, the court will, no doubt, so touch upon indecent exhibitions that much of the doubt now existing as to what really constitutes offense to the refinement of sensibility will be wiped out, thus warning producers as to how near the line they may go, and the police as to when they may act."

"WHITE SLAVE" PICTURE PROMOTERS INDICTED.

A New York grand jury voted indictments on Friday, January 16, against Samuel H. London, the writer of the story upon which the moving picture play "The Inside of the White Slave Traffic," was founded; John H. Heagney, manager for London, and Harry C. Bohn, manager of the Bijou Theater, which was raided by the police while the film play was being presented there. Several ticket sellers and other employes of the Park and Bijou Theaters, who were arrested when the film was shown, were not held by the grand jury.

The indictments followed a private exhibition of the films attended by the grand jurors themselves, who were anxious to see if the picture play was fit for the public. They quickly decided that it was not, and the three indictments charging misdemeanor in each instance followed.

J. Searle Dawley, Producer

Famous Players Director Gives Interesting Talk on the Art of Making Motion Pictures.

By George Blaisdell.

STAGE stars are not unamenable to the advice and guidance of motion picture directors, says J. Searle Dawley, of the Famous Players. "All of them have been fine to work with," said Mr. Dawley in a chat the other day. "I have not had a bit of trouble." The director was answering a question as to whether in dealing with prominent stage persons he had noted any manifestation of the temperamental eccentricities more or less commonly ascribed to talented dramatic performers.

Although Mr. Dawley has been directing the making of motion pictures nearly seven years, he has never appeared in a picture. When in May, 1907, he was engaged by Edwin S. Porter (now technical director of the Famous Players as he was then manager of production for the Edison Company) to take charge of the stage work of his company, Mr. Dawley had been five years in stock in Brooklyn. In that time he had written eighteen plays, all of which have been produced. The director confessed that between his stage work and his dramatic writing there was not much opportunity for recreation. It was undoubtedly Mr. Porter's knowledge of what Mr. Dawley had accomplished that led to the engagement of the latter by President Zukor of the Famous Players on June 8th last.

J. Searle Dawley.

Mr. Dawley admitted that his experience in stock and as a playwriter had stood him in good stead in the making of pictures. The combination had given him an insight into the different methods of construction. He is still a close student of the art of the drama as exemplified in the stage successes of America and Europe, especially as to the building up of a climax. "Construction is one of the big secrets of successful motion picture making," said Mr. Dawley. "A first-class stage director will be able to handle a motion picture provided he is given a properly devised scenario. Many directors will take a scenario and start right in to produce it without first carefully studying it. They may fall down if they have no knowledge of construction. Mr. Plimpton, of the Edison Company, is wise in his methods of handling a new director. He used to give to the beginner a script by Bannister Merwin because it was certain to be properly written. This cannot be said of 75 per cent. of the scripts that are given into the hands of the average director.

"Scenario writers? Most assuredly are they one of the greatest needs of the day. I agree with you that sufficient inducement is not being generally given to scenario writers. When we consider the profit that flows from the sale of a thousand feet of film in spite of the fact it may have cost thousands of dollars to produce the allowance of $25 for the script from which it is made does seem out of all proportion. Yet there are many companies that make that figure their standard."

"In view of all the pictures now being produced, what is your opinion of the way conditions will eventually work out?" the writer asked.

"Why," said Mr. Dawley, "I have an idea the result in the larger cities will be three classes of houses. There will be the first-class theater, which shows only first-class subjects. Then we will have houses devoted to the melodrama, the sensational. Finally, there will be what is now represented on the stage by burlesque, showing risque stuff, for which, I am sorry to say, there seems to be a demand. In spite of the detrimental effect on the business as a whole, I don't believe we are going to get away from the white slave subjects, if we may judge by the big trade they seem to be drawing. Some men will do anything for money, and it is hard to say what some won't try to do.

"The high-class houses will draw those who seek entertainment as distinguished from amusement. Colored photography will be a big step. It is bound to come. It will give directors a chance to study the psychology of colors, which means a great deal to the eye. You can reach the mind through color as well as through movement. Colors are going to enter more and more into artistic pictures. It is one of the big secrets every director has got to look into. Very often now a director leaves to a cameraman those things he should not—things he must know himself.

"It has often seemed to me," said the writer, "that the cameraman of to-day may be the director of the future. Surely he has many advantages in the way of training."

"I have found as a general thing," said Mr. Dawley in response to the suggestion, "that the mind of the cameraman is on a mechanical basis and that it is rare to find one built on artistic lines. One may be temperamental, but not artistic. Unless one appreciates the beautiful things of life he cannot be a successful director. The director must feel the atmosphere of a story just as must the player. Do I plot out the business of the characters in advance? Oh, no; I may not two seconds beforehand be aware what I am going to tell a player to do. I simply let myself go and say, 'This is what the character would do.' I try to feel for that instant what the person would go through under those mental conditions.

"No, no director can make every picture a success. One real good picture in five is doing well. Just take our stage productions right here in New York. Out of twenty plays you will hardly find five top-notchers. One of our greatest theatrical producers has said that he would willingly pay $50,000 a year to a reader of plays who could pick successes. Motion picture work is the more problematical of the two divisions. When you finish a picture you are not sure what the result will be. Sometimes it is a simple turn that when made seemed negligible that will prove to be just the right thing—and sometimes it will prove to be the wrong thing.

"Is it safe to assume that a strong play will make a strong picture? No, I do not think so. Very often when you read a play you see it won't do for the screen. Very few plays will. Play construction and stage construction are two different things. If in the play there are wonderful lines you must forget them. You must remember that on the screen the words are unspoken. There it is the action that counts."

"Do you think, Mr. Dawley, talking pictures—of which, by the way, we do not nowadays hear so much—will in any way threaten the present supremacy of the silent screen?"

"No," was the prompt response, "I do not. One of the reasons why motion pictures have such popular appeal is because each individual follower of a scene is putting his own language into the mouth of the actor. In other words, the actor is talking in the vocabulary of the observer—be the same limited and simple or extensive and scholarly. In the talking picture the man out front hears the language of the writer of the story."

Mr. Dawley had a word to say as to the indifference of some operators in regard to their projection. "I have known occasions when in looking at subjects I had produced I have seen accomplished in a few seconds the utter ruin of a situation in the building up of which I had given many hours of careful thought and in the proper staging of which many, many dollars had been expended. Just so that a house may be quickly cleared an operator—and it is to be regretted that often he will be following his instructions—will spoil for a thousand men and women a dramatic pause that marks the big situation of a production and consequently minimize in their opinion the worth and quality of the subject."

Mr. Dawley has had wide experience in making pictures far from home. On January 24th he will sail for Cuba with thirty players. Accompanying the party will be Daniel Frohman, managing director of the Famous Players, the first of the great stage producers to realize the potentialities of the screen. It is not Mr. Dawley's first visit to Cuba in a similar capacity. So also has he made trips to Bermuda. He is said to have been the first director to head a company of screen artists across the continent to the Pacific. Here is the itinerary of one of these journeys: New York to Chicago, to Denver, to Colorado Springs, to Cheyenne, where was taken the famous single reel "Charge of the Light Bridage"; then came Salt Lake City, Yellowstone Park, Brigham, San Francisco; then into the heart of the Sierra Forest to do a bit of work for Uncle Sam; and afterward Monterey, Los Angeles, Santiago, Long Beach, the Grand Canyon and Omaha.

Of "The Charge of the Light Brigade" 309 prints were sold in England. So impressed was Lord Roberts with the accuracy of the production that he wrote a complimentary letter to the company.

In the talk with Mr. Dawley there were told many deeply interesting anecdotes of his experiences in the making of pictures. A mighty good story and a thrilling one as well covered the making of "The Charge of the Light Brigade," in which soldiers from Fort D. A. Russell took a prominent part. And there were many others.

Moving Picture Educator

The Kite, a Film for Boys.

THIS Eclair film of the boys famous outdoor sport of kite flying will, in the first place, be eagerly seen by boys everywhere, while it possesses equal interest for others.

The first part of the film shows kite flying in China, where as in other parts of the world, the kite has given joy to children and peace to parents. To the average American boy, to whom the style and fashion of kites is exceedingly limited, the Chinese kites will prove very attractive. There are kites shaped like birds, fishes, and even lengthy dragons, which are framed after the manner of a series of round box-kites. It would seem that with such a variety of elaborate and successfully flying contrivances that the Chinese ought to have gone further in the adaptation of the kite for more practical purposes; fantastic shapes, however, seem to have been the hobby, and no desire further than the plaything seems to have absorbed them.

The modern kite is shown as built on scientific lines only, avoiding the oriental style, and paving the way for developments, without taking away any of the old style pleasures.

A Kite Duel.

While most boys have enjoyed kite flying contests, few have seen such a fighting contest as is seen on this film. A sharp knife is tied to the tail of each kite, the rule being for the adversaries to fly round in circles, the object of each being to cut the string of the opponent's kite by means of the knife on the tail. The pictures show an attack, a coming together, the successful cutting of one by the other, and, the victor.

The Kite a Motive Power.

Pictures are shown of kites pulling baby carriages along the seashore, and pulling sailboats on the water with great speed. They are also seen lifting heavy weights and similar feats. The film is perhaps the most interesting of its kind. It is new and attractive; more especially, it is suggestive of greater possibilities.

Orchids.

Horticultural films would not be complete without the aristocratic orchid; unattractive as a plant, yet most superior as a flower, combining grace and beauty to the greatest degree. Tender and delicate by nature, its great value is enhanced by the costliness of the surroundings, care and attention which it demands. In special forcing houses—small magical factories—where orchids are grown, the skill of the orchid lover puts to shame the splendors of those of tropical bloom. It is interesting to be shown one special piece of attention given to these flowers. Little green frogs are procured and placed to run over the flowers to destroy mischievous and destructive insects. Fumigation, which suffices to destroy insects in almost every other plant or flower, cannot be permitted to endanger the delicate orchid, hence the need of that lilliputian insect-eater, the green frog.

One of the most interesting pictures shows the growing and opening of some beautiful specimens, that which nature requires a week to accomplish is shown on the screen in less than a minute. Specimens like the Ciprypedium "The Shoe of Venus," wonderful in shape and of the richest delicacy of coloring, are shown, also the producing of new species by transferring the pollen of one flower to the pistil of another.

Hermit Crabs.

Another of those natural history subjects, which reveals the otherwise hidden secrets of nature, comes with this film from the Eclair bureau of scientific research.

The hermit crabs are so named because of their habits of making their home in the shell of another specimen after devouring the previous tenant before taking possession; every detail of this invasion is depicted on the screen and is followed with keen interest.

However, should any attempt be made to evict the hermit crab from the home he has purloined, he will suffer himself to be pulled apart rather than surrender or abandon his abode. How they live and are caught in nets near the seashore is explained. Sometimes the crab will make a home in a sea anemone. The peculiar construction of the head, magnified, shows the eyes at the end of stalks surmounted by antennae. Although impossible to draw the crab from a shell without pulling it apart, should a worm find its way in the shell and there grow, the tenacious crab is soon filled with dread and voluntarily withdraws itself; as, while great fighters, they are easily driven off by a worm.

Among themselves the crabs are seen to be great fighters where food is concerned. Most minute details are shown upon the screen, here, as in all these natural history subjects, unknown details are magnified and elaborated, giving valuable lessons upon forms of life hitherto too small to permit of examination.

Kinematography and Stenography.

The high sounding title which suggests a relationship between these two sciences, means when simplified that shorthand is now taught by moving pictures; surely if this is successful there would seem to be nothing left in which the moving picture may not excel as a teacher. The value of moving picture films for teaching the Isaac Pitman system of shorthand is being successfully demonstrated by the Merchants and Bankers School, of Newark, N. J. Principal A. J. Harding, who originated the scheme, has been working on it for the past year, and recently began its use in the shorthand department. The moving picture film idea is not only agreeable and pleasing, but is an incentive to the student to accomplish more; for the reason that he is appealed to from a more interested point of view; a fact common to all applications of the moving picture in teaching.

"Nothing Educational About It."

These title words were given expression to by the mayor of a prominent town in close proximity to New York City. Certain pictures had caused much comment and discussion and the question of the value of the picture came before the mayor in an official capacity. With commendable honesty he would not pass upon the picture until he had seen it for himself. Taking advantage of the fact that a great deal had been made of the "educational features" of the picture (everybody knows now—even advertisers—that to "draw and hold," the educational features must prevail), this worthy mayor naturally looked for that in the picture which had been most emphasized. Finding a singular lack in that particular, he refused to permit an exhibition in his own town because "there was nothing educational about it." There is no need to mention the name of the picture or any of the attending circumstances. It is now sufficient to point out that abuse must not be made of educationalism in kinematography to attract and then deceive. To tell anyone even a truth and a fact, which does not increase the mental and moral fibre, is injurious and therefore not educational.

It seems that there are some people who think that if a thing is true, even if evil, the knowledge of it is educational; hence the excuse—not the reason—for putting in picture subjects that would be better buried.

There is a pit of oblivion which can never be filled, and into which much that is true and real had better be thrown rather than given the light of the screen. Educationalism is positive, and purely progressive, and under its guise there must not be foisted upon the people that which has "nothing educational about it."

Another Church Installation.

The Roman Catholic Church of Our Lady of Consolation has the honor of being the first church in Rhode Island to endorse the pictures for Sunday afternoon exhibition. Since last November there have been regular Sunday afternoon exhibitions in the hall of the parochial school, under the auspices of the rector of the parish, the Reverend Father

Joseph C. Bessette, who has become an enthusiastic believer in the educational value of the Kinematograph. Two exhibitions are given each Sunday, one for children, in the afternoon, immediately after the catechism (i.e. Sunday-school), the other in the evening for boys and young men from fifteen to twenty-five years old. The pictures range all the way from historical, Biblical, literary and patriotic, down to light comedy and drama, the only limitations being that the pictures must be clean and wholesome, teach a moral lesson, and be free from the objectionable "kissing finale." The pictures are accompanied by an informal lecture and by inspiring and enlivening music from a first-class, electrically-played piano, that was specially installed for the purpose.

The results have been most gratifying. Father Bessette's idea originally was to find a means to keep the smaller children off of the street and away from moral harm and at the same time keep young men away from drug stores where liquor is sold and from the places where cards are played for gain on Sunday evenings. Not only are these results being accomplished in a most gratifying manner, but Father Bessette adds:

> While I am keeping the children and young men away from temptation and evil associations and thus helping them morally, I am at the same time giving them the very best kind of educational help.
>
> Children, and even older folk, learn a great deal from motions. They may read about historical matters and gather more or less understanding of the subjects, but they learn more in one hour viewing the pictures and listening to crisp explanations than they would by days or weeks of reading about the same subjects. The baby learns the meaning of the word "love" when the mother presses it to her breast and kisses it; the deaf-mute learns the significance of things by signs and actions. In the same way the moving picture educates the masses and elevates the mind. The whole subject is so broad, and there is so much that can be accomplished for spiritual welfare and material advancement by the right use of the pictures, that any discussion as to whether they should be used or not seems to be absolutely superfluous. If we exclude the frivolous, and hold only to that which is calculated to build character, to instil respect for that which is uplifting, to encourage love of church, home and country, then we are pursuing the right and legitimate course.

Latest Educationals.

The Melies Company have at this season a complete list of new and instructive Japanese pictures. In sports they have "Shooting the Famous Hozu Rapids" and "Judo," and another commonly known as "Jiu Jitsu." Industrialism is enriched with "The Workings of a Lemon Plantation," and architecture by a series of pictures of "Temples of Japan." Manners and customs includes "A Japanese Wedding" and "A Shoemaker at Work." Scenic films include "A Trip to the Famous Picnic Grounds at Arashyma," also "At Phnom Phen, Cambodia," and "Harbor and Town of Sidney." Other scenics just issued include "Ascending Sugar Loaf Mountain" (Essanay); "Snow Effects in Austria" and "Nice and Its Environs," by Pathe. The Kalem Company has two industrials "Talcum Powder" and "Making Cut Glass;" and the Edison Company follow with a very good series showing the products of the palm, banana and cocoanut. Natural history is enriched by films showing "African Sea Birds" (Edison), and "Insects That Sing" (Pathe). For the first time we are given a glimpse of Hungarian scenery in a series of views by the Lux Company entitled "Travels in Hungary"; also one of "Ostrich Farming Near Nice." Each of these pictures is a valuable and appropriate addition to its respective class, the list of which is steadily growing so that the time cannot be far distant when a completed course of sufficient consecutive value will be ready for systematic educational work.

Progressive Picture Work.

In New Jersey, State, County and City authorities are allied in using the motion pictures in many educational ways. The civic festival in Jersey City for the Christmas and New Years observances gave free exhibitions of the "Manger to the Cross" pictures, as an appropriate part of the new method of educating the crowds to the exclusion of the former din and racket which were considered necessary at this season of the year.

In Trenton, a week of pictures illustrating the evils of tuberculosis, their prevention and cure, with lectures by Dr. Millard Knowlton, State health inspector, prove the ever increasing value of the social and moral welfare influences of the educational pictures. At the present time it seems that the moving picture is more prominently engaged in fighting battles against disease, moral and social evils than anything else; may the grand work continue with thanks to their powers.

Capt. Scott South Pole Pictures and Lecture.

Bostonians will have the first opportunity of seeing the Capt. Scott South Pole Expedition in motion pictures January 26th. On that date the Gaumont Company will present "The Undying Story of Captain Scott," together with "Animal Life in the Antarctic" at Tremont Temple.

The entertainment is composed of 6,700 feet of film, which represent the choicest subjects selected from the 25,000 feet of film made by Herbert G. Ponting, F. R. G. S., of London, while with the late Captain Scott in the Antarctic, as well as the remarkable still pictures taken by the immortal dead at the South Pole. Harry E. Humphreys, the well-known elocutionist of the Edison Company, will lecture the pictures.

EARL METCALFE.

IT DOES not often happen that a man so well endowed with good looks chooses to obscure them in character make-ups as is Earl Metcalfe's preference; but the delineation of the unusual in human nature appeals strongly to the young Lubin actor, and it is in such roles that he has won his greatest spurs.

Earl Metcalfe.

Studious, ambitious, keenly observant, his talents are rapidly maturing at an age when most photoplayers are only feeling their way. People are his never-ending study, and after them come the plays of Ibsen and the stories of Poe and Kipling Subscriptions for every publication devoted to the photoplay keep him informed on every point before the film world. His interest is unflagging, his study unceasing, his modesty invariable.

Earl Metcalfe's destiny can lead him nowhere but the heights. He can pronounce 'Abgergevenny" just as readily as you and the rest of the world can't. That's because he was born there. It is somewhere in Wales, and he left it and sailed for the States as soon as he heard of the stars and stripes and Cincinnati. He was educated in the university of that city, studied for West Point, then he changed his mind about wanting to be a soldier and decided upon the stage as a profession. That was twelve years ago and since then he has played in big city stock, was leading man for Stella Hammerstein and juvenile man for Zelda Sears. He is a writer of short stories, but first of all, he is one of the Lubin Company's very best men at their Eastern studio. He is said to be terribly good-looking, but, after all, it is his sterling ability that makes him popular, not his looks.

THE LANGUAGE OF THE SCREEN.

In directing the production of motion pictures, when a director wishes the actors to pause to give time for the reading of a letter or other stage business, he calls "hold it," meaning to hold the action. During the production of Director Henry MacRae's picture "The Vagabond Soldier," at the Universal Pacific Coast studios, Mr. MacRae gave a green hand a bomb with instructions when it was to be lighted and when it was to be thrown into the scene. The action in the scene commenced. The director instructed the actors as the scene progressed and finally he called:

"Hold it, hold it, hold it."

The green hand thought he was being addressed. He held it and he is now in the hospital at Universal City suffering from a burned hand and arm.

CLINTON, WIS., HAS NEW PICTURE HOUSE.

The Gem, a moving picture theater in Clinton, Wis., was opened on Christmas. Both matinee and evening performances were crowded to the doors. Manager Miller feels greatly encouraged over the success of his start. According to newspaper reports, the Gem can be compared favorably with any other picture house in a city the size of Clinton.

Music for the Picture

Conducted by CLARENCE E. SINN

Wants a Better Definition.

TORONTO, Canada, writes:

> I notice your department frequently mentions in slighting terms "concert music" or "concert programs" in connection with music for the picture. Will you kindly state just what you mean by these terms? My own impression, backed up by some years of experience, is that nearly any kind of good music may find a place upon a concert program—and often music which is not very good may sometimes be similarly favored. Strauss Waltzes, polkas (and even quadrilles at one time), modern popular songs and dances, operatic selections, salon music, folk songs and dances—all these and more may be found on popular concert programs as well as symphonies and other serious compositions. Do you mean to say such music is to be excluded? If so, what have you left to play that is worth hearing or playing?

It is true I have railed quite frequently, and then some, against "concert programs" as an accompaniment (?) to moving pictures. The correspondent probably is not aware or does not consider the fact that a great many—too many—musicians lay out a musical program without the least regard of its fitness to the pictures being shown. Evidently this is often done without trying to learn in advance what the nature of the pictures will be. There will be an overture, a set of standard waltzes perhaps, a selection or medley (sometimes both), and a few shorter numbers to fill out the time with usually a short wait after each number; exactly as it would be played on a concert stage and exactly as it should not be done in a moving picture theater. It is this sort of thing which, for want of a better name, I have referred to as a "concert program." And this department is not alone in its objection to incongruous music. Surely, anybody with a love for pictures in his heart would prefer them with an appropriate musical accompaniment or with no music at all. And appropriate music does not mean the exclusion of good music; the best is none too good, but whether it be the best or some other kind it should be in harmony with the picture and not in opposition. Some time ago a correspondent complained of an orchestra which played "The Light Cavalry" overture for a pretty little love story and ended (with the finale, of course) "slap-bang" in the middle of a quiet scene. That is the sort of concert program music I have "spoken slightingly" of. I know it is not always easy—not always convenient—sometimes well nigh impossible to choose the right things, but let us do the best we can under the circumstances.

A Couple of Fans.

C. P., Wisconsin, says:

> My brother and I are running a picture theater here. My brother (who operates the machine) has Richardson's Handbook and regards it as his Bible. Why don't you get out a book on picture music? There is room for a good one and I believe you could give it to us. I am an old repertoire pianist and have little trouble "playing-up" to dramatic pictures, as I accompany them much as I would similar situations in plays. We have taken the Moving Picture World ever since we have been in the business and couldn't do without it. I wish to say that in my belief the nature of your music should depend a great deal on the taste of your public. You've got to consider it first—business is business you know.

On behalf of Richardson, I will say your appreciation is appreciated. As to your suggestion anent the book on picture music, will say I am engaged on such a work, but other matters have delayed its completion. Your remark that the character of your music depends on the taste of your public is well put. But I think we should cultivate that taste so far as possible. Some audiences want plenty of popular music; some want noisy music; some want both. Others care for neither. Some delight in sound effects; some do not. For those who prefer popular music it is a good idea to play song choruses, "rags," etc., in the comedies. When they want sound effects (as most of them do), make these effects correctly and consistent. Don't use a drum roll and crash for a man sliding down a snow bank; when the horses are crossing a river or soft ground, don't make a noise as if they were clattering down a stone pavement.

When your audience likes a better grade of music, give them the best you can. My own preference is for such numbers as the intermezzo, reverie, novelette, cavatina, caprice, waltz and salon music generally, as these can be curtailed or repeated to fit the length of the scene. Play good music, and fit the picture, both as to length and character of the scenes. Personally, I prefer the music to be very soft—pianissimo—just a suggestion of music with a swell here and there when needed to intensify certain scenes. But tastes vary and as you say, business is business; the public must be served.

Suggestions for Music.

From Omaha, Neb.:

> Why don't you give us some more suggestions for music for the new releases? It has been a long time since any of these have appeared.

For two reasons. First, the very few which could be given each week were as a drop in the bucket compared with the large number released in the same time; again, it is often impossible to see the pictures until the day of release and my "suggestions" would then appear a week or more later; too late to be of any benefit to a great many. The second reason is that such suggestions are necessarily crude—in the very nature of things it is impossible to suggest numbers which everybody has. The majority of readers seem to think that when a piece of music was named I recommended that particular number and nothing else would do, whereas (as I explained every few weeks), I always confined myself to a few pieces which I hoped everybody was familiar with, the idea being that they could select something from their own library of similar character. I don't think they will appear again; at least, not in just that way.

Analyzing the Picture.

(Continued from December 20th issue.)

The character of pictures previously mentioned were "Comedy" (both light and farce), "Drama" and "Melodrama." The distinction between the two last named was made, as explained, for the purpose of musical classification only. Some others you might classify as follows:

Historical Dramas. Usually martial, romantic or religious. Avoid the more modern music, especially up-to-date waltzes and popular music generally. Try to fit the time and nation when possible. War dramas often come under this head and offer opportunity for national airs and war tunes of the period. These, of course, will often call for ponderous, noisy "hurries" in the battle scenes and ballad's of the time and period for the sad or sentimental scenes. In pictures of ancient history standard 4/4 marches (like "Reine de Saba," etc.), will be found useful, as well as numbers from standard operas. Try to play music of the higher order wherever possible, but don't play a standard overture and let it go at that. Try to fit the scenes in this as in other pictures.

Biblical Pictures. Of a grave dignified character throughout. Standard church music (not the Moody and Sankey songs), grandioso movements and ponderous marches when marches are required. Masses and Te Deums. Avoid anything suggestive of modern music.

Tragedies. (Shakespearean order.) Music is stately, massive and always serious. Marches in 4/4 time; heavy "hurries" for battle scenes and combats. Gavottes and polonaises for fill-in purposes. Dances are usually the gavotte and minuet. No waltzes, two-steps or anything suggestive of modern music. For pathetic scenes use standard numbers or ballads of the period.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Talking to Bill.

EVIDENTLY Bill is going straight down the line of experience, for his last letter was about prize schemes for building up patronage. This is the reply.

Dear Bill,

Kiddies have to have mumps and measles and whooping cough and things like that before they can hope to regard themselves as seasoned, and the new manager has to get through certain ideas before he can put R. M. after his name, which the same means more or less Regular Manager.

I could give you a couple of earfuls of stuff about prize schemes, but what's the use? There is just one prize scheme and that's the scheme of giving such a good show that it draws. This is a little slower than turning loose a crate of chickens or something like that, but it is more lasting and it's the only way to solder down a business so it will stay put.

Most men are gamblers and most women are bargain hunters: which is the feminine form of gamble. She buys something for 98c marked down from 99. If she can eventually see it, she wins. If she can't, she loses. Like all the rest, it's a losing game, but it's a game that most people like to play, and so a man goes to the theater as much to see if he can get something for nothing as to see the show. As long as you offer more stuff or better stuff than the other fellow does, why you win, but it's like sensation, you must keep building up until you have to borrow money to buy prizes with.

I've watched it here in New York. I know a house where they have some feature every evening except Saturday and some houses will presently come in Saturday, too. One of the orchestra men in a shop you and I know, says the real novelty of the week now comes on Saturday when they give the whole show. All the rest of the time they cut the show down to make room for these schemes.

It was a stunt started by the vaudeville and burlesque houses to fight the picture shows, but now the picture shows use the ideas to fight each other with and the time is long past since the schemes have been business bringers. Now they are business holders, but they must be kept going once they are started and they must keep going higher and higher.

There are lots of people who are willing to buy their flour at the grocery, their meat at the butcher's, their coal at the coal yard and their clothes at the tailor's. Why not make a bid for them? Put the money you might spend in prizes into a regular honest-to-goodness show.

The Second.

This seems to be the second of two very interesting advertisements of the Colonial Theater, Green Bay, Wis. We are sorry that we have not the first. Perhaps the management will send it in for use by others next Christmas or perhaps in the summer school vacation time. If matter is clearly marked for this department, it greatly aids the handling of the mail. Will managers please note the fact. This is the start of the advertisement:

THE SECOND WEEK OF VACATION

BEGINS TODAY. It is the last free week of rest and recreation that the little ones will have for themselves until Easter which is a good four months away. We talked last Saturday about encouraging the children to attend the Colonial where they were perfectly safe, both bodily and morally, now we take up another side of the question: *"Why the Colonial is and should be the favorite of the little ones."* Now, we say: "Send the children where they are sure to be pleased." If you only knew the care we exercised in booking our attractions you'd be assured of the little people's pleasure and entire satisfaction with us. These two weeks in particular—we have hustled in bookings for subjects which we knew would please the children and the ladies. Watch our programs this week and see for yourself. There is always something or someone to please you on our bills, "Bronco Billy" appears Exclusively in our brands of films. "Mutt and Jeff" appear on no other program but the Licensed, which we use here. The same is good for "Alkali Ike" and for Selig's Kid Players who appeared in "Love Before Ten" and other juvenile successes. Remember that the Kiddies "just love" our entertainments.

This is the introduction to a generous sized two column advertisement dropping about nine inches, all of which carries the same idea of giving the kiddies the best of it on their festal weeks. We do not think that the photoplay theater should cater to children exclusively. The photoplay is something more than a children's entertainment, but in the weeks when school is "out," it does pay to give them some extra attention and shape the bills particularly for them.

All Except.

Tmery M. Downs sends in his Knickerbocker News; Cleveland, for the New Year's issue. Except for the front page the work is excellent, but the printer evidently found a lot of new ornaments in his stocking Christmas and was eager to try them out. As a result the front page is too ornate and the sound and telling greeting is made subordinate to an over fancy border. Don't let the printer spill his whole case into the chase when he sets your advertising. You want some rule work and a couple of small ornaments to set off the type, but the real object of advertising is to get business through what you have to say and when a printer wants to get out a specimen book let him do so at his own expense and not yours.

The greeting is a friendly appeal for criticism; "the honest opinion of those who have made our success possible," and a hint of good things coming. The second page is good enough to lift entire. Here it is:

Perhaps you have been coming to the Knickerbocker ever since we opened our doors nearly two years ago, or perchance you are only just finding us in your quest for diversion. Be that as it may, we are deeply obligated to each and every one of you for your kindness and indulgence in seeking us out and accepting our little programme for an evening's amusement, and perhaps not always fully satisfied that the offering was up to *your* expectations.

Just as each one of you cherish some well outlined *ideal* and are industriously aspiring to attain its perfection, just so does the Knickerbocker, perhaps with even more sincerity, aspire to *greater things.*

We are anxiously looking forward for the time when famous plays and noted works of literature will be filmed in great numbers by all the big manufacturers; and we are planning to do our share in the advancement of this great amusement by careful thought in their production. In short, the Knickerbocker means to lead the way to better things during the ensuing year.

The object in placing this little leaflet before you is prompted by an earnest and sincere desire to dispel any reticence the reader may feel in coming forward with suggestions or criticisms, for fear they may not be received with good grace. We want you to feel that you are personally acquainted with "The Knick"; that its ideals and ambitions are linked with your pleasure; and finally impress each individual with the fact that their personal friendship and interest would be the most valued accomplishment of the New Year.

The third page explains their program scheme. They run one feature Monday to Wednesday inclusive, but change the single reels on Tuesday. Another feature and three singles are used for Thursday and Friday and a multiple and four comedies on Saturday. Sunday they run a two-reel and three ones with an extra comedy at the matinee.

The color scheme is brown on a deep cream. It is decidedly good work.

Wants Some Advise.

C. Boehm, of the Opal Theater, Berkeley, Calif., writes:

I have been a constant reader of THE MOVING PICTURE WORLD for the past four years, having operated that length of time. A few months ago I purchased this theater and so far have met with fair success, but I think that business could be a great deal better. Therefore, I am going to ask you to give me a few suggestions which might help to build up the business. The house seats 256, so up to the present time I did not think it would pay me to buy printers' ink and have confined my advertising to posters, taking one six-sheet, one three-sheet, three ones and a set of photographs each day. I am running three reels of Universal Film between two weeks and 35 days, charging five cents admission. Christmas I am going to run five reels and charge ten cents. For this occasion I have had a program printed, a copy of which I enclose. Please let me know through your department if it is O.K. or what is lacking and whether you think it would pay to use a weekly program in a house of my size. I will be grateful to any brother who will let me have samples of his advertising.

We assuredly believe that the right sort of a weekly program would yield a return on the investment. Posters are all right where they are seen, but a program can be sent where the posters will not reach. More than this, there is nothing so well planned to make regulars of the occasional patrons as the use of a weekly program, but there is printing and printing and we do not like the appearance of the two programs sent. To sum it up in a work they look "dinky" which is interpreted cheap and mean. The chief fault seems to lie with the printer, though Mr. Boehm is partly to blame because he has turned in more copy than the front page can carry effectively and the printer has done the rest with a poor job of composition. We think that Mr. Boehm selected his printer because he was cheap, but he did not save the dollar or two that represents the difference between the actual cost and what a good shop would have charged. The page is crowded, and so the first glance repels. It is a small sheet, four and a half by six, and there is a lot of copy to set, but even this is no excuse for the commonplace faces used. A better choice of type would have prevented the crowded appearance.

Type to Large.

To explain to Mr. Boehm, he will note that below the name and address of the house he has the matinee and night announcement. These are in a twelve point type and read:

Matinees 2 p. m. daily.
Evenings 7 p. m.

In each case the P. M. is in lower instead of upper case as it should be in a display line. A neat six or eight point would have carried all this in one line. In the same way the address could have been set in a smaller type and this would have gained space as well as adding to the balanced effect of the page. Then "Special Christmas Program" could have been set in three large lines, the "special" starting well toward the left hand of the page, the "Christmas" in the middle and the "Program" running to the

right. This was the important announcement, and should have been given a larger and at the same time more ornamental type. Severely plain faces have their uses, but one of these uses is not for ornamental display on a program.

The next important announcement is the five reel show and this is told:

5 BIG REELS 5
of interesting and highly
entertaining photoplays

Very probably the reader would know what reels are and could get the idea from the announcement, but "Five big subjects" would have read more interestingly. "Filet of sole" sounds a lot better than "fried flounder," though they are the same and by the same logic "Five splendid plays" sounds more appealing than "5 big reels."

Of course good printing costs money and even an added dollar sometimes means a lot to a house with limited seating capacity, but on the same argument, if it means much, it does not pay to waste three dollars on printing that will not bring three dollars in return when five dollars would buy a job that would make ten dollars of immediate business and leave the after effect as added gain.

Do Well or Do Nothing.

A weekly program will pay, but a weekly program well printed on a vest pocket card will be a better investment than an eight-page job set by the printer's devil when the boss' back is turned. Go to some office large enough to afford a wide variety of type faces, pick out something neat and attractive and get something that looks like a big house. We are under the impression that Berkeley is a residential suburb of San Francisco, in which case the local house will have to stand comparison with the finer places across the bay and the program that might do well enough in a town of a thousand will not be good enough for Berkeley. The printing should suggest refinement and good taste, conveying the suggestion that it is a reflection of the performance itself. Then it will be possible to coax in the man who has never come before and his ten cents is more important than the dime of the usual nickel patron, for he is a possible regular, if the performance is of the right quality.

For that matter we know of many houses that would draw more ten-cent patrons than at half the price and so get more than twice the return for precisely the same film offering. And some of these theaters are located in the very hotbed of the "nickel shows," and it is because of that fact that they could do better at the higher rate. The man who told us a couple of years ago that he would go to the photoplay theaters when they raised the price to a quarter is doing it right now. He did not want to mix with the five-cent patrons, but he does not mind the quarter crowd. But the quarter crowd could not be coaxed with five-cent printing, and this is another point to be borne in mind.

Synopses.

But it is not alone a question of typesetting. The text must be prepared with care. One of these programs tells the story of Bloodhounds of the North. It sticks to facts, but it does not tell them interestingly. It says, for example, that "the police track the fugitive and in the effort to arrest him he is killed and the daughter marries one of the police." The facts could have been more interestingly presented and the two statements, broken into paragraphs, would not have sounded so crudely. As a matter of fact the synopsis does not state that the girl marries the policeman but that she has learned to love him, and the incidents not told in this brief show that this love is justified. That the girl should marry one of her father's slayers does not argue a pretty story. Given the full facts it is seen that there are policemen and policemen in the plot.

It is not an easy matter to condense an already condensed story, but unless the condensation can be attractively done, it is better not to try and cut it down. Mr. Boehm has done well for a first attempt, but we think that these suggestions will lead to better work in future.

As to general schemes, we would refer him to the back numbers. It is only recently that we mentioned a number of business getters.

White Space.

S. Schultz, who conducts several houses in the vicinity of Limestone, Maine, sends in a handbill and wants to know if we think there should be more reading matter. The bill advertises one vaudeville act and adds that "The pictures will be of the very best. Four new ones shown each night."

Since we are asked, we do not think that there should be more reading, but we do think that the titles of those four "very best" pictures would be a much more potent "drag" than the name of some obscure vaudeville trio.

We like white space and believe that many times white space is more valuable than type, but we also believe in telling something about a program and only a casual reference to four-fifths of the entertainment is bad business.

The idea of issuing a handbill is to tell the people what you have. Tell them all you have and tell it convincingly and attractively. Get the name of your house where it shows to the best advantage. In the present bill the word "vaudeville" crosses the page top and bottom in about a 48-point letter and the Dreamland, the title of the house, is run down each side, Chinese fashion. It is hardly probable that this makes much difference in so small a town, but it is not the best practise, for the up and down stuff is not easy to read and should be avoided wherever possible. In this case, the name of the house, being more important than the vaudeville, should have crossed top and bottom and Vaudeville down the sides if something *had* to be run that way. A better arrangement would have been the name of the house, the date, the name of the half-week vaudeville act and the three lists of pictures. If the titles could not be procured in time it would have been possible to have originated a snappier line than the "very best." It is hard to keep thinking up new copy, but something better than this should have been used or it would not pay to print it.

And on the other hand, if you brag too hard you never will be believed. The Lyric Theater, Binghamton, N. Y., advertises a release with "20,000 men, 500 cannon and 6,000 horses." We would like to believe all that, but we cannot, and we think that those who see the reels will feel a distinct disappointment in a subject that would please if more moderately boomed. A little exaggeration is permissible, but too much will prove a boomerang.

The Lyric program is well displayed and uses a distinctly good idea in featuring. The two reel subject runs across page and the title is set in capitals while the single reels get half the width and the titles are set in upper and lower case. A slightly larger type, perhaps six paints, higher, for the features, would be better yet, but the arrangement is orderly and desirable.

A Kiddie's Matinee.

George A. Bleich, of the Empress, Owensboro, Kentucky, gave a matinee to the children on Christmas day and he gave it the real Christmas spirit. One part reads:

> If you see this ad make it a point to tell the children, especially those that a nickel looks big to.
>
> No "strings" to this. The doors will be wide open for all, and for the poor most of all.

That's the sort of thing that counts. And building up on that he had "The Price of Human Lives" and above the advertisement of the film was a special card that read:

> TO THE MEMBERS OF THE LOCAL RED CROSS SOCIETY:
>
> "The Price of Human Lives." the latest Edison film produced under the auspices of your Society, is at the Empress, Tuesday, this week, and I take pleasure in inviting you as my guests to witness the picture. No cards or formality—Just say Red Cross Society to the doorman.
>
> GEO. A. BLEICH.

That is advertising that advertises. Here was a chance to get such of the Red Cross people as were not regular patrons, and to make certain that he got them he invited them to be his guests.

A Creed.

We always welcome the Academian because we know that the Selma publication will make good reading. The latest to hand starts the second volume and give a retrospect and forecast, parts of which might be slightly changed to form the Exhibitor's Creed. Here is a part of it:

> During 1913 we have endeavored to make our appeal to what might be called "the better class" of people in that they are the people in whom there is most appreciation of the artistic and least desire for the sensational or lurid. In everything we have done, we have tried to keep within the bounds of good taste; every appeal we have made we have tried to make to the better nature of people. Whether we have succeeded or failed in that is a thing for you to decide, we could do no more than try.
>
> * * * * *
>
> But more than that, far, far more we think, we have confined ourselves to the humble truth in our advertisements, and have tried to keep absolute faith with you in all that we have done. The one man we envy is a manager in a small town in Tennessee who says: "When I tell the people here a thing is good, they believe it, and come."

When you can say things like that and not make people laugh, it's a sign that you're headed right.

Prompt Reply.

Lately we expressed a desire to know something more of the Exhibitors' Official Motion Picture Story Magazine and Weekly Program, and immediately they dropped us a line and back number programs and tell us all about the scheme, which is pretty much what we though it would be. They are an offshoot of the Exhibitors' Publishing Company, Pittsburgh, and they have followed a scheme that this department has always advocated, the wholesale production of printed matter. They write that they are in shape to handle a half million copies weekly. The colored cover is one straight run, which reduces the cost of color printing almost to the straight run for a single house in one color. The type for the release is gotten up and the same type is used for all programs in which a release appears, the cost being divided by the number of programs using it instead of merely by one. The same applies to the miscellaneous matter, the single composition covering all of the publications, there being about a hundred subscribers at present, according to the company's figures. They state that the cost to the manager is so low that by hustling some local advertising for the back page it costs him practically nothing at all. If the proposition is as good as that we think we would rather have the page for the house. We think the company could build up on the scheme and by selling some national advertising be enabled to get out a twelve or sixteen-page issue that could be put out at the same price to the manager.

It is a step in the right direction and we are glad to see it coming. We think the weekly program attractively put is the best advertising any house can have and this proposition enables even the smallest house to have a colored cover with a portrait of some player on the front. We are not lost in admiration of the job they made of John Bunny with his golden hair hanging down his back, as we have before remarked, but the other samples are better in workmanship and so far comparison shows a steady improvement. We'll forgive the company its lengthy name for the sake of the good it is doing. Publishers in cities like Chicago, Denver, St. Louis, New Orleans and others of like importance would do well to look into this scheme.

Programs Wanted.

L. F. Heiberger, of the Broad Theater, Bethlehem, Pa., is thinking of getting out a weekly program and asks that other managers be good enough to send him samples. He asks that we send him any spares that we may have, but we have explained repeatedly in this department that our office room does not permit us to keep this matter on file. Since Mr. Heiberger is in Pennsylvania, we would suggest that he get in touch with the Exhibitor's Supply Company, Pittsburgh.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Mrs. Parsons Says.

EVIDENTLY Mrs. Louella Parsons is getting tired of being nice to people who prove themselves unworthy. Here is a letter from her:

> Will you kindly announce through the columns of the MOVING PICTURE WORLD that the Essanay Film Mfg. Co. will buy very few scripts the coming year. We have a staff of writers who will supply most of our needs. Of course, we will be glad to consider scenarios written by experienced writers and those from whom we have already purchased scripts, also all good comedies. But aside from this we are not in the market for scenarios. I might add at the present time there is a scarcity of good slap-stick comedies.

That's *all* Mrs. Parsons says, but reading between the lines we get something like this:

> I'm getting tired of helping people who do not appreciate it. As you probably know, I've done a lot in the last year to help the young author along. I've realized that we need more authors and I've tried to do my share toward developing the promising, but the more I do the more they seem to demand and the more heavily they lean on me. And just because it has been said that I am helpful. I've been made the goat by a lot of writers who simply shoot all they grind out—and they write a lot—into the Essanay studio and expect me to run a free correspondence school for their personal benefit. I'm getting tired of it and so please tell them nicely that I want a professional grade of work.

That is *not* what Mrs. Parsons said, but we'll bet an alligator against a hole from a stale doughnut that this is about what she would like to say were she less polite and less diplomatic. We happen to know that she has spent a lot of her own time helping the beginner with suggestion and encouragement and we can guess that she, like other editors, finds that it doesn't pay. Two or three other studios are going to shut down on the general market soon if the pressure continues. Hold back all but the best and help along the open market.

Why We're Baldheaded.

There used to be a time when a man who was good for nothing else studied for the ministry. Now he—and his sister—turns to photoplay writing. If he wanted to be a stenographer, he would study shorthand, and some preliminary work with a machine would preface his debut as a typewriter, but he has seen dozens of advertisements that tell him he does not have to be experienced to write photoplays—so he writes plays in much the same spirit as the writer of this letter:

> No doubt you receive a few letters like this one and they are pushed aside before you finish reading them. But please read this through and give it your special attention or give me the information I so much desire. I have written a Photoplay about a "three reel drama" that I am sure will make a hit and am so anxious to get before the public I am a lover of the movies and have been several weeks studying this out. If I have written to the wrong one about this will you please direct me to the right one. and please write me by return mail it will be more than appreciated.
>
> *Thank you.*

Here is a woman who doesn't even know how to use commas or periods, who does not capitalize properly and who has no other claim to authorship than that she is a lover of the "movies" and has studied "several weeks," yet, first offense, she writes a three-reel play and wants us to tell her "by return mail" where to sell it. She isn't willing to wait our convenience. she doesn't argue that perhaps we may be busy doing things that help pay for meat and rent. Right away we must sit down to tell her where to sell this play she is sure will make a hit.

Why should we?

We spend eight to twelve hours a week giving free advice to those who seem to be deserving of it. We do not mean writing stuff for this department or as paid criticism, but personal letters and interviews that yield absolutely nothing but thanks in return, but since this is what we give, we want to give it where we believe that it will do some good and we do not think that encouraging people who write three-reel plays with absolutely no previous experience will do any good. We are willing to help the deserving after they have proved themselves deserving; we are willing to help anyone a little, but we will be gosh darned if we'll answer with a three-page letter a request for full information "by return mail." If you want to ask advice, ask and be welcome, but for the love of Mike please be willing to wait half a day or a day until we get a chance to wiggle the machine without neglecting more pressing matters. We know you don't mean it precisely that way, but in your letter show that you realize that you are *asking* a favor instead of granting one, and we'll be a lot more willing to help.

Following Style.

Frequently we have given the excellent advice to read the Stories of the Films in this paper each week and keep in touch with the needs and likes of the producing companies, but sometimes this advice seems to be taken almost too literally. The other day we saw a script that in a general way was very like our own Zeb, Zack and the Zulus, produced by the Lubin Company. We do not believe that the writer sought to copy our play nor that she even saw it, but we use it simply to point the moral.

In Zeb two missionaries went to Africa and were put in the fattening pen by the cannibal king. They started to sing rag time and while the Zulus practised the dance they went away from there. Surely, it might be argued, if a thing had been done it could be done again, and it could, but there is a difference in the preparation. The script we wrote was done after we had gone over the ground with the director. We took the twenty-mile run from Jacksonville to Pablo Beach and then down the beach, cutting inland here and there to get an idea of the country that was to be used for the jungle stuff. We noted that there were no boats at the beach, which is unprotected from the high surf, no inlets of consequence and no very thick undergrowth. When we wrote the story we called only for what we could get and not for what we could not get. The ship scenes were done abroad a boat moored to the dock and the landing scenes were made in the river and not on the ocean beach. Most important of all, we knew that such a script was wanted and would be purchased.

The other script was not written for any company nor for any particular part of the country. It called for a yacht at dock and at sea, several small boats and a lot of other costly adjuncts.

When you see some special story or series of this sort, do not write one like it. Do not call for yachts and airships and all that sort of thing unless some company has asked you to fit some special need, when they will tell you precisely what they want, and by then you will be so far ahead you will not need this advice. Do not write some story that must be made in the Bay of Fundy unless you know of some company that will work there. Write a story that can be made almost anywhere and if it is a good story you can sell it almost anywhere. Leave the special work for the special men and do only the generally available stuff.

Generally a special run of stuff is not realeased until the series is all done and in the studio. The first of those Zulu stories, for example, was released several weeks after the company making them had left Jacksonville and was established for the summer at Atlantic City, where the darkies were all busy waiting on table in the hotels and getting so much in tips they could not be coaxed to pose for pictures.

Can't Understand It.

J. H. Ritchie, of Oklahoma, in sending in some school stuff, writes:

> As to writing, I have been writing voluminously the past year—practicing really. Most of my efforts go into the waste basket. Occasionally I send a "best effort" to some company. The criticism upon its return is most always a help to me. The rejection slip has no terrors for me; I get the practice anyway, and it is profitable in other ways.
>
> I find it one of the best schools in the world, and I shall continue to write photoplays even though they are most always rejected. I am a very regular patron of the moving picture theaters, four of which are in this town of 15,000. This helps me some, as I keep in touch with the trend of releases of the various companies.
>
> As to my experiences, they have been varied. I have written several comedies that apparently—to me at least—were in line with what I would see on the screen, but they would invariably have one reason for rejection—too slight a plot. Yet I would see on the screen night after night comedies that were nothing but a succession of funny incidents. One editor said my comedy was all right, except it was only a succession of funny incidents. Others said there was a total lack of plot, while one said the theme was too slight. I always have prompt returns, sometimes so prompt I doubt if the story was ever read.

That "plot too slight" is something that no man can tell about. Last fall we sent a comedy to a company and were told that the action was very funny, but that it had no plot. We put in a plot and sent it back and they sent it back and said it was not funny, presumably because there was a plot.

The trick is to get just enough of a plot to serve as an excuse and not enough to clog the action. Just what that is it's hard to tell. It is one of the things that must be sensed. Merely humorous action is not sufficient. There must be some peg of plot to hang the action on, some real and well-defined plot, but it should not be so much of a plot that it prevents the development of the action nor so complicated as to call for an excess of leader.

Technical Terms.

Probably you've heard of the man who wears a yachting cap and never did better than a ferry boat ride, but how about the man who uses all the technical terms to show he knows all about writing plays, yet whose work clearly betrays his inexperience.

Ever since the Van Loan stories of photoplay studios have been running in the Saturday Evening Post the authors have been using "establish" and "register" to show that they are familiar with the work and some of them do not know yet just what "establish" means. They use the terms and the very fact that they do employ the terms shows that they do not know.

The other day a script came in with fifteen or twenty "flash" scenes. The writer had seen "flash" used in a script and he liked the word. He did not know that a flash was just that, a fleeting glimpse, a few feet only of some break scene. He took flash in the sense that a person moved hurriedly from one place to another and he had flashes of action that would run from fifteen to thirty seconds. If he had written before every scene, "I am a beginner!" he could not have revealed himself more clearly.

Just as a matter of fact, the practised writer does not make an extensive use of the slang of the studio. He says "flash" if he wants to or he might say "a few feet of" a certain action. He may say that Jack "establishes" himself in the background, or he may say that "Jack appears in the background." He uses whichever comes to him.

It is the same way with enter and exit. Recently we saw a scene that read that "the doctor's face enters at the window." Something happened to scare the owner of the face and so—"face exits" presumably to rejoin the rest of the head.

The value of a script lies not so much in its rigid adherence to the jargon of the studio as in its clearness of expression and brevity of phrase. In a stage play "Jack exits" is the simplest direction to get Jack off the

stage and so it is generally used, but the rigid and undeviating use of the word exit in a photoplay does not indicate good photoplay form, but more generally serves only to display the general ignorance of the novice. The practised writer uses exit only when it is handier than some other word. The veteran may write "Jack enters from house, goes up street." The novice who says "Jack enters from house. Jack exits up street" may be correct, but awkward. Write naturally without regard to studio slang and you'll be in better form.

The American Studios at Santa Barbara.

By Marc Edmund Jones.

The American Film Manufacturing Co. is located at Santa Barbara, about one hundred miles up the coast from Los Angeles. The city is located in a pocket in the hills, being surrounded on three sides by mountains of various heights which run to the ocean's edge both north and south of the city.

The Southern Pacific railroad hugs the edge of these hills at these points and during the rainy season there are times when it will be washed out completely, and the city will be cut off from the outside world. There is one dock, Stearn's Wharf, and from here a steamship service is maintained to Los Angeles and San Francisco throughout the year.

Santa Barbara is a well-known winter resort, and Montecito, a suburb, contains many beautiful homes. The Gillespie estate, a show spot of Southern California, was used for the settings in "In the days of Trajan." The resort and town people show an unusual willingness to co-operate with the American company, and the opportunity for beautiful settings are inexhaustible. The city itself is not cramped in its location, and so the main street—State Street—has few buildings over two stories in height. The buildings are modern, however, and there is a modern street car system, so that few things ordinarily called for in a scenario are impracticable for the American producers. Stearn's Wharf has been used a number of times. The steamboats only make a way stop at Santa Barbara, however, and for that reason sea stories are apt to be undesirable. Stories with a large cast cannot be handled as well is in Los Angeles, as the available extra people are not as experienced as those that can be procured in the larger city. There is little water in the vicinity of Santa Barbara, except in the rainy season, and the water set in "Destinies Fulfilled" necessitated a trip to a spot considerably distant. At this writing retrospect stories have been overworked by producers, and, as a general thing, in watching American films, it is well to bear in mind that the type of story seen on the screen (considering the story, and not the character of the acting, setting, and production) is NOT the type of story wanted, as the American policy is toward variety, and the producers will go to considerable trouble with anything new or novel. For that reason they will frequently buy ideas.

The studio is located in the city, and consists of permanent brick and mission buildings, with a glass studio. The scenario department is in Santa Barbara, and scripts are addressed to the American company at Santa Barbara, without street address. The editor is merely a reader, and the scripts are passed upon by the directors individually, and, if wanted by them, held for consideration by S. S. Hutchinson, the president of the company. Mr. Hutchinson personally passes upon every story before it can be bought or produced, and this oftentimes leads to delay, as he also personally looks after the interests of the Mutual exchanges on the Pacific coast, and only spends a part of his time in Santa Barbara.

Lorimer Johnston, producer of company No. 1, features Vivian Rich, Sidney Ayres, Jack Richardson, Louise Lester, and Harry von Meter, and likes problem and psychological plays with a strong punch. Thomas Ricketts and company No. 2 works Winnifred Greenwood and Ed. Coxen in sentimental, heart-interest stories. Johnston and Ricketts alternate on Westerns, and Johnston produces an occasional comedy. In a new company to release under the "Beauty" brand, Harry Pollard will produce himself with his wife, Margarita Fischer, in simple, strong heart-interest stories of real life, and wants stories featuring Miss Fischer, with an occasional one to feature little Kathie Fischer, five years old and a clever little actress.

"It Was a Dream."

Don't write dream stuff. It's the most certain indication that your story is too wild and too improbable to stand the test of logic, and instead of tearing it up you say "It was a dream," as though that would excuse anything.

Most editors regard dream stuff as being the confession of the author that he has written something that he should not have done, and pass it over on general principles.

But there is a mechanical reason as well. Most of the dream stuff must be faded from one scene to the next to preserve the suggestion of a vision, and this costs extra money that seldom gives extra effect.

We Got Two Ladies Mixed.

Mrs. Breuil tells us we are worse than Pinafore's Little Buttercup for mixing people up. We said that Miss Smith was reading for the North American and Miss McCall doing the leaders. Quite the reverse. Miss Smith does the leaders and Miss McCall is helping on the editorial end.

Your Good Friends.

"Several of my friends, one of them the manager of a moving picture house here, have told me that my scripts are better than usual."

That's the way a recent letter runs along, so we asked the writer what reason she had to suppose that her friends, even the manager of the photoplay theater, knew anything at all about scripts, let alone the comparative value of hers and others. She believed that they must know because they told her that the stuff was good. If they had said it was poor she would have told herself that they were incompetent critics, that they were jealous, or something of that sort, but so long as they said "good" she knew that they must be right.

There is not one photoplay manager in a thousand who can visualize the action of a written script. No outsider can tell a good script from a poor one, so the author goes on writing, knowing her work to be good, because her friends tell her so, and she makes no progress because she will not realize that repeated rejections are due to her poor work and not to the inability of the editors to tell a good script when they see one.

Your friends are your worst enemies if they try to criticise your stuff unless they are fully competent to render an expert opinion with a full knowledge of studio wants and methods.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answers here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

R. J. H.—We are always glad to reply to questions, but please ask about things of general interest and lay off that "Yukon Kid," signature. Have no data on Advance wants. Do not know that they want anything. "No vacancy at present, but leave your name and address," is a polite way of saying "no" as a rule. They put your application on file and there it stays.

G. W. B.—Most of the editors, and a majority of the producers, want scripts single spaced and with the scenes numbered at the side. You write a good story and the matter of spacing will not count.

M. H. E.—"An enthusiastic reader," should know the answers to most of the questions you propound. Leader and sub-title are synonymous. Insert is not a leader, but any matter, not a leader, that must be inserted in the film, a letter, photograph or what not. The use of a dash in place of punctuation is convenient, but optional. Submit to Eastern or Western Universal, according to whether you wish to reach the companies working in Los Angeles or New York. There are editors at both ends of the line. The chief demand in a script is an original idea, next, a sound development of this plot. This paper is issued on Saturday, and dated seven days ahead.

RUBENA.—Even with you, Rubena, we refuse to discuss broken noses or harelips in print. Miss Joyce is with the Jacksonville section of Kalem. Sure we got some Christmas presents.

E. A. C.—The submission of film subjects to the National Board of Censorship is purely a voluntary action on the part of the manufacturer. Most regular releases are submitted. The Board does not pass on special features.

T. S.—Try Selig. It's not an easy market, but about the only one for what you have.

A. B. M.—Thanks, but we use no poetry.

E. L. C.—Eclair and other addresses for the asking. See head of department. Your letter has been taken over into the Photoplaywright. Look for it in a few weeks.

E. T. L.—You can "get some dandy ideas out of the magazines," and you can get some dandy diamond rings out of a jewelry store when the shopkeeper is not looking, but in either case you would be a thief if you take the property of someone else. A single copyright line, generally on the contents page, covers all the contents of a magazine, and the plea that you did not see it will not avail you in court. If you cannot invent stories, don't try to pretend you are an author.

B. B.—Eastern Universal is slow. We've had scripts in since Dec. 3, and no action yet. We are not worried yet.

LOIS.—The Biograph Identifier does not know Lucy Ann in "The Capturing of David Dunne." She seems to have been a transient. Allan Hale was David. William Stowell was Wallace, in "Through Another Man's Eyes." Lubin now has no set companies, the players being cast to fit the story instead of the story being recast to fit some particular company. It makes for better production. Thanks for your good wishes.

D. J. P.—It is proper to send more than one script in one cover if there is a return envelope for each of the scripts so sent, but it is not a good plan to send many at a time to any one company. It gives the impression that you are trying to unload some back numbers or that you produce too quickly to be able to do good work.

ROSE.—Harold Lockwood played opposite Miss Williams in "The Young Mrs. Eames. No addresses in this department. Send to Kalem. Not so old we have to be carried around—yet.

R. J. H.—A printed rejection slip does not require a signature. The Editor is not required to assign a reason for rejection. Most companies will take three and four reel stories, the companies named require an exceptionally good grade of script to beat their regular writers. The American recently advertised for scripts to their Chicago office.

MISS M. I. G.—There is a market for perfectly developed photoplays of marked originality, but we are afraid that you cannot qualify. Those who have the "grandest ideas" seldom have salable ones. Your letter does not suggest any of the qualifications that go to make a successful script writer. If you do take up the work, "Technique" will set you straight, but we would advise you not to try. Sorry we can't be optimistic. If you want to be lied to, try the correspondence schools.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting-place, if any.

Local Union No. 307, Philadelphia, Pennsylvania.

Louis Krause, president; John Harris, vice-president; W. G. Murray, recording secretary; W. J. Symns, financial secretary; A. Oliver, sergeant-at-arms; George Gorman, business manager. Meets in Labor Union Temple.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service those sending 4 cents in stamps to cover the cost of same will receive a carbon copy of the department reply by mail. Those desiring the full list of the questions, now running in the department, may obtain same by remitting 25 cents.

Question No. 17.

Would you or would you not ground the frame of your motor, your generator or your motor-generator? Explain, in detail, reasons for your answer. What is a "ground" as applied to an armature or a field coil and what is the effect of each? Give method which may be applied by the average operator for testing for armature and field coil grounds. If you are using 35 amperes d. c., the current being 110 volt, how many additional h. p. must the engine exert at the power plant, or your own engine if an isolated plant, when you are using your arc and how much of this power is used in actual production of light at the arc? Where does the rest go? What difference would it make if the supply were a. c.? What difference would it make if the current were 70 volt? If it were 220 volt?

No Answer.

There is no answer this week because through an oversight questions No. 10 and 11 were the same. Let us hope this won't happen again. If it does I will kick myself in the forehead real hard.

The Past, Present and Future.

It is now fitting and proper that just as the grizzled old year sinks into the grave of the past, and the new born babe frisks into the scene, we should pause for a moment and look back over the record of the twelve months gone, consider the present, and perhaps take a little peep into the future.

Never, I think, in the history of the human race has such a large number of craftsmen of one kind been created in so short a time. The boy is still in school who was yet unborn when the moving picture came into existence as a form of amusement. There were then no moving picture operators; there were no moving picture theaters; yet today we have, in the United States and Canada alone, as many as 25,000 and perhaps 30,000 men who claim the title "Moving Picture Operator."

The editor of this department has many times spoken of the crude work displayed on thousands of screens in this country. He has done this with a distinct end in view, and that end was to arouse the operator from his lethargy of inaction, to convince him that his work was and is not perfect—even very imperfect—and, if possible, to shock him into an effort to improve it.

During the past twelve months there has been very noticeable improvement in projection. Audiences are becoming more and more critical; managers are slowly but surely learning that the editor of the Projection Department is not a mere crank after all, and that there really is a whole lot, from the box office point of view, in perfect projection of the pictures.

Screens have been greatly improved; machine manufacturers have kept pace with the general advance; motor generator sets have been perfected; transformers have to some extent been improved; carbon manufacturers have also raised the excellence of their product to some extent, and the operator himself is not being left behind in the procession of events. Today the average theater shows one hundred per cent. better lighted screens than it did two years ago, and very much better lighted ones than it did one year ago. By careful study on the part of the machine manufacturer and the operator the flicker has been largely reduced, and on many screens practically entirely eliminated.

When this department was started four years ago the operator was not recognized at all by anyone. He was regarded almost as a joke. The editor well remembers one New York manager, who is today paying $30.00 a week for his operator, and who is now something of a crank on projection, saying: "Why, $10.00 a week is plenty for any operator. Any fool can run a projection machine."

The operator of today has a standing; the importance of his work is very generally recognized. He is no longer despised and derided, but as a rule both he and his work are respected. Slowly but surely the profession of operating is being raised to a higher level, and it naturally follows that the men themselves are gradually being themselves raised to a higher plane. This process invariably follows in the train of increased knowledge coupled with increased respect and responsibility.

The future is something we may not with certainty look into, but I believe that the coming twelve months will show an advance equal with that of the year just gone, and that in a comparatively short time the profession or trade of moving picture operating will take its place right alongside of other highly respected and dignified occupations, such as that, for instance, of the locomotive engineer, and why not? Undoubtedly and unquestionably the moving picture operator of the future is going to have to serve an apprenticeship, and it won't be any six-month apprenticeship either. I hope and expect to see the time, before many years, when from one to two years' apprenticeship will be required before a man will be placed in charge of an operating room. Perfection in projection is still in the future, but, with the present inclination to study and the present avenues of knowledge, there is no reason why practical perfection cannot be attained within a comparatively short period of time.

An Error.

Mr. R. C. Wilson, Winnipeg, Canada, calls attention to a very obvious error in Answer No. 1, page 863, November 22d issue. The first sentence at the top of the second column reads:

> By cutting in resistance you decrease the number of lines of force, thus reducing the speed of the armature, because it must run faster in order to develop, etc.

It is plain to be seen that "reduce" should read "increase." Many thanks to Brother Wilson, and, as I have said, the error is quite obvious.

???????

From a prominent Canadian city comes the following. I do not name the city, because a single letter is not conclusive evidence of the genuineness of the complaint. However, if it does exist, those in the city in question will no doubt recognize their own faults:

> I am not an operator, but I am nevertheless a reader of the MOVING PICTURE WORLD, and wish to make a few remarks concerning some of the operators in our city. This is prompted by your recent remarks concerning New York operators. The principal offender I have in mind is the one at the Maple Leaf Theater. Almost any night you will find the film jumping from the sprocket and there are many shadows on the screen; but worst of all is the speed, which I understand is supposed to be fifteen minutes per 1,000 feet (you have another understand coming, neighbor. It may be anything from 14 to 20, according to the subject.—Ed.). Well, when this operator is not in a hurry he sometimes spends as much as five whole minutes on one reel, which I think you will agree is a shameful waste of time; and let me also remark that the "manager" stands there and watches the performance without saying a word. The only thing I can say in favor of this theater is, they always have the films before any other house in the city. If you ever happen to be in this neck of the woods just drop into the Maple Leaf, located at the busiest corner in the city, and witness the performance for yourself.

If I positively knew that the conditions were correctly described I would not hesitate at all about naming the city. No wonder the film "jumps off the sprocket." The speed, as given, is of course exaggerated, but I presume it is plenty fast enough. Doubtless this would-be manager and imitation operator are trying to emulate the performance of some of our shoot-em-through East Side artists here in New York. Such work is an outrage on the business, on the public which pays its money, on the film exchange which rents the films, and on the manufacturer whose machine is subjected to that kind of abuse. The business would be better off without exhibitors of this particular brand—always assuming that the information contained in the letter is correct.

An Invitation.

W. E. Brown, Secretary, Local Union No. 291, Grand Rapids, Mich., writes:

> Enclosed find $2.50 for a copy of the Handbook for our Local Union. We are going to have a banquet in honor of outgoing officers of the local, and extend you a cordial invitation to attend.

It would indeed be a pleasure to partake of the hospitality of Local Union No. 291, but that, of course, is out of the question. Many thanks, nevertheless, for your kind invitation. As to the Handbook, I would suggest that, while it is all right to buy a copy for the local, still the various members ought to own a copy and have it available at all times. Surely it is at least worth its price to any operator. Now, do not misunderstand me, boys, I am not saying this simply to sell more books, but I firmly believe it is very much to your individual interest to do so.

Philadelphia.

A letter was received from Walter G. Murray, secretary of Local Union No. 307, Philadelphia, Pennsylvania, which reads, in part, as follows:

> Enclosed you will find tickets to our concert and smoker, to be held December 28th, 8 P. M., and you are hereby sentenced to one reel and real good time on that day and date. Now you must come, and no excuse will be accepted.

In response to this invitation the writer journeyed to the City of Brotherly Scraps, where he was met at the depot at 10 A. M. by Brother Louis Krouse, president, W. G. Murray, recording secretary, and W. J. Syms, financial secretary of M. P. M. O. Local Union No. 307, who, up till 2 P. M., worked a touring car overtime, showing the editor the historic city of Philadelphia, including the League Island Navy Yard. We also visited the home of friend Murray, met his charming family, were introduced to a real Philadelphia chicken—frying merrily in the family skillet—and wound up with a dinner at Green's restaurant, the swell "eats" of Philadelphia. After 2 o'clock we attended the meeting of Local Union No. 307 and were surprised at the turn-out. The organization has almost four hundred members, and they are a bright, progressive looking bunch of men, as evidenced by the accompanying photograph taken in the hall the evening of the entertainment. In this picture you will notice the editor is an island surrounded by Philadelphia operators. The entertainment was not only a success, but a howling success. The Hall was a large one and it was full, but, greatly to the credit of the Philadelphia boys, although there were "eats and drinks" in plenty in the basement below, none of the operators showed the least inclination to emulate the condition of the hall, although the aforesaid eats and drinks were entirely free. The crowd, and it was a crowd too, was orderly in every sense of that term. It was thoroughly good natured, and the entertainment was not of the ordinary "smoker" type, but was clean throughout; it was mighty good too. The only thing I saw the least out of the way was when the operator, in running a set of song slides, inadvertently got the Battle of Gettysburg upside down. This didn't look exactly natural, but accidents will happen in the best regulated families, so I guess we will have to forgive the boy this time. Don't do it again, however, for if one of those cannon happened to drop it would break the sky all to pieces. It might damage some of the stars or even put out the sun, to say nothing of the danger of all those soldiers dropping off into space, or the smoke of battle arising and choking them to death.

In conclusion, let me say that I was hugely and agreeably surprised. We had not heard much of anything from Philadelphia in the department, but I quickly discovered there were a lot of department fans there just the same, and the editor was kept reasonably busy all the afternoon and evening shaking hands with Philadelphia operators, and they were not any limp dish-rag handshakes he met either.

By-the-way, our good friend W. Stephen Bush was to accompany us, but he fell by the wayside. We were to take the train at 8 A. M., but, as it later developed, the only way that could have been done would have been to have moved the bed into a Pennsylvania coach, as Stephen was still far away in the Land of Nod when the train pulled out. He had the good grace, however, to show up in Philadelphia at 8 P. M. Imagine it! He had solemnly sworn, promised, affirmed and declared that he would be our guide in Philadelphia. Fortunately, however, thanks to the Philadelphia brothers, we needed no guide, but if we had, friend Stephen would have proven not only a broken reed but a completely busted one. Nevertheless, immediately upon his arrival it was thoroughly demonstrated that brother Bush has a world of friends in "Philamaklink" whereof he was "onct" a resident. In fact, he proved so popular that by the time of departure I was beginning to feel a beautiful shade of pea green—jealousy breaking out on me.

We left Philadelphia at 12:30, brothers Nathan Fierman and Vernon Alley accompanying us to the depot. Through a misunderstanding we had to wait an hour, and that time was thoroughly enjoyed by both Mr. Bush and myself in conversing with the two above named friends. I mention this incident because both of the boys impressed us as being men of remarkably good sense and of broad, comprehensive understanding.

And now I feel that the coming year will see wonderful things, for on the way home Bush and I talked over matters National, International and Undernational, cussed and discussed everything from President Wilson's policy to the Paris Apaches, and settled all great questions to our thorough and mutual satisfaction. In view of this fact as I before said, we feel affairs in America will run smoothly indeed during the coming year.

An Exceedingly Interesting Experiment.

W. L. Johnston, Toronto, Canada, suggests the following highly interesting experiment.

> To begin with I want to wish you a bright and prosperous New Year, and to tell you that your questions have already done me an enormous amount of good, and they will, I am sure, continue to do so. I don't know all the answers, by a long shot, but have to dig around and grub them out. I would like to suggest that the MOVING PICTURE WORLD devote more space to the things of real benefit to the profession, such as the projection department, photoplaywright and technical articles, giving less space to manufacturers' advance notes, etc. Brother James, of Camden, has a very practical method of writing on the screen. I have found it to be very successful.
>
> And now I suppose there are others besides myself who spend a goodly portion of their pay every week experimenting. For their benefit here is a stunt which may prove interesting, though not connected directly with projection. Procure an ordinary telephone receiver and connect it across the line, with a 16 or 32 c.p. lamp in series with it. Now get your assistant to speak directly into the lighted arc and you will hear what he says plainly in the receiver anywhere on the line. Suppose your generator is located downstairs, you can build a specially wound receiver and attach it to the circuit downstairs and scare seventeen different varieties of daylight out of your assistant, who is running the machine upstairs, because he will hear the arc itself speak to him plainly. It takes some experimenting to get the correct winding on your receiver. This works on the principle of the Poulsen Singing Arc, used in wireless telephony. The field coils of your heavily wound generator can be made to talk the same way by superimposing one current on another, but, this is not an experiment to be tried by everyone, regardless of whether they understand what they are doing or not. For instance: you must not start superimposing 25 cycle current on d.c. unless you know absolutely what you are doing, else something might happen. Would like to ask you what chance a man like myself, who is non-union, would have of obtaining employment in New York?

Answering your last question first, I would suggest that you get into the organization. There are still a great many non-union operators in New York, and you would have to, as everyone else does, take your own chance. However, if you are doing well where you are let me suggest that the cost of living in New York is very much higher than there, for an equal class of living I mean, and you had better look and think several times before you jump in the direction of Gotham. As to the experiment, I simply refer it to our readers as very interesting, and something which might furnish considerable amusement, but, as you suggest, it should only be attempted by men who understand what they are doing. It is not a stunt to be tried by the novice. As to the space devoted to film comments, it is valuable and necessary to the manager and exhibitor. The paper is, I think, very well balanced as it now is.

Perfected Shipping Pail.

Jesse P. McBride, maker of the Wagner Film Holder, has forwarded one of his improved shipping packages, or pails for inspection. This shipping pail was described and illustrated in the department some time ago, but it has now been improved by the addition of an inside lining of some material, presumably insulating and fire-resisting. The package is in the form of a metal pail made of heavy galvanized iron, with substantial ears to receive the bail. These ears and the bail form an important part of the package. The ears are slotted; the bail is made of very heavy spring steel and in such manner that by inserting one end into one of the ears, turning the bail one-quarter over, springing it open (easily done) and snapping the other end into its slot in the other "ear," the bail is held securely in place, and at the same time automatically locks on the metal cover of the pail. The bail may then be sealed with an ordinary lead and wire seal, like the kind freight cars are sealed with, and the films are thus protected in every way. The device is as light as any equally substantial shipping package could possibly be. It is convenient to handle by reason of its bail, and, taking everything into consideration is, I believe, the acme of perfection in a film shipping package. We wish brother McBride every success. He informs us that the package has been approved by both the Interstate Commerce Commission, and the board of Fire Underwriters.

Group of Philadelphia Operators Taken at the Concert and Smoker Given By Them on the Evening of December 28.

Cheap Supplies.

A certain company, or organization, is just now advertising machine supplies, lenses, etc., at an enormously reduced figure. As a general proposition the projection department is absolutely opposed to this. In the first place, as long as the machine manufacturers keep within the bounds of reason in prices for their machine parts the exhibitor ought, in the judgment of this department, to buy all his machine parts from the manufacturer of the projector he uses; or, in other words, buy parts made by that manufacturer, and steer entirely clear of those made by anyone else. This particular advertiser tries to clinch the matter by saying that money paid for any part not perfectly satisfactory will be promptly refunded. This, as a matter of fact, does not amount to much. Suppose the new part which you put in your projector costs you $1, and that it does not work right and injures your projection. Now, any injury to your projection is an injury to your business and would be difficult to estimate in dollars and cents. However, it is pretty nearly a certainty that any appreciable injury to projection would reduce box office receipts a good many times what the defective part cost. Moreover, you have had all the trouble of installing the part and then taking it out and installing another part, which alone would be worth the price paid to the manufacturer himself for the article. This department is of the opinion that the exhibitor is making a tremendous mistake in seeking to save a few cents on things which have to do with his projection. The exhibitor ought to take the position, and a real exhibitor will take the position, that it is perfection he wants rather than cheapness in machine parts.

Now, let us take the Edison, Powers, Simplex, Standard and the Motiograph machines for example. These various manufacturers have all expended large, and some of them huge, sums of money in perfecting a projector, the success of which will depend upon the perfection of the results that machines place on the screen. Suppose, for instance, John Doe, an exhibitor, in Denver, Colorado, purchases a machine from any one of these machine manufacturers. Presumably that particular transaction is closed with the completion of the sale, but, as a matter of fact, it is just well begun. Let us suppose that after this projector is installed, Henry Doe, another exhibitor who is needing a machine, visits John Doe's theater. He sees a perfectly projected picture and naturally inquires, "What kind of a machine have you?" The chances are he will buy the same projector, on the strength of the excellent work produced by the machine in that theater, especially if he sees other similar machines producing equally good results. Let us suppose, on the other hand, that this projector does not produce a good picture; the picture jumps, or has excessive flicker or vibration. Henry Doe comes in, views the performance, inquires what kind of a machine it is and goes away with the idea in his mind that it will be well to buy some other make of projector—in fact any other than the one whose performance has displeased him.

Let us carry this matter a little further. Suppose this machine did, when first installed, produce perfect results—a beautiful, steady, and in every way excellent picture—but, by and by, the geneva, the cam, the intermittent, or some other vital part became worn. It is absolutely vital to the interest of the maker of that projector, as has been shown, that his machine produce perfect results on the screen, therefore, its makers have a very genuine and large interest in seeing to it that the repair part supplied to take the place of the worn part be a perfect one, or as nearly perfect as human skill can make it. On the other hand, the man, or the company making parts, other than the manufacturer of the projector, has no such interest. It is absolutely nothing to the manufacturer of machine parts whether the Power's projector, or the Simplex projector, or the Edison projector, or the Motiograph projector produces excellent results on the screen, or does not produce excellent results on the screen. They are not interested in any way in the performance of any projector as a whole. They have not spent hundreds of thousands of dollars in building up the reputation of any particular projector. They are, as a matter of fact, only interested in the sale of a single repair part, and they very well know that all too many managers, and all too many operators, also, will not be in position to say whether an imperfection in screen results is due to a fault in the repair part purchased from them or not. And, after all, why should the exhibitor take any chances in buying cheap parts? Suppose he buys, for 50 cents, a part for a Simplex, or one for an Edison which would have cost him $1 from the machine manufacturer: that part would probably wear a year, and possibly a good deal longer. He has "saved" the enormous sum of half a dollar, and, in so doing, has taken at least a certain amount of risk of getting a part that is not as perfect as the part produced by the machine manufacturer.

Again: let us cite the Nicholas Power Company, selecting them because I am better acquainted with their factory than with the others. The Power Company has installed grinders which have a speed of 22,000 revolutions a minute for the grinding of certain parts. This was done, at enormous expense, after years of experimenting, simply to secure the very last word in mechanical accuracy. It would have to be shown to me that any manufacturer of cheap parts, or any other manufacturer, other than the maker of a projecting machine, has installed such machinery as this to produce perfection, and these machines are only one item. The Edison Company has an enormous factory, equipped with every modern facility for producing accurate work, and the Precision Machine Company has machinery that comes as near as anything human can come to spelling accuracy, and I presume the Motiograph factory is similarly equipped, though I have not seen it for several years.

Now, Mr. Exhibitor, you get the benefit of all this enormously costly machinery when you buy a part made by the machine manufacturer, and, conversely, the last word in cheapness in price does not encourage fine mechanical accuracy. That is just plain, common sense.

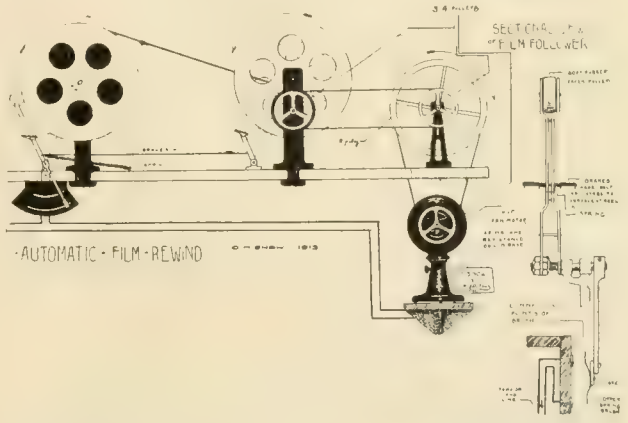
In closing I wish to say emphatically that this is not written with an idea of "knocking" anyone's particular proposition, excepting in so far as a statement of a matter as I see it constitutes a knock. I wish to add, however, that the Edison machine is put out with a guarantee covering a certain extended period of time, but that guarantee is absolutely and entirely abrogated the moment you install any part not made by the Edison Company. The Power Company is now selling machines with the agreement that no parts except those made by the Powers Company be used, and you are likely to get into trouble if you are caught using any other than Power's parts. I am not certain, but I think, the same thing applies to the Simplex and Motiograph, and, if it does not certainly it ought to. The manufacturer's price for parts is, everything considered, not excessive.

So far as the condensing lenses are concerned I am thoroughly convinced that no house could, for any length of time, sell a genuinely high-class condenser for fifty cents, because I am quite certain they won't make one red cent by so doing, and I am not so sure they won't lose money.

An Automatic Rewinder.

C. H. Snow, Middletown, Delaware, forwards an excellent drawing of an automatic rewinder he has invented. He writes:

> It is wholly my idea and has proved very satisfactory in operation. I am not an operator but a pianist in the only theater in Middletown. However, I must say that we have perfect projection. I think there are exceptions to your statement to Mr. Doyle in November 15th issue of the World as we have two Underwriters' Model Edison's, and a better picture you will seldom see. It gives me a pain to see some of the poor projection in Philadelphia (Wow! fireworks from Philadelphia.—Ed.), and they get away with it, too.



> I think I have made the drawing quite plain, and that it needs little explanation, although what I don't know about drawing would fill a book. I used an ordinary 16-inch fan motor and by the use of pulleys and gearing, as shown, the motor carries the load to perfection. All the operator is required to do is to put the reel on and fasten the end of the film to the hub of the empty, pull up the follower against the surface of the film, and "let 'er go." As the film is wound on the empty the speed of the motor gradually decreases, owing to the greater load. When the reel is empty the pulley of the film follower will just pass by the hub, shut off the power and put on the brakes. The surface of the brake is covered with fibre or leather, and the brush on the switch should be insulated by fibre or hard rubber if the shelf on which the rewinder is fastened is of metal. I am a close follower of every line in the projection and music departments, and if this letter escapes the basket I might send in another suggestion in payment of the vast number of hints I have gotten through the MOVING PICTURE WORLD.

Brother Snow, I must give you a "ka-nock." I did not say anything about an up-to-date Edison Underwriter's Model in replying to friend Doyle. I distinctly said an "old style inside shutter Exhibition Model machine." In this connection you must remember that the old style Edison Exhibition machine had an inside shutter of quite a different pattern from the later models. Now, will you stand hitched? As to the rewinder, it is a very clever idea, which looks practical, and I pass it on to the department fans for their consideration. Maybe you don't know much about mechanical drawing, but I wish other drawings sent in possessed even as much as one-third as high a degree of excellence. Glad to look over your other ideas when you get them ready.

A Merry Christmas.

The editor is in receipt of the following from Regina, Saskatchewan, Canada, written by F. R. Whitehead, recording secretary:

> It was moved and seconded that I write you, wishing you a Merry Christmas and a Happy and Prosperous New Year from Local Union No. 295, I. A. T. S. E. We hope that the projection department will be as beneficial to operators the coming year as it has been in the past.

My compliments to Local Union 295. Your expression of friendship is appreciated. I hope and trust that the coming year will prove a prosperous one, not only for Local Union 295, but for every other organization of operators, and let me say that if we all put our shoulders to the wheel and shove, 1914 *will* be a prosperous year. But if we spend the time in petty bickerings, and waste the opportunities presented to us, then, while 1914 may still be to some extent prosperous, it will not be the success it otherwise would be. My compliments, brother Whitehead, to each and every one of your members.

A Neat Card.

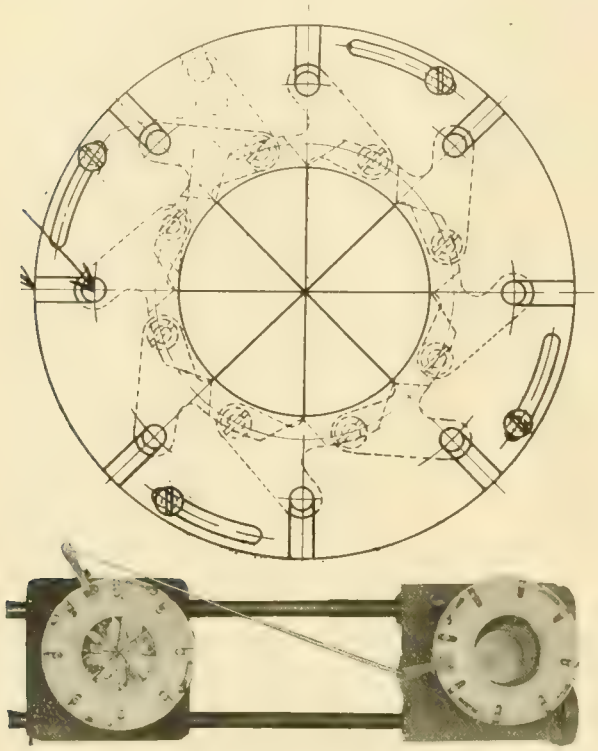
The editor is in receipt of a neatly gotten up card, reading as follows:

> The Moving Picture Operators' Union of Los Angeles, California, I. A. T. S. E., wishes you a Merry Xmas and a very prosperous New Year.

The wording is surrounded by a pretty border of holly in green and red. Presumably they have sent this card out to all their friends, and it is a very nice thing to do.

A New Dissolving Shutter.

Mr. Earle Wooden, of New York City, has presented to the department what looks like the best device yet evolved in the shape of a dissolving shutter. It is no more efficient than the Iris dissolving shutter, but it is strong, rugged, and will, I believe, produce results fully equal to those of any other shutter. Outside of the results, the thing which will appeal to the exhibitor and operator is the simplicity of the device, and the rugged strength of its parts.



It is hardly necessary to describe the shutter in detail, since the illustration shows its operation very plainly. The diamond pointed segments are of steel, 1-16 of an inch thick, and there is little or nothing to get out of order. It is so made that it can be mounted on any stereopticon lens, where it is secured in place by six thumb screws. As the shutter is operated, in closing the diamond point segments by reason of the pins and slots, as shown in the drawing, are tipped inward simultaneously, thus gradually closing the opening in the best possible manner, the closed lens opening by the same process in reverse. We believe that friend Wooden has solved the dissolving shutter problem since his device is not only theoretically correct, but it is a commercial practical device.

Experience and Study.

S. E. Barnes, Wichita, Kan., encloses money order for a set of the questions and contributes the following:

> I have been looking for some good works on electricity suitable for the student, but have not been able to find them. (Neither have I.—Ed.). Am taking an electrical engineer's course in the I. C. S. I know you do not think very favorably of the correspondence course, still I think it is very good if you stay with it. There are times when one feels like giving it up, but if you stick you will have something when you get through. I have been operating for six years, and what little I know I have learned by experience and study. I am greatly indebted to the Projection Department and the Handbook, of which latter I have both editions. We are never too old to learn, and if a person wishes to improve his work there is no better way than by study combined with practical experience. Practical experience is all very well, but one must also have technical knowledge to go with it if one wants to do really high grade work. I am never satisfied with my picture (when the time comes that you are, brother, right then and there you will cease to advance.—Ed.), though I always start in frame and watch my light and speed very closely. We have had some trouble with inspectors with regard to motor drives. Some time ago the state inspector came to Wichita and made us all stop using motors. Now what can be done to get the state of Kansas to allow us to use motors, provided they are in the hands of reliable operators? I think if the state would examine all operators they could issue permits to the men who prove themselves capable of handling motor driven machines.

That is not the point, Brother Barnes. The state could examine a man as to his capability, but that would not prove that the capable man would not start his motor-driven projector going and go over in another part of his operating room to rewind a film, or stick his head out of the operating room door and chew the conversational fragment of cloth with his best girl. It has been the failure of operators to stay by their motor-driven machines that has caused the suppression of the motor in various cities and states. However, I would suggest that it might be brought to the attention of the Kansas authorities that nearly all the large cities, including New York, are now allowing motor-driven machines, and that if the State of Kansas would require that the operating room be thoroughly fire-proofed, and equipped with shutters, which would drop within two seconds of the time a fire started, they could, so far as danger is concerned, feel perfectly free to allow modern, up-to-date projectors to be motor driven. As to your remarks concerning correspondence schools, I have rather discouraged that proposition, because I firmly believe that not more than one man in ten who begins one of those courses ever completes it. I look upon the correspondence schools as being a very slick book-selling scheme more than anything else, the one saving mark being that the books usually are really very good ones, though the price for the course is generally about five times what the books ought to sell for.

Regarding Photometry.

On page 47, January 3rd issue, appeared a letter from Joseph H. M. Smith, Fort Worth, Texas, regarding certain experiments he had made with the arc. G. H. MacClellan, of the General Electric Company, Schenectady, New York, comments on brother Smith's article as follows:

> I have read the letter on "Photometry" by Mr. Jos. H. M. Smith, of Fort Worth, Texas, and would say that, with one or two exceptions, Mr. Smith's figures are right, as far as I am able to determine. Tests were taken in our laboratory with four different methods of projection; one using direct current with resistance; another alternating current with resistance; a third, alternating current with a transformer; and fourth, alternating current with a mercury arc rectifier. The following results were obtained:

WATTS CONSUMED PER HOUR FOR A GIVEN CANDLEPOWER.

Candlepower	D.C. With Resistance	A.C. With Resistance	A.C. With Transformer	A.C. With Rectifier
4000	1900	5800	1700	1300
5000	2250	6900	2200	1500
6000	2600	....	....	1800
7500	3100	....	....	2250
10000	3800	....	....	2700
12000	4400	....	....	3200
16500	5500	....	....	3900

We also find that for a given current consumption the following candlepower is obtainable, using direct and alternating current:

Arc Amperes	Candlepower Using A.C.	Candlepower Using D.C.
20	624	4900
25	894	6220
30	1700	8750
40	1830	12000
50	4566	16500
60	4650	.....

Mr. MacClellan is in the Mercury Arc Rectifier Department where many experiments have been made. His article, therefore is authoritative, and we thank him cordially for this contribution. It will undoubtedly be of much interest and of value to operators.

High Voltage.

Edgar Ternens, Clarksburg, West Virginia, sends in $5.50 for one year's subscription and the Handbook, and says:

> Am going to start building the Dixie Theater in a few days. It will be twenty-two by seventy-two feet, accommodating about 250 people. Its location is in a suburb called North View. My juice will come from the traction company's lines and will be 550 volts d.c. Will you please advise me how to control this high voltage?

It will depend somewhat upon what terms the company sells you current in. If you pay a flat rate it won't make any difference to you, financially, whether you break down the voltage with a rheostat or in some other way, but if you are going to pay according to the wattage consumed then you had better get a 550-volt motor and a 70-volt d.c. generator, because using 550-volt current through a rheostat is enormously wasteful. Your arc voltage will be about 48 and the wattage consumed in projecting your picture will be the number of amperes used multiplied by 48, whereas, the total wattage consumed in the arc and the resistance will be the amperes used multiplied by the line voltage. Suppose you used 40 amperes: 48 x 40 equal 1,920, the watts actually used in projecting your picture; but you are taking from the line 550 x 40, or 22,000 watts, so that you are actually using only 1,920 watts, and wasting more than 20,000, all of which must be paid for if you are paying so much per k.w. You will find this matter fully set forth in the Handbook, page 123. If you conclude to use resistance, very likely the power company from which you get current can supply you a cast iron grid rheostat which can be made to answer; otherwise I would advise you to have the Cutler-Hammer Manufacturing Company, 50 Church Street, New York City, make you a special resistance.

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Comments on the Films

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"THE INSCRIPTION" (Lubin), January 13.—We have been watching Louise Huff for several pictures and feel sure that with care and attention she will make a very effective actress; but also feel sure that she is not one at present. She is very young, has imagination and a measure of charm; but lacks naturalness. This picture is by George Terwilliger and was produced by Edgar Jones, who also plays a role too young for illusion. As producer, with the help of a good camera man and plant he has made some thoroughly delightful scenes filled with poetry, especially those love-making scenes in and near a fine old Southern mansion. The story is commercially acceptable.

"DOWN LONE GAY WAY" (Patheplay), January 13.—Marred by the picture of a horse which is made to tumble head first down a steep incline and by the pitching of a man over the lip of a rock, this picture of a hold-up and its consequences lacks convincing humanity in places where it isn't trite. It is one of the weakest Patheplays by the Western company in some weeks.

"A NIGHT AT THE INN" (Edison), January 13.—Jeanette L. Gilder has written the script of this romance at the inn of a desperado hoste. It has been pictured with the right machinery such as the windlass and rope in the garret above to let down a death dealing contraption upon the unsuspecting sleeper on the bed below and also the inn itself and backgrounds in general lend themselves very well to give the right impression to the offering. But, until Mabel Trunnelle came into the action as the hoste's sister, there was little illusion in the action and even then it never really gripped the spectator. Richard R. Ridgeley produced it. It seemed to interest.

"ANGEL PARADISE" (Selig), January 13.—A picture with a fine idea that makes itself effective by its grace and perhaps in spite of rather awkward handling by producer and players. Paradise is a rough town in Arizona and the "angel" who comes to it is a small child the daughter of an invalid. She wanders into a bar room just as there is likely to be a bloody duel and by her presence convincingly saves the situation. The author is George Edwin Hunt and Marshall Farnum produced it. It will be liked.

"THE HAND THAT ROCKS THE CRADLE" (Essanay), January 13.—We are hardly made to believe that this story happened in just this way; but it is a pretty story and it has some characters that a human being can sympathize with and so, as an offering to the average audience, is distinctly ahead of pictures with unpleasant stories even though they more vividly convince. The actors are not chosen well for their particular parts—to the emotional player has fallen the role of detective and he is about the poorest sleuth we remember. The people liked it; but will not remember it long.

"ANDY PLAYS HERO" (Edison), January 14.—The second of the series with Andy Clark as a messenger boy, and it makes a dandy offering. Perhaps Mark Swan, the author, has modeled them after other office-boy heroes or their like; but the action is fresh so far and very amusing indeed. Andy saves a little heroine from the rapacious claws of an uncle and in the process—it is quite a melodrama—gets in strong with the audience; he is growing decidedly popular. Charles France is the producer.

"THE REAL MISS LOVELEIGH" (Essanay), January 14.—The newspaper man who runs the "Helps to the Lovelorn Column" as Eveline Loveleigh has a romance of his own, and there's a quarrel due to a letter she finds in his overcoat. And say, it was mighty lucky for him that he held that particular position on the journal—she writes in for advice. It is new, sprightly in the way it is handled and seemed to please the audience. Perhaps the newspaper man was not so well chosen to play that particular part as was the girl, Ruth Hennessy, to play hers.

"TIMING CUPID" (Vitagraph), January 14.—Beginning with farce and adding a little satire and then a bit of romance has made a very pleasing offering almost salad-like in its crispness. It is amusing, and made a good deal of hearty laughter among a pleased audience. Wallie Van is the hero of it, and his need of finding a wife in a month makes him a very amusing "lady-killer" at a dance, from which he goes home early and in disgust to pick up a gold mesh bag with a card in it—Miss Lillian Walker. Her pa doesn't want her to marry him, but she does. Edwin M. LaRoche is the author, and it was produced by Captain Henry Lambert.

"CONSCIENCE AND THE TEMPTRESS" (Selig), January 14.—A carefully staged picture with story and idea along often trodden lines. If must have been very easy for its author (it shows no authority), N. MacGregor, to put it down on paper. It shows a knowledge of how to put scenes together and a fair memory of other pictures. The producer, Malcolm Douglas, has made some acceptable scenes, especially those simple ones at the older women's home, and Adele Lane, the temptress, Miss Johnson, her maid, Lillian Hayward, the man's mother and Edward Wallock as the man give something of entertainment.

"COL. HEEZA LIAR'S AFRICAN HUNT" (Patheplay), January 14.—An animated cartoon by J. R. Bray which is full of fresh fancy, at times very humorous and that made the audience laugh heartily again and again. It is surely a popular number.

"THE SEVENTEEN MILE DRIVE" (Patheplay), January 14.—Sharing the same reel with the cartoon is this beautifully photographed scenic, mostly of tumbling billows and rocks. There are landscapes, but it shows mostly the sea. The tones of the clear pictures are lovely. The photography is artistic.

"BLUE BLOOD AND RED" (Selig), January 15.—The fore part of this picture, written by W. E. Wing, is rather desultory in its development; it is some time before the plot thread gets to work. But later, when the pampered Eastern woman braces up and goes to rescue her husband from the bandits, it is decidedly interesting and worth while. Good photography and pleasing scenes help maintain the interest. A pleasing Western story.

"BASEBALL STARS" (Vitagraph), January 15.—A few brief pictures of a ladies' team and a Chinese team.

"THE BRUTE" (Vitagraph), January 15.—On same reel with above. This picture is well named, for the drunken husband was surely a brute. The boy's efforts to gain his love furnished some pathetic touches. The father, after his awakening, falls over a cliff in order to let his wife enjoy life again. This is very much on the seamy side of life, but has the merit of sincerity.

"WOOING THE SALES LADY" (Melies), January 15.—This introduces two French actors, M. Lorin and Mlle. Davrieres. He impersonates a delivery girl for a big milliner's establishment. The fun is farcical, but in better tone than usual. The glimpses of Paris parks and landmarks were interesting. Amusing French comedy.

"HOW THEY STRUCK OIL" (Biograph), January 15.—Quite an amusing comedy, in which a man washing oil from his hands in a creek leads a family to suspect they have a petroleum gusher. This furnishes some quiet chuckles.

"OUT-BLACKED" (Biograph), January 15.—This is a clever comedy, based on a plot that has been used before in a different way. The judge's daughter, to whom he is supposed to be very much attached, is kidnapped. He refuses to pay the ransom demanded and asks that $5,000 be paid him if he takes her back. Quite diverting.

"THE STORY OF THE OLD GUN" (Essanay), January 15.—In this Western offering the old sheriff tells the story of the gun to the impressionable youth. The fighting scenes in the mountains were well put on, but the narrative seemed a little vague in development. The scenic effects were pleasing.

"PATHES WEEKLY NO. 5," 1914, January 15.—Numerous scenes of interest in this, from hunting jack rabbits in Utah to dancing the tango. As a whole the reel is one of average interest.

"IN MYSTERIOUS WAYS" (Lubin), January 16.—The story is slender. A jealous wife, aroused by the village gossip, looks from her porch and sees in the road below, her husband riding with a woman. She evidently cannot understand that if her husband was disposed to be gay certainly he would select some other road for a ride than the one passing his own dwelling. The incident of the falling from the wall of the husband's picture at the same time that the original slips on the cliff is no more convincing than is the later rescue.

"ONLY ONE SKIRT" (Kalem), January 16.—There is some good comedy in this half reel, and it is made by Ruth Roland, John Brennan and Marshal Neilan.

"THE LORD MAYOR OF LONDON" (Kalem), January 16.—On the same reel are these views of the Lord Mayor's show and other topical scenes in England which will interest.

"A MESSAGE FROM ACROSS THE SEA" (Selig), January 16.—A rather pretty story, although the device of showing in a Western picture house a topical picture taken in Norway is a new way of forcing a situation. A cameraman taking a scenic or a local picture of a fishmarket does not ordinarily take so many feet of so ordinary a scene or persist until the conclusion of a bit of drama. Harold Lockwood and Mabel Van Buren are the young couple who leave Norway and come to America.

"CUTEY'S VACATION" (Vitagraph), January 16.—A comedy based on the scarcity of men at a summer boarding house. Wallie Van is the lone male. Flora Finch is one of the women greeting him and so also is Lillian Walker. The latter looks her prettiest and Miss Finch looks her worst—which in comedy is sometimes her best. She makes a lot of fun, and so do the others.

"WAIFS" (Biograph), January 17.—A pathetic picture with an old world atmosphere that suggests Hans Christian Anderson's stories. Its foci of greatest interest lie in an old and crusty cobbler and his grandchild whom he takes in without knowing who she is—he has refused to be reconciled with a daughter who has married against his will. A rich grand aunt plays the role of ogre and the whole is quite like a fairy story. It is sentimentally produced but is designed to please the majority.

"THE LAST SCENE OF ALL" (Edison), January 17.—A charming offering of acting—Edison acting is mighty good now-a-days. By these players, all of them, but especially by John Sturgeon and Sally Crute, a love story of an actor is made real and even poignantly interesting to us. It is revealed in the dream pictures of an old and dying actor who is seated

in his garret, and turning the leaves of his scrap book. Each page brings its vivid memory of stage triumphs, of love, of professional jealousy, of sorrow which becomes the tyrant of the man's soul and finally of death. The audience gave it emphatic marks of its appreciation. Maurice Lewis is the author and Ashley Miller produced it.

"BRONCHO BILLY, GUARDIAN" (Essanay), January 17.—A pleasing picture lively in action and acceptable in sentiment and well put on. It will be liked.

"RED HAWK'S SACRIFICE" (Kalem), January 17.—The situation and its development are not remarkable for freshness; but the story has been skillfully handled, both by author and director and it is decidedly exciting. There is every reason to believe that it will make a strong, popular appeal.

"A SERVANT OF THE RICH" (Lubin), January 17.—A queer story quite impossible in any real society; but perhaps and in a way true to human nature so far as motives go. We didn't find it interesting at all. The audience watched it. George Terwilliger is the author and it was produced by John Ince.

"THE JANITOR'S FLIRTATION" (Edison), January 19.—Another of Dan Mason's janitor pictures in which Yale Boss does a female impersonation and flirts with the janitor while his friends get the janitor's big wife, Jessie Stevens, and a very material witness. It tickled the audience and will go very well. Dan Mason, the author, as usual has the leading role as the janitor. It was produced by Charles Seay.

"OSTRICH FARMING IN SOUTH AFRICA" (Edison), January 19.—Sharing the same reel with the foregoing is this clear picture of an industry, which, though it has been done in film before, is of interest still.

"THE ETERNAL DUEL" (Lubin), January 19.—A Mexican story with little of real Mexican atmosphere. It is a melodrama and affords enough suspense and action to make it pleasing to the majority. It is acted well, too, and the players are pleasing; but aside from this there is little to distinguish it. The author is Will M. Ritchey and it was produced by Bert Bracken.

"PATHE'S WEEKLY NO. 6" (January 19).—A fair number.

"QUANTRELL'S SON" (Vitagraph), January 19.—A war-time picture produced and written by Robert T. Thornby. Its scenes are done in a homely, pleasing way; but not all of them are powerfully convincing. The story is well told and it makes a very fair offering.

Licensed Specials

"THE ADVENTURE OF THE ACTRESS'S JEWELS" (Edison), January 12.—This is the first of a series to be devoted to Octavius, amateur detective. The wonderful youth is something of a sissyboy, a burlesque character with just enough truth to "get over" and be funny. Yet the laughter is all at Octavius, never with him, and the humor that he furnishes is one of the picture's lesser assets. The best thing in this first picture is the good story, with excellent situations that are freshly amusing. It is ably acted throughout and kept alive with suspense. Barry O'Moore is the leading man; the producer is Charles M. Seay, and the author is Frederick Arnold Kummer. It pleased the audience markedly.

"THE HEART OF A GYPSY" (Cines), January 13.—A two-part special without much of a plot and with slow action. A good deal of the photography is obscure; but there are some poetic scenes. The story, such as it is, has been acted in the classical convention with grace and much beauty of pose; but this also has hindered the action. Yet the picture makes a fair offering.

"THE MASKED DANCER" (Vitagraph), January 13.—A picture in two parts that the man who makes the program will take pleasure in. It has a convincing background of Mexican life, and while we have had many others they are not too common. The story interests though it cannot be called strong, nor, except at moments, dramatic; but there is through it continuous and clear action, if it doesn't always progress speedily. It has some Mexican dancing; indeed, it is by learning to dance that an American wife of a mining expert living in the southern republic is able to win back her husband who has become infatuated with a senorita bonita of a Mexican dance hall. There is a pretty sensuousness in some of its scenes. W. A. Tremayne is the author and Burton King produced it. It was made by the Western company, with Myrtle Gonzales, Beatrice Dominguez (who is the picture's center of interest whether the author wanted her to be or not), George A. Holt and George Cooper, who in the greaser divekeeper is as convincing as in any role we have seen him take.

"PERILS OF THE WHITE LIGHTS" (Kalem), January 14.—A two-part offering that will go strong in villages, but will be liked in cities, too, especially with the simpler audiences. It is a homely melodrama with overdrawn virtue and villainy, with its hands clean and yet with its pretentions of handling deep and terrible things in city life so as to get a contrast for idyllic love in the country. These simple melodramas, what dear, delightful, wholesome frauds they are; quite impossible and yet the dream of the simple-hearted majority seems to be in tune with them still. This one features Anna Nilsson as an actress who has been on the stage, has killed a villain and stood trial and been acquitted. She is fleeing from the city, but gets sick on the train and is left in kindly hands to be nursed back to health in a farmhouse where there is a sturdy young man. It is gracefully acted, is pretty and sweet.

"A QUESTION OF RIGHT" (Lubin), January 15.—This story, in two reels, written by Shannon Fife, is elaborately staged. The scene where the wife denounces her grafting husband before the voters has been used before, but it serves to hold the interest. The later scenes are much less conventional. The discovery of the murder and the third degree investigation were dramatically pictured and sincerely acted. The production as a whole is quite strong.

"A THIEF OF HEARTS" (Patheplay), January 15.—A two-reel number, depicting the love affairs of a fickle Frenchman. Engaged to his cousin, he falls in love with a famous songstress. The principal love-making scene was somewhat too fervent. Many of the scenes are very attractive, including that in the Pavilion Du Bois, the fete at the club and the glimpses of French roadways. This is strictly a story of love and jealousy and as such is strongly presented. The bull-fighting scene will strike some observers as brutal; it was certainly staged realistically.

"DEACON BILLINGTON'S DOWNFALL" (Edison), January 16.—In this fine two-reel comedy there is "glory enough for all." Cora Williams, as the Widow Divine, is great. Dan Mason, as Deacon Billington, a type of sanctimonious village hypocrite, will contribute to the fund of amusement in the picture. Frank A. Lyon, as Si Higgins, is right with him. Edward Boulden, as the office boy, does good work in a role that easily might have been overdone. Charles H. France is the director of the script, which is written by Clyde Morey. The story is skillfully told; rather it is built. The situations develop naturally and therefore convincingly. The comedy should be a hit.

"THE CAST OF THE DIE" (Essanay), January 16.—This two-reel special will interest, although the manner in which the chief incident is made to affect the fortunes of the hero is rather improbable. A man about to be arrested on a five-year-old charge—of which, by the way, he is innocent—finds wounded on the highway a man who has just held up a coach and takes him home and cares for him. As the wounded man hears the officers demanding of the housewife the surrender of her husband, the bandit, dying, discharges his pistol. The officers rush in and find a dead man and leave the body, apparently believing that it is their quarry and that he has committed suicide. They pay no heed to the fact that the wound, which they examine, must be radically different from that of a close-up, self-inflicted one. There is some stirring horsemanship during the chase of the posse for the bandit.

"LOCAL COLOR" (Vitagraph), January 17.—A picture that gives Ned Finley—leading man and producer—an excellent chance to portray one of his characters—an actor among the rough mountain folk of North Carolina to get local color for a Broadway show. He happens on a village where there is a feud and falls into the hospitable hands of one of the leading families. Ann, daughter of the cabin, falls in love with him. Catherine Carr, who wrote the script, has woven her plot skillfully, bringing another lover of Ann from the opposite side of the feud and using the mountaineers' hatred of the revenue man as the weapon used by this jealous youth to bring about a tragic ending, after which the actor finds that he too has fallen in love with Ann, who dies in his arms, self-sacrificed to save him from the gun of his rival. It will be liked; there is good action, interesting local color and it is well acted.

"GOOD PALS" (Pathe), January 17.—A decidedly likable and thoroughly romantic picture with its center of interest in a little girl charmingly played by Marguerite Risser. It is a fairy tale kind of story of life before the war. The girl's father goes to the west and it is reported that he is dead. His money, after some remarkably fresh and interesting adventures, is sent to her, but is captured by her ogre aunt, a miser, who makes her the roughest and hardest work and calls her a beggar. She and "Shep," her good pal, manager to weather it through until the father returns and rescues the captured princess. It is just a dandy pipe dream and it has the pleasing quality of a dream all through; that is, it is consistently a dream. Did anyone ever find anything unpleasant in a true pipe dream? Charles Russell plays the father acceptably; Beatrice Moreland, as the aunt, has a role for which she is not quite fitted. An excellent offering.

"TOO LATE" (Selig), January 19.—Not quite artistic enough to justify its two reels; in fact, the first part i smarkedly inferior to the second, which tells a story dramatically. In it, by perfect double exposure scenes, we are shown an old musician at his piano composing, while on the other half of the screen scenes of his early life are telling us his love story; but it is surely weak. The producer had a tremendously difficult job, as the script is written, and thus using a whole reel accents the fact that there can be no suspense in a backward looking story in such a case as this. When the story has caught up and we get action and find the musician Mendelssohn as one of the characters it becomes very interesting, although the acting is not of the strongest. The parlor scene is very pretty. Marshall Farnum produced it from the script of Winifred E. Jensen. The print is not as clear cut as might be.

"TRAPPED" (Kalem), January 19.—The best thing this picture offers is a very well handled chase of a desperate criminal by two detectives. It ends in his taking refuge in the tank of a locomotive, where he is seen drowned. There is the usual love story connected with it and this has quite a Kalem flavor with its heroine rescued from the slums and now happily married, but living in dread of the criminal who is called "her evil genius." She is set free by his death. It is an excellently produced and very fairly acted melodrama and has many lovely scenes perfectly photographed.

Independent

"THE MAN" (Reliance), January 21.—Worthy and substantial in its showing of human qualities of the nobler kind, this picture—it is put on and acted strongly and makes a sharp, effective impression—will give spectators something for their money. It is true that the story is not brand new; it has been used several times; but there are plenty of new and good things in it. There are the love scenes when the too trusting girl meets the mining engineer and falls in love with him. Not quite so fresh, but also good, is the way the "man" who truly loves her is shown as compelled to watch it all helplessly until the engineer tries to ride away and then he rides after and brings him back to marry her.

"UNTO THE WEAK" (American), January 17.—This village story has pleased nearly everyone who sees many pictures or reads many stories and in this picture will please again—such stories please as often as they can be made convincing. The charitable man finds a young mother in distress and takes her in. It raises quite a disturbance in the community and he and she are even insulted after church. But it proved in the end that the minister's son has been the cause of the mother's distress and he is forced to marry her. There is a measure of freshness in it and in a measure it fails to convince; but taking as a whole, it will entertain.

"THE ELUSIVE DIAMOND" (Thanhouser), January 23.—A good offering, full of snap and go and acted acceptably. Mignon Anderson, as the secretary of a woman of great wealth, is sent with a $20,000 diamond. She

has an exciting adventure with crooks and makes a truly startling escape. There are pretty scenes and many popular elements. It should go well.

"TURKEY TROT TOWN" (Thanhouser), January 18.—No plot, just turkey trotting; in fact, everybody's doing it in that town. That is all.

"HER LOVE LETTERS" (Thanhouser), January 20.—A very pretty picture; but not powerfully acted at the critical moment, it loses the strength that the author of it, he is not known to us, had a right to expect. The young wife and mother on a voyage alone is wrecked and her husband thinks her dead. He finds some love letters and thinks ill of her. She is rescued and comes home. The husband receives her, but we are left in suspense as to how he will treat her and this makes an excellent situation. The letters prove to belong to a friend of the wife.

"THE RING" (Majestic), January 11.—Opening with love and jealousy in a sweatshop, this picture's story works out through a tragedy to a happy ending. It has popular qualities in its optimistic sentiment, its pleasant characters and its natural acting. The story is conventional, but simple and direct.

"WHEN THE CAT CAME BACK" (Princess), January 16.—The Newlyweds have a boarding house quarrel. This gives a chance for some pretty scenes and then there's a making-up. A pretty offering that won't attract much special attention, but will please.

"WHAT THE CRYSTAL TOLD" (Majestic), January 18.—Not much construction and not powerful, this little short story interests. Its heroine is a girl who has been ruined by a man who has become "the man higher up" and, as a crystal gazer, she helps the district attorney to "get" him. It is not a white slave picture. It isn't strongly convincing, but that it will entertain the many cannot be denied. Such offerings are not elevating nor truthful. The acting especially of the early scenes is effective and praiseworthy.

"THE POWER OF THE MIND" (Majestic), January 20.—The ending situation of this picture (in which the paralytic husband becomes able to struggle with a burglar in order to save his child) perhaps saves it as an offering to the public. The developing situation, the paralytic's jealousy of the young doctor, his attempt to commit suicide, not only fail to convince, but leave a bad taste in the mouth. The picture's story is not authoritative and, except as a money maker, not at all worth while.

"THE LACKEY" (Majestic), January 17.—Slight but effectively pictured and made impressive, this little story gives good entertainment and will be liked. The father of a very pretty girl finds that his butler is in love with her and discharges him. That night a burglar breaks in and the lackey heroically saves her from the vengeance of the crook (her father is judge and had sentenced him). Later the father wants to shake hands with him, but he proudly tells him that he is a lackey and goes out. There is more than mere sentiment in this picture. It is a fine bit of picture making.

"FIRES OF CONSCIENCE" (Nestor), February 4.—Wallace Reid and Miss Davenport play the leads in this drama, which has for its theme the power which conscience exerts on a man. This is brought out in an interesting story telling of the meeting between two prospectors in the midst of a howling desert. Some good scenes in the desert land are shown.

"WALT'S PHOTOGRAPH" (Komic), January 15.—Walt has all the photographs he needs and all inscribed to the girl he loves most devotedly. He distributes them too widely. There's a laughable moment when we see him coming home to the boarding house all unconscious that there is trouble waiting for him in the hall. He gets his.

"THE VAPOR BATH" (Komic), January 15.—Sharing the reel with the foregoing is this farce along often-trodden lines. The gouty father of the girl is locked by her lover in a vapor bath with the steam turned on until he will consent to accept him as son-in-law. The best in it comes at the very end, when the exasperated dad thinks he is getting back at the fresh youth, but makes a mistake.

"CHASING GLOOM" (Komic), January 8.—The comical character is made to laugh at the price and preciousness of eggs. We don't believe it will make much hearty laughter in the spectators.

"THE SERVANT PROBLEM" (Komic), January 8.—Sharing the same reel is this speedy, but not very new, farce, in which a young couple have trouble with servants. The man is too attentive to the maids and the wife makes her husband jealous when they try men servants. There's lots doing in it and we know that it will please many spectators.

"THE GERM IN THE KISS" (Powers), February 2.—The Count who appears as one of the principal actors in this comedy has the misfortune to fall in love with the daughter of a surgeon, who does not believe in moustaches or kissing because both are full of germs. The troubles of the Count, who has a very large moustache and is very fond of kissing, are rather amusing.

"WHEN BILLY PROPOSED" (Nestor), January 30.—In this bright little comedy Billy, a fat man who fails to win the heart of a pretty heiress, is led to transfer his affections to her sweetheart, disguised as a girl. Whenever a man appears in a photoplay disguised as a girl, there is always a great deal of fun and excitement. This is particularly true of this film. It will win many laughs.

"AT THE CROSSING" (Eclair), February 1.—A well handled fire is the feature of this offering. Its story is fair, but not convincing. Barbara Tennent's acting helps it out some, but we have seen very many of these tramps getting revenge on some judge in pictures.

"THE FOURTH PROPOSAL" (Rex), February 1.—Quite a pleasing light offering, in which Robert Leonard proposes in turn to four girls. The last accepts him, but the first three repent of their hasty rejections when they learn he has money. A rather funny chase scene follows.

"SLIM AND THE DYNAMITERS" (Frontier), January 29.—A ranch comedy of about average interest, in which part of the characters disguise as Indians and some real Indians also appear. Some of the situations are quite amusing.

"A FREAK TEMPERANCE WAVE" (Joker), January 28.—A low comedy number, featuring Max Asher as an intoxicated husband. The escape of the menagerie causes some amusement, but the tone of the production is not very pleasing.

"LITTLE BILLY'S TRIUMPHS" (Keystone), January 29.—Little Billy is a character and has many friends. This little story played by him and his young playmates, so to speak, is truly entertaining and as a relief from heavier offerings and from the rougher stuff that seems still needed in most houses, it should be a comfort to the exhibitor. Charming is the right word for it. A most likable offering.

"CALAMITY ANN IN SOCIETY" (American), January 31.—Calamity Ann's natural roughness finds contrast in her surroundings when she inherits a fortune and a grand house full of "stuck up" servants. There is little original or really amusing stuff in the picture from first to last, except the plight of the donkey which, of course, she has to take with her to her new home. It is designed for the rough and tumble liking part of the audience.

"THE DOUBLE CROSS" (Keystone), January 26.—Ford Sterling, with his queer jumps and comical antics makes this truly a laughter-giving offering. That it is amusing and an excellent offering for the tired spectator is about all that can be said of it.

"THE HEART OF A WOMAN" (Domino), January 29.—A story of revolutionary days, the scenario being written by Wm. H. Clifford. There are first-rate characterizations of Washington, Franklin and General Gage, leader of the British forces. The love story is allowed to get a pleasing start and proves sufficiently novel to hold the interest. Anna Little has the part of the girl. The historical features of the production are perhaps a little inaccurate in places, but in costumings and setting it is very satisfying. This is much better than the average story of the revolution.

"FOR HER BROTHER'S SAKE" (Kay-Bee), January 27.—This story accomplishes but little as regards the characters of the persons in it. The brother is a scapegrace, whose sister keeps him in funds. When he thinks he has killed a man in a saloon brawl, she takes money from her father to aid him. The scenes are full of action and have a correct Western atmosphere, but the story lacks any great appeal.

"IN THE YEAR 2014" (Joker), January 31.—This film story looks ahead 100 years, when women will be in charge of all work and men their employes. The idea is an amusing one and brings out many smiles, but it is not the highest type of comedy. Max Asher has the leading role.

"A COINCIDENTAL BRIDEGROOM" (Powers), January 30.—A picture story which contains too much of a disagreeable nature, including a suicide, an abandoned girl and a case of intoxication. Edwin August is leading man. The photography is pleasing and the settings are good, but the plot is hardly of the best type.

"THE DANGEROUS EXPERIMENT" (Victor), January 30.—An imaginative offering by Jack Byrne, with William Wells and Irene Wallace in the leads. Mr. Wells makes a pleasing hero of the athletic type. The villainous-minded student, who rather overplayed his part, studies occultism and exchanges personalities with his rival. Later, when he desires to do so, he cannot repair the evil he has done until the Hindu teacher comes to his aid. This is an entertaining story of the highly improbable sort and is helped by exceedingly fine photography.

"A GRATEFUL OUTCAST" (Crystal), February 1.—In this drama a young girl discovers that her fiancee is a drunkard and marries another man, a novelist, who saves the life of the drunkard some years later. Out of gratitude the outcast finishes a novel which the other has laid aside on account of ill health. This sudden talent of a very much debauched man for novel writing is somewhat a reflection on the profession of writing, but if we will take it for granted that he had learned something of the art in his earlier life, the drama is presentable. Miss White plays the part of the wife.

"THE WHEEL OF LIFE" (Nestor), January 28.—A Western melodrama, better than the ordinary offering in spite of its time-worn plot. The miner takes an injured stranger into his home, who repays him by running off with his wife. The latter becomes a fast woman and in the end is killed with a blow from a bottle in a saloon. The husband at the last burries the wife beside her baby and hurls the false friend over a cliff. A strong offering of this particular type.

"SLIM AND THE DYNAMITERS" (Frontier), January 29.—Western comedy of the burlesque type, with a dash of originality in the sub-titles. Some of the scenes are quite amusing, but the photography is not up to standard in places.

"THE TURNING POINT" (Frontier), January 31.—Action is the strongest point of this melodramatic offering. It was hard to tell whether the leading man was a hero or a villain for a considerable time, which interfered with the suspense. The burning of the house and the struggle between the two men was realistic.

"A ROMANCE OF SUNSHINE ALLEY" (Broncho), January 28.—A prize fight offering, by Wm. H. Clifford. Jimmie, the bootblack, loves a scrap so well that he agrees to fight while out on parole. The judge attends the fight and bets his money on Jimmie. Of course he wins, and thereafter gives the boy choice between marriage to the girl or ten years in jail. This is a brisk little yarn.

Independent Specials

"DIVORCE" (Kay-Bee), January 30.—A two-reel number, by Wm. H. Clifford. This picture of unhappy domestic affairs has a good moral attached. The wife leaves her husband for another, only to find herself bitterly sorry for the step. The small daughter's efforts to provide for the sick father were pathetic and touching. The photography is rather cloudy in places.

"THE TEST" (Victor), January 30.—This three-reel photoplay, written by Capt. Leslie T. Peacock, is unique in plot and well presented. Florence Lawrence plays a dual role, by means of double exposure photography, which in this instance is very successfully employed. She impersonates a young bride and a woman of the underworld, the latter being ingeniously substituted for the former. The fast woman was a little too eccentric to make her later performances possible and the situations do not stand too much analysis. At the same time it is all done delicately and in an absorbing manner. A good release.

"THE SILENT HERO" (Ambrosio), January 10.—This is the type of plot usually termed continental. It concerns a butler who saw his mistress partially disrobed and thereafter became infatuated with her. The husband struggles with the butler on a high cliff in the second reel and the dog brings help at a crucial moment. Not the sort of plot that goes best with an American audience, though it is well photographed and contains many attractive scenes.

"THE REDEMPTION OF STEVE HARDING" (Ammex).—This three-part feature is a Western melodrama that is truly filled with incident and action. It is not too long for the matter it contains and there is no doubt that the average spectator, even considering the fact that there have been many Westerns, will feel well repaid by this one. It has very little padding and is not only vigorous in its business, but has been pictured in tremendous rough backgrounds which have been clearly photographed. A good offering.

"THE WHITE GHOST" (Great Northern).—This interesting feature offering in four parts is notable for its rich staging and its freshly interesting backgrounds. The photography, especially of the interiors—spacious and gracefully furnished rooms in a great manor house—is excellent and the picture has, including some fine exteriors, many lovely scenes. The story, with plenty of action and some animated hunt scenes with many horses and dogs is fresh, is brightened by comedy and is itself as a whole light-hearted and refreshing. The acting is all that could be expected; is substantial and satisfying. It has that sense of relief from the ordinary that is natural in offerings made in any foreign country when the story is acceptable—the relief that comes from the far-away backgrounds and buildings. Without being a great picture it is a very good release to entertain and please.

"THE ROMANCE OF A PHOTOGRAPH" (Victor), January 16.—This two-reel number, featuring Florence Lawrence as a hoydenish girl expelled from college, is quite interesting. She falls in love with the picture of a handsome gentleman crook, who gets into the house and is discovered by the girl. The plot is not entirely convincing as it works out, but is pleasingly photographed and rather novel in conception.

"THE RETURN OF HELEN REDMOND" (American), January 19.—There are popular elements in this two-part special; but awkward construction keeps it from being effective as a whole. Besides the popular appeal in such situations as the mother's denying her own heart its affection (it isn't made to seem a very worthy affection) in order that her little daughter can grow up in a better atmosphere than that to which she has been used, there are many scenes that are pretty in themselves. We daren't call the whole better than fair.

"THE THIEF AND THE BOOK" (Majestic), January 24.—A two-part offering that is commendable for more than one reason. Though the story is far from probable, it has a humanity that will make it popular. It is fairly well acted and the players, including Billie West in the chief woman's role, are pleasing. The backgrounds, especially that rookery run by "old Meg" where the thieves "hang out," are more interesting than usual. There is no lagging in the action and the spectators are not likely to notice the passage of time while watching it. The thief gets a book on electricity and becoming a good electrician gradually grows respectable and later prosperous. It is real poetry to have him in his turn help a girl whom he catches picking his pocket to become a good stenographer. The love story of these two is pleasing. A likable offering.

"ONE OF THE BRAVEST" (Gold Seal), January 27.—Two firemen, members of the same company, appear in this two-reel production as rivals for a girl. By a deliberate misrepresentation the one leads her to believe the other dishonorable and she is induced to marry the rascal. He later becomes a drunkard and at a factory fire is killed while his wife, employed in the factory, narrowly escapes death, but is saved in the nick of time by her old sweetheart. A very good rescue scene is shown near the last and on the whole the film is pretty good. The story is clearly told and holds the interest.

"FROM FATHER TO SON" (Rex), January 29.—Father and son in this two-reel drama are members of a proud, old English family. The father separates his son from an adventuress whom he has never seen, and she turns up again years later in the family as his wife. The son, returned from a campaign in South Africa, recognizes her, but his father will not believe him until one of the servants likewise identifies her. He then kills himself and the adventuress tries to lay the blame on the son, but fails. Some good situations occur.

"FROM FATHER TO SON" (Rex), January 29.—Robert Leonard wrote and directed and plays the part of the son in this two-reel drama of high finance. The father, an old roue, disowns his son for interfering with his insults to a new stenographer whom the son afterwards marries. She has a brother who is a burglar. Fresh from prison, he tries to rob the father, who offers to release him on condition that he steal some information about stocks from the son. The burglar double crosses the old man, who is ruined, and then begs his son for help and forgiveness. A pretty fair offering.

STATIC CLUB HOLDS BALL.

The Static Club, an organization of motion picture cameramen, of Los Angeles, Cal., formed for social purposes, gave a ball on Friday, January 16, which was well attended by the motion picture people of that city and vicinity and their admirers. The proceeds of the event will be used to furnish and beautify the new clubrooms in the Wilson Building, Los Angeles.

NEW THEATER IN LEWISBURG, W. VA.

W. W. Foster, Lewisburg, W. Va., has recently opened in that city the Princess, a moving picture theater. It has a seating capacity of 300, and since the opening has been playing to full houses. It has a large stage and a number of dressing rooms. L. M. Grow is the manager.

TOO MANY COOKS.

By F. H. Richardson.

The old saying "Too Many Cooks Spoil the Broth," is just as full of truth today as when it was when the saying was evolved, possibly hundreds of years ago. Too many bosses on the job seldom or never make for excellence in performance. It is often better to have one superintendent or manager of mediocre ability handle one particular job than to have two high class men trying to boss the same thing.

This has just been exemplified in a certain theater in the Borough of Brooklyn. This company employed what was called a general manager; they also employed a house manager, but unfortunately both the general manager and the house manager are trying to boss the same job and the result is almost anything but pleasing.

One of the men, the general manager, has ideas which are somewhat peculiar, not to say weird. The house is using both vaudeville and moving pictures. They are running the big feature films such as the "Count of Monte Cristo," and three, four, five and six reel productions, but their method of running them is, fortunately, peculiar to that house alone. Taking the "Count of Monte Cristo" for example: they run the first two reels and then two vaudeville acts, then, the audience having meanwhile forgotten what the first two reels were about, they proceed to run the next two, after which the stage is again turned over to vaudeville from twenty to forty minutes, after which, if any of the original audience remain, they will be allowed to view the fifth and last reel of the moving picture. In fact, on one or two occasions the last reel of a feature got lost in the shuffle and was not shown at all.

It is hard to find a term to fit such work as this. Perhaps "silly" would, all things considered, come nearest to it, but it is not hard to find a term to fit the manager who pulls off this kind of a stunt. In fact, we do not have to look around at all to discover a name which covers the case and that is "absolutely incompetent." The house manager, be it said to his credit, protested against this kind of business and finally wound up by throwing up his position rather than stand for such an idiotic performance.

I wonder what this "general manager" would think of the proposition of stopping a vaudeville act right in the middle, running a reel of pictures, and then resuming the aforesaid act. Would that not be a glorious stunt? Yet when he stopped the performance of some of these features to intersperse vaudeville acts, he stopped the performance of actors some of whom are as far superior in recognized ability to the vaudeville "artists" he puts on, as the sun is superior to the moon.

It is unfortunate that managers of this type are permitted to obtain feature films at all, because they simply, in the language of the street, "make a monkey" out of the whole business, and (whisper), themselves and the audience as well. We now have feature films, not all of them but some of them, equal in beauty and absorbing interest to any high class theatrical performance in existance, yet in this theater they are man-handled and maltreated as above described.

This article is not written with any idea of "roasting" any individual. As a matter of fact, the man who has such perverted ideas would not be worth the space consumed in describing his performance, but for the fact that it can be used to point out to others, who might make the same blunder, the utter foolishness of such a proceeding.

ENTERPRISING INDIANA FEATURE EXCHANGE.

The Essankay Feature Company, of Anderson, Indiana, is an exchange that seems to be doing business along progressive lines. This company is not satisfied with merely renting features, but its interest in the exhibitor's welfare is such that it wants to see him win. The Essankay people believe that every feature should be properly announced to get the crowds coming, and to that end they see to it that all their pictures are accompanied by fresh, clean, vigorous and plentiful lobby display of the business bringing kind. Every so often this firm gets out an up to date circular listing all its recently acquired features, for the convenience of its patrons.

THOMPSON WILL WATERPROOF ENGLISH FILM.

F. B. Thompson, vice-president of the National Waterproof Film Co., of Illinois, will be leaving soon for London, England, to install machinery for Waterproof Films, Ltd., a new English company formed to supply waterproof films in that market. This company has a paid up capital of $30,000, and is under the management of Mr. H. A. Browne, well known in the English branch of the trade. Waterproof films are patented in England, and are very popular with those who have used them.

Jack London—"Picture Writer"

In An Exclusive Interview with a World Man the Great Novelist Speaks of the Powers of the Screen—Describes Himself as a Born Realist with Undying Curiosity and Anxious to Visualize Things by Motion Pictures.

By W. Stephen Bush.

JACK LONDON, the famous writer, had come to New York in the unobtrusive and unconventional style which is not only part of his works but part of his life. He hates business, regarding it "as pure waste," and he is averse to publicity, like most men who do not need it. In some way Mr. Roubert, who has launched the filmed version of "The Sea Wolf," had learned of the whereabouts of London and had overcome his unwillingness to be interviewed. But one condition was imposed: the interviewer had to promise not to reveal what London called his "hole in the wall" and having "solemnly affirmed" the writer was forthwith admitted into the modest temporary quarters of the great man.

Great men are always rare among the living, but London has a good right to the title. Barely forty years old, with a fame as wide as the printed page can diffuse it, with almost magic power over ideas and words, the future of London is still before him. The motion picture will add to his fame. He will add to the fame of the picture as a medium of expression.

Jack London evidently abhors those outward signs by which the parlor literateur loves to be known among the marines. He carries no cane, sports no whiskers and is wholly void of glasses rimmed with the shell of the tortoise. His pet aversion is a stiff collar. His clothes are plain in cut and neat in style, but they are not Broadway clothes.

I have never seen more eloquent eyes than the bluish grey pair that looked out of London's head. They shine with the virtues of plain living and high thinking and they gleam with the light of genius.

The entrance of such a man into the field of motion pictures is surely a good sign of the times and a matter of congratulation between all friends of the higher ideals in the world of the screen.

JACK LONDON
The Famous Author in Characteristic Pose.

London's ambition in this world is to visualize things for the benefit of others, "to get the images living in my brains into the brains of others." Hence his friendship and admiration for the motion picture.

"Let me make a confession right here," said London in his singularly persuasive, pleasing voice. "I had not been in a motion picture theater in years when I was called to San Francisco to witness the first exhibition of 'The Sea Wolf.' I was asked to come to the Imperial Theater. I cannot well describe my surprise. Up to that time I had always associated the motion picture with narrowness of space and cheap equipment, but here I saw a theater equal to the finest in the country. It took a minute or two before I could realize the truth of Mr. Roubert's assurance that this splendid theater was devoted exclusively to motion pictures. When I wrote 'The Sea Wolf' the conception of Larson dwelt in my mind in more or less vague outline as figures will shadow themselves forth into the imagination of the fiction writer. After I saw Mr. Bosworth's representation of the part my own vision disappeared and was merged in the personification of Bosworth."

"Do you believe that your stories are filmable and have the latent screen power in them?" I asked.

"I hope so," answered London, "If I may say so without offending modesty. I am a realist and essentially a picture writer. In writing a story I always keep in mind these two motives: First, I want to make the tale so plain that he who runs may read and then there is the 'deeper' underlying psychological motive. In 'The Sea Wolf' there was, of course, the superficial descriptive story, while the underlying tendency was to prove that the superman cannot be successful in modern life. The superman is anti-social in his tendencies and in these days of our complex society and sociology he cannot be successful in his hostile aloofness. Hence the unpopularity of the financial superman like Rockefeller; he acts like an irritant in the social body. I took no part in the actual direction of 'The Sea Wolf," indeed, I would not dare. Mr. Bosworth and I met quite frequently, however, and we discussed points. I easily convinced myself, from the filmed version of the story, that the screen is quite capable of doing justice both to the superficial and the underlying motive of my story. I did not at first believe that such power resided in the screen. On the contrary, I thought the apparent limitations of the screen were inherent. Now I have become hugely interested in the motion pictures, I am getting the habit, I am beginning to study them and learning to tell the difference between the good and the bad. Yes, I thought that the screen was all right for landscapes, events, etc., but of its real might I had no idea."

How much the world may expect to see in the future, when the pen of London has furnished the leads for the screen in the portrayal of Nature and of Man may easily be inferred from this strain of the famous writer's talk, which now flowed freely and wonderfully.

"I am," continued London, "possessed of an insatiable curiosity. The big books and tomes in the libraries have not given me for what I searched, I found that if I wanted to learn of things as they were I would have to hunt them myself. I am intensely curious to know what the people in the world are doing, how they live, what their motives are, and this study fills me with everlasting amazement. I have no reluctances of any kind, I am plastic and I am ready to go anywhere. In my eagerness to know the why and the how I am right game for whatever may come up."

All through his talk London would intermingle these colloquialisms with the clearness and splendor of his normal diction, making the few "near-slang" words look a squad of picturesque tramps marching with a magnificent well-ordered army.

"What interests me now intensely," London went on, "are the migratory movements of prehistoric mankind. I devoted two solid years to the study of the migrations toward the West of America, being moved to it perhaps by the fact that my people come from the Middle West. The subject of migration in prehistoric time presents, of course, a mass of dry facts, conclusions and theories and I want to make this dry mass of things live and flash the ideas into the minds of all. There, of course, the motion picture would be my most valuable ally. Ninety-nine per cent. of mankind remembers by eye; we recollect the passage in a book by its position as it remains in our recollection.

Visualization is everything for the teacher and I love to teach, to transmit to others the ideas and impressions in my own consciousness. You may talk to a man about the action of hydrogen and nitrogen and the gases produced by certain combinations and you may explain to him atomic theories to the best of your ability and make but a very faint impression. Take the man to the laboratory and show him these things in action and he has got it. An hundred years ago it was possible for one man to possess in his mind the sum and substance of the knowledge of his generation. Today this is impossible, knowledge has become too diversified and specialized. Think of all the new branches that have developed in chemistry alone; think of the subdivisions of toxicology. In the summarizing of knowledge the motion picture will render no mean service. It will teach by visualization. As to the dramatic possibilities of the motion picture I am now convinced that the screen has no limitations. Recently I was talking with Glen Martin, the aviator, on

the picture drama and mentioned my story "Winged Blackmail," expressing a doubt as to the possibility of filming such a story. The aviator scorned my doubts. He said it was entirely possible to follow the carrier pigeons in flying machines. In the story, you know, the blackmailers are traced to their lair by having an airship follow the pigeons to the place where their message would be taken from them. He convinced me in the end and now I think there is nothing beyond the reach of the camera. The camera may be likened to the eye of the public."

London here threw in a glimpse of his own cosmic views, which are interesting always, but doubly interesting to motion picture men because the screen may yet be the chosen instrument for the expression of these views.

"Life," said London, " is a constant struggle between evolutionary and atavistic tendencies; our history moves in a succession of ascending and descending periods. The plasticity of man has never been fully explored or tested but, judging from the plasticity of the lower orders of creation, it is difficult to set metes and bounds on human plasticity. The field for the writer who wishes to treat of this subject is illimitable. Take, for instance, any of the atavistic tendencies, say prize fighting. Personally I love a fight and in many of my stories, as you surely know, there are prize fights. "A Piece of Steak" is a point in instance. Even here, however, I have the underlying motive, the tragedy of the old prize fighter, who sees youth after youth step into the ring, unconsciously and gloriously triumphant. The old broken-down prizefighter now realizes that youth must be served, that his velvet days have gone and that his own end has come. In the portrayal of action, which often is fight, the motion picture is supreme as a medium of expression and it carries the underlying motive, perhaps, better than the alphabet could. What a vista of discoveries in the unseen world stretches before the mind as it contemplates the power of the motion picture in the field of education. The microscopic world still lies largely undisclosed before us. The motion picture will help to unlock many doors. I think every thing with the possible exception of demonstrations in political economy will eventually go through the hands of the filmer."

I left the presence of London with a renewed sense of the gain of such a man's entrance into the field of kinematography. No thought is too large for his mind, no fact is too small for his eye. He has emerged from all his observations and all his speculations from his studies of Browning and his experiences in the South Seas and in the slums of the world with his heart wholly fresh and healthy and beating in the warmest sympathy for all of his fellows.

Now for the Screen Club Ball.

Everything in Readiness for the Swell Event of the Year in Motion Picture Circles.

GET out the "soup and fish," send it to the tailor, have it pressed and let out a little at the waist. You will then be ready for the one real classy event of the year in the motion picture trade—The Screen Club Ball, which is to be held at the Grand Central Palace, 46th Street and Lexington Avenue, New York, on Saturday evening, January 31st.

It is probable that on no other occasion would anyone find so many famous photoplayers in so amiable a frame of mind gathered together for purely social purposes as will be visible to the naked eye on that auspicious evening. One reason for this is because it is their own affair. During the course of a year there are a number of social affairs in the trade at which certain screen stars are guests of honor, but in this instance the actors and directors are the hosts and it incumbent upon each and every one of them to be there, whether announced or unannounced.

Judging from the large attendance at last year's ball and the general eclat (pronounced "eh-kla") of the occasion, this year's affair should transcend in brilliancy and size any social function that the trade has ever known. Anticipating this the arrangement committee secured the largest unoccupied hall in New York for the purpose. The Grand Central Palace is second in size only to Madison Square Garden, but the dancing floor at the Palace is much better than that of the Garden. The committee on decorations has been busy arranging the seating accommodations. These will include thirty-five boxes on the main floor, which will be occupied by the shining lights of the trade. Most of these boxes have been sold, but there are still a few that may be had at fifty dollars each if prompt action is taken. The boxes will seat ten dignitaries each.

The press committee has done splendid work in announcing the event. Preferred billboard locations in New York are now covered with handsome posters in several colors and sizes, ranging from one sheets to twenty-four sheets. The chairman of the committee by his known indefatigability has placed 25,000 lines of publicity matter in out of town newspapers alone, which will no doubt bring a large attendance from other cities in addition to those who would be sure to attend in any event. The souvenir program is practically finished. It will be a work of art and well worth keeping as a memento of the occasion.

The music committee has engaged Ferguson's orchestra of 32 pieces to dispense resonant rythm for the dancing.

Tickets may be obtained at the club rooms at 165 West 47th Street, and from any member of the club. The price of tickets is $2, for lady and gentleman, including wardrobe service.

Creating a Market.

A. H. Sawyer to Devote His Energies to the Merchandising of Pictures—Has Several Projects Under Way.

WHEN A. H. Sawyer undertook the promotion of Kinemacolor nearly three years ago he came to that work with a full knowledge of the exhibition business and the difficulties that beset the exhibitor of motion pictures. Now that he has severed his connection with the Kinemacolor Company it is his purpose to capitalize that knowledge to the best advantage to himself and those who are fortunate enough to ally themselves with him.

A. H. Sawyer.

"To begin with," said Mr. Sawyer to a representative of the Moving Picture World who called at his office at 15 East 26th Street, New York, the other day, "I have formed the A. H. Sawyer, Inc., which will presently release 'Ranger Films' and other Australian productions of the Spencer studios, Sydney, Australia, together with other miscellaneous pictures to meet the requirements of all buyers. In this connection there are some big features coming of which I cannot speak fully at present.

"Another enterprise in which I am interested will handle religious and educational pictures and a third will have to do with the production of adaptations from books and plays, of which I have the rights. This is quite an important connection and is backed with ample capital.

"Still another enterprise in which I am interested is the formation of a circuit of theaters to absorb whatever product I may secure and, to my mind, this is the most important. I have had numerous offers from makers of pictures to handle their product. To make them seems to require no special effort, but when it comes to the task of selling them at a profit there seems to be considerable difficulty experienced. To my way of thinking the manufacturers have started from the wrong end; they have gone ahead making pictures without the least idea of how they might dispose of them. To devise a dependable system of selling is the question that is receiving my most careful attention just now. In this project I am assured of all the capital that will be required to finance the plan as soon as I can get the project in shape.

"There have been several projects along this line, but those who have handled them have not understood the needs of the exhibitor and, consequently, have failed to present the proper solution. It will be my purpose to make a thorough investigation of the several houses to be included in the circuit and adjust the service and the terms therefor, which is a prime consideration."

Mr. Sawyer's experience as an exhibitor and his knowledge of the booking end gained with his Kinemacolor experience puts him in possession of a mass of information that should spell success for the ventures he is about to undertake.

BETROTHED.

Julius Celler, manager of the Park Theater, Fifteenth Street and Fifth Avenue, Brooklyn, N. Y., has become engaged to Miss Irene Weily, of Brooklyn. Their wedding day has not yet been announced.

At the Sign of the Flaming Arcs

By George Blaisdell.

NO man or woman interested in matters in any way pertaining to the stage or the screen should fail to read "Richard Mansfield: The Man and the Actor," by Paul Wilstach (Scribner's, 1909). To be sure, it is not a new book; but any book is new to the man who has not read it. This 500-page record of a busy life is jammed with material of absorbing interest. It takes right at the beginning the life of the man who at his death was but three months over fifty years of age—1857 to 1907. It tells of his struggles and of his poverty; for poverty he experienced, in spite of the fact that he was reared in comparative luxury, the son of one of the world's great singers, Madame Rudersdorff. The mother had taken offense at the action of her son in appearing at a week-end party in London as an entertainer, and had cut off his allowance. The son was too proud to indicate his distress. Mansfield at twenty had gone to London, ostensibly to study painting. His heart, however, was in the stage. Entertaining old schoolmates—for he had lived in Boston only five years—had exhausted his pocketbook and credit. He obtained a place in the German Reed entertainments at £8 a week, then a large salary. Every bit of money Mansfield could scrape together went for his wardrobe. His friends crowded the hall for his first appearance. During the evening, and while holding the stage, he sat at the piano. He fainted. He lost his place on account of "nervousness." It was not known that he had not eaten for three days. It was many a year of hard work before he again reached an income of £8 a week. On the morning after his disaster he learned of his mother's displeasure expressed in five languages.

Evil days followed. Sometimes he sold a painting or a poem or a story. Oftentimes he stayed in bed and slept because when awake he was hungry. In 1878 Mansfield obtained the part of Sir Joseph Porter, K.C.B., First Lord of the Admiralty, in a second company Gilbert was forming. For a year his salary was £3 a week. Then he was dismissed because he asked for an increase of 6s. Later he was re-employed in the first company. He created the role of the Major-General in "The Pirates of Penzance," in 1880. Discharged by Gilbert for "daring to change the business set down in my book" Mansfield in 1881 sang in Offenbach's "La Boulangere." Then followed several minor engagements, and in 1882 Eben D. Jordan, a Boston merchant, the first friend from America he had seen since the death of his mother, that winter, persuaded Mansfield to come back to Boston.

Here was a man of twenty-five entering upon the American stage at the period many claim to have been its greatest. Edwin Booth, Laurence Barrett, Joseph Jefferson, Clara Morris, Mary Anderson, Ada Rehan were all at their best. Bernhardt was here in '81 and in '82 Salvini, Irving and Terry came. Also there were Modjeska and Janauschek. Unable to get a place in the drama he was forced to seek operatic work, which he found as the miller in "Three Black Cloaks." His agility in dancing was one of the factors that later secured him the role of the Lord Chancellor in "Iolanthe." A treacherous ankle, sprained two years before in Edinburgh, was the cause of giving up this engagement and applying to A. M. Palmer for a place in the Union Square Stock Company. He was given a part easy for him, but he longed to be assigned to Baron Chevrial, for which J. H. Stoddart was then rehearsing. The latter so feared the part that finally he refused to play it, saying it was not in his line, and Mansfield got it, with many managerial misgivings.

January 11, 1883, was the date of the first performance. It was a triumph for Mansfield, famous in a night and in his twenty-sixth year. "A Parisian Romance" continued until April 7 and then went on tour until May 26. It was at this time that there began the petty persecutions of writers who could not understand the man Mansfield, annoyances that embittered the actor and misled the public. There were twenty-four ensuing years of artistic triumphs and too often financial failure. It was an indomitable will that kept the actor to his task, often of seeking new roles and new plays as opposed to old ones.

Get Mr. Wilstach's book from your library, you who have not already read it, and you will find a treat. You will learn much of a great actor, a firm friend, a lover of children—read his letters to his young son—and of his home; and of a man who was a musician, a painter, a poet and a writer of marked talent.

* * *

Frank Bushman, leading man of the Essanay Manufacturing Company, has been in New Orleans for a few days. He writes that he has had fine weather and a reception that he will remember. He sends his regards to his friends in New York, and, what especially is worth hearing, says he will be in New York soon. For the Screen Club ball on the 31st? Let us so hope. Bushman is good to meet. He seems to make a bigger hit off the screen than he does on it—and that's a pretty strong statement.

* * *

T. S. Powers, resident manager of the Gordon Photoplay House, Rochester, N. Y., if we may judge from what he says in a recent letter, is an expert in the art of creating in an indifferent mind a love for the motion picture. He recently received a letter from New York introducing to him a man taking up his residence in Rochester. The introduction stated that if Mr. Powers could convert the bearer to motion pictures he would accomplish something the man's wife had as yet been unable to do. "I showed him our plant from cellar to top pennant," writes the manager of the Gordon, "including a walk through the chambers that hold the vitals of the big pipe organ. I found him a good seat and started him right at 8 o'clock with an overture by our symphony orchestra and organ, followed by a Kinemacolor scenic of the Jungfrau, and then Fashions, three good comedies, the Famous Players' three-reel 'Daughter of the Hills,' Imp's three-reel 'The Militant,' and two of New York's high-class singers." Surely for a first lesson in the conversion of a picture follower out of one who is a pronounced music lover it will be admitted Mr. Powers has done exceedingly well.

* * *

The many friends of Mrs. J. Arthur Mackley, the wife of the well-known former sheriff of Essanay's Westerns, will regret to learn of the death in Chicago on January 2 of her father, the Rev. W. H. Fosbury. Mr. Fosbury was 74 years old. He was in good health when Mr. and Mrs. Mackley recently passed through Chicago on their way to Los Angeles.

* * *

There is a theater in New York that makes a practice of announcing its next picture by inserting the bare title in a blank space above an advertising slide. Over a whisky "ad." the other evening appeared the title of the Essanay release for December 18: "The Trail of the Snake Band." Real humorist, that operator?

* * *

W. A. Russell, for a long time master of properties for the Essanay Company, died in Los Angeles on January 11 of tuberculosis. On Tuesday before his death, Mr. Russell had experienced a turn for the worse and it had been decided to send him to Silver City, N. M., on the 12th. The Photoplayers had taken a deep interest in Mr. Russell and gave him every attention.

* * *

Received a very kind weather inquiry from Frank Carroll on a photocard, showing the president of the Stellar Photoplay Company with a companion blocking the thoroughfare in one of the narrow ways of old St. Augustine. The passage must be at least six feet wide. It is easy to see by the negligee attire of the men facing the camera there is no 5-below temperature in their vicinity. President Carroll and Director "Bob" Daly send regards to all their friends. Screen Club ball? Poor "Bob"! And he chairman of the entertainment committee, too. The night of January 31 will be a melancholy occasion for some in St. Augustine. Yes, and in other places, too. The Famous Players will be on the water bound for Cuba. Other Screeners are in Jacksonville. Many more are in the West. Why not another year put over this ball early in November and give more of the boys—and girls—a chance to be in on it?

* * *

Walter MacNamara, photoplay writer and Imp director, has organized a feature company with a capital of $100,000. The corporation will bear the name of the organizer and Mr. MacNamara will be the president. It is the intention to film big subjects, psychological and historical. Mr. MacNamara says he will now have abundant means to do the things that for a long time he has been ambitious to do. He expects to expend $25,000 on his first subject. He will sail for the British Isles in about three weeks. With him will go the nucleus of a company, which will be augmented abroad. It is his intention to take his exteriors first, photographing his interiors on his return, and, of course, bringing back with him such players as the circumstances may indicate. Mr. MacNamara will write and produce his own stories.

* * *

Paul W. Panzer, Patheplayer, lectured on Tuesday evening to a crowded house at the Nostrand Theater, Brooklyn. With his bits of notable scenes from well-known picture plays, the taking and making of which he described, his audience was highly entertained for three-quarters of an hour and manifested its pleasure by generous applause during the course of his talk.

CHICAGO LETTER

BY JAS. S. McQUADE.

By James S. McQuade.

THE Chicago American paid the appended editorial tribute to the moving picture last week:

"Now comes the photoplay with its pictorial visualization of the great novels of to-day and of all time. The motion picture may never give the complete satisfaction which the book affords, but often it will prove more adequate than the drama for the purpose of telling the story.

"Novels of past times, like 'Quo Vadis?' or the 'Last Days of Pompeii,' which are prolix, disgressing, abounding in details of sumptuous festivals or desperate adventure, cannot be presented adequately on the stage, but they can, when sufficient money is spent, be reproduced vividly on the moving picture screen.

"Moving pictures of all tales of adventure and episodes of great action are more vivid than any possible word descriptions may be, however brilliant are the literary talents of the writer.

"When Colonel Roosevelt made his hunting trip over the African game trails he wrote fully of his expedition. Motion picture companies followed the American hunter and with their films covered the region he touched with his pen. These films, although presented independently, did much to illustrate the Colonel's book.

"For the purpose of fixing impressions of things, which the ordinary observer never gets to see, the photoplay is head and shoulders above any book of travels or adventure that ever was written.

"For the purpose of renewing one's memories of a great novel, or illustrating a great man's biography, or a great epoch in history, nothing can compare with the photoplay.

"Its possibilities are only touched upon. Its sphere of realization (by reel-ization) is a new world just discovered and as yet little explored.

"Of course, there is much that is cheap, tawdry, valueless, vulgar, deceitful, about the moving picture business. It has no more freedom from faults than has any other human manifestation. It cannot drive talented actors from the stage or silence gifted singers or put a stop to the author's gift of word-painting.

"But it does and will continue to fulfill a function in supplementing printed books of fiction and travel, of history and action, to a degree which can never be rivaled by the theater.

"What the photoplay needs to-day is to have more BRAINS put into its direction and expansion as a power for entertainment and education."

Seeking to Revive Old Amusement Protective League.

A number of exhibitors and exchange men of this city met in the Sherman House, Friday, Jan. 16th, for the purpose of resuscitating the old Amusement Protective League. Joseph Hopp opened the session with a few remarks on the benefits to be conferred by an organization such as the old Amusement Protective League. He stated that the object of this new organization would be to protect those interested in the moving picture industry in Chicago against unfair legislation.

Mr. Hopp was then chosen to act as temporary chairman and, in turn, appointed a temporary secretary. A general discussion on the censorship problem and movements by city officials against the moving picture theater, followed. D. L. Swartz, an exhibitor, suggested that the co-operation of the International Motion Picture Association and other organizations directly connected with the business be secured. A motion to that effect was carried.

A committee of five was then appointed by the chair to make the necessary arrangements. A committee was also appointed to draw up a new constitution and by-laws for the proposed organization. It was decided that the old charter and name—Amusement Protective League—be retained. The meeting then adjourned.

Those present were: G. W. Ford, the Alvin Theater; Paul Polivka, the Overland; A. A. Kramp, the Palmer; Tom Patrous, the Stadium; J. Goldberg, the Bismark; Paul Sittner, the Criterion; J. V. Seever, the Alcazar; D. L. Swartz, the Erie; A. G. Spencer, General Feature Film Co.; F. H. McMillan, World's Special Film Corp.; Phil H. Soloman, Warner's Features; Wm. F. Wreden, Theater Supply Co., and Joseph Hopp, Union Film Co.

The next meeting will be held in the Sherman House, on Monday, Jan. 26th, at 10:30 a.m.

It is not just clear why the name, Amusement Protective League, should be used in connection with any organization that stands for moving pictures. In fact, it is not at all clear as to why this old organization and its effete name should be dragged from the charnel house. The business will get along without it. Something better can be easily created by men truly representative of the entire business.

Big Selig Zoo Under Construction.

Thomas S. Nash, superintendent of the Selig plant in Los Angeles, accompanied by Mrs. Nash, arrived in the city Jan. 13th and returned to the Coast, Wednesday, Jan. 21st.

The visit of Mr. Nash was both business and social in its nature, for he spent most of the time out at the big Polyscope plant here since his arrival. Mr. Nash informed me that eight sets of the "Kathlyn" series have already been finished, which leaves five more two-reel sets to be made. Large masses of people are used in these pictures, varying as the occasion calls for it. Sometimes several thousand are used; at other times five or eight hundred.

Other productions are being made contemporaneously with the "Kathlyn" series, five directors being engaged steadily in the production of regular and special feature subjects.

A big force of men is working at present on the new animal building in the Selig Zoo. This fine home for the Selig wild animals—which, by the way, will be the largest structure of its kind in this country—is modeled after the new Lincoln Park Zoo, in Chicago.

In about six months the zoo will be well advanced to receive the finishing touches, such as the beautifying of the lawns, the filling of the lakes, etc., etc., within the spacious grounds. Monster palms are being transplanted to the zoo demesne, which will be a veritable beauty spot when completed.

Early last week Mr. Nash received a telegram from "Fritz," the well-known "Mr. Polyscope," Los Angeles, to the effect that Miss Kathlyn Williams had been elected by an overwhelming majority to lead the grand march in the Photoplayers' Ball, on Valentine's night, Feb. 14th; also that Fred Mace, of the Mutual Corporation, was elected president, and Mr. Nash, a member of the control board.

The "Fritz," mentioned above, has charge of the commissariat department which cares for the wants of the Selig Zoo and for the Selig Los Angeles studios. He is the one man in Los Angeles who appears to be known by everybody.

Big Theater for Children Proposed in Chicago.

A plan to build a moving picture paradise for boys in the "Loop" was announced the other day by John Coleman, financial secretary of the "Big Brothers'" philanthropic organization, this city. According to Mr. Coleman work will be begun the coming spring. The theater will have a seating capacity of 4,100, and six reels of pictures will be shown for one cent.

"We are going to take the boys away from the moving picture shows which are injurious to their morals," said Mr. Coleman. "All crime pictures will be barred. So will questionable love films.

"The site of the theater has not been chosen, but it will be in the loop."

Jack Robbins, head of the "Big Brothers" and a well-known sociologist, has submitted the final plans. They call for help from the city council. Mr. Robbins recently gathered twelve of the toughest boys in the country and sent them to a farm near Reno, Nev., where they will be given a chance to become good citizens.

If this project goes through, Chicago will have the first strictly children's moving picture theater in this country.

Miss Spoor Elected President of Alumnae.

The alumnae of Miss Mason's school for girls, at The Castle, Tarrytown-on-the-Hudson, N. Y., gave their annual luncheon on Jan. 13, at the Hotel La Salle, this city.

The following officers for the year were elected: Miss Gertrude Spoor, president; Miss Lloyda Smith, vice-president; Miss Catherine Spry, secretary; Miss Ruth Patrick, treasurer; Mrs. Lloyd Smith, Mrs. George K. Spoor, Mrs. George E. Spry, Mrs. Theodore Smith, Mrs. P. L. James, of Lake Forest, and Mrs. Henry Farnum honorary directors. Miss Mason delivered a lecture and showed moving pictures of the pupils at work. Pupils from seventeen different classes of the school were in attendance at the luncheon and meeting.

Rigorous Fire Prevention Orders in Chicago.

J. C. McDonnell, chief of the bureau of fire prevention and public safety, sent out notices, Jan. 15, to the twenty-two battalion chiefs of the fire department and to Chief of Police Gleason calling attention to the violations by crowding and

exit obstructions in moving picture theaters. In the letters he said:

"Lobbies are being overcrowded by waiting patrons. Exit doors are being cluttered up with advertising matter in frames or on easels.

"Both these practices constitute violations of the city ordinances. Will you aid in correction of these conditions?

"This bureau will concede half the lobby space for waiting patrons, if it be railed off with a two-inch pipe railing. Under no condition must exits be clogged up, however, with waiting patrons or advertising."

In his letter to Chief Gleason Mr. McDonnell asked that police watch all theaters on their beats and close them up if they are found to be violating the ordinances in the manner to which he called attention.

The step was taken on behalf of patrons in cold weather.

On Jan. 18, Arthur Schoenstadt, owner of the Palace Theater, Ashland avenue, near West Forty-Ninth street, was arrested on a charge of violating the fire prevention ordinance. He is charged with having placed obstructions, consisting of three signs, in the lobby of the theater.

Six-Inch Space During Tango, or Patrol Wagon.

In a recent speech before the Evanston Woman's Club, Second Deputy of Police M. L. C. Funkhouser, speaking for the Evanston Drama League, said that he would not tolerate in moving pictures any scenes showing the degradation of women, the hero worship of criminals, the portrayal of crime or the ridiculing of those in authority.

"Eighty-five per cent. of those who attend moving picture shows," he said, "are women and children. Many of the latter are under 15 years of age and nothing harmful to them should be shown."

"Tango dancers must keep a six-inch space between them; they may touch hands, and a man's arm may encircle a fair dancer's waist, but if a couple fails to observe the rule as to space it will mean a ride in a patrol wagon," declared Major Funkhouser. Bunny hugs, or hugs by any other name, will be followed by the unceremonious exit of the dancers, if the second deputy's assistants witness the embrace.

Miss Harriet Vittum, superintendent of the Northwestern University Settlement, at the same meeting stated that moving picure theaters should provide fairy stories for children, and that, owing to the congestion of downtown theaters, young children are forced to breathe air laden with germs.

Miss Vittum evidently would like to see moving picture theaters turned into nurseries, and Major Funkhouser in his zeal would assume divine rights to prescribe a code of morals. The moving picture will outlive all such narrow-minded restrictions, and in a few years one will look back in amazement at these Puritanical outbursts.

Remarkable Vogue of "Kathlyn" Pictures.

With the presentation of the second set of "The Adventures of Kathlyn" in this city, Monday, Jan. 13, managers found they could not accommodate the crowds with their usual number of performances. Extra shows were necessary in almost all the theaters where the pictures were shown.

Special morning performances are being given at many picture houses. The crowds, waiting to get in many theaters, stand in line for hours. Policemen have been called to keep the crowds in line, and Chief of Police Gleason has assigned extra men to the theaters in the crowded districts.

The managers also are having difficulty. Windows and sign cases have been broken in many places where the guards are unable to check the rush. It has become necessary to install extra railings to hold the crowds in line. Even in bad weather "Kathlyn" fans have been known to stand in line for nearly an hour in order to get into a theater.

Hundreds of inquiries are answered at the Tribune office every day regarding places where "Kathlyn" will be exhibited on certain days, and thousands who missed the first installments are anxious to learn where they may see the first part of the interesting subject.

Picture Programs Supplant Vaudeville in the Willard.

M. Lacalsi, an equal partner with Jones, Linick & Schaefer in the Wilson Avenue Theater, purchased their half interest in that house in a deal closed Saturday, Jan. 17, and after Feb. 1 will be in complete control. Mr. Lacalsi is planning to book a better class of vaudeville attractions at the Wilson as soon as he has obtained full control.

Vaudeville has been withdrawn from another of the Jones, Linick & Schaefer houses—the Willard, at Fifty-first street and Calumet avenue. The Willard was closed Sunday night, Jan. 18, to make the necessary changes for straight picture programs. A $10,000 organ will be installed. It will be reopened Monday, Jan. 26.

"There is no significance in this change," said Mr. Linick. "Our patrons in that neighborhood prefer moving pictures to vaudeville, and we're trying to give them what they want. The price will be ten cents, as against the ten-twenty-thirty we charged for the vaudeville. Our downtown houses, the Orpheum, La Salle, Colonial and McVicker's will go along just as they have been."

Chicago Film Brevities.

Leo Feist, the well-known music publisher of New York, with branches all over the world, will soon issue a waltz entitled the "Kathlyn" Waltz, that will be copyrighted in all countries. This waltz has been composed specially, on the order of Wm. N. Selig, by one of the most talented Feist composers.

* * *

By flashing a "Good Night" sign on the screen, James Quinn, operator in a theater at 2706 Division street, this city, caused the audience to file out quietly when a fire started in the basement from an over-heated furnace.

* * *

Down in New Albany, Ind., it is reported, a hitherto respected couple pleaded guilty of breaking into a grocer's bread box and stealing loaves of bread, in order to secure the moving picture show coupons attached. It appears they could not resist the craving—not for food—but for the pictures.

* * *

C. A. Anderson, formerly an exhibitor and one of the first members of the Chicago branch of the Moving Picture Exhibitors' League of America, has established the Anderson Feature Film Service, with headquarters in Room 611, 167 W. Washington street. He is now handling "Ten Nights in a Bar Room," in five reels, for which he holds exclusive rights in Illinois and Wisconsin.

* * *

H. G. Immenhausen, who, with Thomas Hennessey, owns the New Standard Theater, 750 N. Clark street, this city, paid us a pleasant call last week and renewed his subscription. The New Standard seats 450 people and charges five cents for General Film Co.'s program. Business is excellent, Mr. Immenhausen stated. Mr. Immenhausen is also interested in the Estelle Theater, Twelfth street and Blue Island avenue, of which W. Doebler is manager. Mr. Immenhausen is manager of the New Standard.

* * *

Master Donald Pribyl, the two and one-helf-year-old son of John Pribyl, personal representative of Wm. N. Selig, is one of the proudest youngsters in Chicago just now. He received as a Christmas present an Abyssinia donkey, 29 inches in height and weighing 100 pounds exactly. This full aged and full-grown animal was sent Donald by Lawrence Hagenbeck, son of the famous Carl Hagenbeck, of Hamburg. Donald can boast of having the smallest donkey in America.

* * *

John A. Robinson, of the Robinson Circus, Cincinnati, stopped over in the city last week on his way from Los Angeles to his home city. Mr. Robinson went out to witness the production of a few of the first sets of the "Kathlyn" series of pictures, and intended stopping only a few days. Instead, he spent 40 days at the Selig Zoo where, he says, he had the time of his life. When seen he still expressed his astonishment at the extraordinary use of wild animals in these pictures. "It is almost unbelievable how refractory and dangerous animals are handled in these pictures," said Mr. Robinson. "It was really a revelation to me and I regret very much that I could not remain for the completion of the entire series."

* * *

H. A. Spanuth, general manager of the Celebrated Players' Film Co., this city, left for New York City, Tuesday, Jan. 20, on a business visit.

KENNEDY AGAIN HEADS GENERAL FILM.

Succeeds Frank L. Dyer to the Office of President—J. A. Berst Elected Treasurer and James Braden is Secretary.

A long deferred directors' meeting of the General Film Company, the purpose of which was to elect officers of the company for the current year, was held on Tuesday, Jan. 20, at the offices of the company, 200 Fifth Avenue, New York. The principal business transacted was the election of officers which resulted as follows:

President, J. J. Kennedy, of the Biograph Company.

Vice-president, C. H. Wilson, of the Edison Company.

Treasurer, J. A. Berst, of Pathe.

Secretary, James Braden, formerly attorney for the Motion Picture Patents Company.

This action replaces Frank L. Dyer, who has been president of the company for more than a year; A. E. Smith, the former treasurer, and Paul Melies, the secretary.

"A Soul's Tempest."

Pasquali American Company Shows a Strong Drama in Three Parts, Finely Acted.

By George Blaisdell.

THE producers of this picture describe it as a psychological drama. This is a term much used in these motion picture days, and sometimes abused, but it was a sure hand that applied it in this instance. There are five principals in the cast, and all of them at times reveal the tempest that surges within. It would seem as if the author might well have extended his story beyond the point of the daughter's tragical sacrifice to conceal the mother's dishonor. For we may be sure the living death of the mother constituted a greater tragedy than did the passing out of the younger woman who chose the grave rather than, not alone to marry the lover of the mother, but also to lose the worthy

Scene from "A Soul's Tempest" (Pasquali).

man to whom she was betrothed. A happier termination and certainly a more just one would have transferred the fatal draught from the lips of the girl to those of the guilty man, and for the erring wife then to confess the truth to her daughter's fiance if not also to her husband. However, it is life we are facing and not romance.

"A Soul's Tempest" is splendidly acted. The principals appeared in the "Pompeii" production, which statement will have significance for those who saw this picture. G. Novelli Vidali is Dr. Roberts, the wealthy physician who, on a distant call, leaves the gay assemblage gathered for the formal announcement of his daughter's engagement. Pina Fabbri is Mrs. Roberts, who, at 1 o'clock in the morning, entertains her lover (Louis Mele). Maria Gandini is the daughter who, when she hears loud words in the hall of her home, appeals to her mother for an explanation, and then to her father says the intruder had come to see her. Leo Ragusi is the fiance for whom the father sends in the early hours and tells him that his daughter is unworthy of him and that she is to marry another.

There is much charm in the early scenes. We see Laura opening the package containing the present from her betrothed and later receiving presents from father and mother, with many affectionate touches. At the reception that evening we discover the perturbation of the mother when she greets the Outsider. It is the struggle between loyalty to herself and those nearest to her and the overpowering fascination for the lover. The struggle is repeated as she awaits, in her room, the coming of her lover—she has bid her daughter good night; Laura sits at her writing table penning another good night to the man she is soon to marry.

When the doctor returns home, having been intercepted and informed that his prospective patient is dead, he is mystified at discovering the garden gate unlocked. When he throws on the lights and finds the intruder he demands, after heated words: "For which one of the two did you come?" It is then that the daughter steps into the breach. Although the dialogue is in Italian, it is in the universal language of the picture that we see him, in an aside, say to the distressed girl "I didn't." The father tells the two that, of course, there is but one remedy for the situation. All of these scenes grip and thrill, none more so than the short talk between the father and the fiance, the daughter standing helplessly by.

The daughter goes to the medicine chest and from a small bottle pours a few drops into a glass. After drinking the mixture she gathers in her arms the flowers that came to her from her betrothed and, donning her bridal veil, lies on the bed from which she had the day before arisen in such joyous mood. It is her last sleep.

The picture is well photographed and elaborately staged.

"THE WHIRL OF DESTINY."

A Four-Part Savoia Production Released by the Mundstuk Features.

Reviewed by W. Stephen Bush.

THIS feature, made by the Savoia Film Company, of Turin, and released by a new entrant into the feature field, the Mundstuk Features, is entitled to much praise. The plot is strong and clean, the direction thoroughly competent, the acting of the principal characters more than fair, and the settings and the photography of a high order. The titles were made abroad by some man who held a hatchet in one hand and a cheap dictionary in the other, but, as the original titles are going to be recast, this objection will be removed.

The opening scenes show clever acting on the part of the heroine of the story and a fine exhibition of the power of condensing by the director of the play. This standard of quality is fairly maintained all through the picture. The feature will be especially welcome to the exhibitor who wants to cater to the better and larger class of patrons, who prefer clean stories above all others. The dramatic situations in the feature are finely developed, there is an

Scene from "The Whirl of Destiny" (Savoia).

appeal to the heart, for the story deals with men and women of noble character and high motives. The characterization is good throughout with the exception of the son of the lost man, who seemed at times somewhat awkward.

The mysterious disappearance of the husband of the heroine of the story is managed with particular skill. He having discovered that his wife has married him from a sense of duty rather than from love, decides to encourage her belief that he has committed suicide, by putting the jewels and the watch that he wears upon his person into the huge tank filled with the powerful solvent which he had invented. He has realized that the man who had become his partner is the man to whom his wife had given her heart before she married him. He feels that he has no right to accept so great a sacrifice and feigns suicide.

Having left the impression that he has perished in the tank of solvent, he disappears and begins life anew in the far West. Without his aid the company, organized to promote the manufacture of the new solvent, soon begins to lose ground. His partner, who stayed on the ground after his friend's disappearance, dies of heart failure and the inventor's son, to retrieve his fortunes, also goes West. Here father and son meet under most thrilling circumstances. The father has prospered in his new country and returns with the son whose life he saves in an almost miraculous manner to the home of the sorrowing mother. There is a happy ending which motion picture patrons always like best.

CHARLES URBAN IN NEW YORK.

Charles Urban, father of Kinemacolor and head of the Kinemacolor enterprises in this country and Europe, arrived in New York on Wednesday, January 14. He will remain in New York for a few weeks engaged with the affairs of the American Kinemacolor interests.

Manufacturers Advance Notes

DOING GOOD WORK ON "THE SQUAW MAN."

The accompanying engraving is one of the first "stills" sent East from the Jesse L. Lasky studio at Hollywood, California, and is ample evidence of the extent to which the new feature organization is going to make its first release, "The Squaw Man," a most ostentatious production. The scene depicts Dustin Farnum, sailing for America, bidding goodbye to Lady Elizabeth at the departing of the schooner. Later in the story of the play, this schooner burns at sea and, from reports and flashlights already sent in, this scene is one of the most vivid and impressing scenes ever attempted. For the schooner scene, Mr. De Mille purchased outright, a deserted semi-whaler, chartered two tugs to tow

Scene from "The Squaw Man" (Lasky).

it to sea and actually burned the ship to the water's edge then, to comply with the law, was compelled to destroy the hulk with dynamite. During the burning scene, Mr. De Mille and Oscar Apfel narrowly escaped suffocation by inhaling sulphur smoke.

"The Squaw Man" will be released February 15. Already most of the United States is sold and the Lasky organization starts under the most favorable of circumstances.

Edwin Milton Royle, who has been on the coast aiding in the production of his famous drama, returned to New York last week, enthusiastic over the outlook. He is so deeply impressed with motion picture futures that he has almost decided to abandon playwriting in favor of picture scenarios.

VENTILATION DATA—A USEFUL BOOK.

The B. F. Sturtevant Company, Hyde Park, Boston, Mass., has submitted a copy of what appears to be an excellent and useful work on ventilation which will really fill a long felt want.

This work contains 323 pages, aside from the index. It is 6½ x 9 inches in size; substantially bound in cloth, profusely illustrated and well printed. The text matter goes into both the theoretical and practical side of ventilation very thoroughly and, inasmuch as the Sturtevant Company has long been engaged in the business of manufacturing high class ventilation apparatus, and has therefore made an extended study of the theoretical and practical sides of all matters pertaining to ventilation, the book may be considered as being authoritative. There are tables, numerous diagrams, and, taken altogether, the work is such that it can be consistently recommended to theater managers.

The Sturtevant Company asks us to say that, owing to the size and cost of the work it cannot be distributed gratis, though only a comparatively small charge of $1.00 per copy will be made to cover postage, etc.

MIGNON TAKES CHANCES AGAIN.

Since Mignon Anderson hasn't had to put her young life in peril since she raced an auto against a train in "The Plot Against the Governor," she registered a huge kick with the Thanhouser directors last week, resulting in her being told to jump from a window for a new drama called "An Elusive Diamond." Here's what Mignon performed: Leaped from

Scene from "An Elusive Diamond" (Thanhouser).

a second story window and grabbed to the bough of a tree on the way down. Here the weight of her own body determined the finale. It bore the bough to a distance so near the ground that Miss Anderson was enabled to spring off in safety! Sounds like "press stuff," of course. Then see the picture on its release, January 23rd, and guess again.

"JUST KIDS" (Eclair).

A beautiful play enacted entirely by child artists. A little boy in his dreams elopes with his sweetheart, goes west, becomes rich, kills the villain and lives happy ever afterward. It is the sweetest and most appealing story ever told in pictures and will amuse the "Kiddies" and immensely please their elders. To be released January 28.

A UNIVERSAL TANGO PICTURE.

Sebastian and Allen, Famous Vaudeville Team, Pose for Special Dance Feature.

Today, when everyone from the office boy to the leading society belle, is striving to master the latest tangos and turkey trots that have swung into such extreme popularity, when the press is devoting columns in every issue to various important personages' expressions who either applaud or condemn the airy dances, such a feature as this should be greeted with unusual enthusiasm by the exhibitor and his patron.

The Universal Film Manufacturing Company secured the services of Sebastian and Allen, the favorites of the smart

Scene from "Modern Dances" (Victor).

set in New York, to pose for a set of the world famous modern dances. The artists have been brought close up to the camera in order that every movement might be plainly distinguished by the spectator; that the spectator might be able to fasten the various movements in the mind's eye.

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than $50 an hour from patrons who are desirous of learning the steps of the newest dance creations. He is a big drawing card at the Jardin de Dance, New York, and hundreds of New Yorkers visit this place every night to see the graceful movements as executed by him and his partner, Miss Allen, in the following dances: The Modern Turkey Trot, the Hesitation Waltz, the Maxixe Brazilian, the Sebastian Maxixe, the Sebastian Tango.

This exhibition of modern dancing will be released under the Victor brand January 26th.

BALBOA COMPANY INCREASING PLANT.

One of the largest studio stages to be found in California has recently been erected in the extension of the Balboa Amusement Producing Company's studios at Long Beach, California, the stage being fifty feet wide and one hundred and twenty feet deep. This will permit of the staging of big scenes of feature pictures to comprise six to eight reels of film.

A third dramatic company has been added to the forces of the concern and President H. M. Horkheimer has had a model studio erected for the addition to his former plant.

Assistant General Manager Arthur A. Lotto, of the Balboa Company, will shortly accompany President H. M. Horkheimer on a tour of the United States and Canada, for the purpose of establishing exchanges to handle their products. Negotiations are now pending for the opening of branch offices in the principal cities of Europe for the same purpose.

AM. THEATER CURTAIN & SUPPLY CO. MOVES.

The head offices of the American Theater Curtain and Supply Company, in St. Louis, have moved from Main Street and are now located on the second and third floors of the Nulsen Building, Sixth and Olive Streets. In addition to their well known radium gold fibre screens, they are opening sales rooms for handling a full line of the highest class of supplies manufactured in this country for picture theater equipment. They are also arranging for immediate enlargement of offices in Pittsburgh and New York City, where they have representatives at present for the radium screens only.

GREAT OAKS FROM LITTLE ACORNS GROW.

In one year's time, a young New York man had sown his acorns so successfully that the small concern which he had started was increased to a capitalization of one hundred thousand dollars, and is now incorporated under the name of the Life Photo Film Corporation. Edward M. Roskam, the young man, is president of the concern, and Bernard Loewenthal is the treasurer.

Beginning with a camera only, the company now has a thoroughly equipped laboratory that is turning out an average of two hundred thousand feet of film per week, have branched out, and are building a modern and perfectly equipped studio to be run in conjunction with their laboratories. Nothing but the best comedies, dramas and tragedies will be leased by this company.

"IN THE FALL OF '64" (Gold Seal).

In 1864 the South knew that their cause was lost—knew that they were fighting a losing battle and yet they rallied time and again and fought on with a fierceness that caused the whole world to wonder and respect.

Grace Cunard took this period of the Civil War history for her present intensely interesting drama. With a wonder-

Scene from "In the Fall of '64" (Gold Seal).

ful reflection of youthful vivacity Miss Cunard also enacts the role of Virginia, a Southern lass whose ready nerve and alert wit swings the tide to the Confederacy for the moment. With her, playing the dashing young Southern officer, is Mr. Ford, also the director of the pictures. Both the hero and heroine belong and fight for the same cause. The old triangle is lacking.

INCE TO MAKE JAPANESE PICTURE.

Thomas H. Ince, managing director of the New York Motion Picture Corporation, recently signed for a series of photoplays Miss Tsuru Aoki and her company of Japanese players, the only ones in motion pictures to-day.

It so happens that Miss Aoki is a native of the Island of Sakura, which was practically destroyed by the eruption of the volcano Sakura-Jaima. Miss Aoki, having lost practically all her relatives in this eruption, was inconsolable and Mr. Ince thought that he was due to lose her, that she would have to go back home. But in consoling her, he induced her to work in conjunction with him on a thrilling and powerful heart interest story, entitled "The Wrath of the Gods," a four reel Domino feature, evolving around Japanese legends and depicting the scenes and actions of her countrymen during the eruption, so that she could show the world the sufferings of her people.

Mr. Ince had built in the Santa Monica Canyon a whole Japanese village. The entire Japanese company of twenty people are being used in this. In addition to this Mr. Ince is scouring the lower part of California for Japanese laborers, which are to be worked in as peasants in the picture. The finish of the picture is to show the volcano in eruption and the molten lava destroying the Japanese village.

A PICTURE THEATER TIMEPIECE.

The wonder clock, as it is styled by the General Sales Company of America, with offices in Pittsburgh, has lately been installed in several theaters in its vicinity. The dial can be read from all parts of any house and, apart from its usefulness, causes considerable conjecture in any audience as to the working arrangement of the device.

"TREASURES ON EARTH" (Lubin).

This is a very dramatic story written by a very eminent author, Mr. Clay M. Greene. The star character is not an unusual type of man, but one who loses all friends and all happiness in life through his inordinate passion for making and hoarding money, in short a miser and money grubber. In the photoplay the distinguished author has played the ungrateful role himself and given a characterization that will be long remembered. The supporting cast is selected from one of the best companies of the Lubin studio.

Scene from "Treasures on Earth" (Lubin).

Mark Dow, a money lender, by selling a property, becomes possessed of $150,000. The money stimulates his greed for gold and he becomes so miserly that his wife and boy are denied the necessities of life. This causes a quarrel and the wife takes her boy and leaves the home. Dow does not take the matter very seriously consoling himself that they will soon return. Years pass and Dow, changing his name to Dowling, goes to Philadelphia and investing in an oil refinery becomes president. Mrs. Dow has a hard battle to live and eventually William, now a young man takes a job in the refinery, not knowing that his father is the principal owner. In the boarding house where the mother and boy live, there also lives pretty Grace Roth, who is a stenographer in Dowling's office. William and the girl fall in love, but as the mother is in bad health they fear to undertake the responsibilities of marrying. The doctor tells them that, to save her life, Mrs. Dow must be sent to Arizona and William in desperation goes to Dowling and demands the loan of $500. When he signs the note Dowling realizes that it is his own son; he destroys the paper and gives him $1000. Simultaneously the plant takes fire and William saves his father and a little girl who is in the room. Next day the family go to see the ruins and they are reunited with promise of a happier future.

DOINGS AT WARNER'S.

A. Warner, accompanied by Mrs. Warner, sailed on the Kronprinzessin Cecile, Tuesday for London, where he will study the feature market. Incidentally, it is rumored about West 46th street, that he is likely to return with some big things in his valise. Mr. Warner's popularity was shown by a delightful supper party accorded him at the Knickerbocker on the eve of his departure by his friends and associates. If his English co-workers receive him with any more spirit than his followers on this side wished him bon-voyage, we question his vanity.

H. M. Goetz, from his reports on his Pacific Coast trip, is doing a land office business. If he was a native son we would question these, but not being a Californian we are further assured of his integrity by the certified slips that come with his messages.

You hear a lot about local color in the film business, but here's some real stuff. Miss Gene Gauntier and her company are planning a trip into the heart of the Katahdin country in Maine to stage some stories with the real lumber country as a background. This is getting the "reel" stuff on the screen. And we know with her artistic producing methods we will have some features that will be winners.

New Orleans is now to be managed by F. B. Dexter.

A new-comer in the picture game is Jack Eaton, an advertising man of Philadelphia. He has hitched up with Johnson to handle publicity.

LONGFELLOW'S "EVANGELINE" IN PICTURES.

Canadian Bioscope Company, Limited, to Show a Five-Reel Subject Photographed on Historic Spots.

H. T. Oliver, vice-president and general manager of the Canadian Bioscope Company, Limited, announces that the five-reel production of "Evangeline" will be shown for review next week. The story follows the poem of Longfellow, being supplemented in instances by data gathered from other sources and was photographed in the "land of Acadie." Mr. Oliver is modest in his claims, but acknowledges he thinks he has a beautiful picture. The subject was staged by E. P. Sullivan and W. H. Cavanaugh, formerly of the Reliance and Pathe companies respectively, both men well known to picture followers. The stockholders of the Canadian Bioscope Company are capitalists of Halifax and one or two other Nova Scotian towns. The officers other than Mr. Oliver are H. H. B. Holland, president; John Strachan, treasurer, and T. P. Payne, secretary. "Evangeline" will be marketed in the United States on the states' right plan, and in Canada by means of the booking system. No arrangements have yet been made as to the disposal of the English and other foreign rights, although there have been many inquiries.

There are other subjects in preparation, including a Northwestern classic, an English production and also an elaborate picture based on Eastern Canadian history.

THE CELEBRATED PLAYERS FILM CO.

The Celebrated Players Film Company, of Chicago, is a young and thriving organization which has Alfred Hamburger, a daring photoplay exhibitor, as its president and treasurer. This concern is releasing one big feature each week in its territory of Illinois, Wisconsin and Indiana. It controls all the Bosworth films of Jack London's novels, as well as the Paul J. Rainey African Hunt pictures, the "Vicar of Wakefield," "East Lynne," "The Battle of Waterloo," and the Richard Wagner pictures.

Luxurious offices have been secured on the ninth floor of the Garrick Theater Building. H. A. Spanuth, general manager of the organization, is one of the best known picture men in the country. He was formerly prominently connected with the feature department of the General Film Company, in New York City.

The Ziegfeld picture playhouse, on Michigan Boulevard, a $2.00 theater, has been dedicated exclusively to high class photoplays at 25 cents admission. The opening took place Saturday, January 3, with a large attendance. The attraction was the life drama of Richard Wagner. The announcement of the initial performance was made in a full page advertisement in the Chicago Tribune.

The Celebrated Players Film Company is searching the American and European market for the highest class of feature productions made, and there is no proposition, according to Alfred Hamburger, which is too big or too costly for consideration.

KERRY HALED TO A DINNER.

William H. Kerry, the purchasing agent of the Lubin Film Company, was, last week, treated to a big surprise. A friend, Thomas Quirk, called Bill up on the phone and requested him to come forthwith to his house on a matter of importance. Kerry hastened to his friend, and before greetings were fairly spoken, a police Lieutenant and Kerry's wife entered the room. Mrs. Kerry pointed out her husband and the officer quickly placed the irons on his wrists. Kerry demanded explanation and was told that all would be explained later. With this he was rushed out to an automobile and quickly driven to Becker's Cafe, Frankford, Philadelphia. The handcuffs were removed and Kerry was ordered to take a chair at the head of a well appointed table. The toastmaster then explained that he was the guest of honor at a little banquet arranged by his friends, which included Senator Jas. T. Nulty, Congressman Michael Donohoe, Dr. John J. Lynch, Chas. J. McKinney, Edw. J. Owens, John A. Quinn, Thomas J. Eagan, Daniel G. O'Keefe, John B. Vincent, Jos. J. Toland, Jas. Adamson, Frank J. Lynch, John D. Halligan, Edw. F. Shields, and Thomas K. Quirk.

LADIES' WORLD HERO CONTEST.

The publishers of The Ladies' World announce very satisfactory results from the "hero" contest, now running in that magazine. The particulars of this contest have been published in The Moving Picture World in a previous issue. Seven contestants are in the race and the standing of the contestants up to Jan. 19, are as follows:

J. Warren Kerrigan, 104,180; Crane Wilbur, 99,190; Maurice Costello, 96,820; Francis X. Bushman, 94,810; Arthur Johnson, 51,130; King Baggot, 45,960; Carlyle Blackwell, 29,340. The total number of votes cast is 522,430.

ANGLO-AMERICAN FILM CORPORATION.

Promoted by Edward Laurillard, of London, and George W. Lederer, of New York—Has Variety of Original Ideas.

In the formal announcement of the debut of the Anglo-American Film Corporation, which appears elsewhere in this issue of the Moving Picture World, appear the names of Edward Laurillard, of London, and George W. Lederer, of New York, who are the chief sponsers of the new company. Mr. Laurillard is the proprietor and manager of the handsome New Gallery Kinema picture theater of London and also in sole control of sixteen other theaters in London. Mr. Lederer has been connected with theatrical affairs in New York and Chicago in a prominent way for nearly twenty years and is well known to theater goers on both sides of the Atlantic. He has the director general for the Anglo-American concern, with Mr. Laurillard as resident director in London.

The Anglo-American Corporation has been formed, primarily, to handle "The Three Musketeers" and "Sixty Years a Queen." The first subject was produced by a company of French actors from the story of Dumas; the second is a well portrayed series of events during the career of Queen Victoria and is a most impressive production. Both productions have been executed upon elaborate lines involving the expenditure of large sums of money and the employment of many people and horses.

It is with these worthy examples of motion picture art that the Anglo-American Film Corporation makes its bow to the public, giving further assurance that it will offer in future, in its appointed work as an international clearing house, only the best output of every nation and a service that will please producers and exhibitors alike. With Mr. Laurillard in London and Mr. Lederer in New York it is proposed to procure for the Anglo-American the best product of both continents.

A further enterprise in which the new corporation will engage will be the exhibition of pictures in some Broadway house, which will be patterned after the London Kinema in decoration and conduct.

PRIZE OFFERED FOR SCENARIOS.

Owing to the scarcity of good material for motion picture scenarios, the Balboa Amusement Producing Co., 806 Security Building, Los Angeles, California, will offer a prize of two hundred dollars for the best three-reel scenario for a drama, submitted before May first.

The competition is an open one and not only will afford the opportunity of a writer winning the two hundred dollar prize, but will also enable writers to sell scenarios which may not come up to the standard set for the prize-winning one, as the Balboa Company will offer the market price of twenty-five dollars per scenario reel for such scenarios as may be acceptable to them.

NEW GLORIA STUDIO.

A new studio has just been finished by the Gloria Company on the Riviera. It is situated on the sea cliffs, amid an abundance of natural scenery. There it will be possible to get the tropical and ocean scenes at any time of the year; while in the home studio, at Torino, winter scenes can be had at all times, with the Alps as a background. In equipment these two studios are excelled by none. Their size may be judged by some of the settings in the Gloria Company's latest production "Love Everlasting." Under the famous producer Mario Caserini, they are now producing some elaborate subjects which will soon be released in this country.

NEW VOLUME ABOUT MOVING PICTURES.

Robert Grau, who has already had published three voluminous works on the stage and its people, has decided to devote the fourth and final volume of the series to the evolution of the motion picture. Mr. Grau's new volume is entitled "The Theater of Science," and deals with the film industry from all its angles. The new book will contain five hundred pages of text and over four hundred illustrations. Over two hundred public libraries have ordered the work in the past few weeks.

GOVERNOR TAYLOR'S INAUGURATION FILMED.

The Commercial Motion Pictures Company had a cameraman on hand at the inauguration of James H. Fielder, the new governor of New Jersey. The ceremony took place in Trenton on Tuesday, January 20. The Commercial M. P. Co. had the exclusive cinematographic rights for this occasion. These pictures will, no doubt, be a big drawing-card in New Jersey, and several large theaters in the state had already contracted for early dates before the film was made.

MARY PICKFORD IN A NEW ROLE.

Mary Pickford, the celebrated film favorite, makes her reappearance in the productions of the Famous Players in "Hearts Adrift," a tragic epic of the deep, to be released February 10th. The story is a romance of tangled lives, interwoven with the mist of the sea.

Mary Pickford portrays the role of Nina, a little Spanish girl, who is washed ashore on the beach of an uninhabited South Sea Island, the sole survivor of a shipwreck. The little one leads a primitive life on the desolate island, subsisting on fruit, fish and herbs. She makes friends and companions of the birds and beasts of the island, and contrives crude garments from skins and fibre. She is just budding into womanhood, when another castaway is sent by fate to share the wild life of the island with her. The newcomer is Jack Graham, who separated from his wife when their yacht burns near the isolated island. The solitude of the island has wrought the fear of man in Nina's heart, and, when she discovers Graham's figure, timidly runs away. Later her fear disappears, and she permits him to approach. They become friends, and gradually their intimacy ripens into love. Realizing that their lives cannot continue in this manner, Graham performs an impromptu marriage ceremony, making her repeat the formula of the ritual after him. At times, when the vision of his wife comes between himself and Nina, Graham is remorseful, but his regrets are dissipated in his love for Nina and the little baby that comes to them. Nina is supremely happy, but one day a boat comes to the lonely island. In it is Mrs. Graham, who for years has sought her husband. In the joyful reunion of wife and husband, Nina is completely forgotten. But the little Spanish girl sees and understands all. A moment later the happy couple see her poised on the brow of a cliff, her babe in her arms. Only a moment she stands there, and then leaps to death, thus absolving Graham from his duty to her.

The pathos of this drama is softened by Miss Pickford's charming and piquant portrayal of the role of the little half-savage Nina. At frequent periods in the story Miss Pickford attains high dramatic power, and strikes a distinct note in her delicate rendition of her supreme sacrifice of self for love.

"Hearts Adrift" is the first of the Famous Players productions to be made at the Los Angeles studio, and was produced under the direction of Edwin S. Porter.

MANUEL KLEIN WRITES MUSIC FOR ALL-STAR.

Beginning with its latest and current release, the six-part production of Richard Harding Davis' great play and story, "Soldiers of Fortune," the All-Star Feature Corporation will issue an especially written musical score for this production.

Manuel Klein, composer and musical director of the New York Hippodrome, whose musical works are known the world over, has been commissioned by the All-Star company and in addition to his present score, will write incidental music to all of that company's releases in the future.

The success of the "Soldiers of Fortune" score is well attested to by the eagerness with which both state rights buyers and theater proprietors have accepted it.

Scene from "Jean's Evidence" (Turner Films).

KALEM TO RE-ISSUE "THE COLLEEN BAWN."

Exhibitors who recall the record-breaking success of Kalem's three-part photoplay adaptation of Dion Boucicault's immortal drama of Irish life "The Colleen Bawn," will hail with delight the announcement that this extraordinary production is to be re-issued.

This decision comes as the result of the numerous requests that have poured in upon the Kalem Company in the past few years. The unprecedented popularity of the famous Irish drama and the business that resulted wherever it was shown, created a natural desire upon the part of the exhibitors that this feature be re-issued.

"The Colleen Bawn" was first released October 20th, 1911. It met with instantaneous success—a success so great that many theaters booked it for three return engagements without the slightest diminution in business.

The remarkable hold which "The Colleen Bawn" has upon the public is, in a large measure, due to the wonderful insight it gives to Irish life and to the powerful story it tells. Probably no other playwright has ever equalled Dion Boucicault in depicting Ireland's sons and daughters.

"The Colleen Bawn" will be released March 16th, in time for St. Patrick's Day. Exhibitors would do well, therefore, to make immediate arrangements with their exchanges for this feature.

MAINE EXHIBITORS TO CONVENE FEBRUARY 3.

A call has been issued for a meeting of the Maine State Branch No. 29, of the Motion Picture Exhibitors' League of America, to be held at the Falmouth Hotel, Portland, Me., at 2 o'clock in the afternoon of Tuesday, February 3.

Every member, and every exhibitor in the state who is not a member, has been urgently requested to attend this meeting, as many matters of vital interest to the exhibitors of Maine will be presented for discussion. President Moxley Blumenberg wishes to personally ask the attendance of all Maine exhibitors, as he has every reason to believe that a most important meeting will be held. The branch is in a most flourishing condition, and is gaining in strength and numbers.

CHOUINARD TRAVELING FOR ERNEMANN.

Dealers in and those using cameras and laboratory goods west of the Mississippi may expect a visit soon from Oscar Chouinard who has just been engaged by the Ernemann Photo-Kino Works, of New York, to cover the western territory. Mr. Chouinard is a man well versed in the photo supply business, having been associated with the C. P. Goerz Optical Company for the past seven years. He is fortunate in having as his principal line such well known articles as the Ernemann camera, models "A" and "B," and the Ernemann "Imperator" film printing machine.

ROTHAPFEL WILL SAIL.

It was erroneously announced in last week's paper that S. L. Rothapfel, manager of the Regent Theater, 116th Street and Seventh Avenue, New York City, had sailed for Europe. It is the intention of Mr. Rothapfel to leave these shores in the early part of February.

Notes of the Trade.

MISS WINIFRED BECKINGSALE, instructor in a Canadian high school, finds in Vivian Rich a former pupil. Miss Beckingsale visited Santa Barbara and met Miss Rich of the "Flying A" Studios and confirmed her conclusions as to proper identity. Vivian had made an indelible impression upon her former instructor because of her having always been at the head of the class.

* * *

The new Beauty films will be released on Wednesday of each week. New titles are "Fooling Uncle," "Bess, the Outcast," "Sally's Elopement," "The Wife" and "The Storm."

* * *

Clifford Bruce, leading man at the Selig Company Chicago studio, has fully recovered from the attack of pneumonia and is busily engaged in some new play. He has registered very favorably, having that curious gift of photographic personality that stands out to make a film sympathetic in its appeal.

* * *

Earl Foxe, of the Reliance Company, is now interested in four theaters, having added a beautiful house located in the exclusive Lincoln Park section of Chicago to his list within the last few days. He is also identified with May's Opera House in Piqua, Ohio, the Foxe Theater in Waterbury, Conn., and the Foxe Theater in Racine, Wis., all of which are presenting the Mutual program.

* * *

Edwin Barbour, who for the past six weeks has been at Bermuda passing through a severe case of sickness, has returned to his desk at the Scenario Department of the Lubin Company.

* * *

Jack Noble, who is directing the production of the "Our Mutual Girl" series, was formerly a lieutenant in the United States Army and saw much active service in China and the Philippines. Mr. Noble claims that a moving picture director's work should be the finest kind of training for an army officer, and vice versa.

* * *

"The Last Supper," a two-reel "American" production, is announced by the American Film Manufacturing Company. Lorimer Johnston has been entrusted with the production of this subject and gives assurance that it will be done in the thorough and careful manner which characterizes his work.

* * *

Thomas S. Nash, general manager of the Edendale Studio, at Los Angeles, Cal., for the Selig Polyscope Company, who has been connected with this organization since its beginning, is in Chicago on a business trip, accompanied by his wife.

* * *

An orchestra and cabaret singers were used by Director James Kirkwood recently for the sole purpose of inspiring the cast of "The Gangsters of New York," a four-part Reliance drama soon to appear on the Mutual program.

* * *

Eleanor Blanchard, who three months ago left to act with Rose Stahl in "Maggie Pepper," has returned to the Lubin studio and was cordially welcomed by Col. Joe Smiley and his company. Eleanor says she loves the stage, but admits that the movie studio is better.

* * *

Edward Earl, treasurer of the Nicholas Power Company, has left for Palm Beach, Fla., where he will spend a few weeks at the "Breakers."

* * *

Splendid lobby displays, each in keeping with the subject, are now being provided by George Kleine for his bigger class of subjects. These displays will be considered as much a part of the show as the reels themselves. No money has been spared to make them distinctly out of the ordinary.

* * *

H. T. Oliver, vice-president and general manager of the Canadian Bioscope Company, and W. Thompson, chief photographer, have arrived in New York. "Evangeline" has been completed and will be ready to be shown some time next week.

* * *

A very interesting "American" production is entitled "True Western Hearts," with Sydney Ayres in the lead doing splendid work. With the exception of Louise Lester, who takes the part of the neighbor's wife, and her little child, the entire cast is made up of men, but for all of this the subject commands attention.

* * *

Colin Campbell, who has done big things with the Selig forces on the Pacific Coast, has taken a company from Los Angeles to Truckee, in the high Sierras, a town associated with the romance of the Argonauts, where he proposes to make a group of multiple-reel pictures amid environment of eternal snows.

* * *

Rosemary Theby had a narrow escape from being badly hurt recently at the Lubin plant. A frame building was constructed in the yard to be burned down. The leading woman was in the house due to be rescued, when the high wind blew the flames around her and her furs took fire. Harry Myers, the director, immediately became the curly-headed hero and saved the girl, but not the furs.

* * *

Herbert Griffin, of Nicholas Power Company sales force, is leaving on an extended trip throughout the West and will be gone six months.

* * *

George Kleine's "Antony and Cleopatra" closed at the American Music Hall, Chicago, on Saturday, January 24th, after two remarkably successful weeks at the big theater. Chicago has been liberally covered with paper, some of the best boards in town having been used in addition to the elevated and traction systems and the newspaper.

State Right Purchases.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

OUTLAWED (Film Releases of America—3 reels).—For Ohio, by Standard Feature Film Exchange, Cleveland, Ohio.

THE VOICE OF THE WILD (Film Releases of America—2 reels).—Same as "Outlawed."

A LIFE FOR A LIFE (Film Releases of America—3 reels).—Same as "Outlawed."

THE GALLOWS OF THE GODS (Film Releases of America—3 reels).—Same as "Outlawed."

THE MISSING WOMAN (Film Releases of America—3 reels).—Same as "Outlawed."

THE FALL OF FRANCE (Apex—3 reels).—For Eastern Canada, by International Feature Film Company, Montreal, Canada.

THROUGH THE CLOUDS (Apex—4 reels).—For Illinois and Wisconsin, by General Feature Film Company, Powers Building, Chicago, Ill. For Kansas and Missouri, by Chas. Viehl, 7201 Pennsylvania Avenue, St. Louis, Mo.

THE BLACK 13 (Apex—3 reels).—For New York State, by Exclusive Features, 71 West 23rd Street, New York City. For Illinois and Wisconsin, by General Feature Film Company, Powers Building, Chicago, Ill.

SPECIAL FILMS FOR EDUCATIONAL AND SUNDAY PROGRAMS

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THE VERO EDUCATIONAL SOCIETY

THE WORLD'S TOWER BUILDING, NEW YORK CITY

CORRESPONDENCE

NORTH WESTERN NEW YORK.

OWING to a smallpox scare, the International Theater, Niagara Falls, was closed recently for a week.

After serving as a theater for forty years, the Hodge Opera House, of Lockport, is being turned into business offices.

Harry B. Hearn is the new manager of the Shubert Theater, Rochester, N. Y. This house, which had featured dramas for years, now plays vaudeville and moving pictures. Two performances are given daily. The theater is operated by F. Ray Comstock and Edgar Allen, of New York, and their associates. Mr. Hearn, new resident manager, has successfully conducted vaudeville houses in Washington, D. C., Richmond, Norfolk, Charlestown, Altoona and Albany.

Moving pictures will occasionally form the programs at the New Gayety, a burlesque house, which has been opened here recently under the management of J. M. Ward.

The Buffalo Times recently used an interesting story of Walter H. Foster, manager of the Family Moving Picture Theater, Buffalo. His picture accompanied the write-up. The writer says that Mr. Foster, and his partner, Mr. Morati, appeared several years ago in illustrated songs. Later he was with the Dot Karrol Repertoire Company as a lead act. He again featured illustrated songs. An excerpt from the write-up follows: "In 1902 and 1903, when he ran concerts in Providence Theater, Providence, R. I., he turned over a neat sum of $52,000 to the Pin Ridge Camp for consumptives. About ten years ago he exhibited feature moving pictures in every Masonic temple, prison and asylum in the state of Massachusetts. The films all were of educational character. On January 1, 1903, he gave a private exhibition of his exclusive films in the residence of Thomas Lawson, famous financier. On October 26, 1904, he formally opened the Masonic Temple, of Providence, with motion pictures." A story covering Mr. Foster's recent activity in the moving picture business has already appeared in this column.

Kinemacolor is being featured in the Gordon Moving Picture Theater, Rochester.

"Quincy Adams Sawyer" in moving pictures was a recent attraction at Fitzhugh Hall, Rochester.

William F. Sullivan, formerly of Shea's Theater, has become treasurer of the New Gayety.

The Musicians' Association of Buffalo has elected Herman E. Schultz, a member of its executive committee. Mr. Schultz is leader of Shea's orchestra.

The Lafayette Theater, Buffalo, which formerly played burlesque, is being remodeled and about March 1 will be opened as the Olympic Theater. It is said that upward of $75,000 is being spent on the building. The house will be conducted by the Olympic Amusement Company, of which M. Slotkin, a prominent merchant and theatrical man, is general manager. Vaudeville and moving pictures will be presented at popular prices. Modern facilities for ventilation and lighting will be installed. The floor will be lowered to the street level. The balcony will be supported by great steel girders, an unobstructed view of the stage being given from every part of the house. Provision is being made for a large lobby and foyer, wide aisles and comfortable seats. There will be a rest room for women and a smoking room for men.

In connection with the effort of Rochester, N. Y., moving picture men to open their shows on Sunday, Bishop Hickey, of that city, has expressed his opposition to the plan as follows: "I do not believe in legalizing an open Sunday, or in any way encouraging a movement to carry on business interests on the Lord's day. We have a happy condition here in Rochester just now, and it seems to me that it would be nothing less than a step backward, contrary to the best interests of the public at large, as well as to the private individual, and that we ought to keep all business activity and interests of a purely business character out of the lives of Rochester citizens on that one day of the week."

Emphatic protests have been made by the managers of Toronto, Ont., theaters against the claims of the Civic Survey Committee of that city that the playhouses there are not adequately protected against fire and panic. The managers claim that they can empty their houses in five minutes by means of fire escapes. They say their theaters are perfectly equipped in the matter of fire protection.

"Quo Vadis?" proved a popular attraction recently at Fitzhugh Hall, in Rochester. There was special music written by Dr. Gustave Ronfort.

Buffalonians were loud in their praises of "Antony and Cleopatra," George Kleine's great moving picture, recently presented at the Majestic Theater for a week. Foster Moore, Buffalo manager of the George Kleine attractions, left nothing undone in the way of publicity to exploit the engagement here, and packed houses were the recompense for his efforts. Large advertisements about the show were carried in the Buffalo newspapers and these were backed by many columns of reading notices. The billboard and other advertising was dignified but especially effective. Edward J. Scanlon, regular press agent for the Majestic, co-operated with Mr. Moore in booming the production. Manager John Laughlin, of that theater, was delighted with the attendance and the high quality of the picture. Even the great success of "Quo Vadis?" at his house last summer was eclipsed by that of "Antony and Cleopatra." To permit this presentation for an entire week a regular dramatic production was canceled by Mr. Laughlin.

BILLY BISON.

NEW ENGLAND AND CANADA.

BOSTON is to have an Exhibitors' Ball. The date set for this affair is February 17, and Symphony Hall, Boston, has been selected as the right place to hold it. This decision was only arrived at on January 9, so that complete details have not yet been made, but the various exchanges, both regular and feature, have promised to help in every possible way.

Beginning at midnight, Wednesday, January 7, after the theaters had closed, the meeting of the Moving Picture Operators' Union, Boston Local 182, for the election of officers, continued in session until 7 o'clock Thursday morning. The election tellers did not complete the count of the ballots until Thursday afternoon, and, by that time, most of the members had returned to work in the various theaters. Nathaniel Max was elected vice-president, and Charles Heath the recording secretary. The main contests were for those offices. President Wwight C. Hutchings was re-elected for a second year, as was Business Agent William Franke, for the third time. Treasurer Thaddeus C. Barrows and Financial Secretary Harry Danto were re-elected for third terms. Because of the greatly increased duties of Business Agent Franke, it was voted that Financial Secretary, Harry Danto, should take charge of a part of the work of that office. Fred. J. Kneeland addressed the meeting on license and regulation laws. The local decided that a special legislative committee should look out for the operators' interests in connection with the license law, and other matters affecting them that may come up on Beacon Hill this year. Agent Franke, Treasurer Barrows and John F. Williams were elected to serve on this committee. Plans were completed for the absolute unionization of all houses within a reasonable distance of Boston. The committee which, with officers of the Boston Central Labor Union, has been conferring with the School Committee on conditions for school work, reported. Also a committee on the application of the proposed Chamber of Commerce Fire Prevention and Protection bill to the operating work. The union will not oppose this bill. Other officers elected were: Edward Magann, trustee; Alvin MacKenzie, sergeant-at-arms; President Hutchings, Vice-President Max, Secs. Danto and Heath, Treasurer Barrows, Agent Franke, Trustee Magann, and Sergeant-at-Arms MacKenzie as the executive board. President Hutchings, Vice-President Max, Secs. Danto and Heath, Treasurer Barrows, Agent Franke, William Benoit, Frank Hookailo, and Edward McCabe were elected as delegates to the Boston Central Labor Union. The intense interest shown at this election, together with the spirited competition for election to the various offices, is proof positive of the extremely flourishing condition of Local 182.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, paid a flying visit to Boston on January 9, to visit H. Hirsch, the manager of the New England branch, with headquarters at 1074 Boylston street. Mr. Gleichman was greatly elated with the progress made in this territory by Mr. Hirsch, and stated that he finds it necessary to move his Boston office to larger and more conveniently located headquarters in the downtown district.

Ten Victoria Street, Montreal, is the location of the new Independent Feature Film Company, which has made arrangements to exploit a line of feature films in Canada. Mr. Kashin has been retained as general manager. Mr. Kashin is a former exhibitor of experience, and has already purchased a number of feature productions in New York, among which are "Over Niagara Falls," in four reels, and "The Girl of the Sunny South," in five reels.

The Echo Feature Film Company, 835 Broadway, New York, has purchased "The Lure of New York," a four-reel feature made by the New York Film Company, for New England.

Buck Stein, well known to film men hereabouts, is now manager of the newly incorporated Allen Feature Film Corporation, with offices at 88 Boylston street, Boston. Mr. Allen is an exhibitor from Providence, R. I., and says his concern will produce, lease and rent features.

A new incorporation is the Lyric Theater and Amusement Company, of Lynn, Mass. John B. Vitale, Joseph Garrison, and Fred Moore are the promoters. The capital is named at $10,000.

Toomey and Demara state that it is their intention, at the close of the present season, to tear down their new Nickel Theater, Lawrence, Mass., to take the entire structure and lot, which they own, and to remodel and reconstruct it by building a new $200,000 theater, with a seating capacity of over 3,000. The new house is to have all the latest and most modern equipment, including escalators to the balconies, a $20,000 organ, and other features. The new theater will be one the largest, most modern and thoroughly fireproof houses in New England. This information was delivered by Mr. Toomey, at the seventh annual banquet tendered by the firm to the employees of their various theaters, on Christmas night, at Libby Hall, Lawrence. The employees presented Mr. Toomey with a silver shaving set and Mr. Demara was similarly favored. Manager Oldfield was presented with a purse of gold, while Managers James Toomey, of the Premier Theater, and Maguire, of the Broadway Theater, were presented with umbrellas. The entire banquet and dance was a huge success.

Jules Bernstein is to manage Marcus Loew's new theater at Toronto, Canada, according to report, as Eugene Meyers has returned to New York to take charge of the new Orpheum Theater.

Moxley C. Blumenberg reopened his New Portland Theater, Portland, Maine, on January 5, after a week devoted to renovations. A new ground floor, lobby and ticket booth of marble were installed during that time. The house is now in first class shape, and presents a cosmopolitan appearance, with a liberal supply of tungsten lights in the front and lobby. Mr. Blumenberg has now reverted to the former policy of vaudeville and photoplays, and business is excellent.

James W. Greely, manager of Greely's Theater, at Portland, Maine, is doing his usual good business with vaudeville and pictures. The Casco Theater, of this city, is now under Mr. Greely's direction. The Casco is to remain closed for about two weeks, during which time it will be greatly improved by reason of extensive alterations. A. J. Wildes has been selected by Mr. Greely as his assistant for the Casco, which is due to reopen on January 19, with feature photoplays and the Bay State Ladies' Orchestra. Feature musical acts are to be presented off and on.

Manager William E. Reeves, of the Big Nickel Theater, Portland, Maine, offered the Famous Players' production "A Lady of Quality," this week, to big returns.

General Film service is doing very well by the Empire Theater, Portland, Maine, which is in charge of D. D. Leader as local manager.

Lindsay Morrison is no longer connected with the Lynn Theater, Lynn, Mass., and a persistent rumor is about to the effect that this house will soon be the latest addition to the Marcus Loew chain of theaters, offering vaudeville and pictures.

The stock company attractions which have held forth at Gordon's Theater, Chelsea, Mass., were discontinued on January 3. Pictures are to be installed instead.

J. W. Mitchell has opened a new moving picture theater at South Norwalk, Conn. The house is a small one, of the store-show variety.

F. C. Spencer, owner of the Lyric Theater, St. John, Canada, was presented with a beautiful silver tea urn by the employees. Gilmour Armstrong, of the Lyric, received a shaving set. Mr. Spencer remembered his staff with goldpieces. The employees of the Empress Theater, this city, presented W. C. Smith, the manager, with a dressing-case. Manager F. H. Trifts, of the Gem Theater, also at St. John, was presented with a brass desk set, with fittings, and a silver chafing dish. Manager Trifts handed out goldpieces to his employees.

"Arizona," the six-reel feature was offered at the Francais Theater this week, by Manager Ken. E. Finlay. This Ottawa, Canada, house is doing very well.

The Grand Theater, Brantford, Canada, is using Edison's talking pictures to good effect. The Colonial, Gem, and Apollo theaters are all getting good trade.

Manager H. A. Chenoveth, of the Shawmut Theater, Boston, celebrated Anniversary Week by offering an unusually big bill of General Film service and vaudeville.

Poli's Palace Theater, Springfield, Mass., has inaugurated Sunday shows of vaudeville and photoplays. The first show was given December 28, and results thus far are most pleasing. Walter Griffin, formerly assistant manager of Poli's, has been selected to take complete charge of the Sunday shows over the Poli circuit.

William B. Nelson is now in charge of the Ideal Theater, a photoplay house at Milford, Mass. The Ideal has changed hands, and Manager F. T. Ray is no longer connected with it.

Nicholas Young dramatic critic of the Boston American, in a signed article, appearing January 11, has many good things to say of the Universal's "Traffic in Souls." Among which we find: "That so stirring a story should have found its way to a moving picture studio, without having been halted by some regular theatrical producer, carries its own blessings in the shape of lower priced entertainment and wider field of operations. . . . Its appeal is distinctly human. . . . The scenes are astonishing in their vivid presentation. . . . 'Traffic in Souls' is worth seeing." Mr. Crosby, dramatic critic of the Boston Post, also sings the praises of this Universal feature.

H. Hirsch, manager of the New England office of the World Special Films Corporation, with headquarters at 1074 Boylston street, Boston, has returned to the home offices of his concern. This exchange has now been well established and successfully launched, and Mr. Hirsch's services are needed in New York. Fred B. Murphy, formerly manager of the Mutual's branch office at Waterville, Maine, has been secured to succeed Mr. Hirsch.

Crosby B. Thompson, manager of the South End Theater, Boston, has resigned, to take a position in the executive department of the Edison Electric Company, Boston.

Manager Joseph Roth, of the Olympic Theater, Bowdoin Square, Boston, has decided to give features a trial. The Olympic is enjoying a rattling good business, entirely due to Mr. Roth's managerial ability, as, under former management, the Olympic was a failure.

Mayor John F. Fitzgerald, of Boston, has filed a bill in the Massachusetts legislature, to the effect that every ticket of admission to a public amusement shall be revocable if sold at a higher price than that appearing on its face.

Another bill before the present Massachusetts legislative body calls for a statute to the effect that no theater shall sell more tickets than it has seats. This would do away with utilizing the lobby for standing room, and would work a genuine hardship on exhibitors.

Mayor James Chambers, of Everett, Mass., has ideas of his own as to amusements, and has stated he was in favor of a Board of Censors to serve without pay. This board is to be created by ordinance, and its duties shall include the supervision of all the theaters and public dance halls in the city. The board must report to the mayor whenever in its judgment the character of the entertainments furnished, or the methods of conducting the shows are "inimical to the moral welfare of the community." A license to erect another moving picture theater in Everett has been granted, and plans for still another are now in the hands of the Inspector of Buildings. As the reason for creating the Censorship Board, Mayor Chambers states that because of the great increase in the number of requests for permits for entertainments which are under the direct supervision of the mayor, it is impossible for the Executive Department to become familiar with the character of all of them. Messrs. Murphy and Hyde are now building a moving picture theater in Everett, to seat about 800, while Mr. Berman, of Winthrop intends to reconstruct the old Y. M. C. A. building into a photoplay house. Mr. "Nate" Brown manager of the Broadway Theater, Everett, is building up a solid trade by offering the Universal program and vaudeville. "Absinthe," a Universal feature, is scheduled for exhibition by Mr. Brown's theater the first of February.

John D. Ryan, of Holyoke, has presented a bill to the Massachusetts legislature as follows: "All license fees received on Sunday for theatrical entertainments shall be used for charitable purposes."

At a meeting of the New England Association of Railroad Veterans, held in Boston this week, bitter protest against a film now being shown through New England was officially made. The reel, it is claimed, shows railroads and railroad men in a bad and false light. A committee was appointed to investigate, and if possible, to secure the banning of the film from further exhibition. Members who have seen the film said it is calculated not only to promote trouble between the railroads and the public, but between the roads and their employees. They denounced it unqualifiedly. It was stated that the reel showed a tower man, falling asleep at his switch, as a result of which a wreck occurs, and then shows the "faking" of a defense by the railroad to present to the public for the wreck.

The moving pictures of Captain Scott's South Pole expedition will begin an indefinite engagement at Tremont Temple, Boston, on Monday, January 26. The pictures will be projected twice daily, except on Friday nights.

At Tremont Temple, Boston, Burton Holmes is continuing his travel talks on the Philippines, the title of which is "Hiking Through Luzon." These lectures are drawing well, as Mr. Holmes has some unusually interesting motion pictures on which he delivers a lecture.

A call has been issued for a meeting of the Maine State Branch No. 29, of the Motion Picture Exhibitors' League of America, to be held at the Falmouth Hotel, Portland, at 2 o'clock in the afternoon, Tuesday, February 3. Every member and every exhibitor in the state who is not a member has been urgently requested to attend the meeting, as many matters of vital interest to the exhibitors of Maine will be presented for discussion. President Moxley C. Blumenberg wishes to personally ask the attendance of all Maine exhibitors, and he has every reason to believe that a large meeting will be held, as the branch is in a flourishing condition, and has made real progress in the last few months.

M. C. Blumenberg, manager of the New Portland Theater, Portland, Maine, is doing a capacity business despite the cold weather. The house reopened on January 5, after having been "dark" since December 27, to allow a new lobby and downstairs ticket office, right on the street level, to be installed. Mr. Blumenberg now has a wonderful illumination in his lobby due to 1,000 electric lights. The interior of the house was thoroughly renovated. Five reels of Universal service and three acts of vaudeville is the policy.

Lester E. Adams, electrician and operator of the New Portland Theater, Portland, Maine, is a competent cameraman, as he proved by taking 1,000 feet of motion pictures of the high school students and pupils of the North School, Portland. This topical film drew tremendously well at the New Portland, and was a local sensation.

H. W. Staples has purchased the Kare Killer roller skating rink, at Old Orchard, Maine, and will convert it into a first class picture theater. This will give Old Orchard—a popular summer resort—three picture shows, the Pastime, Kare Killer, and Majestic, in addition to the show on the Pier. It is reported that Proprietor Duffy, of the Pier, will build an open air motion picture theater at the end of the Pier, which is to be used in conjunction with the Pier theater.

The South Portland, Maine, theater, which was recently acquired by Messrs. Littlejohn, is reported as doing a large business with pictures. General Film and Mutual service are used here.

The Star Theater, Westbrook, Maine, has broken all records for business the past month on no less authority than Manager C. H. Prouty. Just at present the Barrett-Brooks stock company is at the Star. The house is very ably managed, and Mr. Prouty is an expert in all matters pertaining to advertising, having formerly been advance man for many large repertoire shows. When General Manager J. A. Eslow, of the New England Universal Film Exchange, offered his beautiful 24-sheet stands free to Universal exhibitors who would guarantee them a 30-day showing, Mr. Prouty immediately asked for a supply, had a large billboard erected, and arranged to have the entire advertisement lighted by electricity.

The first large newspaper advertisement of the Universal's publicity campaign appeared in the Boston American this week. The advertisement was almost a half-page size, and created much attention on the part of the public and the trade.

Roy E. Buzzell, who is at present conducting the Manville, R. I., Opera House, expects to open the New Royal Theater, Wakefield, R. I., very shortly with the Universal program. Mr. Buzzell reports that his Manville house is doing a splendid business.

The new 1,200 seat up-to-date motion picture theater now being built by Green and Allenburg at Malden, Mass., is progressing very nicely. The owners have not yet decided whether they shall operate the theater themselves or lease it. At present the Malden Auditorium, a very large and well equipped house, and a small theater charging five cents admission, have this city to themselves.

S. Z. Poli announces that his Palace Theater, at Springfield, Mass., cleared over $1,500 on its initial performance on December 22. Mr. Poli donated this amount to the local Y. M. C. A. building fund. Manager Gordon Wrighter reports good trade at the Palace, with bills of vaudeville and motion pictures.

The Opera House, Milford, Mass., has changed hands, as Manager Currier and Dr. Cutter sold out their interests. Mr. Willfred Lebesque, of New Bedford, Mass., was the purchaser, and the policy of vaudeville and pictures, with an occasional road show will be continued by the latter, who will manage the Opera House.

The Tripoli Theater, Milford, Mass., is installing a stage and scenery, in order that vaudeville may be added to the picture bills.

Warner's features are the special attractions at the Opera House, Lowell, Mass., of which Will Howe is the manager. Warner's Features are in very brisk demand in New England, and Manager Harry F. Campbell has every reason to be well satisfied with the showing of his office.

"Soldiers of Fortune" turned the trick for Manager W. E. Reeves, of the Big Nickle Theater, at Portland, Maine, this week.

The new Empire Theater, Brantford, Canada, opened on January 5, and every indication points to good business for this new theater. J. Lucas, of New York City, has been retained as manager. Motion pictures are the main attraction. The Empire is modern, well located, and seats about 900.

George F. Law, manager of the Gem Theater, at Brantford, Canada, is remodeling his theater with special reference to the front. Vaudeville and pictures are shown at the Gem.

"Tess of the D'Urbervilles" was featured this week to fine results by Manager Ken Finlay of the Francais Theater, Ottawa, Canada.

Alfred Lake, formerly owner of the Criterion Theater, Toronto, Canada, and Ernest G. Noble, recently associated with the Consolidated Feature Film Company, also at Toronto, are now doing business as feature film renters in Toronto, as Noble and Lake. A branch office is contemplated for Montreal. Mr. Noble has bought many of the best features, and expects to build up a substantial trade.

The Gunnery school, Washington, Conn., has installed an Edison B machine and booth, to show educational films.

George Kleine has opened an office in Boston, to care for the best interests of George Kleine attractions in New England.

William Fox will open a Boston office very shortly, under the name of the Box Office Attractions Film Rental Company, which will handle the features of this concern for New England.

A new and impressive factor was introduced into the feature end of the trade this week, when the United Booking Offices, Boston, decided to break into the renting of feature films, under the name of the United Feature Film Company. Nat. Burgess will pilot this new project, and he promises things on a big scale.

The Ontario Board of Moving Picture Censors has a new plan, which will effect a saving of $2,000, and tend to further prevent "film trickery." At present all films exhibited in Ontario must be preceded by the slogan "Passed by the Ontario Board of Censors." This leader takes about three feet of film, and costs the government about 15 cents. In order to save this cost, which amounts to a considerable figure, due to the large amount of films on the market, the Board has adopted an idea introduced by R. C. Newman, from British Columbia, where he is inspector of moving picture houses. In the future the films will no longer bear the "Passed by the Ontario Board of Censors," leader, but will be stamped with a seal, which can be inspected by police officers.

The Worcester, Mass., Y. M. C. A. has added a course to its educational department—moving picture operating.

The Hamilton, Ontario, school board has passed an order to buy moving pictures suitable for use in connection with the study of geography. Moving picture machines have recently been purchased.

HENRY.

MISSOURI.

J. W. COTTER, formerly of Warner's Kansas City branch, has taken the management of the World's Special Feature Film Company, of Kansas City. The arrangement was made by J. G. Conner, of St. Louis, on a recent visit to the Kansas City branch of the World's Special. A feature of interest is found in the fact that S. J. Berman, until recently manager of the World's Special, has taken Mr. Cotter's old place as manager of the Warner branch. Both managers are well known among Kansas City exhibitors. Mr. Cotter was manager of the Universal exchange in Kansas City until a few months ago, being succeeded at that time by Joseph Spero, the present head of Universal activities in Kansas City.

C. Werner, manager of the Kansas City branch of the American Feature Film Company, will shortly return to St. Louis. His successor in Kansas City has not been definitely determined. Mr. Werner has been in Kansas City for the past eight months.

After spending several months in Texas, E. H. Wachter has joined the Kansas City office of the Mutual Film Corporation as assistant to Manager Paul Englars. Mr. Wachter is unusually well known to exhibitors, having formerly been with the General Film Company in Kansas City. Mr. Wachter assumed his new duties on January 10.

E. H Wiley, president of the Kansas City local of the Motion Picture Exhibitors' League of America, and secretary of the National organization, had charge of the presentation of "Les Miserables" at the Grand Avenue Methodist Church recently. The feature was originally scheduled to run but a week, but was so successful under Mr. Wiley's management that it more than tripled that period, netting a good sum for the church. Mr. Wiley will leave for California in the immediate future, the recent engagement having disturbed his plans to make a Western trip in December.

The Hyde Park Theater, which has changed hands several times recently, has been closed. The house is located on Westport Avenue.

The razing of an old building at 1024 Main Street has been begun by Frank L. Newman, who had so much trouble with the Kansas City ordinance providing that no moving picture theaters might be erected within the business district. Leo N. Leslie has charge of the work. He is the owner of the ground on which Shubert's Theater stands. Construction work on the film theater will begin as soon as the old structure is disposed of. Merchants are looking at the activity askance, but as yet have made no further move to prevent work.

A phantom clock utilized by E. E. Richards at the Wonderland Theater, on Twelfth Street, has attracted favorable attention recently The clock is operated by electricity, and is thrown on the wall just adjoining the screen. It brings the time before the audience so vividly that business men can not plead ignorance when they allow a film to keep them from returning to their offices on time.

The annual report of the recreation department of the board of public welfare in Kansas City showed that 15,000 feet of film has been rejected since the censorship was established on October 27. About 185,000 feet of film has been passed on favorably, though objectionable scenes have been eliminated in some instances.

A new angle has been given the advertising of the Mutual Film Corporation recently. Instead of merely advocating Mutual films as the best, the company has hooked up its advertising with the exhibitors who use the service. At the bottom of the ads is a complete list of Mutual exhibitors in Kansas City, Mo., Kansas City, Kan., and in most of the towns of Missouri and Kansas. The public, therefore, in any town in the two States, is able to scan the list and select the nearest house which shows Mutual pictures, should it so desire. The Mutual campaign has been highly successful, according to reports, and the only flaw exhibitors have been able to see in the advertising has been the use of the word "movies." Whether as good results could have been secured by some other slogan is a point of discussion.

Wallace Berry, of the Essanay Film Manufacturing Company, was a recent visitor in Kansas City, where his parents reside, and took advantage of the opportunity to give moving pictures a friendly boost. Mr. Berry lectured at the Apollo Theater, 3227 Troost Avenue, on "Making Moving Pictures." The actor spoke interestingly on the methods of making the film, and devotees of the moving pictures left the theater much enlightened on this score. Mr. Berry was born and raised in Kansas City, and had made a success on the stage before joining the ranks of animated picture actors.

The exhibition department at the Universal's Kansas City office has been completed and daily performances are being given by Manager Joseph

Spero. Exhibitors who care to look over the offerings before taking them out of the office are able to do so under the new method.

The Orpheum Theater, Topeka, Kan., has discontinued vaudeville and will depend on animated pictures exclusively for the next few weeks. Whether the house reverts to vaudeville in connection with film depends on how the public receives the pictures, and what kind of arrangements vaudeville booking agents can make, according to an announcement by Manager Henry Gordon. Mr. Gordon made the change because of the poor class of vaudeville given him. When a particularly bad bill was turned over to him, he cancelled his contract and arranged for first-run pictures. Alterations in the theater are being made, but will take place only in the mornings and will not interfere with the regular performances.

Ben Nathanson, proprietor of the Best and Cozy theaters at Topeka, Kan., is planning to erect a vaudeville and moving picture house in that city. The theater will be located at 510 Kansas Avenue, if present plans carry. A seating capacity of 1,500 is planned.

Edison's talking pictures were shown at the Grand Theater, Topeka, Kan., for the first time recently. Big audiences greeted the Kinetophone, which is a novelty 'n the Kansas capital.

The Iris Theater, Topeka, Kan., has made an innovation in favor of female patrons. Morning matinees, as they have been styled, will be features of the Iris policy for an indefinite period. A fashion show in Kinemacolor will be a feature of most of the morning affairs and mere man will be barred from taking in the sights.

MURRAY.

OHIO.

THE motion picture exhibitors of Cleveland take a rosy view of the future. They enter upon the new year expecting better films, better business and better protection from the busybodies whom they say for years have tried to break into the limelight by attacking something. Local men of the industry say that the day is past when "reformers" may gain publicity by finding fault with pictures.

An interview with a number of exhibitors and exchange men, brings out nothing but optimism. J. E. Hennessy, district representative of the Mutual Film Corporation, says: "The best gift that could come to exhibitors of Ohio would be the making permanent of the injunction against the Ohio censors. Exhibitors, as a rule want clean pictures, and few would show anything that was not uplifting and of the proper moral tone, yet they are not in favor of the principle of censorship."

C. M. Christenson, manager of the Mutual exchange, says: "The outlook for the Mutual is great. With the general advertising campaign the Mutual will become the favorite of all the picture-goers. The output is better and general conditions of the industry are the best I have ever known them to be."

C. G. Thompson, manager of Victor Film Service, says: "This will be the best Universal year in the history of this service. We have more famous players and better equipment for making high class pictures than ever before, and this means a good year for the exhibitors who use Universal films."

Manager Goff, General Film Company, says: "The world is awakening to the possibilities of the motion picture. It is just entering into its own as the people's amusement, and during the present year I expect to see a finer production than ever yet has been made. The conditions in the industry grow better each year for the exhibitors, the picture-goer and the film man. The outlook is splendid."

Martin Malaney, Photoplay Advertising and Specialty Company, says: "Just as the films have improved, so has the advertising of them. The posters are as high class as for the best theatrical productions, and the exhibitors will find it easier to do satisfactory business in the year ahead than in any previous year. Pictures must be advertised just as the 'legitimate' show is advertised, with newspaper publicity and good posters."

Louis H. Becht, Mall Theater, says: "The outlook is fine and dandy. Pictures are the greatest entertainment in the world, and every picture is good these days. We never have run bad pictures and never have wanted them. The public is the censor and the film makers are giving the public what it wants."

C. A. McGowan, Cameraphone Theater, says: "There is a great improvement in the pictures, both in scenario and photography, and I expect to see greater improvement during the present year. I see nothing but brightness in the future for the picture man."

There is a new policy regarding the showing of motion pictures at the Miles Theater. Every day the house turns away those who come before the show begins, and as a result, first run photoplays will start at 10.30 o'clock and run until 2 o'clock, when the vaudeville bill begins. Again from 3.30 until 6 o'clock in the afternoon, pictures will be shown. On Sundays, the hours will be as formerly, from 12.30 until 11 o'clock, continuous. This new arrangement of two long programs of films daily gives added opportunity for the picture-goers to visit this new theater. Only first run features are shown at the Miles, the Warner service being used.

The Isis Theater, Superior avenue and East 87th street, Cleveland, reopened recently as The Strand, under the management of David S. Davidson. The theater is one of the largest and best equipped in that part of the city, and Mr. Davidson and associates made extensive improvement after purchasing the property. Mr. Davidson successfully managed the Corona, Prospect avenue, and has recently sold it to out-of-town persons. He is widely known in the picture business and will give the Isis his personal attention. Other practical showmen are said to be associated with him in the enterprise.

Victor O. Woodward, manager of a theater at Sandusky, O., recently was robbed of $550 worth of jewelry, stolen from his suitcase in a Cleveland hotel.

The Lyceum Theater Co., Lima, O., has increased its capital stock from $5,000 to $6,000, in view of recent improvements and business extensions.

The moving picture is soon to be installed as a regular factor of the curative system at Long View asylum, near Cincinnati. It is to be made a sort of "unknown treatment," undergoing which the patient will not realize that he is beoig subjected to a mental test. The patient will see only a pleasant method for his entertainment, when, in reality, an accurate probe into his sick brain will be afforded. Herman T. Goebel, chairman of the board of directors of Long View, is an enthusiastic believer in benefits to be derived from the moving picture, mention of which is made in the annual report just published.

"The audience that views the moving picture shows at Long View," says Goebel, "will be the most interesting in the world. Imagine the situation: an insane man or woman goes into a semi-darkened room. He sees pictures of life before him. He forgets himself. He laughs, still unmindful of his own ailment. His obsessions disappear. He becomes as normal as a child. He goes back to his cot, refreshed and better fitted to fight the disease in his mind."

Censoring of the Long View film will be a delicate duty, Goebel points out. Only the "laughs" will be admitted. No thrilling "cowboy scenes" and no train wrecks or hand to hand battles on the brink. That an insane man's weak point—his line of least resistance—will be in a measure indicated by the film, is Goebel's theory. Thus the moving picture may be utilized as an actual factor in treating the mentally ill.

"The moving picture cannot be installed until the state provides funds for the equipment" says Goebel, "but we think that will be in the near future."

Four permits for new moving picture theaters have been issued in Cleveland in the last six months. The buildings cost $41,000.

An increasing attendance is noted at the Stafford Theater, Niles, O. Lubin and Edison films are shown.

The Broadway Theater, Cleveland, has adopted Mutual films exclusively. Special bills are presented on Sundays.

Twenty-three members of the Moving Picture Exhibitors' League No. 7, meeting at Sandusky, recently, re-elected the following officers: President, F. P. Reichert, of Port Clinton; Vice-President, C. F. Steen, of Tiffin; Treasurer, Charles Reark, of Sandusky; Secretary, W. E. Higgins, of Sandusky; Delegates to the State convention at Cincinnati will be selected at a special meeting at Fostoria, January 20.

Employees of the Youngstown Sheet and Tube Co. recently attended a run of the "Safety First" pictures which were shown by H. L. Brownell, who exhibited in Rayen School auditorium, Youngstown.

The Lyric Theater, of Dayton, is giving a shoppers' rebate of five cents to all women attending afternoon shows. The arrangement is by coupons published in the Dayton newspapers.

Emery Downs, manager of the Knickerbocker Theater, Cleveland, offers many innovations in connection with the production of feature films. To prove a theory that feature films can be just as elaborately staged as feature vaudeville acts, Mr. Downs obtained two original pictures recently and to these he added delicately colored curtains and back drops. In the case of "The Princess of Bagdad" the arrangement gave a notable blend of color. In addition the orchestra used more than 100 sheets of cue music, all oriental and in keeping with the picture.

Manager Thomas, of the Grand Theater, Newark, secured "The Adventures of Kathlyn" for presentation in his house, and the first three reels brought out a heavy patronage with a promise of increasing business for the remaining reels in the series.

A building recently leased in the downtown section of Cleveland will be remodeled for use as a motion picture theater. The two-story structure at 423-425 Prospect avenue will be equipped to seat 500. The property was leased for a term of years to Henry D. Scharfield through the office of his brother, M. B. Scharfield. It is expected the theater will be ready for occupancy March 1. In remodeling the building, the theater auditorium is to be given a high ceiling and all materials are to be fireproof. An ornamental structure will replace the present front of the building.

A new house has been added to Cleveland's long list of theaters. David S. Davidson, formerly proprietor of the Corona, Prospect avenue, has purchased the old Isis Theater, at Superior and East 89th street, and will operate it under the name of the Strand Theater. Extensive improvements are to be made on the place.

While on his way to the Hippodrome recently Eddie Foy and his inseparable bull pup entered the Cameraphone Theater, on Euclid avenue, to see the strength of the enemy—the moving picture house. He visited the projecting room and was amazed at the modern high type machines, which, electrically driven, flash pictures across 200 feet of space. "I never knew that pictures could be shown in such a well lit house," he said. "It is certainly wonderful what the past ten years have done for this industry, and the poor vaudeville comedian of the future certainly has my sympathy."

Two transfers of motion picture houses recently took place in Cleveland. Al. Salberg, 527 Schofield building, sold the Monarch, East 105th street and Euclid avenue, to A. B. Goldman, of Youngstown. The Isis, Superior avenue and East 89th street, was sold to the Davidson Amusement Company. The Monarch was built by the Lewis Amusement Company a little more than a year ago and has changed hands twice since. The sale to Goldman was made for L. G. Hoover and I. L. Horn at $18,000.

A new house built by Hart Brothers at Detroit avenue and West 84th street, Cleveland, will be ready for operation soon.

"The moving picture shows have stolen the circuses' thunder. The trouble with the circuses today is that they are just what they were twenty-five years ago. They must be reconstructed if they expect to continue," says Walter L. Main, of Geneva, Ohio, veteran circus owner. Mr. Main has been in business for seven years.

Dr. E. L. Vermilya, health officer at Fremont, Ohio, has ordered the fumigation of all picture houses in that town to eliminate the possible breaking out of an epidemic of scarlet fever that has numbered many victims recently.

In the suit of the Mutual Film Corporation against William C. Norris, at Akron, Ohio, for the recovery of money alleged to be due on a note, the defendant confessed judgment on the note and Common Pleas Judge Doyle gave judgment for $350 and interest.

John C. Graham and George Brown left Cleveland recently for Mexico, with the new telephoto camera of the Kleervue Film Company, to take views of actual battles. President R. J. Morris returned from New York with the new lenses for the camera and tested them from the roof of the Leader-News building. The lenses will permit the taking of engagements three miles distant in the Mexican atmosphere, Mr. Morris says.

Abe Seigel has returned to Cleveland from New York with the prints of the new poemograph subject "Christmas Day in the Workhouse."

BUCKEYE.

PHILADELPHIA.

THE Apollo Theater, the most recent photoplay house to be opened in Philadelphia, located at Fifty-second and Thompson streets, is causing some stir in that section owing to the splendid features which are being shown. As an extra added feature a ten-piece orchestra has been engaged, and the manager, Jack Delmar, promises to give his patrons the very best shows obtainable.

State Fire Marshal Joseph L. Baldwin has called upon the producers of moving picture films and the managers of the photoplay houses to refuse to make or display films which contain views of firebugs at work or which have any suggestions of incendiarism. He says the idea is bad and much care should be shown in excluding such films as those which suggest murder and robbery.

Morris Earle, of Williams, Brown & Earle, 913 Chestnut street, manufacturers of scientific instruments and dealers in motion picture and projection supplies, in speaking of the general business depression, due, or attributed by many business men to the currency bill and the new tariff, said: "I believe the passing of the currency bill will mean better conditions and that business will improve, making 1914 a very good year."

Benjamin Shindler, of the Barrist-Nathan Company, states that his firm is contemplating the selling and leasing of theaters on a scale never before attempted. It is their intention to carry on a theater brokerage business throughout the country. This they intend to accomplish by instituting a national advertising campaign in the leading motion picture and theatrical journals. The firm of Barrist-Nathan Company is well qualified for such an undertaking, being well known to exhibitors everywhere, because of their extensive advertising and the number of years they have been in business. At present they have theaters for rent and sale in over thirty states, most of them requiring little or no capital. It is their boast that few firms have established more ambitious men in any profitable business than they have in the motion picture theater industry.

A large number of the exhibitors attended the private showing of the Lubin feature "The Battle of Shiloh" and "Thor, Lord of the Jungles," made by Selig, which was held at the Regent Theater on Sunday last.

J. H. Norwood, representing George Kleine's attractions, has opened an office at 251 North Thirteenth street.

M. Singer, of the Attractive Features, has moved from the second floor to the first floor of the building at 211 North Thirteenth street.

CONGDON.

NATURAL COLOR KINEMATOGRAPH CO., LTD., and KINETO LIMITED

KINEMACOLOR BUILDING LONDON, ENGLAND

Notice is hereby given to all concerned, that any powers or agency which may have been conferred upon Mr. William H. Hickey (Vice-President of the Kinemacolor Company of America) either on behalf of myself or the Natural Color Kinematograph Company, Limited, or Kineto Limited, have this day been terminated and revoked.

January 16, 1914.

CHARLES URBAN,
Managing Director and Chairman of

The NATURAL COLOR KINEMATOGRAPH CO., Ltd. and KINETO LIMITED

Calendar of Licensed Releases.

Current Releases

MONDAY, JANUARY 26th, 1914.

BIOGRAPH—His Fireman's Conscience (Drama).....
EDISON—The Lovely Senorita—Second of the Wood B. Wedd Series (Comedy) 1000
KALEM—The Shadow of Guilt (Special—2 parts—Dr.).2000
LUBIN—The Windfall (Drama) 1000
PATHE—Pathe's Weekly, No. 8, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 3—The Temple of the Lion (Special—2 parts—Drama).....2000
VITAGRAPH—The Return of Jack Bellew (Drama)...1000

TUESDAY, JANUARY 27th, 1914.

ECLIPSE—Wrecked in Mid-Air (Special—2 parts—Dr.).2000
EDISON—The Mystery of the Talking Wire—Third of Cleek Series (Drama) 1000
ESSANAY—The Testing Fire (Drama).....1000
LUBIN—His Excellency (Drama).....1000
PATHE—A Two Family Affair (Comedy).....
PATHE—The Oasis of Gabes—Tunis (Scenic).....
SELIG—The Conspirators (Drama) 1000
VITAGRAPH—Pickles, Art and Sauerkraut (Special—2 parts—Drama) 2000

WEDNESDAY, JANUARY 28th, 1914.

EDISON—How Bobby Called Her Bluff (Comedy).....
EDISON—The Call of the Footlights (Comedy).....
ESSANAY—Nearly Married (Comedy) 1000
KALEM—The Masquerader (Special—2 parts—Drama).2000
PATHE—The Patched Adonis (Comedy).....
SELIG—The Old vs. The New (Drama) 1000
VITAGRAPH—Scotland Forever (Comedy) 1000

THURSDAY, JANUARY 29th, 1914.

BIOGRAPH—Out of Sight—Out of Mind (Comedy)....
BIOGRAPH—Buy Wool (Comedy) .....
ESSANAY—What Came to Bar "Q" (Comedy).....1000
LUBIN—Treasures on Earth (Special—2 parts—Drama)2000
MELIES—Batty Bill's Honeymoon (Comedy) 600
MELIES—Winby Willy and the Fisherman (Comedy).. 370
PATHE—Pathe's Weekly, No. 9, 1914 (News).....
PATHE—The Power of Print (Special—2 parts—Drama) 2000
PATHEPLAY—Seringapatam, Southern India (Scenic).
SELIG—Bringing Up Hubby (Comedy).....
VITAGRAPH—The Little Bugler (Drama).....

FRIDAY, JANUARY 30th, 1914.

EDISON—The Silent Death (Special—2 parts—Drama).2000
ESSANAY—The Girl at the Curtain (Special—2 parts—Comedy-Drama) 2000
KALEM—The Medicine Show at Stone Gulch (Comedy)
KALEM—Making High Grade Paper (Industrial).....
LUBIN—An Unintentional Hero (Comedy)..... 400
LUBIN—A Stage Door Flirtation (Comedy)..... 600
SELIG—A Splendid Sacrifice (Drama).....1000
VITAGRAPH—The Lucky Elopement (Comedy).....1000

SATURDAY, JANUARY 31st, 1914.

BIOGRAPH—The Fallen Angel (Drama).....
EDISON—The Perfect Truth—First of "Dolly of the Dailies" series (Drama) .....
ESSANAY—Broncho Billy and the Settler's Daughter (Drama) 1000
KALEM—Playing for a Fortune (Drama).....1000
LUBIN—The Pale of Prejudice (Drama).....1000
PATHE—The Lunatic's Child (Special—2 parts—Drama) 2000
VITAGRAPH—The Love of Tokiwa (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, FEBRUARY 2nd, 1914.

BIOGRAPH—If It Were Not For Polly (Drama).....
EDISON—How the Earth Was Carpeted (Comedy).....1000
KALEM—The Convict's Story (Special—2 parts—Drama).2000
LUBIN—Her Wayward Son (Drama).....1000
PATHE—Pathe's Weekly, No. 10—1914 (News).....
SELIG—A Modern Vendetta (Special—2 parts—Drama)..2000
VITAGRAPH—How God Came to Sonny Boy (Drama)..1000

TUESDAY, FEBRUARY 3rd, 1914.

AMBROSIO—The Marriage of Figaro (George Kleine Special 2 parts—Drama) 2000
EDISON—A Treacherous Rival (Drama).....1000
ESSANAY—Dawn and Twilight (Drama).....1000
LUBIN—The Catch of the Season (Comedy-Drama).....1000
PATHE—Wooing the Cook (Comedy).....
SELIG—At the Eleventh Hour (Comedy-Drama).....1000
VITAGRAPH—Caught With the Goods (Special—2 parts—Drama) 2000

WEDNESDAY, FEBRUARY 4th, 1914.

EDISON—On the Lazy Line (Comedy).....1000
ESSANAY—Into Society and Out (Comedy).....1000
KALEM—The Hand Print Mystery (Special—2 parts—Dr.)2000
PATHE—The Fat Man's Burden (Comedy).....
SELIG—The Heart of Maggie Malone (Drama).....1000
VITAGRAPH—How Burke and Burke Made Good (Com.)1000

THURSDAY, FEBRUARY 5th, 1914.

BIOGRAPH—The Dilemma (Drama) .....
ESSANAY—A Gambler's Way (Drama).....1000
LUBIN—Out of the Depths (Special—2 parts—Drama)...2000
MELIES—Playing with Fire (Comedy-Drama).....
MELIES—Winky Willy's Disappearing Stunt (Com.)...
MELIES—Dippy on the Boston Dip (Comedy).....
PATHE—Pathe's Weekly, No. 11—1914 (News).....
PATHE—Behind Comedy's Mask (Special—2 parts—Drama) 2000
SELIG—The Little Sister (Drama).....1000
VITAGRAPH—Lincoln the Lover (Drama).....1000

FRIDAY, FEBRUARY 6th, 1914.

EDISON—An American King (Special—2 parts—Com.-Dr.) 2000
ESSANAY—The Grip of Circumstance (Special—2 parts—Drama) 2000
KALEM—Vaccinating the Village (Comedy).....1000
LUBIN—The Vagaries of Fate (Drama).....1000
SELIG—Tony and Maloney (Comedy).....
SELIG—Italian Games and Dances (Typical).....
VITAGRAPH—Marrying Sue (Comedy) 1000

SATURDAY, FEBRUARY 7th, 1914.

BIOGRAPH—Beating Their Board Bill (Comedy).....
BIOGRAPH—The Faddists (Comedy) .....
EDISON—The Man of Destiny (Drama).....1000
ESSANAY—Broncho Billy and the Red Man (Drama)....1000
KALEM—The Indian Ambuscade (Drama) 1000
LUBIN—Pat's Revenge (Comedy) 600
LUBIN—Her Side-Show Sweetheart (Comedy)..... 400
PATHE—In the Mesh of Her Hair (Special—2 parts—Drama) 2000
VITAGRAPH—Tainted Money (Special—2 parts—Drama)2000

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FEATURE
AND A YOUNG CLERGYMAN IN THE HOUR OF TRIAL.
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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JANUARY 25th, 1914.

CRYSTAL—The Shadow of a Crime (Drama) .....
ECLAIR—An Enchanted Voice (Comedy) .....
ECLAIR—He Does Not Care to Be Photographed (Com.)
REX—The Leper's Coat (Drama) .....

MONDAY, JANUARY 26th, 1914

VICTOR—Dances of To-Day .....
IMP—A Doctor's Deceit (2 parts—Drama) .....
POWERS—The Saint and the Singer (Comedy) .....

TUESDAY, JANUARY 27th, 1914.

GOLD SEAL—One of the Bravest (2 parts—Drama)....
CRYSTAL—Oh! You Puppy (Comedy) .....
CRYSTAL—His Vacation (Comedy) .....

WEDNESDAY, JANUARY 28th, 1914.

NESTOR—The Wheel of Life (Drama) .....
JOKER—A Freak Temperance Wave (Comedy) .....
ECLAIR—Just Kids (2 parts—Drama) .....
UNIVERSAL—Animated Weekly, No. 99 (News) .....

THURSDAY, JANUARY 29th, 1914.

IMP—A Hot Finish (Comedy) .....
REX—From Father to Son (2 parts Drama) .....
FRONTIER—Slim and the Dynamiters (Comedy).....

FRIDAY, JANUARY 30th, 1914.

NESTOR—When Billy Proposed (Comedy) .....
POWERS—A Coincidental Bridegroom (Drama) .....
VICTOR—The False Bride (Drama) .....

SATURDAY, JANUARY 31st, 1914.

JOKER—In the Year 2014 (Comedy) .....
JOKER—Historic Bremen (Scenic) .....
FRONTIER—The Turning Point (Drama) .....
101 BISON—The Mad Hermit (3 parts—Drama) .....

SUNDAY, FEBRUARY 1st, 1914.

CRYSTAL—A Grateful Outcast (Drama).....
ECLAIR—At the Crossing (Comedy).....
REX—The Fourth Proposal (Comedy).....

MONDAY, FEBRUARY 2nd, 1914.

VICTOR—U. S. Government Inspection of Beef (Top.)
IMP—A Hot Finish (Comedy).....
POWERS—The Germ in the Kiss (Comedy).....

TUESDAY, FEBRUARY 3rd, 1914.

GOLD SEAL—In the Fall of '64 (2 parts—Drama).....
CRYSTAL—What Didn't Happen to Mary (Comedy)...
CRYSTAL—Gee But It's Great to be Stung (Comedy)..

WEDNESDAY, FEBRUARY 4th, 1914.

NESTOR—Fires of Conscience (Drama).....
JOKER—Love and Politics (Comedy).....
ECLAIR—Into the Wilderness (3 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 100 (News).....

THURSDAY, FEBRUARY 5th, 1914.

IMP—King the Detective in Formula 879 (2 parts—Dr.)
REX—A Race With Death (Drama).....
FRONTIER—Slim Becomes An Editor (Comedy).....

FRIDAY, FEBRUARY 6th, 1914.

NESTOR—Twixt Love and Flour (Comedy).....
POWERS—Into the Lion's Pit (2 parts—Drama).....
VICTOR—Irene, the Onion Eater's Daughter (Comedy)

SATURDAY, FEBRUARY 7th, 1914.

JOKER—The Midnight Alarm (Comedy).....
FRONTIER—Put Yourself In His Place (Drama).....
101 BISON—The Vagabond Soldier (3 parts—Drama)..

Mutual Film Corporation

SUNDAY, JANUARY 25th, 1914.

APOLLO—It's a Bear (Comedy).....
MAJESTIC—No Release.
THANHOUSER—The Elevator Man (Comedy).....

MONDAY, JANUARY 26th, 1914.

AMERICAN—A Blowout at Santa Banana (2 parts—Comedy-Drama) .....
KEYSTONE—Double Crossed (Comedy) .....
RELIANCE—Our Mutual Girl (Second Release—Drama).

TUESDAY, JANUARY 27th, 1914.

KAY-BEE—For Her Brother's Sake (Drama).....
MAJESTIC—No Release.
THANHOUSER—The Woman Pays (3 parts—Drama).

WEDNESDAY, JANUARY 28th, 1914.

BEAUTY—Bess, the Outcast (Drama) .....
BRONCHO—Romance of Sunshine Alley (Drama).....
MUTUAL—Mutual Weekly, No. 57 (News).....
RELIANCE—Tricked by a Photo (Drama).....

THURSDAY, JANUARY 29th, 1914.

AMERICAN—No Release.
DOMINO—Heart of a Woman (3 parts—Drama).....
KEYSTONE—Little Billie's Triumphs (Comedy).....
KOMIC—The Physical Culture Bug (Comedy).....
KOMIC—The Scheme That Failed (Comedy).....

FRIDAY, JANUARY 30th, 1914.

KAY-BEE—Divorce (2 parts—Drama) .....
PRINCESS—The Loser Wins (Comedy-Drama).....
THANHOUSER—No Release.

SATURDAY, JANUARY 31st, 1914.

AMERICAN—Calamity Anne in Society (Comedy).....
KEYSTONE—Mabel's Bare Escape (Comedy).....
MAJESTIC—A Riot in Rubeville (Comedy).....
RELIANCE—Too Proud to Beg (Drama).....

SUNDAY, FEBRUARY 1st, 1914.

APOLLO—Title not reported.
MAJESTIC—The Vengeance of Najerra (Drama).....
THANHOUSER—Why Reginald Reformed (Comedy)....

MONDAY, FEBRUARY 2nd, 1914.

AMERICAN—The Hermit (2 parts—Drama) .....
KEYSTONE—Making a Living (Comedy) .....
RELIANCE—Title not reported.

TUESDAY, FEBRUARY 3rd, 1914.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

WEDNESDAY, FEBRUARY 4th, 1914.

BEAUTY—Sally's Elopement (Comedy) .....
BRONCHO—New England Idyl (2 parts—Drama).....
MUTUAL—Mutual Weekly, No. 58 (News).....
RELIANCE—Title not reported.

THURSDAY, FEBRUARY 5th, 1914.

AMERICAN—No release this date.
DOMINO—O Mimi San (Drama) .....
KOMIC—Title not reported.

FRIDAY, FEBRUARY 6th, 1914.

KAY-BEE—Secret Lode (Drama) .....
PRINCESS—Title not reported.
THANHOUSER—Title not reported.

SATURDAY, FEBRUARY 7th, 1914.

AMERICAN—True Western Hearts (Drama) .....
KEYSTONE—Title not reported.
MAJESTIC—Title not reported.
RELIANCE—Title not reported.

Exclusive Supply Corporation

TUESDAY, JANUARY 27th, 1914.

GAUMONT—Calino as a Stage Prompter (Comedy)...
GAUMONT—Excursion In Old Paris (Scenic).....

THURSDAY, JANUARY 29th, 1914.

GAUMONT—Miss America .....

TUESDAY, FEBRUARY 3rd, 1914.

GAUMONT—The Obsession (Drama) .....

THURSDAY, FEBRUARY 5th, 1914.

GAUMONT—Oscar Wins the Shopgirl (Comedy).....

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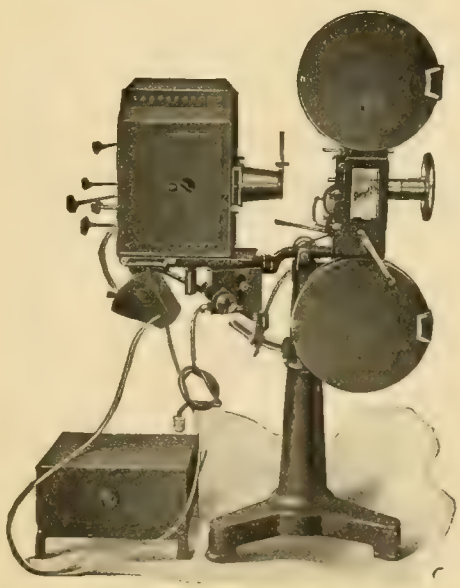

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The Third Degree

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Adapted from Emile Zola's great novel *"Germinal."* 5 Parts. Enacted by actors of worldwide celebrity, including Henri Krauss, and Mlle. Sylvie of the Odeon Theatre, Paris, and standing as a fine example of the surpassing artistry of Pathe Freres.

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Lubin, 4 Reels. A thrilling reproduction of a hellish battle, interwoven with a tender love story. Historically accurate and splendidly executed.

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FIVE REELS

Tinted and Toned

Stirring

Enthralling

Impressive

Star Cast

Perfect Photography

Natural Scenery

When in the harvest heat she bore to the reapers at noon-tide, flagons of home brewed ale.

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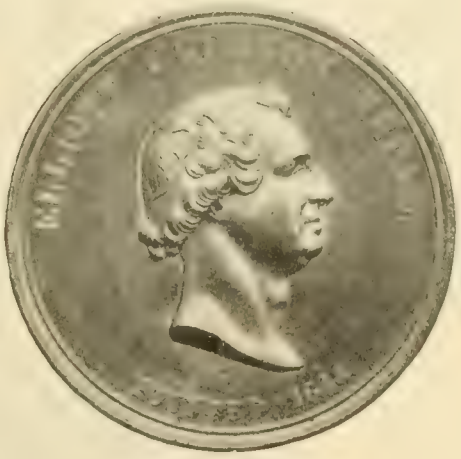


CONFIDENCE in the Phantoscope is strengthened if one can have confidence in the experience of those behind it.

Many friends of the Phantoscope know that Mr. C. Francis Jenkins is not only the inventor of the machine, but also that he is the controlling factor in the Phantoscope Manufacturing Company, Washington, D. C., the manufacturers of the Phantoscope.

Mr. Jenkins has been making motion picture machines for twenty-three years; produced the first projecting machine, for which he received a gold medal from the Franklin Institute of Philadelphia.

With this experience behind the Phantascope, is it surprising that the machine is giving such a wonderful account of itself? New principles are employed, and that is why we get such astonishing results—large pictures from standard film with but 3 1-2 amperes of current; a simple and safe machine weighing but eighteen pounds and costing but $75 complete, including cord, screen and carrying case.

I'VE GOT MORE NERVE THAN ANY FIVE MEN IN THE FILM GAME

THAT'S WHAT a FEW BIG DUCKS of the film pond told me when they saw the brand new RUBY TWINPLEX STUDIO. THEY couldn't understand why I didn't try to save about five thousand a year by building it where land is cheap instead of right in the heart of the city.

I'LL SHOW THEM NERVE! I built this big double stage studio, with its stupendous lighting plant, with its thousands of feet of floor space, for a big reason:

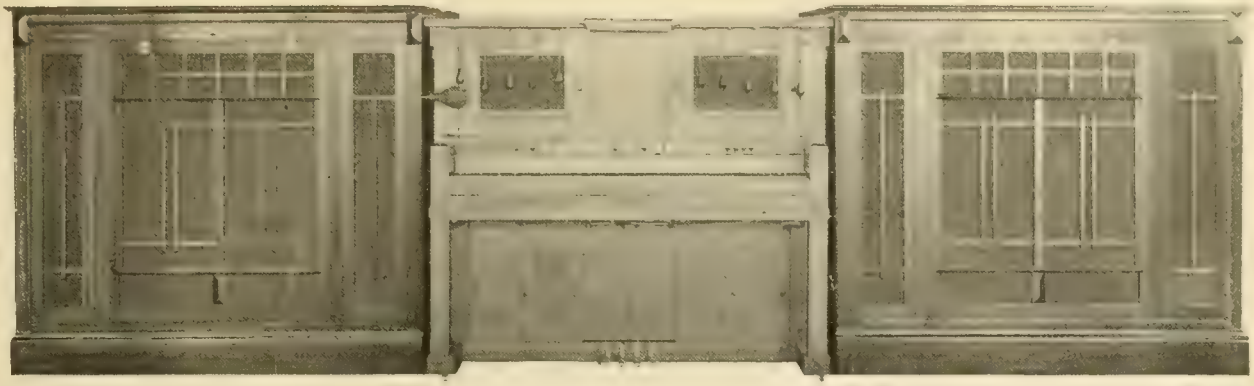
I WANT TO HELP THE SMALL MANUFACTURER GET HIS MARKET. TODAY IS HIS DAY. I have in the past hired studios to do my work in, and I know that a REAL one is badly needed. I built this one in order to help the free lance manufacturer make quality goods. I'm going to rent it out right now. The men who are not in any of the film combinations show commendable brain and spunk in their work. They are the boys I'm out to help, and the Ruby Twinplex Studio is ready to receive them.

Come on! The first product of my new home is in six reels—not another word now!

RUBY FEATURE FILM CO., Inc.

Direction, Leon J. Rubinstein

217 East 24th Street **NEW YORK CITY**



MR. EXHIBITOR!!!

The Fotoplayer brings new patrons and pleases your old ones.

If your theatre is not already equipped with this musical marvel you can increase your business twofold by installing one immediately.

The Fotoplayer is a genuine musical instrument with wonderful tone qualities.

The Fotoplayer is equipped to fill every want of the motion picture theatre. Full orchestral effects with piano, violin, flute, bass viol, cello, and drums with all the drummer's traps. The **Fotoplayer** also contains a church organ to be used for sacred scenes.

The Fotoplayer uses standard 88 note player music, or can be played manually.

One Operator controls the entire instrument, and when the roll music is being used you do not burden your audience with ***mechanical*** music, for the interpretation of the compositions can be perfectly rendered.

The interior, as well as the exterior of the **Fotoplayer,** is of the finest materials obtainable and the highest grade workmanship.

Exclusive Features

The Fotoplayer is equipped with the wonderful Double Tracker Device (patented) which allows the operator to play continuous and appropriate music to the pictures. The music rendered by the **Fotoplayer** does not detract from the picture but is secondary to the picture and emphasizes the different phases as shown on the screen. By means of the Double Tracker Device, one roll can be rewound while the other one is playing. The changing from one composition to another is instantaneous and absolutely without discord.

The Fotoplayer is the only instrument on the market today that uses roll music and can absolutely follow the picture with proper effects.

The Fotoplayer is built to fit the orchestra pit and does not interfere with your seating capacity, being the height of an ordinary piano.

The Fotoplayer contains many other wonderful features
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A story chock full of mystery from start to finish. A plot that will hold an audience spellbound, with an ending that will satisfy even the most curious.

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Our Territory:

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6 *parts*

East Lynne
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5 *parts*

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4 *parts*

Life Drama of the Immortal

Richard Wagner
6 *parts*

The Sea Wolf
7 *parts*

Followed by the entire Bosworth series of Jack London's famous and thrilling novels—14 features in all.

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You play a safe policy when you book feature films from the Celebrated Players' Film Company.

You get a feature production of established success:—a weekly feature of highest excellence:—a photoplay of certain popularity. Most of our feature productions carry 24 sheet posters.

Already we have made the Box Office our best booster:—it will back your judgment when you book with us.

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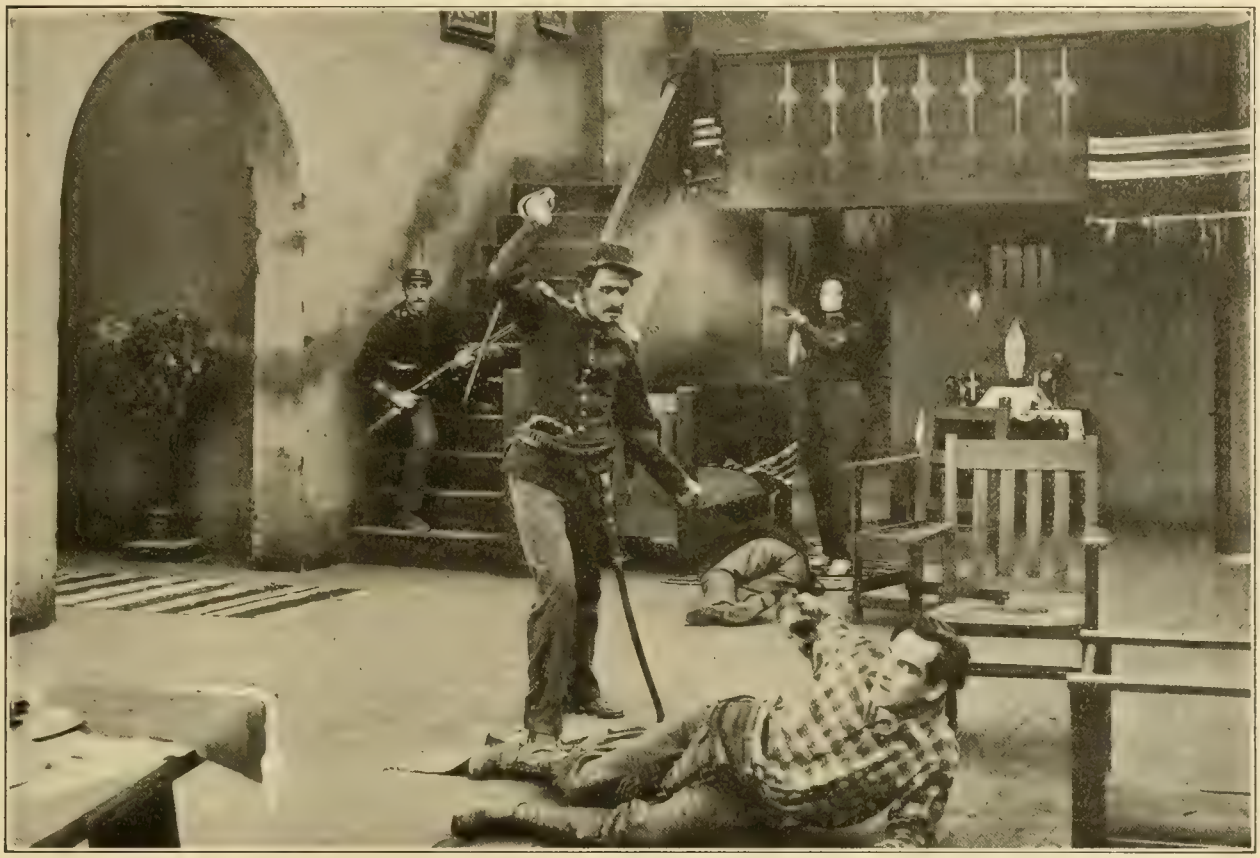
We Know It's Good

Write or Wire / Phone or Call } H. A. Spanuth, Manager **Celebrated Players Film Co.** Ninth Floor Schiller Bldg. **Chicago**



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A sensational story of romance and war, showing how an American soldier of fortune joined the Mexican rebel army and had many narrow escapes from death.

A timely subject, right up to the minute, regarding which columns and columns are being written in the daily papers. The title alone will draw the public.

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Big Publicity One, three and six sheet lithographs in four colors, heralds, photos and slides.

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LICENSED FILM STORIES

EDISON.

DEACON BILLINGTON'S DOWNFALL (Special—2 parts—Jan. 16).—There was no doubt about it that Deacon Billington was an old pinch penny. He had the reputation of being the meanest man in the county and the county was not particularly famous for its generosity. On account of his meanness, everybody was glad when George Splan's mare beat the deacon's in a trotting race. George and the deacon were not very good friends anyway, because George happened to be in love with the deacon's daughter. His defeat aroused the deacon to such a rage that he positively refused to allow his daughter to have anything more to do with George. The deacon's prohibition did not bother his daughter and George to any alarming extent. They saw about as much of each other as they ever had. The deacon did not notice their disobedience because he himself was in the midst of an exciting romance. Engaged one day in the pursuit of an office boy and a black cat who between them had scattered inky cat tracks over some of his important papers, the deacon had entered the yard of the Widow Divine. His heart was taken captive, and he who came to storm remained to woo. In this tender pastime, he found a dangerous rival in a certain Si Higgins.

The widow listening, as was her custom, to conversation on the telephone one day, heard George and the deacon's daughter planning an elopement. Naturally enough, she told the deacon. The deacon at that time was under a slight cloud. He had been engaged to deliver a temperance lecture, but, on account of the unfortunate discovery of a secret bottle of rum on the part of a tramp which served to apprise the shocked village that it had been sheltering a wolf in sheep's clothing, his moral authority suffered severely. The deacon returned home, and threw Splan out. His utter rage may be imagined when, a few days later, Splan eloped with the girl. The deacon chased them to the parsonage and arrived only to find them married. But what hurt him even more than that was the fact that he also arrived just in time to greet the new Mrs. Higgins, formerly the widow Divine. The deacon stormed and raged until Splan showed him a certain paper the deacon's former office boy had brought him. It dealt with a rather shady mortgage transaction, and on sight of it the deacon subsided immediately. His reputation had suffered too much of late to risk any further blows.

THE LAST SCENE OF ALL (Jan. 17).—For John Arden, the future holds nothing but the promise of dreamless sleep and rest. He is very old and very tired. Because the present is sad and profitless, he seeks the past in his dreams. The link which connected him with his vanished youth is a scrapbook of brown paper. In it Arden had carefully pasted the programs of the plays in which he had won his laurels as an actor. As he sits and muses over the pages, the scene fades and Arden lives again the history of his life. It was in "Richelieu" that he made the first step toward greatness. He was only a minor actor in the company of the great Celia Torrence when suddenly one of the principals was taken ill and Arden was given the part. His success was startling and immediate. The next year Arden's name was mentioned under Celia's in the program heading.

But it did not stop there. As the months went by, Arden's reputation grew mightily until it fairly equaled that of the great Celia. And then, one momentous day, the star came to the theater and discovered that Arden's name was featured on the billboard in larger type than her own. Moreover, when the critics came to call on the actors, Arden was now the center of their attention. A marked coolness sprang up between the two. It was not Arden's fault. In the few years they had played together, he had grown very fond of the beautiful actress. The coolness progressed until at length came the inevitable break.

Arden, broken-hearted, withdrew from the company where his presence was so constant a source of vexation to Celia. Shortly after Arden left, Celia married Granby Phelps, the actor who had taken Arden's place. This was the final blow. Arden threw all his thoughts of future greatness to the winds and allowed himself to drift through life with neither love nor hope. In the last scene of all, we see how in his final delirium, he fancies that he is once again playing in the fight scene of "Richard III," and how he is beaten to the ground by the man who had taken away the only delight of his heart.

OSTRICH FARMING, SOUTH AFRICA (Jan. 19).—Our picture gives a comprehensive and detailed view of an ostrich farm in the natural home of the ostrich, South Africa.

The hen ostrich makes her nest by simply hollowing out a depression in the sand. Under natural conditions, the eggs are hatched out partly by the ostrich and partly by the heat of the sun. On the farm, however, the eggs are removed and placed in an incubator calculated to startle anyone accustomed to the general notion of what an incubator should be.

The life of the young ostrich is followed from the egg to maturity at the age of eight months. At first no larger than an ordinary chicken, the curious bird grows with remarkable rapidity until finally its snake-like head towers far above that of the tallest man.

When the feathers have reached a sufficiently luxurious growth, the ostrich is roped, a hood is placed over his head, and he is led into a stall, where he stands quietly while being divested of his plumage. The process is quite painless, which is the principal reason why ostrich plumes should be worn in preference to such feathers as aigrettes, the procuring of which always means a cruel death to the bird from which they are plucked.

The drying, curling and packing of the feathers are amply illustrated and as a conclusion, some of the magnificent articles which may be made from the plumes are shown.

THE JANITOR'S FLIRTATION (Jan. 19).—The janitor was very unpopular with the boys. He was a singularly neat and orderly sort of person and nothing jarred more forcibly on his methodical soul than the confusion and disorder arising from the consequences of youthful play.

One day, after he had been more than ordinarily unpleasant in his attempts to curb youth as represented by Jimmy Smith, Jimmy decided that something had to be done. Accordingly, in company with his friend, Squatty Hicks, he evolved a dark and desperate plan. Jimmy dressed himself in his sister's clothing—you may be sure Jimmy chose a time when his mother and sister were not at home—and stood on the front steps of the apartment house. Squatty Hicks rushed down to the cellar and informed the janitor that a lady wished to look at an apartment. The gallant janitor came up and courteously escorted the beautiful apparition on the steps to the apartment that happened to be vacant. The young lady expressed herself as highly satisfied with everything. Then to the janitor's pleased amazement, she started to flirt with him. Meanwhile the treacherous Squatty hastened below and informed the janitor's wife that her husband was flirting with a young lady in the vacant apartment. The irate wife ran upstairs in time to catch her perfidious husband in the act of chuckling the fair visitor under the chin.

In the mixup which followed, Jimmy's hat and wig were torn off and the entire state of affairs discovered. He made a wild dash for liberty. The janitor followed. His wife followed the janitor. They all reach the stairs at the same time. The janitor's wife was stout. She slipped on the first step and gathering Jimmy, her husband and several others in her ponderous descent, wedged them all securely in the narrow stairs. It took the combined forces of the police and fire departments to extricate them. What the janitor's wife said and did to her husband immediately thereafter may better be left to the imagination. It is enough to say that Jimmy was perfectly satisfied.

THE MESSAGE OF THE SUN DIAL (Jan. 20).—When Mrs. Vernon bought a fine old estate in the South, Jane, her daughter, was delighted for several reasons. For one thing, the beautiful old white house set among heavily shaded lawns, appealed strongly to her youthful imagination. For another, the destroyer flotilla was stationed near at hand. The "Fosdyke" was the flagship of the flotilla and on the "Fosdyke" was a certain Ensign Gridley Thurston. From this it may be gathered that Ensign Gridley Thurston was a person of some importance to Miss Jane Vernon. This was perfectly true, but Miss Jane Vernon was quite careful not to let Thurston know it. He called on her very often. She was a person of very considerable importance to him and he did not waste any opportunities to tell her so. Then one day they had a quarrel. It was a ridiculous little quarrel, but as neither of them would give in, soon assumed a portentous character. Thurston remarked that the "Fosdyke" was going to sea soon and that he would be glad to get out on the nice, quiet ocean again. Jane said she was very glad he was going. Then he went and she wept.

She chose a certain moss-covered old sun dial to weep upon. As she leaned on it she noticed that it was a little unsteady. Investigating, she discovered a book beneath it. The book was the diary of Martha Dupont. Martha had lived on the old estate during the Civil War. She had been devoutly loved by David Thornton. They had quarreled. David went off to the war and never came back, and Martha died of a broken heart. All this, Jane read between the lines of quaint, old fashioned writing in the ancient book. So real did it all seem, that at the end she wept bitterly. Then she dried her tears and dispatched Noah, the old caretaker of the estate, to bring Thurston back. Noah had to swim to get to the destroyer because she was preparing to go to sea. He gave Jane's note to Thurston and that young man's commander permitted him to take a day off to say good-bye to his girl, and to meet the ship farther down the coast.

THE UNCANNY MR. GUMBLE (Jan. 21).—Hayden Carroll was an artist, and his friends believed in him. They believed in him because he had the true artistic temperament, which is to say that he painted his pictures without caring in the least whether anyone liked them or bought them. Unfortunately, one cannot maintain the god-like attitude of detachment necessary for artistic endeavor very long in our present workaday world without other visible means of support. If an enraptured populace does not spontaneously shower gold upon one, one is regrettably forced to earn one's own living. Thus Carroll. After he finished his paintings, his previous carelessness was changed to a very lively interest in selling them. Otherwise he would have starved. One day the business manager of "The Scream" offered him five thousand dollars a year for a weekly set of humorous sketches. Carroll shuddered at the thought, but at length driven by necessity, began the first of the drawings, a hideous caricature which he called "Mr. Gumble." His artist friends recoiled from him in horror and Blanche Frayne, the girl he loved more even than his art, declared that she intended to marry an artist—not a sign painter.

Hayden sat down before the canvas of his creation and fell asleep. His dreams were haunted by the absurd figure of Mr. Gumble. Wherever he went, whatever he did, the figure stayed close by his side and crowds of his friends mocked and scoffed at him because of his new companion. The climax was reached when in his dream he hurried to Blanche's house. Of course Mr. Gumble was there before him, but when Carroll tried to kill this child of his brain, Blanche stopped him. She said she loved Mr. Gumble more than she did Carroll. Then, still in his dream, Carroll returned to his studio and chased the uncanny Gumble about. At last he seized a paper knife, struck him and awoke to find his sketch for "The Daily Scream" ripped across. Blanche came in and found him thus. Her joy at what he had done was so great that Carroll voluntarily swore never again to delve in commercialism. Best of all, after they were married, he painted really good pictures that really did sell.

THE NECKLACE OF RAMESES (Special—Three parts—Jan. 23).—When his daughter, the Princess Ameena, died, Rameses, the Egyptian Pharaoh, placed a necklace about her neck and swore that whoever took it thence should never rest in peace until it was returned. Some thousands of years later, Ameena's mummy was unpacked in the New York Art Museum and the necklace was discovered. The news of the discovery of the priceless relic reached the ears of a band of thieves and "Diamond Mary" was despatched to steal the necklace. She was successful in her mission, but the tremendous sensation caused by the theft made it absolutely impossible to dispose of the jewels in America. Accordingly Mary sailed for England, where she was joined by "English Jim," an accomplished criminal. Detective Imbert was engaged by the museum to conduct the search for the missing relic.

Imbert followed Mary to England and had her arrested, but not before she had given the necklace to her confederate. The pair escaped to Paris, and there Imbert had "English Jim" arrested with equally futile results. Then he followed them to Venice, where they overpowered him after an exciting chase in gondolas. Then to Rome, where "English Jim" paid the penalty of his ill-spent life by falling from a roof in an attempt to escape the relentless sleuth. How Imbert gave up the chase in Naples and how he finally recovered the gems in New York there is not space to tell. Nor is there room to describe the wonderful historic settings in which so many of the scenes are laid. We can only mention Notre Dame in Paris, the Grand Canal, the Campanile and the Doge's Palace in Venice, the Forum, the Colosseum, and St. Peter's.

UNITED IN DANGER (Jan. 24).—When young Gerald Stuyvesant went down to his club and saw several of his friends laughing over a newspaper, he naturally asked them what it was all about. When they showed him the paper he was sorry he had asked. Two photographs were placed side by side at the head of the page. One was his own; the other was that of Miss Maud Varian, a musical comedy star who had just risen to her first success. Gerald was very indignant. Even if he had just come into more millions than many people had dollars there was no reason why he should be held up to the ridicule of his friends side by side with a common actress. Some time later, Gerald met Miss Varian at a musicale whither she had come to sing. Still smarting from the newspaper episode, he treated her with a frozen impassiveness that wounded her.

Maud Varian was a thoroughly nice girl. After many years of uncomplaining hardships she had jumped in a night to the pinnacle of fame. She had seen the pictures in the newspaper with a thrill of satisfaction. What had been unpleasant notoriety for Stuyvesant was the hall mark of success for her. His coolness hurt her more than he could have suspected. Stuyvesant left the musicale in a sullen mood. The girl's face, with its surprised look of disappointment, haunted him and troubled him with a vague feeling of remorse. That night he decided to go and see her play. In the middle of the second act, a tiny spiral of smoke arose from the middle of the stage. It rapidly thickened and the awful truth soon spread behind the scenes that the room below the stage was on fire. Maud's little sister was in the dressing-room near the danger, but Maud never paused in the performance of her duty. Ordering the spotlight man to throw on a red spotlight, she stepped upon the

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stage and began to dance. The audience taking the smoke for a necessary attribute of a fire dance, remained seated while the ushers went quietly about the task of emptying the house. Maud almost overcome by the smoke, danced on. At last she staggered and fell. Gerald leaped from the staged box, caught her up and carried her outside. Some time later their pictures appeared together in the newspapers again.

THE LOVELY SENORITA (Jan. 26—Second of Wood B. Wedd series).—When Mr. Wood B. Wedd fell into a comfortable legacy, he decided to leave the home of his ancestors behind him and to go to the romantic land of South America in his quest of a wife. The day after he arrived in the little republic of Santa Marina, Wood walking along the street, encountered the dusky Senorita Paprika and was swept off his feet. He knelt down in the middle of the street and besought her to be his wife. The Senorita Paprika giggled faintly. She thought Wood B. Wedd was very funny to look at and told him that she could not possibly consider his suit unless she saw him clad in the customary costume of Santa Marina. Wedd went to a store and purchased a beautiful set of clothes of the most approved South American cut. When he put them on he looked like a vaquero or a toreador or whatever the proper word is. Then he went to see Paprika. Paprika was charmed with Wood B.'s appearance. But after she had left him, Wood was confronted by two ferocious gentlemen, the Senores Tobasco and Tomale, both suitors of the lovely Paprika. Wood fled, but was pursued and caught. To escape instant death from a long ferocious knife, Wood crossed the palms of the honorable Senores with gold. Meeting the lovely Paprika, Wood expatriated at some length on the fierce combat he had undertaken for her sake. His story won the fair Paprika. Like Desdemona, she loved him for the dangers he had passed. After a short and unexpectedly terminated serenade beneath her window, Paprika and Wood eloped. On their way to the coast, they stopped at an inn, where Wood was initiated in the spicy mysteries of the hot tomale. Later they ran into a revolution. Wood was captured by the federals and condemned to death as a spy. After an altercation with the commander of the firing squad as to the exact portion of his anatomy he wished the bullets to penetrate, Wood resigned himself to death. Just before the fatal volley, however, he was rescued by an insurrecto attack brought on by the gallant Paprika. Wood's conduct in the ensuing battle was so novel, however, that Paprika deserted him and Wood B. found his marital hopes blasted again.

THE MYSTERY OF THE TALKING WIRE (Jan. 27—Third mystery in the Chronicles of Cleek).—When the body of a drowned man was discovered floating in the channel, John Beachman, the Government official in charge of the Docking Yard, telephoned at once to Scotland Yard. It happened that Cleek had nothing to do at the time and so, on the off chance of something interesting being connected with the case, he went down to the Dock Yard with Inspector Narkom. As it turned out, something distinctly interesting was connected with the case. In the pocket of the drowned man was found a bundle of papers containing secret government information concerning the dockyard.

The information contained in the papers was known to only two people, John Beachman and his son, Harry, who had acted as his father's private stenographer. Since John Beachman's record placed him above suspicion, Harry was arrested and Cleek was engaged to unravel the mystery. Sir Charles Fordeck, of the admiralty office, took temporary charge of John Beachman's affairs. The next day there was a violent thunderstorm. After a vivid flash of lightning, Sir Charles' stenographer sprang from his chair, complaining that he had received an electric shock from the typewriter. Shortly afterward the telegraph operator in a nearby hotel brought in a message he had received from an unknown source. To the amazement of Sir Charles, the telegram contained information he had dictated to his stenographer only an hour before.

Cleek was summoned, and in a short time solved the mystery. Gretna Hillman, a young foreigner engaged to Harry Beachman, and at present a guest of her fiance's mother, was actually a foreign spy. From each of the letters of the typewriter in Beachman's office wires led to Gretna's room. Whenever a document was written on the typewriter, Gretna read the message of the wires. Then she telegraphed her information to a confederate in the nearby hotel who wrote the message out and gave them to the man who had been accidentally drowned on the docks. The flash of lightning killed the accomplice in the hotel, twisted Gretna's wire with that of the hotel operator and shocked the man at the typewriter. Gretna escaped, but Cleek's positive testimony released Harry Beachman and effectually stopped the leak in the government office.

HOW BOBBIE CALLED HER BLUFF (Jan. 28).—Rosalyn was a very nice little girl, but when she started to wear long skirts and put up her hair she decided that the time had come to put aside childish things, and to be a real young lady. She decided that she was made of much finer clay than the rest of the people in Ragsdale. She had a soul. Rosalyn was easily the prettiest girl in Ragsdale, and consequently had a tremendous amount of attention. But, on account of her beautiful soul, she was cold to her rural admirers. When they called, she fell into poetic trances, and spoke vaguely about Synge and the Celtic Renasence, about which she knew nothing whatsoever. Rosalyn had everybody bluffed to a standstill, with the exception of her young brother, Bobbie. Bobbie knew several things about his inspired sister. For one thing, that she was actually much more fond of Nick Carter than of the high-brow books she carried about so ostentatiously.

When Rosalyn learned that the cultured young Herr Ludwig Dietmann was to be present at the Mayor's party in the following week, she decided to set her cap for him, largely to spite a certain Dick Rogers, who had lately returned from college, and affected an amused contempt for her aesthetic poses. Since Herr Ludwig Dietmann could not speak a word of English, Rosalyn bought a German-English conversation book, and attempted to familiarize herself with its contents. Bobbie discovered the book, and with fiendish ingenuity effected a few changes with a pair of scissors and glue.

On the evening of the Mayor's party, Rosalyn captured the German, and led him off to a quiet corner. The German was considerably surprised when Rosalyn, after a surreptitious glance at Bobbie's modified book, said "Ich liebe dich." She didn't know it meant "I love you." She thought it meant "Isn't it a beautiful day?" There was nothing for the German to do except kiss Rosalyn. So he did. And when she screamed, and thought she was saying "Go away," in German, she said "I like that very much." The situation was growing distinctly strained, when Dick Rogers came in and cleared matters up by speaking to Dietmann in excellent German. Rosalyn was very angry at first, but after a time she decided to tell Dick she was sorry.

THE CALL OF THE FOOTLIGHTS (Jan. 28).—Sophie and Enoch worked in a large hotel. Sophie was a chambermaid. Enoch was a bellboy. Sophie was small and plain, but beneath her placid face there lurked the fires of romance. Sophie in her secret heart knew that she was a genius. Enoch was tall. He approached the conventional idea of a bell tower far more closely than that of a bellboy. We do not know exactly how tall he was. At a guess we should say nine feet, or possibly yards. Apart from his majestic height, Enoch was also plain to outward view. But, like Sophie, he was conscious of dim-half-comprehended pulsings of genius within his giraffe-like frame.

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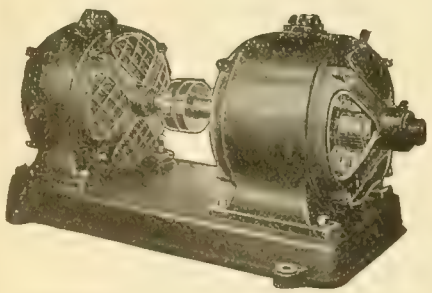

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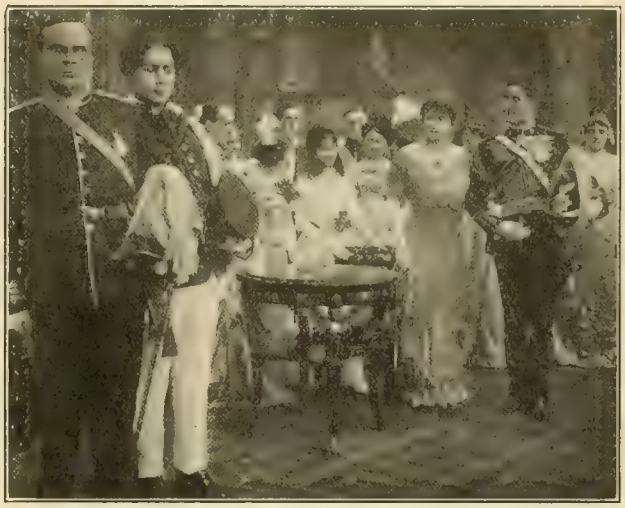

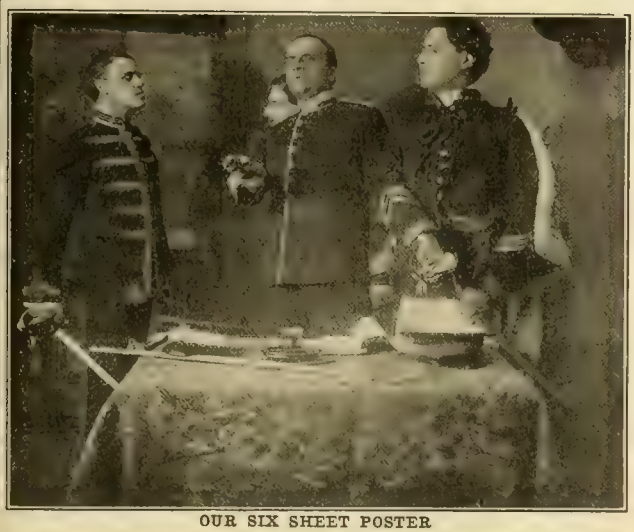

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was an actress. When she learned that the dearest desire of Enoch and Sophie was to act, Miss Ashton resolved to help them along. She had a very keen sense of humor.

Accordingly, she searched among her things, found a play of the deepest and gloomiest type of melodrama and decided that it would be just the thing for Enoch and Sophie. She supplied them with costumes and all other necessaries and set them to rehearsing the play. The rehearsals nearly killed Miss Ashton. She was only a poor, weak woman and she felt that she could not survive much more of the helpless laughter that seized her whenever the curious pair started to act.

But at last the period of rehearsal was over. Miss Ashton managed to get them an opening in a ten-cent theater. It is useless for us to attempt to explain what happened to Enoch and Sophie in that theater. Art is long and time is fleeting. They discovered the first part of this truth toward the beginning of their performance and near the end they learned that there are other things than time which are fleeting. They used a hook in that particular theater.

THE PERFECT TRUTH (First of Dolly of the Dailies Series — Jan. 31).— The day after Dolly Desmond had startled the community with the excellence of her graduation oration, Bobby North, a reporter on the local paper, suggested that it would be a good idea for her to write stories and things for his paper. Dolly was delighted with the idea, and started at once to put it into effect. She decided to write a story, which, although ostensibly fictional, should actually give a truthful picture of life about her as she saw it.

After a week of hard work, which involved much burning of midnight oil and much weariness for the fair young authoress, the masterpiece was finished. The editor was delighted with it. It was published under the title, "The Perfect Truth—a Story of Real Life" and, at Dolly's request, the name of the author was omitted. On the afternoon of the publication of the story, the Ladies' Home Sewing Guild was engaged in its customary routine of languid needlework and somnolent gossip. One of the members began to read "The Perfect Truth," but stopped with a gasp of surprise, and called the attention of the other members to the article.

In graphic, pitiless bits of description, the essential characteristics of each of the members of the Ladies' Guild were set forth so plainly, that there was no possibility of mistaking their several identities. Dolly had used the pen of a satirist with telling effect. The meeting of the Ladies' Guild ended in a furore of confusion. Mrs. Broome, the hostess of the afternoon, who had been particularly scored by the anonymous author, rushed to the newspaper office and demanded the name of her defamer. The editor refused to give her the desired information, but a note from Dolly on Bobby's desk made all things clear to Mrs. Broome. With the spreading of the news, the storm center shifted to Dolly's home. While indignant citizens waited on Mr. Desmond, and threatened to withdraw their accounts from his bank, the infuriated wives filled Mrs. Desmond's ears with their complaints. Dolly's father commanded her to stop the story and make a public apology, but Dolly, for the first time in her life, refused to comply with her parents' wishes. With the fifty dollars her story had brought in, she left for the city to earn her own living. We shall discover later what happened to her there.

THE SILENT DEATH (Jan. 30—Special—2 parts).—Jack Latham and his brother Robert were joint proprietors of a large plantation in Central America. Jack was very much in love with Grace Gardner, the daughter of the American consul. When she and her father were obliged to make a long journey into the interior, Jack was inconsolable. After moping about for a few days, he decided to go hunting. Consul Gardner left his office in charge of a scamp named Costigan, who had been engaged in several rather shady deals. Costigan, who was ready to do anything under the sun for money, readily entered into the plan of Don Manuel Lopez to gain possession of the Latham plantation. While Jack was absent in the woods, a file of soldiers suddenly appeared at the plantation, seized Robert, and took possession of the place. Meanwhile, Jack had been overcome by an attack of swamp fever. His life was saved by Tolida, an Indian girl, for whose brother, Jack had once done a great kindness. Tolida nursed Jack back to health and then told him that his brother had been sentenced to death on a trumped-up charge. Jack, still weak and faint, went with Tolida to acting-Consul Costigan. That worthy refused to lift a finger in help. In desperation, Jack seized a rifle with a silencer attached, which was lying in the Consul's office and rushed to his brother's aid.

Climbing into a tower near the execution ground, Jack succeeded in shooting the officer in charge just as he was about to give the order for Robert's death. Then with careful shots, he brought down several of the other chief men. The unexplained source of the fatal blight so rapidly diminishing their number threw the crowd into a panic [illegible] their uncertainty until the [illegible] Amer[illegible]. Meanwhile [illegible] to be recovered. He first turned his attention to poor little Tolida and for the aid she had given Jack, drowned her. [illegible] and he crawled to where Jack and Grace were sitting. Jack shot the scoundrel and better days settled over the [illegible].

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HOW THE EARTH WAS CARPETED (Feb. 2).— The mighty Kalpoor of Swat had a shrewd suspicion that as a raconteur of humorous stories he had quite a bit on the justly famed Joe Miller. The Kalpoor liked everybody to be cheerful about him and he particularly liked everybody to explode in roars of laughter whenever he cracked a joke.

Nur-ed-Din was a peculiarly poetic poet. Because he was so particularly peculiar and poetic, and also because he was desperately in love with the Princess Zulika, it happened that he one day failed to laugh at one of the Kalpoor's witticisms. The justly incensed potentate immediately exiled the poet from his court. Some weeks later, the light of Asia, the Mighty Elephant, the Kalpoor of Swat, placed his saintly foot on an ordinary pebble and leaped into the air with a loud and particularly devout exclamation.

The idea that his austere and roseate foot should thus be subject to indignity from such lowly objects as pebbles struck the Kalpoor as a distinct reflection on the existing condition of things. Accordingly he issued a proclamation promising tremendous sums of gold and the hand of his daughter, Zulika, to the man who should carpet the earth for him. Zulika, who had her own ideas on the subject of marriage, went and begged her banished Nur-ed-Din to try to do something. So while the wise men and philosophers racked their brains in vain over the problem, Nur-ed-Din let his own massive intelligence dwell lightly on possible solutions. And at last he hit it.

The Kalpoor was in a very bad humor when Nur-ed-Din disguised as an old man, presented himself at court. The summary execution of a few score contenders for the prize who had failed to make good had not appreciably improved the royal temper. But when Nur-ed-Din placed a fine pair of shoes on the royal feet and showed the Kalpoor how easily he could walk over tacks and broken glass, the monarch praised his gods in a loud voice, forgave Nur-ed-Din and bestowed the promised rewards upon him.

A TREACHEROUS RIVAL (Feb. 3).—When John Flynn saved the life of Ellen Ryan's little sister, he laid the foundations of a warm friendship which soon ripened into love. Ellen was a thoroughly nice girl. Her efforts to keep her small family together were tremendously hampered by the one great sorrow of her life, a drunken father. Peter Ryan was a gentle, kindly old man, and also a very weak old man. He had made alcohol a staff to lean upon and now after many years of dependence upon it, found that his feeble will could not subsist without it. When Bill Moffat learned that Ellen cared more for John Flynn than she did for him he laid a careful plot to ruin the policeman in the girl's estimation. Moffat knew that Ellen had been taking charge of her father's wages fore some time. He knew the old man was almost crazy with the desire for drink. So Moffat deliberately put temptation in old Peter's path. He refuses to lend him any money, but left his fat bank roll within easy reach of the old man's shaking hand.

Peter Ryan fell. He took Moffat's money and hastened with it to a saloon. Luckily Ellen intercepted him at the very entrance and took him home. Meanwhile Moffat hastened to John Flynn and telling him that an unnamed person had stolen money from him, demanded his assistance. Confronted by Ellen and the evidently guilty Peter, Flynn casting his duty to the winds, refused to arrest the poor old man on the strength of Moffat's testimony. Flynn was suspended from the force. Moffat went to Ellen and told her that he would not prosecute her father. Flynn had been the object of his plot and now that Flynn was ruined he was willing to let the matter drop. Ellen and her father hurried to the Police Commissioner's office and there the trembling old man poured out the true story of the whole affair. The Police Commissioner was a kind man and a just man. After a careful consideration of the matter, he restored Flynn to the two things he cared for most—Ellen and "the force."

ON THE LAZY LINE (Feb. 4).—Desmond Haight is going to the home of the poor widow Black. Desmond Haight is going with his feet. This is curious, but true.

The widow Black is weeping. Desmond is going to foreclose the mortgage at six o'clock. What does she do? She telegraphs her wealthy son, George.

Collect.

What does George do? He rushes to the rescue with his wife. On, Stanley, on! Speed thee, gentle train!

At the junction they change to the L. L. Limited. It is called the Limited because it knows its limitations.

Shush! Shush!

Is this the L. L. L. getting up steam? No. It is the conductor playing cards with the engineer on the cow catcher. The conductor has no more money. George pays his fare. Pretty soon the engineer wins that. Then the train starts. It is only forty minutes late.

In a little while the train stops. It is tired. The engineer and conductor get out. They are also tired. They have been working for an hour. They have brought the L. L. L. safely over the shining rails for almost four miles. After a time they decide to load the engine with wood.

George comes out. He is angry. What does he

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do? He helps them with the wood. What do they do? They let George do it.

An hour later. Who is that strange person? That is Samanthy Wiggins. What is she waiting for? She is waiting for the L. L. Limited to catch up with her.

Kerblank! Kerblank! Kerblank!

That is the L. L. Limited bowling along at three and one-half miles per hour. Is it not inspiring? Samanthy walks beside it. She gives the engineer apples. She has a kind face.

Oh! See the men fighting right in the middle of the track. Aren't they afraid the L. L. L. will hit them? No.

The engineer and conductor stop the fight. Noble-hearted men. George comes out again. He is very angry. It is half-past four. He says mean things to the conductor. The conductor gives him a shove in the face.

George and his wife walk the rest of the way. They gain on the train, about one mile in every two.

The widow Black is still weeping. The villain is foreclosing. "My noble son!" "Hence, uncouth miser!" Happy mother! Despicable Desmond!! Generous George !!! Noble L. L. Limited!!!!

A ROMANTIC DRAMA (Special—2 parts—Feb. 6).—When Prince Stepan Norski decided that he would rather marry the Countess Maritza than preserve his rights as a member of the royal family of Balkia, the king, his father, was highly indignant. But Prince Stepan remained unmoved despite the royal threats and entreaties. He married Maritza and sailed to America, where, assuming the name of Stephen North, he settled down to the life of an American business man.

Sixty years later, John North, Prince Stepan's grandson, decided to go to Europe. He had several business interests to be sure, but the main reason for his decision was the fact that Helen Bond was sailing for the continent with her mother and father. John North was very fond of Helen. Moreover, Helen liked John, so there was really no reason why they shouldn't have married. But Helen's mother was ambitious. She wanted her daughter to marry a title.

At just about this time the older line of Balkia came to an end with the death of King Jan IX. The next heir to the throne was discovered to be none other than a certain John North, American citizen. The Prime Minister of the kingdom instantly set off to acquaint that young man of his good fortune.

North learned of his windfall in Switzerland, whither he had followed the Bonds, in company with Arthur Merritt, a friend of his. If it hadn't been that North was desperately afraid Helen would marry a duke despite all his efforts, he probably wouldn't have listened to the minister for a moment. As it was, he decided that becoming a king was the simplest possible way of winning Helen.

North was crowned and discovered that a monarch's life was a distinct bore. He was so hedged about with conventions that he could hardly breathe. But he won his reward for all the discomforts when the Bonds were presented at Court. The utter confusion of Mrs. Bond was distinctly gratifying.

The affairs in Balkia speedily became in a very troubled condition. After the revolutionists had made a couple of attempts on his life, North learned the true reasons for their discontent and sympathized with them. Arthur Merritt fell in love with the Princess Senia, whom the Prime Minister had decreed must marry North for political reasons.

So North decided to clear matters up. He gave Senia to Merritt, declared himself in favor of a republic, abdicated and sailed for America with Helen.

THE MAN OF DESTINY (Feb. 7).—When Monsieur Laporte died, he provided in his will that an annual dinner should be given to six of his dearest friends for so long a period as any of them should remain alive. Among these friends was a certain obscure lieutenant of artillery named Napoleon Bonaparte. In his dingy regimentals, Bonaparte made a striking contrast with the other recipients of Monsieur Laporte's bounty. The other five were aristocrats, powered, frivolous elegants of the day, careless and blind to the storm gradually rising in their land. From the heights of their disdainful superiority, they looked askance at the shabby Corsican lieutenant with whom they were forced to dine once a year.

Matters grew worse when the shabbl lieutenant dared to raise his eyes to the lovely Cecilie de Cloche Forêt. They grew still worse when M. Bonaparte, in a duel with Cecilie's lover, the Count de Passy, negligently disarmed that young man and made him a present of his life as though it had been an old hat. But before the aristocratic guests of M. Laporte had recovered from the presumptious conduct of their plebeian comrade, the storm broke. The peasants of France rose and cast their masters down from their lofty heights to ruin and death.

When the smoke and blood of the French Revolution had passed away, all but two of Monsieur Laporte's former guests had perished. Of these two, one, the Count de Passy, was a crossing sweeper, the other, Napoleon Bonaparte, was Emperor of France and master of Europe. Francois, who of old had waited on the guests, was now one of Napoleon's most trusted generals. On the anniversary of M. Laporte's dinner, Napoleon, believing himself to be the sole survivor, decided to visit the inn and dream over bygone days. In a low dive in the slums of Paris, the ruined Count de Passy overheard a Bourbon plot to assassinate the Emperor after he arrived at the inn. The Count hastened to the inn, arriving in time to frustrate the plot, by forcing one of the spies to take the Emperor's place and meet the death prepared for Napoleon. After the other conspirator had been led off by the guards, de Passy made himself known to his old enemy. The grateful Emperor, overcome with the memories of the past, bade General Francois resume his old duties of waiter. Then the Count and Napoleon seated themselves in their old places and drank to the health of Monsieur Laporte.

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LUBIN.

HER WAYWARD SON (Feb. 2).—Mrs. Woods is the mother of two grown boys. Both are in love with May White. Joe, the elder brother, believing that the younger has won May's heart, is silent. Ray, the younger, is somewhat wayward, visiting the town saloon and keeping bad company. His mother is greatly concerned at his not having returned home late at night, and asks Joe to find him. Joe goes to the saloon, where he finds his brother in company with ruffians. He orders him home. The next day Joe is summoned by the sheriff and notified that he is to be one of a posse to protect the stage coach, which outlaws have planned to hold up that night. The posse rides out to its destination.

Later, the stage coach is held up by four masked outlaws. The posse arrives in time to rout the outlaws, capturing three of them. Joe rides after the fourth, wounds him and brings him to a halt. Pulling the mask from his face, he finds it to be his own brother. He stands dumbfounded as his brother makes his escape. Ray, in his wounded condition, calls at May's home for assistance. She goes after Joe, who brings him money and advises him to go far away and begin life anew, which he does. Some time later May receives a letter from Ray in a distant city, saying he is doing well and asking her to come and be his wife. She reads the letter to Joe. He asks her if she intends to go. For answer she tears up the letter, telling him that he will never understand. But he does understand, and takes her in his arms. She confesses her love for him.

THE CATCH OF THE SEASON (Feb. 3).—Frances Dean, though without much fortune, is a peach of a girl, and at the summer camp a number of most eligible young men are bitter rivals for her favor. She is an ardent angler, and her suitors pretend much enthusiasm for this sport, and suffer much inconvenience. The other and wealthier girls of the camp are thrown into a flutter of excitement by the news that the young Earl of Durham is to visit the place, and his failure to appear causes intense disappointment.

Jack Deering appears on the lake. He is a modest, unassuming young fellow, and attracts the attention of no one except Frances. Jack and Frances soon form a warm friendship, based on their mutual delight in fishing. Observing this friendship, the original suitors jealously increase the ardor of their attentions to Frances, who at length intimates that she will give her hand to the suitor catching the largest fish of the season. In her heart she has no doubt that this will be the expert Jack, but luck is against him, and up to the last day of the fishing season each of the other men has a larger fish to his credit. Jack is in despair, and, in secret, so is Frances. Then Frances proves that she is no true sport; she resorts to a mean little trick, though no one ever finds her out. She goes and buys the biggest fish she can find in the market and while she decoys Jack away from his rod, she employs a boy to attach it to his hook. Jack wins with the largest fish on record in that region. Not until their engagement is formally announced does Frances and the bitterly disappointed crowd, know that Jack Deering is in reality John Deering Stanley-Rockbridge, Earl of Durham.

OUT OF THE DEPTHS (Special—2 parts—Feb. 5).—Albert Rogers, president of the National Bank of California, where John Harvey is employed as paying teller, has a winsome young daughter, Vera, who is loved by John and who reciprocates the young bank clerk's affection. The father is disposed to look with favor upon this state of affairs, until he sees John at the club one night gambling in the card room and drinking a little more than is good for him. Mr. Rogers takes John to task the next day for his apparent wildness, and as John seems penitent and promises he will never repeat the offense, the old banker restores him to favor, though naturally there is a lingering doubt in his mind and a slight distrust of the boy. Tom Carr, the faithful old watchman, who makes his home with his half-witted widowed daughter, Clara, idolizes his little grandchild, Allie, of whom John is also very fond. At a meeting of the bank's directors, it is decided that a younger man would be better suited for the position of watchman, and Tom is accordingly dismissed. John is sent with $1,000 in cash to pay a note and while on this errand comes across old Carr, who tells him that Allie is ill and that since his discharge poverty has gotten them in its grasp. John determines to

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HUGH HOEFMAN

call in to see the little girl and offer what aid he might. Arriving at his destination, after the visit to Allie, John is horror stricken to discover that his $1,000 has disappeared. He knows that he will be suspected of the theft, and helpless to offer any explanation, he determines to go away. He enlists in the navy and then follows a sequence of events, exciting, interesting and novel, which result in the unveiling of the mystery, the vindication of John and a happy reunion of the sweethearts.

THE VAGARIES OF FATE (Feb. 6).—Gerald Durban, district attorney, cuts short his honeymoon to conduct the trial of some members of a society of blackmailers. He is warned that his life will be forfeited if he sends them to jail, but he obtains a conviction. Other members of the society abduct him by luring his chauffeur away and one of their members taking the place of the driver. He is taken to a house in the suburbs and left bound and gagged before a time bomb that will explode in twenty minutes. On their way from the house the three plotters get into a row and a rifle is discharged. It shatters the glass of the room in which Durban is imprisoned, leaving the spectator to wonder if it has killed him, as a flash shows Durban collapsed. Ronca, one of the gang, telephones to Mrs. Durban, while the chief of police is questioning her. From the telephone central he obtains the address from which the call was made and phones the sergeant at the nearest precinct to get after the man, which they proceed to do in an auto. The chief gets on the scene in time to aid in the capture, and a mild third degree reveals the facts. They go to the house to find that the bullet shattered the clock and stopped the bomb.

HER SIDE-SHOW SWEETHEART (Feb. 7).—Jim is the bearded lady with a side show. Marie, the snake charmer, is in love with him, but Jim fears her ungovernable temper. She threatens a breach of promise suit and Jim runs away, resuming men's clothes. He gets a job with a farmer and falls in love with Mary, the farmer's daughter, who reciprocates his affections. Jim gets in touch with the manager, who ships his stage costumes. Marie is on his trail, and arrives in time to use Jim's costumes and professional photographs as arguments against him. Mary is broken-hearted at the thought that her sweetheart is a woman, too, but Jim advances the argument that Marie would not want to marry him were he a woman and the argument wins. Cy, Jim's rival for the affection of Mary, shines up to Marie and the picture closes with the hint of a double wedding.

PAT'S REVENGE (Feb. 7).—Mary Ann McGonigal, a poor but highly respected widow in Tarrytown, is much annoyed by the persistent proposals of marriage from Pat Dolan, a hard-working laboring man. The widow, in order to get rid of Pat, consents to marry him. Pat in his delight goes out to buy the wedding ring. Funds being low, he decides to make the purchase at a five-and-ten-cent store, thinking, of course, the widow would be none the wiser. All goes well until Mary Ann's eagle eye discovers the price ten cents marked on the bottom of the box containing the ring. This arouses the widow's anger, which is none too sweet. She becomes frantic at the idea of Pat offering her such an insult. At that moment Pat arrives on the scene; the widow gives Pat a severe thrashing and throws him through the window. Pat, very sore, plans revenge; he produces two letters as a joke, which bring about a match between the widow and a Dutch policeman. On the wedding day the widow receives a cablegram from abroad stating that her uncle in Ireland has died and left her heiress to his vast fortune. Her love immediately returns to Pat and she dismisses the Dutchman.

VITAGRAPH.

HOW GOD CAME TO SONNY BOY (Feb. 2).—Struggling to earn a living, Roger Vibrat, an artist, receives an order to paint an enlargement of a portrait, the money to be paid on delivery of the picture. He has no canvas the required size and no money to buy one. He tries in vain to get credit; no one will lend money to a poor artist.

It is the day before Christmas. Sonny Boy, his little child, while showing pictures in a book to his mother, who is ill in bed, comes across a Sunday school card with the text: "I will not leave you comfortless. I will come to you." His mother explains to him the meaning of the text. When his father returns home, downcast, Sonny shows him the card and pointing to the words with his little finger, tells him that they are true. Roger braces up. He goes out and pawns his overcoat. He buys an old canvas on which to paint the picture. While cleaning the canvas, he discovers the signature of a famous artist on it. Wild with excitement, he cleans the canvas and begins to copy a famous painting. Rushing out with it he shows it to a dealer, who gives him five thousand dollars for it.

Roger buys food, toys and flowers for his little family; and when he returns home with his arms laden down with the gifts, Sonny, wild with joy, jumps up to him and cries, "I knew God would come."

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a surprise, Mildred Desmond, the girl detective, sent to Terris County to clear the burglar mysteries of that section, is astonished to find her best furs and necklace in her maid's closet. She investigates and learns that Mary was to meet Ted, whose matrimonial advertisement she had answered, and who had cautioned her to wear her mistress's best furs and necklace in order to recognize her. Mildred realizing that it is a crook's scheme to lure Mary into a life of crime, resolves to meet him, posing as Mary. At eight o'clock, at Pennsylvania Station, Haddon, District Attorney, on his way home, is astonished to see his mysterious neighbor, Mildred, whom he has long admired at a distance, accosted by a stranger, whom he recognizes as Chatham Square Charley, a notorious crook. He is utterly disillusioned. Mildred, having recognized Charley, also plays her part, encouraging him and promising to assist him in robbing her mistress's house, and then elope with him.

Ted, alias Chatham Square Charley, comes early to attend to the robbery. He is followed and watched by Haddon, who has not been able to forget the part the man played in his suspicions of Mildred. As Ted is about to begin his job in her house, Mildred orders him to stop, covering him with her revolver. Haddon sees them in apparently friendly converse in the library. He determines to enter. He bursts in upon them just as Mildred finishes her denunciation of the robber. Haddon accuses her of being Ted's accomplice. Mary, hearing something in the library, enters. Mildred scornfully points out Ted to her. Haddon sees the real state of things as Mildred explains them to Mary. Charley tries to make a getaway, but is foiled and handed over to the District Attorney by Mildred, who surreptitiously shows him her badge of office.

HOW BURKE AND BURKE MADE GOOD (Feb. 4).—Stranded in London, Burke and Burke, comedians, are glad to come to America and give their act in cheap vaudeville houses for ten dollars a week joint salary.

Arrived in New York, they are immediately put to work. They no sooner get into their miserable little dressing-room at the top of a long flight of iron steps when they are called to appear before the audience. Their performance is so bad that it brings nothing but jeers. But whether good or bad, the manager intends to make the comedians, Burke and Burke, work for their ten dollars. They are kept busy all through the day and until late at night. When they appear for the last time, they are so fatigued they lean on each other for support, and are too weak to even use their slapsticks.

Burke and Burke get into bed as soon as they reach their boarding-house. They fall asleep before saying goodnight and dream about having to be ready to give their act the next morning. While they are deep in slumberland, the house catches fire. All are rescued but two girls and the two comedians. Firemen go back to get them. They find the girls first, and go with them to the room of Burke and Burke. When they awaken, they jump up in a dazed sort of manner and begin to dance and sing. They think it is a call to do their turn. The girls, who were terribly frightened before, are convulsed with laughter and forget their fear. The firemen have difficulty in getting the performing comedians out of the burning house.

The story of how Burke and Burke sang in the face of danger to allay the fright of two girls is written up in the newspapers, and when Burke and Burke reach the theater that day they find that they are popular idols. They are given "star" dressing-rooms, champagne and cigars, and are booked for 52 weeks at $1,200 a week. Even Burke and Burke can appreciate the humor of the situation.

LINCOLN THE LOVER (Feb. 5).—Returning from his inauguration, Lincoln, with the sounds of the acclaim of the populace still in his ear, and realizing in a moment of loneliness the emptiness of his life, dreams of Ann Rutledge, over whose grave he has said, "My heart is buried here." As he sits in front of his fire with the soft glow of the flickering light on his strong, kindly face, his mind wanders back over the years until he sees again the little tavern room in Rutledge, with Ann and the simple, rude frontiersmen. Lincoln enters the tavern room and hands Ann a book; it is a grammar. He has promised to help her perfect herself in her education.

Then comes McNeill, who calls Ann away, and who, down by the river bank, proposes to her and gets her consent. When Lincoln is told of her engagement he fights down his great longing for her in the knowledge that she is happy.

McNeill is called to the East to attend to his mother's inheritance, and Ann is left disconsolate at his departure. She turns to Lincoln, as always, for comfort. The months pass and bring no letter from McNeill. Finally she does hear from him, and learns that he will never return. Again she turns to Lincoln in her hour of sorrow and he comforts her.

The following Spring, her faith in men restored, she responds to Lincoln's devoted love, and consents to become his wife. Illness soon comes upon her, and in spite of all Lincoln can do to help her, she gets weaker and weaker and soon realizes, as do her friends, that her days on earth are numbered. Lincoln to himself frames the words, "It might have been so wonderful—it was meant not to be." The end comes, and Lincoln in spite

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of his manly strength can hardly bear his grief. Again his mind reverts to where he sees himself standing out in the snowstorm by her grave, with head bowed low, and an expression of great love on his sad face. The soft light of the log fire gleams playfully on his countenance as his old servant tiptoes in and looks a moment lovingly at his master, but quietly goes out again without disturbing his sleep.

MARRYING SUE (Feb. 6).—Sue's father has chosen Percy; Sue's mother has chosen Patterson, while Sue has chosen Jack. Mother and father decide that they can never be reconciled while each champions a candidate for their daughter's hand. The only thing they agree upon is in objecting most positively to Jack. Why they feel this way toward Sue's choice is unknown, unless it is that they have determined to outdo each other in promoting the chances of their favorite.

To settle the matter peacefully, Sue promises to each secretly; that is, to her father and mother, to elope with their choice. Mother now believes that she has won out and father thinks the same. Sue telephones to Jack to meet her at Perry Junction to elope with her. She writes to Percy and Patterson to meet her at the Old Oak. Percy dresses in girl's clothes so that no one will know him. Percy and Patterson meet at the Old Oak, and a desperate fight ensues between them, thinking that each has been playing a joke on the other. While this is going on, Sue and Jack are on their way to the minister. When the two outwitted lovers discover how they have been duped, they hasten to Sue's house and tell of it to father and mother, who, in company with the young rivals, hasten after Sue.

They arrive just in time to witness the final part of the wedding ceremony. At first Sue's father and mother are angry, but soon get over this, realizing that their daughter is happy in her own selection. Percy and Patterson storm in protest, but make a meek exit, as they are laughed to scorn by the happy couple and the bride's parents, who thoroughly appreciate the joke on themselves and the defeated rivals.

TAINTED MONEY (Special—2 parts—Feb. 7).—Greed prevents John Bennett, a wealthy financier, from giving any thought to the misery he causes among the poor people who are affected by his stock manipulations with wheat, which raises the price of bread beyond the reach of the masses. His beautiful daughter, Constance, shares his delight in his financial success. By accident, she learns that her father's gain is the ruin of an old chum of her's, Jack Forsythe. She begins to see the harm that has been wrought. A settlement worker, David Spencer, realizes that Bennett is responsible for the pitiable condition of the people, having closed down his factory rather than accede to the workers' demands for more pay. David enters the Bennett home and forces Bennett to accompany him to the homes of the people who are suffering. Constance, his daughter, prevails upon him to be lenient with Jack Forsythe, getting there with the good tidings just in time to learn that Jack's mother has succumbed from the shock of her son's ruin. Bennett slowly begins to realize that his idea is wrong; that he is really to blame for the suffering of others.

While walking to his work one morning, Bennett is set upon by the mob and has to be rescued by David. He now pledges himself to help alleviate the suffering he has caused. Its latest form is an epidemic of typhoid. Unknown to the people, and using David as his lieutenant, he succeeds with the help of his daughter in relieving much of the suffering. When, six weeks later, the suffering is over, the people come and demand to meet their benefactor. When Bennett steps out on his veranda, they rail and shout at him angrily, until David explains that it is he who has helped them. Bennett then announces the engagement of David and his daughter, who have fallen in love during their work together in the slums, and states that he resigns his place to the young man whom he considers the most worthy successor he could possibly choose. The crowd cheers him to the echo.

ESSANAY.

DAWN AND TWILIGHT (Feb. 3).—Mary Waters, an American girl, loves Pietro Delani, a blind musician. His uncanny talent is hampered by the loss of his eyesight, and Mrs. Denali, Pietro's mother, is informed by a specialist that an operation is the musician's only hope. Mary sacrifices the little money she has saved and pays for the operation, without the knowledge of Pietro or his mother. Pietro's eyesight is restored to him. His first thought is of Mary, whom he has never seen, and when he gazes upon his beloved's face, he is shocked to find that she is indeed a very plain and simple girl. He is disappointed. Mary realizes that she is not what he thought her to be. A little later we see Pietro, a musical genius, being lionized by society. His rapid strides to success bring about an engagement between himself and Edna Ainsworth, a society butterfly. The penalty of his indiscrimination is—blindness, and again Pietro is in a pitiable condition. Edna returns his ring. For a while he is disconsolate, but finally the thought of Mary brings back all his former devotion for her, but it is too late, Mary had already died of a broken heart.

INTO SOCIETY AND OUT (Feb. 4).—This amusing and diverting comedy depicts the trials and tribulations of a French nobleman to win the hand of a rich American girl. He is about to succeed when Fate, in the form of two tramps, steps in and he has to abdicate in favor of the higher power. It is a comedy that will please your audiences.

A GAMBLER'S WAY (Feb. 5).—Jim Kane, a gambler, prevails upon Grace Carew to marry him. Grace is undecided whom she loves the best, John Hunter, a ranchman, or Kane, but finally decides to marry Kane. Some time later, we see Kane abusing his wife, neglecting her and always in a state of intoxication. Hunter has always been a friend of the family and it was nothing unusual to see him in their home, but Kane, entering the house one evening under the influence of liquor, misinterprets the meaning of Hunter's presence there, and upbraids his wife—slapping her in the face. Hunter is furious, but controls himself. The men agree to take a chance—at cards, the loser, should it be Hunter, to forfeit his ranch; on the other hand, should it be Kane, he is to lose his wife. Kane loses. That evening in a saloon brawl, the gambler is killed. Some time later we see Hunter united in matrimony to Grace, which brings about a very happy ending.

BRONCHO BILLY AND THE RED MAN (Feb. 7).—Broncho Billy saves an Indian from starvation. The Indian's intelligence is soon discovered by Broncho, who determines to make the red man a partner in his prospecting camp. An accident renders the prospector unconscious and the Indian hastens to the village for a doctor. The physician discovers that Broncho Billy's marred face is filled with dirt and—gold. He tries to bribe the Indian. "Where did the explosion occur—see, Buck, I'm going to give you this money, tell me?" But the Indian is loyal. With the aid of two or three miners, the Indian is overpowered in Broncho Billy's shack, yet he will not tell them where the prospector has been working. Regaining consciousness, Broncho Billy enters the adjoining room in time to save the red man from the hands of the outraged miners, and the prospector voices his appreciation of the Indian's loyalty.

THE GRIP OF CIRCUMSTANCE (Special—2 parts—Feb. 6).—Thomas Rogers has been a servant in the house of the Edwards for years. The Edwards family has dwindled down to two women, one the mother and the other the daughter. The girl, Frances, is loved by James Darwin, a self-made man. A reception is given at the Edwards home and at it Frances meets a Jay Malden, a handsome society crook. Frances is fascinated by him and gives him permission to call. Malden calls frequently at the Edwards home. He is deeply in debt for his card losses, and finds it necessary, while at the Edwards home, to steal several valuable pieces of silver, which he pawns. The loss is discovered shortly after, and Malden confides to Mrs. Edwards that he suspects Rogers, the servant.

In the meantime, Young Darwin has called and is treated with indifference and coldness by Frances. He is bewildered by her actions and questions Rogers, who tells him of the intruder, Malden, and also of the missing silverware.

Jay Malden loses heavily at cards one day, and plans to call that night at the Edwards home with the intention of making a scoop. Mrs. Edwards, returning late from a social call that afternoon, in removing her gloves, unconsciously removes from her finger her engagement ring, which from years of wear had become loose, the ring leaving one of her gloves on the table.

Malden arrives and is shown into the parlor by Rogers to wait for Frances. Malden, nervous and excited by his losses, nervously fidgets with the gloves on the table, and consequently discovers the ring just as Frances enters. Malden, taken by surprise, recovers himself and hurriedly places the glove and ring in his pocket. Frances later orders Rogers to serve chocolate. While Rogers is serving, Mrs. Edwards enters, excited and angry at the loss of her ring. Malden, realizing his position if discovered, tosses the glove on the floor and places the ring in the vest pocket of Rogers, who is standing next to him. After a short search, in which the glove is discovered on the floor, Malden openly accuses Rogers of the theft. Rogers, protesting his innocence, is forced to undergo a search. The ring is discovered, Rogers discharged and Malden lionized.

Rogers, a broken man, starts out on a fruitless search for work, and is turned down repeatedly on account of his age. Near the end of his resources, he is in a quandary as to what to do, when he meets Darwin. He tells him of his position and Darwin finds him work in the cloakroom of the club of which he is a member. Malden also frequents this club. A few days later, Darwin is seated in the reading room of this club with several other fellows. Darwin passes around the cigarettes, and all admire his beautiful cigarette case. Malden, seated nearby, overhears their conversation. Before the cigarettes have gone the rounds, Darwin is called to the phone and the case is placed on the table to await his return. The phone call is pressing and Darwin leaves imediately.

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The other members leave for the billiard room, leaving behind them Darwin's case. Malden, who has been watching them, advances to the table, and laying the book down, takes the case. To rid his person of Darwin's case, he hurries down to the cloakroom and exchanges Darwin's for his own, which is in his overcoat pocket.

This action is seen by Rogers, who on his approach had returned to the background. Malden then returns to the reading room and assumes his former position.

Darwin, in the meantime, has discovered his loss and returns to the club. In checking his coat, he appears nervous and Rogers questions him. Darwin tells him of his loss and Rogers tells him of Malden's actions. Darwin, to make sure, goes to the reading room and finds the case gone. He returns to Rogers and calls in the manager. He tells him of his suspicions and receives the manager's consent to search Malden's coat. He does so, and besides discovering his case, also discovers several pawn tickets, one of which is for the Edwards silverware. Tracy (the manager), calls in Swift, the house detective. Tracy tells him of the case, shows him the tickets. Swift, knowing that Malden will try to rid his person of the case as soon as possible, plans to get ahead of Malden. Accompanied by Darwin, he leaves. Malden comes down and is waited upon by Rogers. Malden at the sight of Rogers is uneasy, but game. He calls Tracy, the manager, and accuses Rogers of being a crook. Here is another side of the story, Tracy, knowing nothing of Roger's past life, while Malden, he has seen frequently around the club, always a gentleman and in good company. Tracy believes Malden and fires Rogers. Malden thanks Tracy and leaves.

In the meantime, Swift and Darwin have arrived at the pawnshop. Swift stations Darwin across the street and enters the shop. Swift in the shop, places Solomon under arrest and commands him to remain in the backroom, until he is released by Swift. Swift then disguises himself as a Jew and awaits Malden's coming. Malden arrives and is surprised to find Solomon (the real broker), gone. He offers the case to Swift. Swift makes an offer. Malden accepts and Swift proceeds to make out the ticket. In doing so he brings forth a pair of handcuffs. In handing Malden his money, he conceals the cuffs by the bills. Malden unsuspectingly puts out his hands to receive the money, when Swift slaps the cuffs on him, and Malden's crooked career comes to an end. Swift then calls for Darwin to enter. He does so, accompanied by Rogers, who had followed Malden. Later, Darwin returns to the Edwards home, bringing with him the stolen ware. He finds Rogers reinstated and Frances anxiously awaiting his coming.

PATHE.

PATHE'S WEEKLY, NO. 6, (Jan. 19).—La Mar, Colo.—The largest milk condenser in the world is formally opened here in the presence of Governor Ammons, Mayor Doughty, and a throng of thousands.

Gand, Belgium.—Thousands welcome Pegoud, the aviator, upon his return to earth from a sensational flight during which he looped the loop and flew head downward.

Nuevo Laredo, Mexico.—The main detachment of the Mexican rebel army leaves for the front at the siege of Nuevo Laredo.

Battle Creek, Mich.—Scientists the country over take records of the coming generation to help guide them in their work of renovating the human race. The physical efficiency tests of babies are a prominent feature.

Venice, Cal.—The worst storm of years leaves destruction in its wake along the California coast, the ocean crumpling bulkheads and eating its way to the doors of the seaside villas.

Moravia, Austria.—Emperor Francis Joseph, despite his many years, goes gunning with his guest, the King of Spain, in the Moravian forests. Many birds fall before the royal guns.

Cordele, Ga.—The Georgia Southern flier is wrecked with the general manager of the road aboard in his private car. Three are killed, twenty-two injured. The general manager is thrown out but escapes serious injury.

Pasadena, Cal.—While the East shivers in zero weather, Pasadena, city of sunshine and flowers, holds its annual carnival of Roses.

Comic Section.—Well! Mutt is good at trying, anyway. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 7, 1914 (January 22).—Colon, Panama.—The bugbear of the Panama Canal Cucaracha Slide is rapidly giving way before the onslaughts of the two tireless workers, ladder dredge and her big brother, the dipper.

Concord, N. H.—Harry K. Thaw under the wing of the Federal Court, resists Jerome's efforts to send him back to New York and fights for freedom.

Salem, Oregon.—Miss Fern Hobbs, five feet three and debonair, is sent by Governor West to Copperfield to close saloons there. She does it, too; and places the town under martial law, to boot.

Paris, France.—The egret and the bird of paradise add the splendors of their plumage to the glory of milady's hair as she dresses it now in gay Paree. Note the coiffure, height of the present style.

Detroit, Mich.—Thousands of men, eager for a part of the ten million dollars Henry Ford is to distribute among his employees this year, are drawn here from every section of the country and seek work at his automobile factory.

Seattle, Wash.—The shifting soil of a city hill carries houses three hundred feet to destruction in a landslide.

Pekin, China.—Yuan-Shi-Kai, first elected President of the newborn Republic of China, travels in state through the streets to receive foreign diplomats at his palace.

San Francisco, Cal.—A seventy-mile gale sweeps the Golden Gate, worst storm in years in San Francisco. A view of the famous Seal Rocks, smothered by spray, at the height of the storm.

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WOOING THE COOK (Feb. 3).—Cora is an attractive blonde, who assumes the position of cook at the Smithers' farm. Henry, the farm adonis, is an immediate captive to Cora's charms, and begins to pay unusual attention to his dress. Also feeling the need of more knowledge on the art of making love, he applies himself assiduously to the study of a pamphlet entitled, "The Art of Love." Believing that practice makes perfect, he improves himself by frequent impassioned addresses to imaginary sweethearts.

But another rival enters the field. Little Adolph succumbs to the charmer and the microbe acts upon him just as in the case of Henry. The rivalry becomes furious and acrimonious, and the farmer friends become enemies for the time being. Mr. Smithers arrives just in time to prevent active hostilities. Henry, feeling the necessity of getting his rival out of the way, adopts several clever schemes tending to that end, but Adolph bobs up serenely each time. Finally the farm house gets on fire and each swain is seized with the same idea—that of rescuing the fair Cora from the flames. How the thing finally turned out is one of the best things in the story.

THE FAT MAN'S BURDEN (Feb. 4).—John White is a mountain of a man, and becomes greatly troubled when he finds that, despite all effort, he gets fatter instead of thinner. Finally he gets hold of a book on health culture and reads that, "rapid rolling on the floor for thirty consecutive minutes each day will reduce the flesh thirty pounds per month." This sounds so good to him that he at once proceeds to put the idea into practice. With difficulty he places his huge bulk on the floor and ponderously rolls from one side of the room to the other.

While he is engaged in this strenuous exercise, in the parlor below, Doris is entertaining her sweetheart. All of a sudden the chandelier begins to dance and the ceiling shakes, while strange noises assail their ears. In alarm they rush upstairs and standing outside of Mr. White's door, hear the grunting and puffing mingled with groans, since Mr. White finds the exercise to be by no means easy or painless. Doris rushes to the 'phone and asks Dr. Philbin to come at once, since she feels that her father is either seriously ill or crazy. The doctor arrives and together they all enter the room and the secret is disclosed. They cannot control their mirth and the indignant Mr. White, seeing young Pullman doubled up with laughter, sternly forbids him from marrying his daughter. How Ernest later traps Mr. White into giving his consent to the marriage, and removed much of the surplus avoirdupois, makes an amusing end to a good comedy.

BEHIND COMEDY'S MASK (Special—2 parts—Feb. 5).—Robert Robson and his wife are prominent members in a theatrical company, which is joined by Harriet Werner. The three are drawn in the cast for a new play, "The Death of Pierrot," rehearsals for which are being conducted under the supervision of its author, Arthur Lichtinger. Robson becomes infatuated with the new member of the company, and his attentions to her are later the cause of his wife's divorcing him. In the meantime, the injured Alice receives the attentions of the author of the play, and learns to love him.

The child of the Robsons becomes seriously ill and calls repeatedly for his absent father. Alice goes to the theater and vainly pleads with her former husband to come and see the boy. Lichtinger, finding the two together, unjustly accuses Alice of trying to win back her husband's affections. The child's condition becoming critical, Alice leaves the theater just before the rise of the curtain on the first performance of the play. In his anxiety for the success of the play, Arthur persuades her to leave the boy and return to the theater to play her part, which is an important one. During the performance word is brought that the child has

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died. The grief-stricken mother vows vengeance on the callous father, who refused to attend his dying son.

To this end she bares the points of the weapons used in a duel scene with Robert in the last act, intending to kill the man, who, to a large extent, has been the cause of her misery. Her plans however, miscarry, and in the course of the duel she is herself mortally wounded. As the play hurries on to a tense and dramatic finish, Alice bravely continues in her part to the very end, finally dying as the curtain falls.

IN THE MESH OF HER HAIR (Special—2 parts—Feb. 7).—Mrs. Forbes, a woman who lives for society and considers every one outside of it "impossible," writes her son, Harry, who dabbles in literary work, that the house party which she is giving on her house-boat is a success and that he will find plenty of local color for his next book among the fisher folk nearby. As a postscript, she tells him that the wealthy and beautiful Evelyn Crane is one of the guests, and hints that she would make a desirable match. Harry, wearied of the hot city, responds to his mother's request in person.

After a short time he finds the company on the house-boat wearisome and seeks the fishing village near at hand as a diversion. He is much interested when he finds a beautiful young girl studying her books outside of a fisherman's cottage, and enters into conversation with her. When he finds her intelligent and ambitious as well as beautiful, his interest is greatly increased, and he arouses in the girl a like interest in him. Tom Brooks, the young fisherman who was a boyhood companion of Hilda, is now the constant suitor of the girl, and he views the increasing intimacy of Hilda and young Forbes with jealous disapproval. Gradually, as the summer advances, he sees himself relegated more and more to the position of an old and valued friend rather than that of a possible husband. Finally he proposes and is told that she does not love him and could not marry him. Though he is heart-broken, he does not cease to be the faithful friend.

In the meantime, Mrs. Forbes has learned of the growing intimacy of her son and the fisherman's daughter, and to put an end to it, has the house-boat moved. Hilda sees the boat go down the bay bearing the man to whom she has given her young heart. After days of longing and waiting, with no word from the absent Harry, she determines to end it all and let the ocean she loves blot out a life that has become unbearable to her. After writing farewell letters to her father and Harry, she rows out into the bay and then, lying in the bottom of the boat lets herself drift out to sea. Hours later the boat becomes caught in Tom's nets, and on visiting them he is astounded to find her there, unconscious. He takes her to his home, where his mother nurses her back to health.

In the meantime, her distracted old father, finding her letter, goes to the city, thinking that perhaps she has followed young Forbes there. He goes to the Forbes house, and asking after Harry, is deceived by Mrs. Forbes into believing that her son is away from home. Harry, who really loves the girl, and believes that he has caused her death, has heard the tapping of her father's cane, but his mother tells him that he was mistaken and that old Hedges has not been there. Old recollections spring up in a flood and overwhelm him. He determines to go back to her and unknowingly takes the same steamer on which her father is returning. How the tap, tap, tap of her father's cane penetrates his half crazed mind and prompts him to suicide, and how he is saved by the girl he deserted, make a strong ending to a splendid and well played drama.

SELIG.

AT THE ELEVENTH HOUR (Feb. 3).—Alice Rodney, visiting New York, becomes engaged to Philip Barton. Her father, James Rodney, takes an intuitive dislike to Barton, and seeks information concerning him. He already is troubled with a son who is constantly demanding money and threatening him, and does not care to add another trouble to his family. Barton overhears the brother and sister conniving concerning the opening of the safe in the library at 11 o'clock that night, to get money for Ralph.

James Rodney, having discovered the unsavory reputation of Barton, calls him to his library about 10 o'clock that evening. They have an argument in which Barton fells Rodney to the floor, fatally injuring him. As he falls, he clutches Barton's watch chain, and as the chain parts the watch is hurled across the room. At the same time the clock falls from the low bookcase, and stops. Seeing the man dead, Barton coolly, but quickly destroys all the incriminating letters, and then with diabolical cunning, moves the hands of the clock forward an hour, which would readily establish an alibi for him, replacing the clock under the form of the dead man. In the meantime, Ralph, in order to keep the engagement with his sister, comes at the appointed hour, climbs through the window, and gropes in the dark. Barton rushes in, turns on the light, and calls for help. Ralph is discovered kneeling over his father's body. The boy protests that he found his father dead, but Barton points to the clock as the accuser, the hands having stopped on the hour. The constables arrive, working entirely on the evidence of Barton, take the misguided and unfortunate youth with them. A detective, however, who makes a more careful survey of the premises, finds the watch that was snatched from Barton, in a corner of the room under a case—the watch having stopped at the hour of ten. By placing the bits of evidence together, he easily proves the criminality of Barton.

THE LITTLE SISTER (Feb. 5).—Little Nell keeps house for her two brothers, who have a cabin near a placer claim, where they wash out pay-dust so rapidly that they have accumulated quite a store of it, which gives an added responsibility to the little girl, to watch its hiding place. She is further burdened with the care of a small baby sister, and although she is but a child herself, she feels the double responsibility of her position.

Two villains, who know the existence of the gold-dust cache, come to the cabin to lift it. Nell, however, has seen them coming from a distance and suspecting their intent, places the treasure in the cradle under the baby. Consequently, when the men search the cabin they cannot find it. They threaten the little girl, but she refuses to tell them anything and cautions them that the baby is ill. When the men depart, she makes a rush to the claim by a short trail to tell her brothers, and they miss her on the way home, finding both her and the gold gone. They are about to start out after the thieves and abductors when she turns up and tells them of her adventure.

THE HEART OF MAGGIE MALONE (Feb. 4).—Maggie Malone, a self-dependent child of the tenements, has instincts better than her environment, and agrees with the Bible, as she quotes it, "everyone should be decent." She is a pugnacious personage, and the jungle spirit is rampant in her. Brave in battling, she is fitted to subjugate, but lacks those softening influences demanded by the hungry heart of femininity. Grace was pretty and foolish, but had mortally wounded Maggie's pride. Grace's invalid father, whose stray acquaintance with Magie, in the park, had developed a curious friendship, was the memory when the moment for vengeance arrived. "Oily" Jake, who was favored by Grace, invited her to dine with him in a cafe. Maggie saw them enter the cafe, and being worldly-wise to the danger of "Oily's" company, who used "knock-out" drops, went home laughing wickedly in her prospective triumph. However, the memory of the dear, gentle old man in the park intervened, and when she presently rushed into the cafe, she found the girl unconscious. It was the work of a moment to drag Grace into the open air and then to return and mop the floor with boozy "Oily," so that he was marked for life. This not only saved the girl from further persecution and shame, but eventually it restored Maggie to the good graces of her own beloved Dan, who had thought the poor, old, sick man in the park was a suitor for the heart of Maggie Malone.

A MODERN VENDETTA (Special—Three parts—Feb. 2).—Judge Walcott sentences Bill Devins, a notorious crook, to ten years in Sing Sing. Fast following the oration of this sentence, the judge returns home to find himself richer, as the father of an infant son. This news is noised about, and Devins, who is sore, swears to get even, no matter when or where. Time flies by; five years pass. The convict escapes from prison, and hikes back to his sodden consort, Mary. This precious pair connive to abduct the judge's child, now a boy of five. Having secured the possession of the child, they drop the judge an anonymous note: "You will never see your kid again." Then they quickly "grab a rattler" for Chicago.

The boy, Tommy, is brought to a den of thieves, where Jim Morton teaches him to be a forger. Devins informs the judge what his son is being taught, which causes great anguish to his mind and that of his wife. Even though the judge has had the best detective service obtainable, no clue as to the whereabouts of the young man could be found. The gang decide to rob a wealthy suburbanite and Tommy and three men are detailed to the job. When Tommy gets inside of the house, instead of plundering the place, he wakens the owner and tells him what is about to happen. The owner, Walton, fires and kills Devins. The two other gunmen hurry back to Chicago, take Devins' wife with them and then make a quick getaway to New York.

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Tommy is adopted by Walton. Fifteen years later he marries and goes to New York to secure a position in a big banking house. In going through Central Park one day he rescues the daughter of a Pinkerton detective from a runaway horse, but is dragged for some distance himself. He is knocked unconscious and falls motionless to the ground. One of the crooks who escaped from Chicago years ago recognizes him as the man who had "double crossed" the gang. He follows Tommy to his home and learns that he is employed in the Ashland Bank. The ingenious crook informs his confederates and together they plan to be revenged by making it appear that Tommy is forging checks. The crooks are successful in their plan and Tommy is arrested. His case is brought before his father (who does not recognize his son) and he is found guilty on circumstantial evidence.

After Tommy has been placed in jail a letter informs the judge that he has sentenced his own son to the penitentiary. The father of the girl whom Tommy had saved ferrets out the truth of the matter. The wife of the crook Devins calls upon the judge and tells him of the scar on his son's chest; she also advises him to go to jail to see his boy. The judge and his wife do so and for the first time in many many years father and mother embrace their son.

THE ADVENTURES OF KATHLYN NO. 4—THE ROYAL SLAVE (Special—2 parts—Feb. 9).—After Kathlyn's seemingly marvelous escape from the Temple of the Lion, where she almost became a victim of fanatical men, not to remark the hungry and maraunding lion, she is still followed by the wild beasts that rove in that vicinity in search of prey. She realizes her peril through some keen second sense, and eventually makes her way by woodcraft to a tree, at the base of which is an idol. This being in the nature of a votive shrine, it is frequently visited by the Pilgrims and pious Parsees, who offer prayers for protection from the beasts of the jungle and also leave peace offerings in the form of food. Above in the branches of this spreading tree is propped a rude hunting booth, where the native hunters have been accustomed to watch in security for the stalking game that prey upon one another in the depths of the jungle. This umbrageous tree seems to have kindly shadows, and Kathlyn takes refuge among its branches, exhausted after her terrible flight through the tangled woodlands. Unarmed, she realizes that she must now depend upon her woodcraft and fleetness of foot to avoid the dangerous inhabitants of that neighborhood. With this idea in view, she weaves for herself a dress of fibrous grass that blends with the flora and the branches of the trees, just as the markings of many wild animals does, comporting with their environment, giving them inconspicuous security. She completes this garment none too soon, when the carnivora which has been upon her trail, rounds up at the base of the tree and settles down with fearful roars and snarling, warning her that it is time for her to look to her safety. She is so surprised that in her haste to get away she drops her tattered and discolored temple gown, fleeing further into the depths of the everglades in her new garb blending so well with the surroundings that it helps to conceal her whereabouts. Bruce, the American hunter, who accomplished Kathlyn's rescue in the amphitheater from the forty hungry lions, has been hot upon her trail since the stampede of elephants drew them far apart. Undeterred, however, he has penetrated the depths of the jungle, followed her from the Burning Gat to the ruined temple, and now to the base of the tree, where he finds her torn and discarded garment. He is encouraged to continue his search with greater zeal. In the interim, some passing traders lose an elephant that has strayed far afield to feed and give chase. The elephant becomes panicky and in its flight almost knocks down the tree that shelters Kathlyn. In her fright, she tries to run away, but the traders who have come upon the scene, capture her, believing her to have been an escaped slave.

The chief of this band, after taking counsel, concludes to take his captive to a nearby city, place her in a slave market and sell her. Then follow a series of interesting scenic events, showing the method of caring for captives that have more than ordinary value in the eyes of their owners—for the fair Kathlyn at once excites the cupidity and admiration of the leader of the band, who naturally concludes he has a pearl of great price in her. (Incidental to this is the caste-mark on the forehead of the human chattel.) A few days after Kathlyn emerges from the jungle, she is put upon the auction block in the slave market of Allaha. Disguised in her wild garb of woven grass, bearing her caste-mark, and deprived of all the finery that once marked her as a queen, she is so heavily veiled she is not recognized by any of the dusky magnates who frequent the market of Allaha. Eventually she is sold, curiously enough to Umballah, who does not recognize her on account of the Saree over her face. Kathlyn, who has been successful in outwitting Umballah, concludes to reveal to him her identity, and when she does he is furious and indignant beyond words. While she was in the slave market, she managed to learn the whereabouts of Bruce, and conveyed a message to him through the caste-marker of Allaha. Bruce is again close, but is a few minutes too late to save her, as Umballah, in his fury, has ordered Kathlyn to be incarcerated in the same prison that confines her father. She had believed her sire dead, but when she is placed into the dungeon she recognizes the ragged and emaciated lost one and a joyous meeting drives melancholy from the inhospitable place. This, however, is short-lived, for the malignant Umballah appears and tells Col. Hare that his daughter Kathlyn is now his slave—his chattel—and that he will do with her as he likes. Instead of having the effect he hoped—in humbling the prisoner in chains at his feet it inspires him with fury, and Hare, now possessed of maniacal strength, springs upon Umballah like a wild beast and bears him down, grinding him against the rocky floor of the dungeon.

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KALEM.

THE CONVICT'S STORY (Special—2 parts—Feb. 2).—In leaving his boarding house to attend a New Year's celebration given by Elizabeth, his sweetheart, Lawrence loses his invitation to the affair. Elizabeth receives a valuable necklace from her father. That night, the girl promises to marry Lawrence. As Lawrence takes Elizabeth in his arms, her necklace becomes entangled in his cuff link. The boy disengages the jewel and places it on the table. Shortly afterward, both leave the room. Elizabeth misses her necklace after Lawrence has gone home. Her father suspects Lawrence of having stolen it. Accompanied by a policeman, the man hastens to the boy's house. Lawrence declares his innocence, but the missing jewel is found in his dresser. The boy is arrested and sentenced to prison. Elizabeth is heartbroken. Six months later, Jarly, a crook, tells a group of convicts seated in the prison yard of one of his adventures. According to the crook, about six months previous, he found an invitation to a New Year's party. On the impulse of the moment, said Jarly, he attended the affair.

Later, the crook continues, he saw a diamond necklace lying on the table in one of the rooms. Entering by way of the verandah, he stole it. The crook declares that he then hastened back to the fashionable boarding house where he was stopping. Fearing that he had been followed, Jarly states that he entered the room of his next-door neighbor and placed the necklace in his dresser. Later, laughs the crook, the neighbor was accused of having stolen the jewel and arrested. Lawrence listens to this tale in amazement. Springing upon Jarly he bears him to the ground. Guards intervene. The strange story reaches the ears of the authorities and Lawrence is freed. Remorse-stricken because of the disgrace he had heaped upon the boy, Elizabeth's father consents to Lawrence's marriage to his daughter.

THE HAND PRINT MYSTERY (Special—2 parts—Feb. 4).—Kenneth, an inventor, is ordered from the house upon his refusal to enter his father's business. Ruth, his sister, believes in her brother's eventual success, while Bess, the younger sister, sides with her father. The Fields close their home and leave for the country. Dick, Ruth's sweetheart, presents her with a valuable diamond ring. Later, the boy is called from the city on important business. To supply Kenneth with money with which to enable him to complete his invention, Ruth steals jewelry belonging to her father and sister. She adds her engagement ring to the pile to avert suspicion. She leaves for the Fields' city home, where she is to meet Kenneth. In entering the house, Ruth leaves the front door open. Dick passes and discovers the open door. He enters the house and investigates. Ruth hears him and hides. Dick leaves a few minutes later. Kenneth arrives and is given the jewels, which he promises to return in a few days. Ruth hastens back to the country, where she finds a detective at work on the robbery. Dick arrives and reports his discovery. The family leave for the city, accompanied by the detective. The latter discovers a hand print on the stair rail of the city home. Ruth recognizes it as her own. Dick notices his sweetheart's agitation and persuades Ruth to tell him the story.

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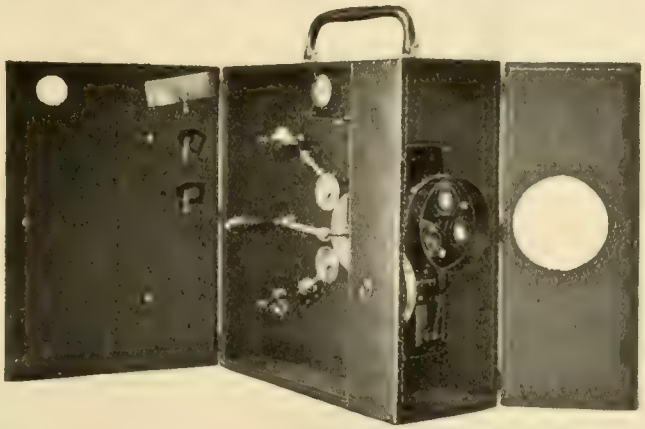

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hand print. It is seen by the detective, but before he can examine it, Dick wipes it out as if by accident. Disgusted by Dick's apparent stupidity, the detective leaves. A few days later, the papers blazon the news of Kenneth's success. The boy is welcomed home by his father. Making sure he is unobserved, Kenneth passes the stolen jewels to Ruth. Accompanied by Dick, the girl slyly returns the articles to the cases from which they had been taken. The ring, however, Dick takes. After placing it upon Ruth's hand for the second time, he takes his sweetheart in his arms.

VACCINATING THE VILLAGE (Feb. 6).—Ralph, a young M. D., hangs his shingle in Hicksville. He is the only physician in town. The young physician falls in love with Rose. Bailey, a wealthy young hypochondriac, also loves the girl. His suit is favored by Mrs. Rand, Rose's mother. The woman frowns upon the doctor's request for her daughter's hand, declaring that Rose is too good a match for a penniless M. D. The lovers later hit upon a scheme. Shortly afterward, Rose declares that she feels ill. Ralph is hastily summoned. He gravely announces that the girl has the smallpox, and that it is his duty to quarantine the house. The news spreads and the villagers hasten to the office, where they shower vaccination fees upon the young doctor. Bailey rushes into the office. To get him out of the way, Ralph declares that the young man has smallpox in its most virulent form. Terror-stricken, Bailey hastens home and tumbles into bed.

Ralph's suit prospers as the result of his frequent calls at the Rand home. To keep Mrs. Rand out of the room in which he and his sweetheart spoon, the doctor vaccinates the mother upon her ankle. Bailey, meanwhile, has summoned a physician from another town and learns that he has been tricked. He hastens over to the Rand home, where he wrathfully tells the story to Mrs. Rand. The two enter the next room and find the lovers blissfully absorbed in each other. Seizing Ralph by the ear, the mother demands an explanation. Ruefully rubbing the injured member, the young doctor declares that it was all caused by his love for her daughter. Remembering how cleverly he has fooled the entire village, Mrs. Rand finds it hard to remain angry. Trying desperately to remain stern, the mother demands to know how Ralph expects to support Rose. But the boy, pointing to his bulging pockets, cheerfully declares that he has made enough in vaccination fees to enable him to live in luxury for the rest of his life.

THE INDIAN AMBUSCADE (Feb. 7).—Having succeeded in wresting a fortune in gold from the hills, the miners start on their long journey for San Francisco. Jack and his sweetheart, Mary, are among the party. The caravan arrives at Hangtown, a frontier post. Wetlock, a half-breed, attempts to steal a bag of gold dust from one of the party, but is detected by Jack. The young miner frustrates the scheme. Later, Wetlock informs a band of Indians, led by Chief Young Bear, of the girl in the possession of the miners. One of the Indians reconnoiters and ascertains the strength of the party. Returning to the band, he imparts his information to the chief. The Indians thereupon decide to ambush the caravan. Jack, riding ahead of his party, discovers the ambush. He gives warning and a desperate battle takes place. The miners fight so furiously that the Indians are wiped out.

Winona, the sweetheart of Young Bear, comes upon the scene of the battle and finds the dead bodies of her tribesmen. Vowing vengeance, the girl leaves for the encampment of another tribe and gets their consent to aid her in wreaking vengeance upon the white men. The Indians ride ahead of the caravan and make preparations for attack. Unaware of the trap prepared for them, Jack and his party approach the deadly spot. The miner notices that a patch of ground a short distance ahead has the appearance of having recently been disturbed. Before he can investigate, however, the redmen swarm out of the holes they had dug in the ground and rush to the attack. The miners are completely surprised, but battle desperately. Jack fights with superhuman strength. He kills several of the Indians. Winona witnesses his efforts. Creeping up from behind, the girl slays Jack with her pistol. Overwhelmed by superior numbers, the caravan is massacred, and the wagons set afire. Her tribesmen avenged, Winona slowly walks away.

BIOGRAPH.

IF IT WERE NOT FOR POLLY (Feb. 2).—Youthful Polly Prue learned she was in the way, so decided to visit Grandad. "Horrors, she's kidnapped!" wailed the parents. Now Grandad was in love with Widow Wallace, who disliked whiskers. Off they came, and Polly refused to own him. Under the very nose of the sheriff he insisted on taking her home. "Kidnapper," yelled the law.

THE DILEMMA (Feb. 5).—"Just to say I'm tired of you and am going to pick my way alone," was what the wife read. Years later, when life was fresh again in the love and protection of the other man, the husband, long since reported dead, returned. He attempted to ruin the chances of the people's candidate for governor, but his malice culminated in his own destruction.

BEATING THEIR BOARD BILL (Feb. 7).—"No pay, no eats," was the motto of Widow Jane. So Horatio and Gustav were put to it, but fortune favors the brave. Gustav consented to play dead while Horatio, the bereaved, waxed plenty at the hands of sympathetic boarders. But the donation came back with the cop, who marched the erring Horatio and Gustav back into their midst.

THE FADDISTS (Feb. 7).—When Mr. Jenks came home to dine, Mrs. Jenks was always off "a-bridging it." Now Jenks belonged to the Indoor Sports Club, and they decided housework must take the place of bridge. Disguised as Swami Hasheesh, Jenks took a ten-dollar fee from every wife and then expounded the great religion, Flum Dum. There was the clothes-washing prayer and the floor-scrubbing prayer. That's how the ladies got the right habit.

MELIES.

BATTY BILL'S HONEYMOON (Jan. 29).—Batty Bill plans to make his honeymoon the one big event of his life, and it is. He hires a most unique postillion-led carriage with which to begin the journey, but his wife is, oh! so heavy, and pretty (?)—coin a word. Perhaps the horses are frightened, but certainly there is a good reason for the carriage not holding together. And so with every conveyance they select—chaise, cart and motor—all fail, and it is not to be wondered that the bride's dress-basket is the last resort of the harassed couple. It at least brings ultimate happiness, and in a way least imaginable.

WINKY WILLY AND THE FISHERMAN (Jan. 29).—It all happens because Winky has a good appetite. He is simply ordinary, everyday hungry, and the fisherman when approached refuses to hand out. So Winky, in his own original little way, takes matters in his own hands, out-maneuvers a watch dog, and in the end gets a square meal, even if the fisherman does have to go hungry.

Picture Theaters Projected.

Albany, N. Y.—D. Stuart Douglas, 100 State street, has prepared plans for the remodeling of a local moving picture theater, to cost $10,000.

Atlantic City, N. J.—Steel Pier Company have had plans and specifications prepared for a one-story theater building, 150 by 200 feet, to cost $100,000.

Bridgeport, Conn.—Leopold Weiss, 136 Fairfield avenue, has awarded the contract for the remodeling of his two-story theater building. The improvements will cost about $6,000.

Bridgeport, Conn.—Paul B. La Velle, 507 Fifth avenue, New York City, has prepared plans and specifications for a five-story theater and office building, 80 by 160 feet. The theater will have seating capacity for 1,800 persons. Max Spregel, 701 Seventh avenue, New York City, is the lessee.

Brooklyn, N. Y.—Thomas J. Ax, 367 Fulton street, has had plans prepared for a one-story moving picture theater, 34 by 92 feet, to cost $10,000.

Brooklyn, N. Y.—Louis Stutz, 1180 Broadway, has had plans prepared for alterations to store property for modern moving picture theater, with seating capacity of 600, to cost $10,000.

Brooklyn, N. Y.—Campbell Amusement Company are planning to build a moving picture theater, to include seating capacity from 300 to 600.

Chicago, Ill.—A. Bartelstein, 1120 South La Salle street, is planning to build a two-story theater, store and flat building, 125 by 90 feet, to include four stores and four flats. The theater will have seating capacity for 650 persons.

Chicago, Ill.—Nelson Thomasson, Jr., 4805 North Kedzie avenue, has had plans prepared for a two-story theater building.

Corona, L. I., N. Y.—A. Duppler, Bay Second street, East Elmhurst, L. I., has had plans and specifications prepared for a three-story moving picture theater and dwelling, 30 by 50 feet, to cost $13,000.

Cincinnati, Ohio.—Joseph F. Lamping, 2733 Woodburne avenue, will build a one and two-story moving picture theater, with seating capacity of 1,200 and cost $50,000. Avon Amusement Company, F. J. Cloud, secretary, 816 Rockdale avenue, are the lessees.

College Point, L. I., N. Y.—Paul Bessoa, 191 Sanford avenue, Flushing, has had plans completed for a one and two-story moving picture theater, 50 by 100 feet, to cost $10,000, to be erected at the corner of Thirteenth street and North avenue A.

Dumont, N. J.—C. T. Martens & Sons have prepared plans and specifications for a modern one-story moving picture theater.

Detroit, Mich.—Jacob Schewitz, 300 Farnsworth street, has awarded the contract for the erection of a two-story theater, store and dance hall, 50 by 87 feet.

Flushing, L. I., N. Y.—M. Hegerhan, 23 East 42d street, New York City, will build a one-story moving picture theater, with seating capacity of 600, to cost $20,000.

Hartford, Conn.—Harris White, 34 Avon street, will erect a one-story theater and store building, 64 by 125 feet.

Hartford, Conn.—L. Bitondi is planning to erect a four-story theater and store building, 40 by 165 feet.

Indianapolis, Ind.—Dr. J. R. Eastman, 331 North Delaware street, will remodel store properties into a modern moving picture theater and store building. The structure will be two stories, containing three stores on the ground floor and a shop on the second floor. Theater will seat 450.

Jersey City, N. J.—M. and R. A. Paulman will build a one-story moving picture theater, with seating capacity for 450 persons, to cost $7,000.

Lockport, N. Y.—Henry F. Thurston, Temple Theater, contemplates building a $50,000 theater.

Madison, Wis.—H. H. Hile, 1326 Morrison street, has let the contract for the erection of a one-story moving picture theater, 29 by 90 feet, to cost $8,000.

New York City.—Niels Hansen, 181st street and Audubon avenue, is planning to build a one and two-story moving picture theater and store building, 42 by 100 feet, to cost $12,000.

New York, N. Y.—Bebenson Realty Company, 407 East 153rd street, will build a one-story moving picture theater, 83 by 121 feet, with seating capacity for 600 persons, to cost $15,000.

New York, N. Y.—J. M. Harrison, 230 Grand street, has completed plans for a $6,000 moving picture theater, to be erected on 145th street.

Newark, N. J.—Theodore Kemper, 828 South 14th street, is planning to build a $20,000 moving picture theater and roof garden. Theater to have seating capacity for 1,200 persons.

Onset, Mass.—A. J. Carpenter, Jr., Dunreath street, Roxbury, Mass., has prepared plans for a one-story theater building, with seating capacity of 800, to cost about $18,000.

Otto, Iowa.—The city of Otto proposes to erect a one and one-half-story opera house, 40 by 100 feet, to cost $6,000.

Pittsburgh, Pa.—R. H. Boggs, Sewickley, Pa., has let the contract for the erection of a two-story moving picture theater, 34 by 100 feet, to cost $50,000.

Pittsburgh, Pa.—Nicola Land Company, Farmers' Bank Building, have awarded the contract for the erection of a two-story theater building, 150 by 135 feet, to cost $150,000.

St. Louis, Mo.—Joseph Hallemon, 2022 Cherokee street, has purchased a site upon which he intends to erect a $60,000 theater building.

St. Louis, Mo.—R. L. Phillips, 5368 Wells avenue, is planning to build a three-story theater building to cost about $100,000.

St. Louis, Mo.—Ebeling Hannibal Realty Company, 3501 Grand avenue, have had sketches completed for a two-story theater and office building to cost $50,000.

(Continued on page 608)

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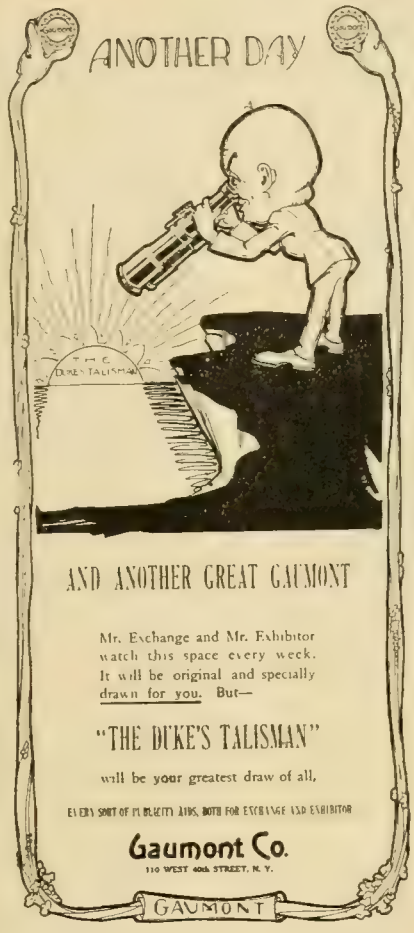
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INDEPENDENT FILM STORIES

UNIVERSAL.

CRYSTAL.

GEE! BUT IT'S GREAT TO BE STUNG (Feb. 3).—Hiram and Si, country youths, are in love with Mary, the boarding house mistress' pretty daughter. She favors neither and shows her love very plainly for Dick, her suitor from the city. Hiram, badly beaten up after his fight with Si, begs Mary to listen to his avowal of love. She spurns him. The next day, they are all at luncheon. Mary's mother sends Si out for some honey from the bee-hive. He comes back; the bees will sting him. Dick decides to go, but he also returns without the honey. Hiram goes, and gets stung badly. Immediately sentiment changes toward him and he is the center of attention. Mary especially, is extremely nice to him, much to the discomfiture of his two rivals, and Hiram decides that it is great to be stung.

WHAT DIDN'T HAPPEN TO MARY (Feb. 3).—Mary, who is employed as a stenographer, spends her time reading magazines. Her mind is full of strange thoughts. She is in the office alone. The handsome stranger calls, and seeing the large safe, determines that she, his unknowing victim, shall reveal to him the combination. He takes her out to supper. There she is introduced to the other arch conspirator. She sees through her mirror that they are trying to give her drugged wine, but she thwarts them by throwing it in their face. She runs. The unrelenting villains pursue her. Down a steep hill she rolls. The villains follow. At last, exhausted, she falls, limp. They capture her and bring her back to the office. There they try to induce her to reveal the combination to the safe. She flaunts defiance in their faces. They take off her shoes and by tickling the sole of her feet, she opens the safe and as they enter, she swings the heavy doors shut—and locks them in. Her employer returns, and she explains. The arch-conspirators are arrested and dragged off to jail. Mary's employer lays his heart and hand at her feet and offers her his entire fortune if she will only consent to marry him. Mary is in ecstasy when she is rudely awakened by her employer shaking her and telling her that she is discharged for sleeping during business hours.

FOR A WOMAN (Feb. 8).—Nellie is a maid employed in the home of Captain Ronaldson. She is loved by John the butler. She returns his love, but does not show it forcibly. She receives a letter from her sister, informing her that she is in need of money, as the doctor has ordered her to go to a different climate. Nellie yields to temptation and at an opportune moment steals. The theft is discovered almost immediately. Captain Ronaldson sends for a detective and he questions the help. The detective searches everyone who was in the house at the time. In a moment of desperation Nellie slips the money into John's pocket. He feels it. She looks at him beseechingly, and he is placed in the strange predicament of either sacrificing the girl he loves or going to jail himself. He selects the latter course. When the detective finds the money, he confesses to the theft, and is arrested. John is tried, convicted, and sentenced to two years in jail. Nellie resolves to save him. She takes the balance of the money, writes a letter with it, saying that it was she and not John who stole the money and enclosing the other half of what was stolen. This she places on Captain Ronaldson's desk. The captain's dog comes in to the room and takes the envelope in his mouth, a trick the captain had taught him. He secretes it in the outhouse. A year passes. Nellie secures another position. Later, the captain is walking with the dog, when the dog leads him to the outhouse. He reads it astonished, and secures John's release. Later, John meets Nellie by accident. His love still the same, he insists upon her forgetting his deed in going to jail for her and insists upon marrying her.

JOKER.

THE MIDNIGHT ALARM (Feb. 2).—A crime wave is sweeping over the city. Max's wife is worked up to a state of high nervous tension over the newspaper stories. After ascertaining that the entire house is securely locked, she retires. Shortly afterward she hears a sound. She arouses Max, but he pooh-poohs her fears, turns over and goes to sleep. The wife, however, tip-toes out of the room. She locates the strange noise at the kitchen door. After barricading the door with furniture, she telephones for the police.

Max, awakened by the noise, hides in a closet. The wife enters and hearing a noise in the closet, barricades that door. She hears other noises at the front door. It is the police, but believing it is the burglars, she barricades that door, then the back door and finally telephones for the fire department. The police break in one door, the firemen another and all come face to face. The combined force then charge the closet in which Max is imprisoned. Max is roughly handled until his identity is discovered. Finally all get together to solve the mystery and the wife leads them to the kitchen where the first strange noise originated. A mouse is discovered stuck to a piece of fly-paper.

ECLAIR.

INTO THE WILDERNESS (Three parts—Feb. 4).—Agatha, an English society girl, is secretly married to Howard, a young officer of the Military Academy. Gordon, Howard's classmate, is infatuated with the secret bride. Howard refuses to make public his marriage with Agatha. Later, their is a fight between the two men and both imagine they have killed the other. Gordon goes to Canada and becomes a member of the mounted police. Howard also goes to Canada, leaving instructions for the girl-wife to follow. Howard falls into evil ways and when Agatha arrives, she is unable to find him.

While traveling across the country, Agatha is caught in a wreck caused by Howard's pals, who were to hold up the train. Agatha is found by Gordon and cared for.

Howard is sought after by Gordon and when he comes upon the cabin one day, Gordon is about to capture him. Agatha meets her husband face to face and confesses; she pleads with Gordon to allow him to escape and the officer consents. Howard is shot by other police in the attempted escape and Gordon is apprehended for unfaithful duty and disgraced. Meanwhile the news of what is going on has reached England, and Howard's sister starts out to find Gordon and bring him back to his heart-broken mother. They all meet and the party return to England with the memory of their terrible experiences in the wilderness strong in their minds and with a suggested love between Agatha and Gordon.

VALENTINE'S DAY (Feb. 8).—Cy Perkins kept a general store in the little village of Ipswich. Cy, gay old dog, was in love with all his fair customers. He had a peculiar habit of selling the ladies his merchandise at half value, which pleased his customers, but enraged his stout wife. Young Jed Prody, the village cut-up, is madly in love with Abarella Squires. He writes her a note to meet him at 9 p. m. in front of the garden gate and they will run away. Old Cy casts longing eyes on Abarella's beauteous face and imagines that she returns his sentiments. She enters the store to purchase something and absent-mindedly gives him the note in place of a bill: Cy reads it and thinks he has won her. He sneaks from the house playing the accordion, but in trying to leave the store the wind blows the door shut and his coat catches in it. Cy finally gets the door open and two figures who have been leaning against it are precipitated in, the three going to the floor. He arises to find that it is Abarella and her youthful swain who have been spooning. To complete his enjoyment they drag him all over the store for breaking up their "date." He retires to his room—cut, scratched and with clothes torn from his back.

THE BLACK SEA (Feb. 8).—Exquisitely depicted scenes of the Black Sea and the villages and towns upon which shore it touches. The land views which also take in a wide expanse, show the natives, their modes of living, dress and their work and play. A wonderful dance on board ship called the Knife Dance, is shown and a particularly pretty scene is that of the sailors going aloft at twilight to release the sails. The harbor, the market and the water front are shown in their activities.

AN ENCHANTED VOICE (Jan. 25).—High-tone arrives and causes intense excitement. The proprietor and his maids fall all over themselves in an effort to show him the best room in the house. After ushering him to his room they listen outside the door, while High-tone goes to the piano and to the accompaniment of most extraordinary facial grimaces proceeds to sing a lullaby. His listeners outside and the ensembled guests downstairs are enchanted by High-tone's dulcet notes, and while he warbles away they listen spellbound. They commence to gently sway back and forth and indulge in the most weird dances, gazing enraptured with the expression of a dying duck. The song ends! Instantly the spell is broken, and the entire lobby comes tumbling down about the ears of the guests and the proprietor. All is excitement. They beg High-tone to sing once more. He comes to the door, knocking over the maids who are listening intently outside and proceeds downstairs, where he warbles once more. Instantly the pillars replace themselves, the ceiling becomes whole again, the broken furniture is pieced together, and the guests are at peace.

HE DOESN'T CARE TO BE PHOTOGRAPHED (Jan. 25).—Newlywed buys a camera and attempts to photograph the kid. He tries to pose him, but his darling refuses to stand for it. He chases him in the bedroom. Baby crawls under the bed, papa follows him, but it is too dark to take a picture there. Chased by Newlywed, the kid runs under the table and from there around and in back of the piano. Newlywed, assuming a graceful attitude, attempts to photograph him from the top of the piano and comes near breaking his neck. He gets him at last, with a startling rear view and snaps the button. He is about to take another, but Baby sets up a howl and it is all off.

POWERS.

THE GERM IN THE KISS (Feb. 2).—A farce in which a beautiful mustache attached to the lip of a blooded aristocrat is deeply permeated with the kiss germ. The doctor's daughter loves the mustache on this account. However, the doctor is waging a bitter war on germs of all descriptions. When the Count, the fortunate possessor of the wonderful mustache, arrives at the doctor's home to pay court to the damsel, the doctor orders him to remove the kiss-permeated device from his face. The Count refuses, and is ejected from the house. He writes the girl, making an appointment for an elopement. The letter is intercepted by the doctor. The Count keeps the appointment. He has disguised himself by removing the mustache. The doctor captures him and takes him to the operating room. The Count appeals to the daughter, but the mustache is gone, she no longer loves him. The unfortunate Count is put to work washing dishes in the doctor's kitchen.

INTO THE LION'S PIT (2 parts—Feb. 6).—Marius goes into the lion's pit, taking his life into his hands to save the girl who has been brutally left to die by Marius' rival. When Marius arrives the populace arises as one man to honor him, but above all others Dacia, his Pagan mistress, pays him greatest homage. However, the happiness of Marius and Dacia is short-lived. They quarrel and Dacia leans to Cassius, who is envious of Marius and his friend in name only. Marius soon tires of the quiet life in Rome and longs for the battlefield. While thus chafing under the restraint, he gets sight of Lygia, a Christian, while he is walking in the forest. Captivated by her beauty, he carries her off to his palace with wild passion.

Dacia, the discarded favorite, finds Cassius a willing tool and conspires with him to spoil the beauty of the Christian. Lygia is abducted by Cassius and Dacia and thrown into the private lion pit.

Marius is informed of the abduction by his henchmen and rushes in search of her. He arrives at the pit to see the lion snarling and ready to spring upon the girl. He thrusts his men aside and bounds into the pit. The lion springs upon him, but he forces it back with his sword. He lifts the girl to his friends above and then makes good his own escape. Later, Marius realizes that he has failed to make the girl love him. The scales fall from his eyes and he sets her free. He embraces Christianity, and his proud spirit finds rest.

IMP.

A HOT FINISH (Feb. 2).—Will E. Ketcham, a drummer for a patent hand grenade fire extinguisher, arrives in Squedunk and proceeds to win the hearts of all the village beauties. This maddens the young town cut-ups and when they learn that he is going to give a demonstration of his extinguisher in the square they sneak to his room and substitute gasoline for the patent compound. A large crowd of farmers and their wives and daughters congregate to see the result of the famed fire killer. They are astounded when the grenades on being thrown into the flames explode and sets the village afire. They chase him through the woods. He gets on a horse and rides away astounded at the result of his experiment.

Two children have seen the cut-ups substitute the explosive for the compound and they, upon being slipped by the conspirators, eell the girls. The girls get an auto and find the runaway drummer, who is a wandering perplexed fugitive. They bring him back and denounce the rube conspirators, who are severely thrashed by the citizens and the girls. The drummer is again the idol of the girls.

KING THE DETECTIVE IN FORMULA "879" (2 parts—Feb. 5).—Cecil Disney, a noted chemist, is experimenting to discover how to manufacture artificial rubber. During one of his experiments he accidentally mixes two toxins, the combustion of which creates a deadly fume. In order not to be overcome by the lethal gas, he throws it in the laboratory sink and slams the hood down. At that moment, his wife, who was entertaining a friend on their cozy roof garden, left to go downstairs to procure a match for the friend's cigar. The friend, who was seated near the standpipe that gave vent to the sink, inhales the chemical fumes. He is instantly killed. The chemist is arrested and about to be convicted for the murder, when the great detective, King, is put on the case and succeeds in solving the mystery.

BISON.

THE VAGABOND SOLDIER (Three parts—Feb. 7).—The play is laid in the remote interior corner of India, near the border of Afghanistan. A British outpost is hard pressed by the dreaded Afghans. Colonel Burton is in command and when the story opens Lieutenant Clifford is momentarily expecting the arrival of his wife and baby.

To repel the desperate attack, Colonel Burton divides his forces into two divisions, commanding one himself and placing the other in command of Clifford.

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In the heat of battle Clifford hears the British call to retreat. Believing the signal to come from his commanding officer, he obeys it. At the fort the Colonel insists that no retreat call was sounded and accuses Clifford of cowardice. Clifford is court-martialed and sentenced to be shot the following morning. His wife arrives that night and brings the news that he is heir to a large fortune.

Believing that his life will end on the morrow, Clifford calls Major Bainbridge to his tent and instructs him to take care of his will and look after his wife and baby. Bainbridge, while Clifford is in the tent, throws the will he has just penned away and duplicates another, leaving Clifford's newly acquired fortune to him. Returning, Clifford signs it without looking it over. In the meantime, however, Ellingford, a private, picks up the discarded will and preserves it. Clifford is taken out the following morning to be shot. An instant before the execution, the Afghans make an attack and Clifford is wounded by an exploding shell. Later he is captured by the tribesmen and made a slave to Hassan Khan, commander of the Afghans.

Years pass. Bainbridge has secured possession of Clifford's estates. He has occasion to engage a new maid and Clifford' child, now grown to girlhood, secures the position. Unaware of her identity, Bainbridge makes ill favored advances to her. She escapes and returns to the little home of her mother. Bainbridge follows. In the meantime Ellingford has met Clifford and he directs him to the cottage of his wife. Clifford breaks in upon Bainbridge as he is struggling with the terror-stricken girl. Clifford removes his disguise and is recognized by the horrified Major, who believes him dead. He swears that he shall yet have Clifford's sentence carried out. Then it is that Clifford tells the story of how he was taken captive and held as a slave by the Afghans; he tells of his thrilling adventures, hardships and sorrows and finally of his escape from Afghanistan.

Bainbridge realizes the greatness of his villainy and repents. He gives over a letter to the effect that the charge of cowardice against Clifford has been dispelled and that Hassan Khan has confessed to an intimate knowledge of the British bugle calls. There is a happy reconciliation between husband and wife and daughter and Bainbridge pays for his misdeeds by death.

GOLD SEAL.

IN THE FALL OF '64 (2 parts—Feb. 3).—At a military ball in a Southern mansion the Confederate officers are amusing themselves. Captain Ford is the officer in charge and Virginia, the young hostess, is his sweetheart. At the height of their fun the sentries outside report the approach of Union soldiers. All officers hurry to their commands. At first the Confederates, having less men, attempt to outmarch the Federals. However, after a short time, they change plans and entrench themselves on the surrounding hills. There is a deadly battle and the Federals are driven back to Virginia's estate. Ford is detailed to enter the Union lines and ascertain the strength of the enemy. Once within the lines, he is pursued to Virginia's home. She conceals him under her bed and when the Union men enter she is found quietly sleeping. The Union men withdraw after she awakens and rebukes them. She follows them and holds their attention while Ford escapes by the window. Virginia, after taking up her abode with the slaves, disguises as an idiotic boy and collects valuable information. Ford is taken and brought back to her home. When he enters the room she knocks over the lamp and her lover escapes by the window and she escapes to her room and puts on feminine wearing apparel. The Union officer in command discovers her masquerade, but in the thick of battle she escapes to the Confederate ranks. The information which Ford and the girl have collected turns the tide of battle and the Union forces are defeated.

FRONTIER.

SLIM BECOMES AN EDITOR (Feb. 5).—The editor of the Bungleville Bugle posts a sign on the door, informing the citizens that he is going to a better town. On his way he meets Slim and sees him trading his horse for the Bungleville Bugle. On hearing that the editor has left town without paying his debts, the wrath of the citizens is aroused, and they vow to hang the next editor that hits the town. Slim takes possession and is confronted by the many creditors, who agreed to allow him thirty days in which to pay the debts of the former editor. He employs Molly as Society Editor.

The thirty days are about up and business is dull. Molly inserts a sign on the door of the Bungleville Bugle that coupons will be issued in the paper, and at the end of a certain length of time, the one holding most of them, can take her as his bride. Business begins to boom. The cowboys spend all their money in order to get the most coupons. On the day that the votes are to be counted Molly leaves for lunch, promising to return at one o'clock. On her way home, however, she meets a traveling man, and at once a mutual attachment springs. Before Molly realizes it, the clock has struck five. She remembers and tells the travelling man about the scheme. They finally agree to get married, and to jolly the boys along. Molly sends a note to the newspaper office that she is waiting at the church. They all make a bee-line for the church, only to arrive there and find that Molly has already become the wife of another.

PUT YOURSELF IN HIS PLACE (Feb. 7).—John Brown is discharged by the Green River Oil Company. He returns home only to find that his little daughter, Florence, is sick. The doctor is called, and the case pronounced serious. A month passes, and the child's condition is critical, owing to lack of medicine and proper nourishment. He tries the drug stores in an attempt to have a prescription refilled on credit, but in vain. Seeing a bank messenger enter a bank with a shipment of currency, Brown resolves to ask for a small loan from the bank. The bank president curtly refuses. Brown sees a revolver laying on a desk, seizes it and compels the banker to lend him ten dollars.

Later, Brown is going for the doctor, when he sees a small child in danger of being run down by an automobile. He rescues her. The mother of the child succeeds in obtaining his name and address from the doctor. That same day Brown receives a letter from the oil company, stating that a mistake was made in his being discharged, that another John Brown was intended, and inclosing a check for time lost and instructions to return to work immediately. At this point Mrs. Blair, the mother of the little girl that Brown rescued, arrives with her husband, who proves to be the bank president. Brown explains the conditions under which he was driven to force the loan, offers the check from the oil company to cancel the debt, but the bank president tells him that "his loan has been paid in full."

REX.

A RACE WITH DEATH (Feb. 5).—The child of an automobile mechanic is stricken with a malady which may require an immediate operation. The attending physician instructs the mechanic and his wife to notify him at once in case complications set in. A big automobile race, for a prize of $1,000, is to be held the following week. The mechanic is to accompany the driver of racing car No. 10. The race course stretches between the small town in which the mechanic lives and Los Angeles, fifty miles distant. The mechanic is on hand the morning of the race. The mechanic's wife comes with the announcement that their child is worse. Together they hurry to the physician's house, only to find that he has been called to a hospital in Los Angeles. Back at the race course the time for starting has almost arrived and the driver of No. 10 is frantic because he cannot find his mechanic. The signal for start is given and the racers begin. An instant later, the mechanic and his wife, carrying the sick child, run up, get into No. 10 and speed away towards Los Angeles and the doctor.

No. 10 is the last to start, but the nerve of a father fighting for the life of his child is of steel. Without giving a thought to the fact that his car is in the race, car No. 10 speeds past one car after another and passes the judges' stand at the finish well ahead of all the other contestants. The mechanic drives straight to the hospital. A check for $2,000, the first prize in the big road race, is later handed therein.

THE COWARD HATER (Feb. 8).—Harvey Martin, a millionaire of eccentric ideas, and essentially a woman hater, is telling the story. First, he hates women because they are cowards, and further, he believes that all of his sweethearts have loved him merely because he is rich. Jane, a poor but somewhat proud school teacher, visits her wealthy married sister. Forthwith the sister sets a drag-net for a rich match for Jane. Martin falls into the net and is informed by the intriguing sister that Jane is absolutely without fear. Martin grimly decides to put her to the test. He brings her mice, snakes and vicious dogs, but Jane controls herself and keeps up the semblance of being fearless. As a supreme test, Martin dares her to explore the graveyard at dead of night. She accepts the challenge. As a result of this test, however, she becomes ill. She thanks Martin for teaching her to overcome fear as she can now overcome her fear of poverty and go back to her teaching. Martin, however, now discovers that one who overcomes fear is more than one born fearless. Thus he asks her to be his wife. The end of the matter is that she does not return to teaching.

NESTOR.

FIRES OF CONSCIENCE (Feb. 4).—Two men meet in the desert. One is in search of gold and the other seeks solace and heartsease for an unrequited love. Although they are unknown to each other, each loves the same girl. Ray, the prospector, is the chosen suitor and around his neck he carries the girl's picture. They live together in the wilds and become friends, until one night Tom sees the picture in the locket around Ray's neck. Tom's jealousy prompts him to kill Ray, but gentle thoughts of Ethel restrain his hand. On their way through the desert they suffer from thirst. Ray staggers and falls. Tom takes the locket and chain from him and leaves him. He staggers along. He takes a drink of water, which he has saved for himself, but his conscience smites him and he goes back, gives Ray the life-giving from his canteen, and himself dies. Ray fashions a grave in the burning sands and buries his friend. He is discovered and rescued by outrider. He is reunited to the woman he loved, but even more sublime than their love, is the shadow of the dead man hovering over them, the man who hated deeply, loved intensely and was a gentleman.

TWIXT LOVE AND FLOUR (Feb. 6).—The baker loves his cashier and a neighboring grocer is likewise smitten. One day the baker's supply of flour gets low and he sends to the grocer for more. Discouraged in his love affair and in a spirit of revenge, the grocer mixes violet talcum powder with the flour, which is to be delivered to the baker. The flour is received and made into loaves. The loaves are delivered to the baker's customers, and the rest is war! All who eat the flavored bread become ill. The baker is held to account. His shop is mobbed. The young lady informs the union of the joke, and then she takes a taxi and rescues the baker from the mob. The union bakers capture the grocer and bring him to the bakery. They plaster him with dough and place him in the oven. When he is well cooked and brown, they take him from the oven and frost him, artistically. He is then placed as an ornament upon the immense wedding cake, which has been prepared for the wedding of the baker and his cashier.

UNIVERSAL.

ANIMATED WEEKLY, NO. 98 (Jan. 21).—**Eskimo Tango.**—An amusing exhibition of our latest fashionable dance given by Eskimos at Nome, Alaska.

The World's Greatest Water Tube.—Mayor Mitchel, of New York, dynamites barrier 400 feet below street level, completing the Catskill Aqueduct, which will supply New York with spring water at a cost of $200,000,000. Hon. John Purroy Mitchel, New York's youngest mayor.

Topsy-Turvy Stunts in the Clouds.—Lincoln Beachey breaks all records by turning seven consecutive loops during one flight at the Panama Pacific Exposition Grounds.

Winter Sports.—Skiing in full swing on Norway's snowy heights.

Federal League After Players.—Joe Tinker, who refused a $10,000 bonus from the Brooklyn National League to manage the Chicago Federals. Three-fingered Brown, new manager of the St. Louis Federals.

Fashions.—Frills and draperies trim the new spring clothes. Made from Ladies' Home Journal Patterns.

Felling a Chimney.—A large factory chimney successfully razed by dynamite at Leicester, England.

Fatal Wreck.—Three persons killed and twenty-seven injured when wooden coaches of a Georgia Southern & Florida Railroad train collapse near Cordele, Ga.

Al. J. Jennings.—Author of "Beating Back," once outlaw, now candidate for governor of Oklahoma.

Scenes on the Border.—The Red Cross Society is doing noble work among the wounded and dying Mexican soldiers.

Human Tug Boat.—Commodore Elionsky performs remarkable feat of towing 1,262 pounds for eight miles in icy river.

Cartoons by the World-Famous Caricaturist—Hy Mayer.

MUTUAL FILM CORPORATION.

PRINCESS.

THE LOSER WINS (Jan. 30).—Jim, entering the bank, drops a billfold. Nell picks it up, and a friend in an auto drives up and greets her, so that Jim, retracing his steps to find the billfold, misses her. She leaves a card, but with no address, and Jim, returning, begins his search for the girl with the billfold. Nell, reporting the incident at home, deposits the money on a table, and a fire in a nearby house attracts her attention. Tommy, entering to deliver a hat, finds the house empty, and in "rubbernecking" sees the billfold. Hearing someone, he steps behind the portieres and Muggs makes a getaway with the billfold. Tommy's story is not believed by the police and he's arrested. Jim, reporting his loss, arrives at the station in time of Tommy's arrest, believes his innocence, and bails him out. Delivering a hat later, Tommy recognizes Muggs and the billfold and reports to Jim, who in the meantime through the court incident has met Nell and a love affair springs up. Tommy leads the cops to Muggs and doesn't let himself be bribed, to remain honest—although Jim was the loser, he was a winner with Nell.

THANHOUSER.

THE ELEVATOR MAN (Jan. 25).—The old elevator man had been employed in the office building for many years and was treated with much consideration. Like all of us, he had his likes and dislikes, and there were certain tenants for whom he always had a kindly word, while in the case of others he longed only to see them move away. A young stenographer and a clerk employed by one firm were the two persons of whom he was most fond, and he was pleased when they told him of their engagement. There was another clerk employed by the same firm, but the elevator man despised him.

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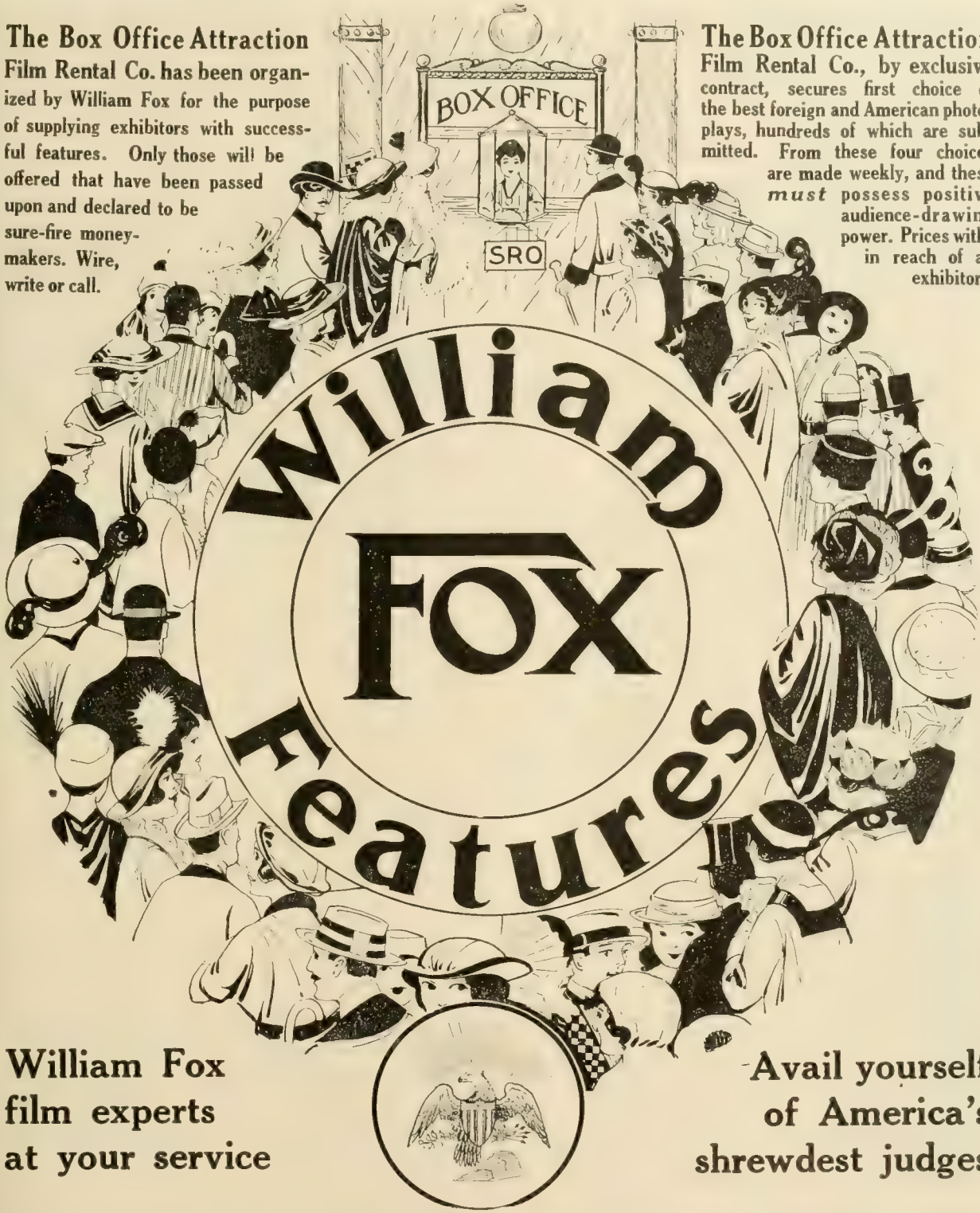

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The young lovers quarreled, as young lovers will, and it brought sorrow to the heart of the old elevator man. His sorrow turned to rage when the girl flirted with the clerk he despised, and he decided to take action in the matter. He knew that the clerk he did not like had a "yellow streak" and he determined to bring it out. He was able to do this by means of a little red fire and some unusual elevator running, and the young couple he liked were reunited while the old elevator man was convinced that life was worth living again.

AMERICAN.

THE HERMIT (2 parts—Feb. 2).—Grace King and motor party discover a picturesque spot and hermit. The masterful personality of the hermit so attracts Grace that she invites him to lunch with them under the trees, afterward persuading him to tell his past history.

Twenty years ago, the hermit, then a wealthy young man, was accepted by his sweetheart. His brother loved the same girl and being of an impetuous and emotional nature exerted himself to win her from his rival. Failing in this, he yielded to an evil impulse, and bribed a ruffian to chloroform and bring her to him. The accepted lover, being warned by telepathy, that the girl was in danger, reached her gate as the masked man was coming out with her. A deadly conflict ensued, during which the lover was beaten senseless. The girl revived; screaming for help, she rushed into the house. The conspirator realizing his own danger and in order to incriminate his brother, Jack, placed a mask over the latter's face and a revolver in his hand and then escaped.

The police arrived as the young man, with the mask still on, and revolver clasped in hand, was regaining consciousness. Circumstantial evidence gave him seven years in prison. But worse, his sweetheart repudiated him. She married the brother. After serving his term and being liberated, he never let his people see him, but left for California, where he lived alone for fifteen years.

After finishing his story, the hermit shows them his sweetheart's picture and with a startled cry, Grace declares it to be her mother. She tries to have the hermit go with her, but shaking his head he shows her a letter, sent ten years before, containing the dying confession of his brother and pleading for pardon, also entreating that his wife never be told the truth. Afterward, with much maneuvering and plotting, Grace brings about a reunion of the lovers.

TRUE WESTERN HEARTS (Feb. 7).—There were tears in Jed Thompson's eyes as he looked across the table at his son. For five long years they had toiled, enduring almost incredible hardships, to realize their all-consuming ambition—to own a little farm where they might settle down in peace and comfort: and now it looked as though that dream was in a fair way to be realized. "'Twas a mighty hard fight, boy, but we won and I'm proud of you," said Jed. Two thousand dollars, as nearly as they could reckon it, in gold dust, had been taken from the ground, and now the opportunity of a lifetime had come to them. Old Len Williams was ready to retire and his farm was for sale. $2,000 would buy it. Tom determined to look over the land.

Ed Thorpe, all 'round bad man, delivering a letter to Jed, had seen the money and his cupidity was aroused. He determines to steal it and enlists the aid of one Jackson. They descend on the cabin and find Jed alone. Tieing him securely, they demand to know the hiding-place of the money. Jed refuses to answer, and Thorpe, thrusting a poker into the stove, threatens to burn the old man's eyes out unless the information is forthcoming. "My boy and I have fought and starved for that money for five long years and all the tortures of the damned won't make me give it up," Jed answers them.

As Tom on his way to town passes an isolated cabin, a woman comes to the door and telling him that her husband has just died, asks Tom's aid in burying him. He learns that the dead miner is Jim Lawrence, a good-hearted fellow, who had more than once helped them over rocky days. "I guess dad would like to see Jim before we bury him and besides we will need his help," Tom tells the woman, and promising to be back in a few hours, goes off.

As he nears the cabin he hears his father cry out in agony. Thorpe has just drawn the red hot poker across the wrist of Jed, hoping to get a confession from him. Tom rushes to his father's aid and makes short work of the bandits. Deciding the cabin is no longer a safe refuge, they prepare to leave, taking the money with them. Hurrying to the widow's aid they help bury her husband. Now it is true that men have fought and bled, suffered and died for womankind, but few indeed are they who would make the sacrifice in its selfishness sublime that these noble-hearted miners made without a whimper. The doctors had told Mrs. Lawrence she was a consumptive. "But," she told Jed, "I don't believe it. I'm strong and I'll work for my little girl." Then the dry hacking cough of the consumptive seized her and Jed and Tom shook their heads gravely. "Ma'am," said Jed, "Y'see your husband was what you might call a silent partner with us and Tom and I have brought his share of the claim." O, noble falsehood! Down on the table plumped the little bags of gold that a few hours before Jed had told the bandits all "the tortures of the damned" could not make him give up. But she was a helpless woman and they were men and could hustle. Back to the cabin they trudged to begin anew the long hard fight—a noble father and courageous son.

MAJESTIC.

THE THIEF AND THE BOOK (Two reels—Jan. 24).—The Bat, a thief, about twenty-three years old, in order to occupy the attention of an old bookseller, while his partner, the Fly, robs the till, purchases a book at random. Later, after a chase and escape to the Devil's Roost, Old Meg's refuge for thieves, he takes the book from his pocket, and is about to throw it aside when the title attracts him, "Electricity Made Simple." The idea strikes him to attempt the wiring of the Roost, and replacing the smoky old lamp with electric light. His success opens a new life to him, and he seeks honest employment at the Electric Light Power Company, resolving to become something in the world of electricity. His conscientious devotion to duty and hard study, and love of the clean new life, lead him rapidly up the ladder, and after demonstrating his acquired knowledge by locating and repairing a puzzling break in the machinery at the works, he finds himself advanced to the office of assistant electrician.

About this time the fortunes of the old bookseller, the unknowing contributer to Bat's reform, undergo a pitiful alteration. After twenty years in the same location, he finds himself with old age handicapping him and is obliged to move out and give place to a new building, and seek other quarters. The shock sickens his soul and body, and selling his little stock with the aid of his fifteen-year-old grandchild, he takes to his bed. The old man dies, and homeless and penniless, Bess finally becomes a victim to Meg, and takes up her abode at the Devil's Roost.

Five years pass. The Bat and his former employer at the plant are now partners as electrical contractors and engineers. Bess still works her trade. Fortunately, it is the Bat who catches her at last when she attempts to "lift" his watch. Remembering his own past, he takes her to his office, and by kindness softens Bess's hardened nature, and starts her on a "clean path" by helping her to become a stenographer. His head typist volunteers to help Bess. She worships her benefactor and the Bat, too, grows instantly and deeply fond of his protege. On the day of Bess's arrival at proficiency the sister of Bat's partner comes to the city and demands the complete devotion of the men to her entertainment for the few days of her visit. They laughingly comply, and begin with the theater first. Bess in sudden and desperate jealousy, entirely unreasonable, drops back to her old self long enough to follow the party to the theater and skillfully steal the purse of the sister and bear it away to her old haunt, the Devil's Roost. She is seen and followed by the Fly, her suitor from the moment of her first entrance to the Roost. Remorse overtakes Bess while in the Roost, now hideous to her, and made doubly so by the renewed attentions of the repulsive Fly. Fly's persistence this time amounts to force, and he seizes Bess. The timely appearance of Old Meg on the scene saves Bess from the clutches of the Fly. Old Meg drives Fly away, with a warning never to return; he swears vengeance, and hurries to the theater, where the loss of the purse is discovered. To the manager Fly reveals the mystery of the Devil's Roost, where he informs him the purse may be found, and gives complete directions of how to reach the Roost by its secret entrance. The manager repeats Fly's story to the police and to Bat, the latter instantly recognizing his old quarters. Fly makes a quick getaway as soon as his purpose is accomplished.

In the meantime, Bess in the den, wraps the purse up and addresses it, together with a pathetic note to the Bat. She leaves it at the theater box office, and it is delivered to Bat while Bess is returning to the Roost. The Bat reads the note: "I stole this, but I don't want it. Might as well be a thief as be loving you, and breaking my heart. Thanks for too much kindness. It's no use. Back to the Roost for me. Bess." In a flash the Bat realizes that Bess must mean Devil's Roost, and there the police have gone to make a raid. Slipping the purse in the folds of the sister's cloak, he excuses himself and hurries to a taxi. The police are ahead of him however, and reach the alley-way to the Roost first, making it impossible for him to precede them and rescue Bess. Then he remembers the hole under the eaves which he cut for the electric wires, and climbing the rickety old fire escapes to the roof, he crawls through the hole, and warns Bess and rescues her just as the police enter and arrest Old Meg and the others. Safe at his lodgings, he explains to Bess how he knew of the hole. He gets the book that changes his career, now old and worn, and tells the story. Bess recognizes the imprint of her grandfather's stamp on the book, and in great wonder of it all they tell of their love.

A RIOT IN RUBEVILLE (Jan. 31).—A "Mellerdrama" company is billed for a one night stand in a tanktown in a lurid production entitled "Lizzie, the Poor Working Girl." The picture of the "heavy" in make-up, unfortunately resembles that of a horse thief and wife-beater in the vicinity, for whose capture there has been a great reward offered. A village rube with Sherlock Holmes instincts, discovers the similarity, and makes his revelations to a few choice cronies, urging secrecy. The natural result is a town agog with excitement. And the company enthuses over a crowded house. But the villagers are there for a purpose. This soon becomes apparent.

Chas. Dudley, the "heavy," off the stage, is merely a mild-mannered, brow-beaten husband to the leading lady, and answers the name of Henry, but on the stage! Well, it's different. He is busily engaged in ferociously choking the heroine in one of the most thrilling moments in the play, when one of the rubes, unable to restrain his cupidity, makes a grab for the prize, and the whole reward-dazzled audience, in an endeavor to "beat him tew it," begin clambering onto the stage. The villain bolts, so does the hero and a "dead man." The manager attempts explanations, but in vain. To the stage door surges the mob, where with tar and feathers, a rail and other implements of welcome, the bad one's appearance is awaited. In wild terror, the "white livered villain" observes their business-like preparations, then sneaking out of a side window, runs for it. He is captured and pleads for mercy. His wife receives the information that her husband is being tortured for wife-beating. Henry a wife-beater! How excrutiatingly funny. He is about to be strung up when his wife appears and demands his release. She theatrically pulls off his fierce mustache, which he has forgotten to remove in his fright, showing that his ferocity is merely a shell. She then takes her hubby in hand, and her treatment of him vindicates him beyond the shadow of a doubt from suspicion of wife-beater.

RELIANCE.

OUR MUTUAL GIRL (Jan. 19).—After a life spent amid primitive surroundings and country limitations, Margaret, the Mutual Girl, who has lived within the narrow confines of a farm house, receives a letter from her aunt in New York, a wealthy society woman and member of the best sets, to give up the life as a dairy maid and make her home in the great metropolis.

While Margaret is enthusiastic over the prospect, she is nevertheless sorry to leave her country sweetheart, but is induced to do so when a picture of grandeur, beautiful clothes and good times is presented to her. She comes to New York and, unknown to her, is followed by her country boy lover. Her aunt meets her at the Pennsylvania Station and realizes immediately that Margaret must undergo a certain amount of training for the society life that she has mapped out. She is whisked to the home of her aunt in Fifth Avenue in a limousine car and the next day is taken on a shopping tour, where visits are made to the parlors of famous modistes and equally famous shops and department stores until the girl's personal outfit is a liberal education in up-to-date dresses in all its multitudinous details.

While this is going on the country boy arrives in New York and goes through a series of humorous scenes in trying to find a place to live and work to the winning of his sweetheart.

TRICKED BY A PHOTO (Jan. 28).—A detective takes his girl to a seashore place of amusement and has her photo taken with his head on her shoulder. A noted crook does the same with his girl. Later the detective is sent out after this same crook and can only find his girl, who, of course, refuses to give him up. The detective recalls seeing them at the photographers and tries all sorts of schemes to make the girl give him up to the police, without success. Finally, he thinks of making her jealous of her lover and casts about for a chance to do so. He gets the crooks photo from the photographers and cuts the head of the crook out. He cuts his own head off of his own photo and sticks the crook's on instead and then has the whole photo re-photographed. He shows it to the girl, who thinks her lover has had it taken with another woman, and in a jealous rage, she tells the police where he is and he is captured.

TOO PROUD TO BEG (Jan. 31).—James Morrison, an old man living alone with his daughter, loses his position because he wishes to remain an honest man, and after vain searching for employment, is almost starving, along with his daughter, Bess. He frequents saloons and gets food for free lunches and even tries to get food from the garbage pails in the hall of the tenement where he lives.

A thief living in the house steals a wallet from the man who discharged Morrison, and Morrison, having been seen about the halls acting suspiciously, is suspected. His daughter is ill and the old man feels ashamed and would rather be accused of theft than acknowledge that he had been reduced to rummaging garbage to live. An old woman neighbor has seen him though. She tells his former boss and the real thief, who is seen throwing the pocketbook away, is caught. The old man is given his job back by his former boss and he and Bess are assured of a happy future.

OUR MUTUAL GIRL (Second Release—Jan. 20).—Margaret, "The Mutual Girl," is observed rubbing her eyes in bewilderment at the beautiful scene about her as she awakens from a pleasant night of happy dreams and is subtly conscious of luxury and softness. For a moment, she fails to understand the metamorphosis from a cold, farm house room, with its stiff, old-fashioned furniture and hard bed to a boudoir of beauty and costly furnishings, but as her eyes gradually open and become fixed on the heavy canopies of her Louis XIV bedstead, and her hands grope about amid a wealth of soft coverings, the realization becomes fixed that a new life is

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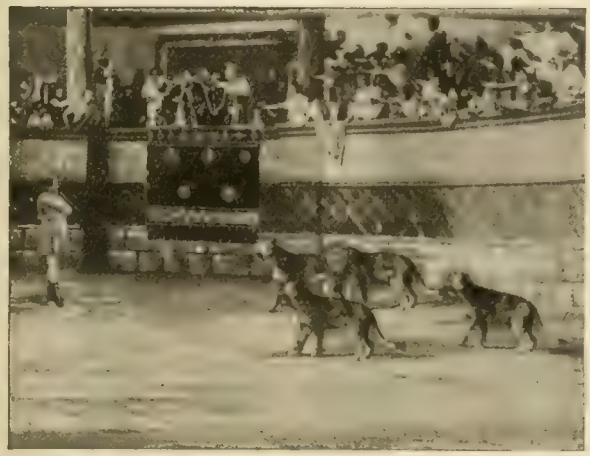

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dawning on her and she is enthusiastic to rise and meet it. Her maid enters and places a tray of tempting delicacies before her, and as she nibbles at her toast, her aunt enters and discusses plans for a day of pleasure.

Meanwhile, in a remote section of the city, amid squalid surroundings and poverty, the country boy sweetheart of Margaret is awakening from a terrible night of discomfort. He is seen shivering in a hall bedroom of an east side tenement and, unable to stand the cold any longer, he arises and prepares to seek employment. A want ad in a daily paper catches his eye. He reads that the Cunard Steamship Co. desires the services of a young man to act as a guide on the docks, and he hastens to the pier, hoping to be the lucky one. The scene again shifts to Margaret's boudoir, where she has completed her toilet and is discussing the trip to the Yale-Princeton football game with her aunt, which they attend that afternoon. During the game a French Count of distinction and a friend of the Van Wycks greet Margaret's aunt, and after being introduced to her niece, are invited to call.

The country boy secures the job and the following day witnesses the arrival of a transatlantic liner. Among the passengers are two women, whose peculiar actions on the pier arouse the suspicions of the country boy. While he is watching them, the Count arrives on the scene and there is a whispered conversation between the trio. Convinced that they are smugglers or are planning some crooked deed, the country boy seeks permission to follow them.

The country boy has learned Margaret's address and that evening, after work, goes to call on her. Mistaken for the Count, the maid ushers the country boy into the drawing room, where Margaret goes into ecstacies of delight when she sees him. Her pleasure is interrupted by the arrival of the Count, who the country boy immediately recognizes as the man whom he suspected of being a smuggler, and a sharp argument ensues. Margaret's aunt dismisses the country boy, and receives the Count with gracious hospitality.

On the following day Margaret's aunt receives an invitation from the only woman senator in the United States, Mrs. Helen Robinson, of Colorado, inviting her and her niece to visit the famous Morisini estate. The invitation is accepted and on the way the two ladies go shopping. They visit Joseph's famous millinery shop in Fifth Avenue and make expensive selections.

DOMINO.

THE INFORMER (2 parts—Jan. 22.—Nora Brady, living with her father, is invited to a shindy by a suitor, Michael. She accepts. Barney O'Shea is the one she loves, but who does not propose to her. He does later, however, and finding she is going with Michael, plans to play ghost, which he does, as they are on the way, and Michael, nearly frightened to death, runs away. Barney then takes Nora to the Shindy. Michael later finds out the trick and turns informer for the British, telling of Barney, who is leading the Irish patriots. The British burn the cottage of Barney's mother in an effort to discover the leader. Nora takes the old woman into her home. Barney and his friends, in an effort to punish Michael, drive him insane. A despatch bearer with papers is wounded and seeks refuge in Norah's cottage, and asks Barney's mother to take the papers. She does so, is discovered with them, and arrested for treason. The colonel informs Barney if he gives himself up he would save his mother's life. Barney agrees, and is consequently hanged for treason.

THE HEART OF WOMAN (Three Parts—Jan. 29.—Marion Colgate lives with her father, a proud Colonist, and when Gen. Gage, a Britisher, proposes, Marion refuses him, as she prefers a man given to art instead of warfare, while her father wants her to marry a title. Gage, visiting the British outposts, seeks shelter with a Scotch family named Muir. A son, Donald, educated and a fine musician, Gage thinks would be Marion's ideal, and as Lord Marsh has written that he cannot come to the Colonies at this time, Gage induces Donald to impersonate Lord Marsh. Donald, as Lord Marsh, is introduced to Marion, and they fall in love. Marion overhears a conversation between Gage and Donald thus finding that Donald is an imposter. Donald leaves and engages with Washington as a scout, while Marion visits her aunt. Donald succeeds in delivering Washington's plans to a courier of Gen. Greene, but is wounded. He staggers into the garden of Marion's aunt, where Marion recognizes him. Marion and her aunt hide him. Donald recovers and he and Marion are married after all.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 56 (Jan. 21).—A Poor Man's Vehicle.—Cycle motor-car becoming popular throughout the world.

Lord Kintore Arrives.—Chairman of Anglo-American exposition comes, seeking attractions for London show.

The Movies in Japan.—Motion Picture Theaters now the principal amusement of Nipponese.

The Circus in Winter.—What the Barnum and Bailey outfit really looks like in its Connecticut home.

Modern Hawaii.—Island territory uses latest in motor-plows for cane fields.

Miners Strike in France.—Thousands of workmen protest against long hours and low pay.

A Cross-Country Run.—San Francisco Bulletin conducts annual event in Pacific Coast city.

The Royal Sydney Horse Show.—Australian stock raisers exhibit some splendid specimens of draft horses.

After the Floods.—Western Texas as it looked after the freshets subsided.

LUX.

AN ALARMING DINNER PARTY (Jan. 23).—Pat assists his master and mistress to prepare the table for a dinner party. When it is found that the guests will bring their seven daughters it is thought advisable to have the two extra leaves in the dining-room table. Unfortunately, from long disuse, the table works in a very stiff manner.

WINTER SCENES IN SWITZERLAND (Jan. 23).—As the title gives one to understand, this is a series of charming views from a land towards which we always look when searching for exceptional natural beauty.

KAY-BEE.

A KENTUCKY ROMANCE (Jan. 23).—One day when Bob Hargrove's cow is devastating the Selby garden, Jim Selby is on the point of shooting it when Bob comes and stops him. They quarrel and Jim is slightly wounded in the arm. Nance Selby and Loxie Hargrove are sweethearts, but after the feud both are forbidden to cross the stream which separates the two farms. However, Loxie goes across the river and makes love to the girl, only to be discovered by her father. He is sent off the ground and told never to speak to Nance again. Quite some time later Nance, who is now a young woman, takes her small brother, Tommy, of whom Selby is very fond, to go fishing. He falls in and is rescued by Loxie, who is hunting. While riding for the doctor, Loxie is shot by Selby, who knows nothing about his errand. Nance manages to carry her brother home, and on the way is met by the father, who is greatly alarmed, and together with the mother they go for the doctor. Loxie has already arrived at the doctor's and is being taken care of. The horse upon which Loxie had been riding has gone home, and Hargraves, discovering the blood marks, thinks that Selby has injured his son and starts out to find him. All meet at the doctor's. Explanations are made and the feud is ended by the promise of the parents that Nance and Loxie may be married.

FOR HER BROTHER'S SAKE (Jan. 27).—Sheriff Frye's son, John, is addicted to gambling and the scheriff has warned him several times to stop. One night John returns home quite intoxicated and, as a result of the quarrel which ensues, he leaves home, notwithstanding the pleading of his sister, Mary. The sheriff is heartbroken the next morning when he learns that his son had left, and he and Mary anxiously await news from him. John obtains a position on a ranch and does good work, but when the season closes he is "laid off." He starts in drinking and gambling again. Losing all his money to a card shark, he accuses him of cheating, and shoots at him. John believes that he has killed the gambler, hurries away, and sends to Mary for money with which to escape across the border. She takes the money from the sheriff's strong box and gives it to her brother. He is stealing a ride on the stage coach when it is held up and John, wounded, is relieved of the money, but not before he has wounded the bandid, who later dies. The sheriff and a posse are looking for the man who stole the money and are notified of the hold-up. They find John, take him home, and also the dead bandit. The sheriff recovers the money without knowing that his son was the instigator of the theft. A telegram tells Mary and John that the gambler, whom John thought he had killed, was only slightly wounded.

BRONCHO.

A NEW ENGLAND IDYL (Two Parts—Feb. 4).—By the will of Armanda Brown, Rose Fownes, a girl of a New England village, is left the Brown fortune, providing she will marry Mrs. Brown's son, John, who has drifted to the city and has become infatuated with a chorus girl. When Rose sees at the time the will is read that John does not care for her, she resolves to forfeit the fortune by marrying the first man that asks her.

Rose and her widowed mother have sacrificed a good deal to send Jim Fownes to a business college in the city. Jim rescues EllaWynn, the chorus girl, from the hands of some ruffians, and immediately falls in love with her and marries her. He takes her home, much to the surprise of John Brown, who has been jilted by the girl and resolves to marry Rose. Rose feels that she has done John a great injustice when she sees that the girl her brother has married is in reality the girl whose picture she found in John's room. She apologizes to John and the picture closes with Rose in John's arms.

A ROMANCE OF THE SEA (2 parts—Feb. 11).—Master Bell, an old salt, receives word that Roderick Due, the former mate of a piratical craft, has escaped and is looking for him. Bell is greatly worried, for he has a chart which locates a wonderful treasure chest. Before he can leave the town, Due appears and hires some fishermen to attack Bell and gain possession of the chart. They assault the old man and he is getting the worst of it when Captain Rood and his sweetheart, Ethel, come upon the scene and rout the sailors, taking the old man, who is badly injured, to Ethel's home.

Later he dies and gives to them the chart and instructs them how to find the treasure. Due learns of this, and when Rood advertises for sailors to man his ship, he and the fisherman, who got the worst of the fight, apply for positions and are taken on by the unsuspecting Rood.

Rood and Ethel are married and start out in search of the treasure. Just as they arrive in sight of the land, Due and his men are plotting to take possession of the ship, when the boatswain, who is a friend of Rood's, overhears them, warns Rood, and takes Ethel to a small boat. Rood, with the cook, who is also loyal, tries to reason with Due. Due orders his men to attack the captain, but he locks the door and escapes with his wife. They arrive on the island, discover the chest in a cave and return with it to the ship. Due, in the meantime, having discovered the escape of the captain, with his men man a small boat and go to the island, but are attacked by Indians, who kill all but Due. They row towards the ship. The cook, who has recovered from his blow, sees them approaching, fires a cannon and kills them. Later the captain, with his chest, arrives on the boat to the joy of all.

UNION FEATURES.

THE FUNNY REGIMENT (Three parts).—The Twins, regular bad men of the regiment, have been condemned to the military prison, and it goes much against the grain of the kind-hearted Captain Hurluret to see these poor fellows confined to their cells. His leniency toward them, however, is speedily taken advantage of with most amusing results.

Consequently, when the General of the regiment, another kind-hearted officer, comes to inspect the barracks, he finds that the regiment are all heartily enjoying themselves and that breach of the rules and regulations is rife. He reproves the Captain, but the latter merely replies that he cares not for the rules and regulations, as his ambition is not promotion, but to be beloved by his men. Under such an officer the men would boldly court, without fear, the death that lurks in waiting for them. Truly, the Captain's ambition is realized, for his men love him with all their hearts.

PASQUALI-AMERICAN CO.

A SOUL'S TEMPEST (Three Parts).—Laura, the daughter of Doctor Roberts, an eminent surgeon, is the happiest girl on earth. It is the evening of her engagement to the man of her choice. The guests are just beginning to take their leave, when the doctor is called to attend Baron Dascole, who is dying in a neighboring town. This will necessitate the doctor remaining away for the balance of the night. The guests have all departed. The house is in darkness, but there in the moonlight a man in evening dress is patiently waiting for a signal. He is Viscount George, who had slipped a note to the doctor's wife while at the reception, and she in return gave her consent. The doctor's car, having met with an accident, necessitates him to return home. The thief of love advances cautiously. The half-open doors close silently behind him. The soft carpets deaden his footsteps. The guilty wife is awaiting him. But the door creaks. The unexpected noise catches the ears of the Viscount, someone has entered and is approaching cautiously. In vain does the Viscount attempt to flee: the man grasps him by the throat. The man is Dr. Roberts, who has returned, and noticing the door open, thinks a thief is in the house. He arms himself to kill. The light reveals a gentleman. The doctor is startled to find that he is face to face with Viscount George. A suspicion comes over him that this man cannot be in his house for any other reason than one.

Laura has been aroused by the noise. She listens and a realization of the truth comes over her of what she had suspicion of for some time past. She realizes her happiness is destroyed and the peace of her family at stake. Every tie of family affection will be broken.

After a short hesitation on the threshhold of sacrifice, she rushes to her mother's room. Her mother, as pale as death, stands with tears in her eyes. Thunderstruck at the anguish of the moment, Laura no longer hesitates. She confronts the two men and confesses to her angered father that the viscount has come for her. In face of such painful evidence, Dr. Roberts, even with his paternal heart torn, will do his duty as a nobleman and a gentleman. It is necessary to prevent Laura's marriage or the sake

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of his good name, which had been made unworthy. The fiance, in the presence of the inexplicable but energetical behavior of Laura's father, immediately guesses the gravity of the situation. All is over, and he accepts the return of the jewels which he has given as a pledge of his love. There is a sweet perfume of flowers in Laura's room. On the dawn of the day which was to make her a happy bride, Laura is weeping. Life has returned with all its dullness, the present is horrible. There is little hope for a better future. Laura weeps amid the flowers, whilst the perfume of death slowly poisons the air. When the mother, with her soul full of gratitude at her daughter's sacrifice, comes to her room to give her the kiss of repentance and sorrow, she finds only the white corpse of poor Laura sleeping forever amid the flowers.

A. BLINKHORN.

BLIND FAITH (Hepworth, Ltd.—2 parts).—Molly is the blind daughter of a gold seeker and the two live in a log cabin in a small mining town. In spite of her affliction Molly is able to take care of their home and attend to all the necessary duties about the cabin. During the greater part of the day, her father is off in quest of the precious metal and Molly is consequently left alone. One day she finds it necessary to leave the cabin for a short time and scarcely had she closed the door behind her, when a bandit entered the hut. While he was searching for the gold her father enters and a desperate struggle ensues. The older man's strength soon gives out and the bandit overpowers him. The daughter then enters and meets the stranger as he is about to depart. He does not know that she is blind and backs away from her. She stumbles over her father's body and, bending over him, finds that he is dead. She then realizes that the other person in the room must have committed the murderous deed. She attempts to attack him, but he easily evades her. Finding it impossible to locate his whereabouts in the room, she blocks the door and so prevents his escape through that source. His only chance is through the window. It is a long drop from the window to the ground and it is while he is balancing himself for the drop that the girl grabs him by the hand and feels that one of the fingers of his left hand is broken. Her vain attempt to capture him causes the bandit to laugh. The broken finger and the sound of his cruel laugh are the only clues which the unfortunate girl has to her father's murderer.

Remorse soon overcomes the murderer and he is haunted by the terrible hatred in the girl's blind eyes. Not a day passes that the girl does not wend her way to her father's grave in the woods, there to place flowers and offer a prayer. One day, six months later, a doctor happens to be passing through the village, sees the girl and becomes interested in her case. He tells her that he can restore her sight and she is overcome with joy and consents to start immediately for the town where Dr. Wainright lives. A subscription is taken up among the townspeople, who are only too willing to aid the girl. After months of treatment, the time for the final test arrives. The bandages are removed and, behold, she can see. She then makes her home with the doctor and his wife and becomes a favorite with all their friends. When the Wainrights receive an invitation to spend a week at a house party at Bletchley Towers, Molly, of course, is included.

After the first day's sport, the men return and are introduced to the new arrivals. Fate brings the one-time bandit to the house party and he immediately recognizes Molly. During the course of the evening, he has provocation to give way to a hearty laugh and Molly is startled. When and where had she heard that same laugh? At last it dawns upon her that her father's slayer is before her. The broken finger on his left hand is the only remaining clue that she has and she makes up her mind to find out if this man has a broken finger. She pretends to be able to tell fortunes by reading the palm and when it becomes time for the suspected one to have his palm read, he extends his right. Molly asks for his other hand, but he refuses and leaves the room. Now, positive of her father's murderer, she informs the police. A private theatrical, called "Whom the Cap Fits" is arranged for. At one end of the room, the exact scene as took place when her father met his death, is enacted and the murderer breaks down and begs for mercy. The police enter and place him under arrest. An examination shows that one of the fingers on the left hand is broken.

INTER-CONTINENT FILM CO.

HER LIFE FOR LIBERTY (Three parts).—The first scenes are in a modern Italian village; and the drama is related by an old bagpiper and concerns himself. His sister and father are his neighbors during the eventful days of 1861-62. After the prologue the village occupied by the dissolute Bourbon soldiers is shown. Carola, the sister, is the pride of the countryside. When three semi-intoxicated soldiers attempt to insult her, she rushes to her father. He grabs his gun and rushes down into the courtyard, where he meets the fire from one of the soldier's guns. The brother is away with fellow Garibaldians while Carola is left alone with the body of her dead father. The brother returns with his detachment of "red-shirters" and promptly routs the representatives of the hated Bourbon monarch. But soon a larger detachment of Bourbons is sent to the village. Their feelings stirred to a boiling degree by the death of Carola's father, the villagers give battle to the Bourbons, but the regular soldiers outnumber them, and they seek a vantage point in the old church, where a three-days' attack takes place. The leader of the Garibaldians realizes that they will have to surrender or starve unless assistance can be secured from the neighboring city of Caserta, but the attempt to secure this assistance means almost certain death to the messenger. The leader suggests this, but remarks that hardly any one present would care to take such a risk. But Carola surprises all of them by promptly volunteering to go. The leader throws a rifle over Carola's shoulder and, after being lowered on a rope for a distance of nearly one hundred and fifty feet, Carola gains the roadway in the rear of the church, but she is seen by some of the Bourbons. She does not stop. One of the bullets strikes her in the leg, but despite the great pain she struggles onward and finally reaches a small house on the outskirts of the neighboring city, where her cry for help is answered by a fellow countrywoman, who opens the door, which had been securely locked against the intruders. The woman sees Carola's wound and is about to alleviate the pain when Carola stops her, saying that there is no time for that, her neighbors in the church must be rescued. The woman heeds the advice and, with a revolver in her hand, rushes to the center of the city, where she informs the Garibaldians. Stopping at the house of the woman on their way to the besieged church they find Carola on the floor, dead.

The Garibaldians rush forward and surprise the Bourbons with the ferocity of their attack. In the street encounter the Bourbons lose and in the final stand at the church they are completely routed and they flee along the Volturno river to safety. The besieged welcome their saviors with vehement thanks. Carola's brother rushes up to them to inquire of his sister, and the women point in the direction from which they have come. The brother and the women lead the natives to the house and there they find the body of Carola. Removing their hats and kneeling in prayer they weep as they say a benediction over the noble girl who had sacrificed her life for them.

APEX.

FROM THE GUTTER TO THE FOOTLIGHTS (Five parts).—John Brenton, a well-known impresario, witnesses some wonderful dancing by Younita, an Italian girl, who earns a precarious living dancing in the streets with Reno, a Neapolitan organ-grinder. The impresario is much impressed. Approaching the girl, he hands her his card, inviting her to call and see him at the theater. Younita thinks over Brenton's offer. She is tired of her life with Reno, and in the impresario she sees a chance of self-advancement. She tells Reno that she intends to leave him and become a stage dancer. The man laughs, but seeing the girl is in earnest, and knowing that if she carried out her threat he would be ruined, seizes her, and drawing his knife, hisses in her ear: "Younita, if you ever leave the organ, I will surely kill you!" He flings her to the floor, and leaves. Younita follows him to the club in a crypt situated at Saffron Hill. She knows that while Reno lives she will never be able to gratify her ambition to become a stage dancer. She concocts a fiendish scheme, and makes a tool of Giovanni, who loves her. Urged on by the girl, Giovanni quarrels with Reno, and the men fight with knives. During the fight Younita whispers in Giovanni's ear, "Kill him, Giovanni, and I am yours forever." Reno is killed, and Giovanni is arrested. As he is led out Younita shrugs her shoulders and laughs. "Poor fool," she says, "but he has served my purpose."

Giovanni is sentenced to prison for life, but is firm in the belief that Younita will always be true to him. Through the influence of the impresario, Younita obtains an engagement on the stage. Younita now becomes a star and has, to further her advancement, fascinated Dick, the son of the impresario. Meanwhile Giovanni languishing in prison, is sustained by the belief that Younita still loves him. He makes a bid for freedom. Younita soon tires of Dick and favors Count Vercini, a wealthy man. Dick takes his conge very badly and threatens both Younita and the Count. Giovanni by a daring ruse has eluded his pursuers. He procures a change of clothing, and succeeds in reaching London. Crossing Kingsway, he is startled to see a poster of Younita outside the theater. He tries to see her, but is refused admittance by the doorkeeper. Hanging about outside, he sees her and Vercini emerge from the stage door. Giovanni is enraged. Is this the woman for whom he had suffered, receiving the caresses of another man? He follows them home and witnesses love-making between Younita and the Count. Giovanni's hot southern blood is aroused. He determines to kill the woman who has so deceived him. He reaches Younita while she is alone in her boudoir. He is about to kill her. Then she lies, that she is in the power of Vercini and dare not offend him, but that she still loves Giovanni. The lie pacifies the Italian. Younita makes an excuse for leaving the room. She then writes a letter to Vercini, warning him of Giovanni.

Dick has decided to have it out with Vercini for stealing Younita from him. He reaches the Count's flat and is admitted by the valet. Meanwhile Giovanni, believing that Vercini really has hold over Younita, determines to kill the Count. He gains an entrance to the house in a clever way, and witnesses Dick's discomfiture at the hands of Vercini, overheard by the valet. Unseen by anyone, Giovanni has secreted himself in Vercini's study. The Count enters, smiling at his triumph over Dick, sits down and lights a cigarette. He does not hear the stealthy movement behind him. In a moment he is in Giovanni's grip, and is slowly throttled to death. Then Giovanni, after committing this terrible crime, finds a letter which proves the wicked duplicity of Younita. The letter reads:

"My dearest Count—Beware of a mad Italian—Giovanni—who served my purpose some time ago. I fear he may attempt to harm you. With all my love, Your own, Younita."

For a moment Giovanni is stunned. Then his love for the woman turns to hatred. He vows to rid the world of such a wrecker of men. The body of Vercini is discovered by the valet, who informs the police. On circumstantial evidence Dick is arrested for the murder. Giovanni hearing of Dick's arrest, and having a well-thought-out plan to kill Younita, writes a confession that will clear Dick. Then he makes his way to the theater where Younita is appearing, and enters the gallery. In her dressing-room Younita, surrounded by her admirers, is at the zenith of her triumph. Giovanni in the front row of the gallery is watching; watching for the rise of the curtain. It comes at last and Younita, greeted by roars of applause, appears on the stage. Giovanni watches, fascinated, while Younita dances a weird fantastic dance. Bouquets are flung on the stage. Smiling and triumphant, she takes her last call. Then in the gallery Giovanni's graven figure breaks the action. Drawing a revolver from his pocket, he levels it and fires. A hush. Younita reels and falls dead on the stage. The infuriated audience rush at Giovanni, but he flings them off, and springing on to the parapet of the gallery, leaps wildly, and falls, dying, by the body of the woman for whom he had suffered so much. Dragging himself toward the dancer's body, he falls dead over it, as the curtain descends.

IN THE PYTHONS' DEN (Three Parts).—At a military ball in India, Prince Houssein forces his attentions upon the wife of Captain Dare and is severely reprimanded. His Eastern blood craves for revenge, and with a cunning characteristic of his race, he sets out to attain this in a diabolical manner. A forged note is the means of getting his victim in his power, and when Captain Dare learns of his wife's abduction, his anguish can be readily imagined. The colonel of the regiment is informed of the facts, and without delay a search party of Gourkas is sent out to trace Mrs. Dare.

The palace of Prince Houssein, which is almost inaccessible, is discovered to be the prison of the stolen wife, and in the endeavor to rescue her, Captain Dare is captured, and his sergeant shot. He is taken before the delighted Prince, who gloats over the mortification of the unhappy husband and wife. Mrs. Dare enlists the services of an Indian maid, who enables her to free her husband. Their freedom, however, is short lived. They are recaptured and imprisoned, and Prince Houssein determines to rid himself of Captain Dare by the easy but dastardly method of chaining him to a stake in a den of pythons. Meanwhile, however, the search party are making a determined attack on the palace, while the prince and his retinue are watching the agonies of the gallant captain.

The snakes are curled around his body and his strength is fast failing.

Shots ring out and the trusty Gourkas completely overpower the bodyguard and attendants. Prince Houssein is shot and falls wounded into the arena. The pythons leave their intended victim and attack Houssein, who meets his death in the inhuman manner which he had prepared for his enemy. Mrs. Dare releases her husband and the now happy pair leave the palace, to be escorted to barracks by the faithful Gourkas.

GLORIA AMERICAN CO.

LOVE EVERLASTING (Six parts).—Leslie Swayne, an adventurer, in order to obtain enough money to satisfy the needs of his extravagant life, has been bribed to steal the plans of the fortification from the staff officers of the Grand Duchy of Wallenstein. This undertaking, which at one time would have seemed difficult to him, becomes very easy, due to the friendship between himself and Colonel Julius Holbein, chief of the staff, and father of Elsa, for whom Swayne has shown a great deal of friendship, and in return he has Elsa's sincere love.

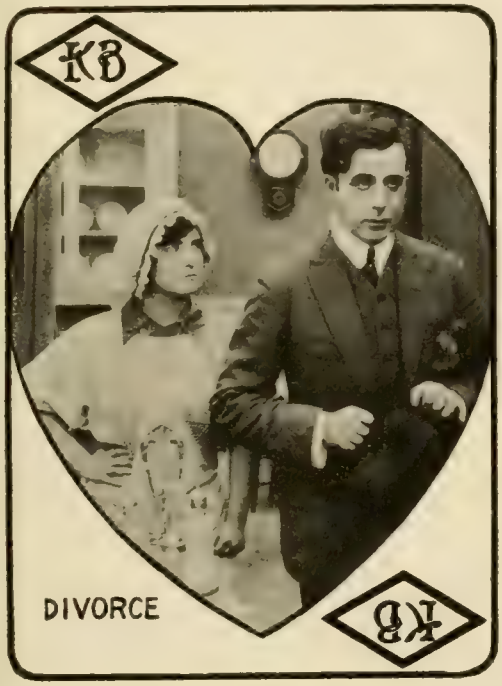
After a dinner held at the Colonel's, during which the villain Swayne whispered sweet words of love into Elsa's ear, he succeeds in stealing the desired documents, and, protected by the darkness of the night, he escapes. Overcome by the sad reality, the Colonel is in a desperate state of mind. Elsa tries to efface from her mind her terrible suspicions, but in going to the hotel she learns of the sudden departure of Swayne, and her suspicions are confirmed.

Colonel Holbein, to whom the precious document had been entrusted, is suspected as a traitor. This man shot himself for being so wrongfully accused.

Elsa is asked by the Grand Duchy of Wallenstein to leave the Duchy, and is taken to one of the stations of the domain, where she is abandoned.

Possessed of the qualities of a pianist and singer, under the false name of Marjorie Manners, she

FOUR ACES



Kay-Bee Features

JANUARY 27th
For Her Brother's Sake
(1 Reel)

JANUARY 30th
Divorce
(2 Reels)

FEBRUARY 6th
Secret Lode
(1 Reel)

FEBRUARY 10th
Colonel's Adopted Daughter
(1 Reel)

FEBRUARY 13t
The Arrowmaker's Daughter
(2 Reels)

Keystone Comedies

Jan. 26th--Double Crossed . . .	1	Reel
" 29th--Little Billy's Triumphs	1	"
" 31st--Mabel's Bare Escape .	1	"
Feb. 2nd--Making a Living . . .	1	"

Domino Winners

Jan. 29th--Heart of Women . .	3	Reels
Feb. 5th--O Mimi San	2	"
Feb. 12th--Mystery Lady	2	"

Broncho Headliners

JANUARY 29th
Romance of Sunshine Alley
(1 Reel)

FEBRUARY 4th
New England Idyl
(2 Reels)

FEBRUARY 11th
Romance of the Sea
(2 Reels)

FEBRUARY 18th
Yellow Flame
(2 Reels)

FEBRUARY 25th
Repaid
(2 Reels)

MARCH 4th
Mario
(2 Reels)

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORP., LONGACRE BLDG., 42nd ST., B'WAY, NEW YORK CITY

becomes famous. At her first performance she receives flowers from a large number of admirers, and long applause, but the memory of her father comes to her suddenly and that recollection takes away the joy of her triumph.

One evening while she is eating on the terrace of a hotel surrounded by ardent admirers, Marjorie is surprised at the sight of a young man, sad and pale like herself, who is observing her with a languid look. The pale young man is the Prince Arthur of Wallerstein, the son of the Grand Duke, who has come to the Riviera to recuperate from a long illness, under the name of Count L'Estrange. Surprised by the divine beauty and charm of Marjorie, he is a constant visitor at the theater.

One morning they chance to meet and immediately they understand each other and a sense of sympathy seems to envelop their souls. They gaze into each other's eyes and seal their unspoken troth by a lingering kiss. From that day on their love becomes more intense and soon they are married. On board a ship the living apparition of the villain, Swayne, appears before them. Marjorie faints. Arthur calls for help and in the meanwhile Swayne approaches Marjorie, begging for her pardon and love. She repulses him violently, and just at that instant Arthur returns. Swayne, to avenge himself, advises the Prince's country that the Prince amuses himself with sweet woman while the Duchy is in danger, and the Duke of Wallenstein recalls his son home. While Marjorie and Arthur are together at the hotel the message arrives, and his wife finds out who is her husband. She realizes then that she could not hide her true name any longer, and Colonel Theubner, an old friend of her poor father, tells the Prince the truth.

She gets up and departs like a crazy person, and a few days later she returns to the theater which she had left. Arthur, through the Colonel, learns Elsa's history and the reason why she is compelled to go upon the stage, but in spite of this information he continues to look for her. He finds her, pale and trembling. His eyes fixed upon her from his box in the theater. Suddenly Elsa observes his look. She becomes pale, trembles, and tries to control herself, but drops to the floor. The curtain falls; the Prince hurries to her and while he feels her getting cold in his arms, he hears these feeble words: "But my love shall never die." Poor Elsa, after so many troubles and anxieties, had taken poison, as she wished to die for him upon the stage that brought her so much applause.

WORLD'S LEADER FEATURES

SHADOWS OF SIN (Three parts).—Erna, the daughter of a very poor but happy working family, is seated at breakfast with her parents, when Ernest, her sweetheart, calls to accompany her to business, a practice he has indulged in for some time past. This accomplished, we are shown the interior of a workroom, where we see the young girl sitting industriously at her work, when the door opens and the principal, accompanied by the manageress, enters. He critically surveys the figure of every girl until his glance falls upon Erna, whom he bids with an elegant gesture, to follow him to his room. She is told that the showroom lady is ill, and that she has been selected to fill the vacancy. Overjoyed at her enchantment, Erna readily consents.

The following day the sales are having a busy time and among the buyers is one, a man of notorious character, who is making various purchases for his many lady friends. He is enamoured with Erna's beauty and determines to gain her affections, so in a benignant manner he hands her a note which reads, "You are worthy of a better position. Meet me tonight at the Cafe Royal at 9 o'clock and we can talk matters over. Ask for Baron Stein." Erna's experience of the world is indeed little and she agrees to go. At the appointed hour the Baron is pacing to and fro until his eyes are set on a beautiful girl who is seen hesitatingly approaching him. It is Erna. Together they partake of a little refreshment and Stein is successful in his endeavors. He has portrayed to her a glorious future, a mansion to live in, fine clothes, plenty of jewels and she will shortly become his bride.

Suddenly her thoughts are turned to home and in her excitement a dazed feeling comes over her. There appears before her visions of three she has forgotten, her parents and her lover. Each appeal for her return, but in vain. A short letter is sent, saying she has decided to marry a rich man, for the luxuries his money could buy.

The poor parents are stricken with grief. They find it hard to realize that their only child refused them in order to gain the approvals of a rich man. Erna had meanwhile commenced a new life. Dressed like a princess, she accompanies her new friend to the cafes, where the fame of her beauty soon spreads. A few months elapse and the two are one evening enjoying an exhibition of orinetal dancing, when Richard Clement enters. He is described as an engineer and is also of a wild character. He too is charmed with Erna's beauty and determines at all costs that he will speak to her.

Fortune, however, favors him, for the Baron meets a friend who wishes to speak confidentially with him for a few moments. He politely asks the engineer, who stands near by, to entertain his fiancee, which invitation is very willingly complied with. About a week after, Erna is sitting alone in her boudoir when her servant announces a visitor, Richard Clement. He congratulates himself on having found the lady alone and with a seemingly sempiternal smile, he endeavors to emulate her lover. Drawing himself close to her, he places his arm around her neck and is about to kiss her when he is hurled backward by Baron Stein, who had entered at the critical moment.

The engineer readily makes his departure, leaving Erna and the Baron face to face. Angered by his bride's shameful action, he hands the girl her jewels and bids her to quit his house. Erna pleads for forgiveness, but the pangs of animosity aroused within the Baron are great and her pleadings are futile. She now seeks Richard Clement, who gladly receives her, but her happy days are ended. The engineer is a heavy gambler, and by large speculations is practically left penniless. He demands Erna's jewels to meet his debts, which she gives to him, but not with a free heart. She now begins to realize that she stands on the brink of an endless abyss and thinks of her poor parents and wonders shall she return. Yes, she will, and throwing her cloak around her, she begins her journey.

Worn and haggard, Erna eventually reaches the old cottage and entering she falls into her aged mother's arms, who overcome with joy and emotion, sinks into a chair, wiping the tears from her eyes. Ernest, the lover she had once forsaken, is deeply touched, but the father will not condescend to forgive the great wrong she has done. "Out of my house," he cries, and in spite of the pitiful appeals of the mother and Ernest, she is forced to make her exit. Mad with grief, she hastens to expiate her sin by death and is about to throw herself in front of an incoming train when Ernest, who has followed her, draws her back in the nick of time. He leads her to her parents again and amid a scene of intense pathos, she eventually obtains the desired forgiveness.

DAVID GARRICK (Three parts).—Ada Ingot, the lovely daughter of a well-known and wealthy city merchant, although kept in seclusion, usual to the times, is madly in love with the popular actor, and in her father's beautiful home at Marylebone Fields, has ever before her his photograph. Lord Fareleigh, having gained her father's permission, is a suitor for Ada Ingot's hand, and forces his attentions, but is repulsed, and finding that his rival is the celebrated actor, David Garrick, stamps upon his treasured photograph. Ada is indignant, Lord Fareleigh leaves, and she pleads with her father to take her to Drury Lane Theater, to see her unsuspecting lover, Garrick, in "Richard the Third." Adamant at first, her father finally consents. Ada is overjoyed and embraces her lover's photograph.

Ada Ingot, with her father and Lord Fareleigh, enter to witness the play. The curtain rises, and we then see enacted the great historic battle scenes of "Richard the Third," with David Garrick as King Richard. The curtain falls and Ada Ingot, full of excitement, is seen to throw a bouquet to Dave Garrick, who is overwhelmed by her beauty. After the performance Garrick retires to his dressing-room, embracing his bouquet, having fallen desperately in love with the lady in the box. He removes his make-up, etc., and is preparing to leave, when he receives a visit from Ada Ingot's father, whom he does not know. Mr. Ingot has come to ask Garrick a great favor. "My daughter has fallen madly in love with you, Mr. Garrick; I must cure her. Will you help me?" David Garrick is asked to attend a dinner given in his honor, and to become apparently intoxicated, in order to disgust Mr. Ingot's daughter. Not knowing that the lady is his fair admirer of the box, who has given him the bouquet, Garrick consents. Mr. Ingot exits with profuse thanks, when Lord Fareleigh enters the dressing-room, and challenges Garrick to a duel for the hand of the lady who has given Garrick the flowers. Garrick accepts the challenge, and the appointment is made for the same night, Garrick remembering that beforehand he has a dinner party to attend and play a part.

The host, Mr. Ingot, is entertaining his guests (a very strange lot of people) when David Garrick is announced. He is introduced all around, and lastly to the daughter of the house, Ada Ingot. He is astonished to find she is none other than the lady of the box, with whom he is madly in love. Full of remorse, he must, however, keep his promise to her father, and during dinner, in a wonderfully realistic scene, showing what a consummate actor Garrick was, he pretends to get drunk, and so violent are his gestures, that at last Ada Ingot, who is broken-hearted at his behavior, orders him out of the house. Garrick is overcome with grief, but having given his word, continues his drunken scene, and eventually leaves the house in disgrace. Before doing so he learns that Lord Fareleigh, with whom he has to fight the duel that evening, is Ada Ingot's suitor. When the moon is at its height, the rivals meet, and, with rapiers proceed with the duel. In the midst of the fight Ada Ingot (who has heard of the duel, and that of Garrick's only feigned drunkenness at the dinner) appears upon the scene with her father. Garrick has just disarmed Lord Fareleigh, and, in returning him his rapier, spares his life. David Garrick asks for Ada Ingot's hand, her father consents, and the charming romance comes to a close.

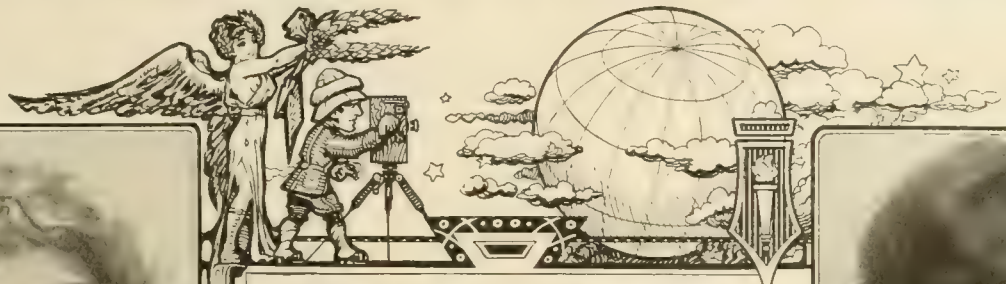
KENNEDY FEATURES, INC.

THE BRIDE OF LAMMERMOOR (Three parts).—The picture opens with Lord Allen Ravenswood, and his only son, Edgar, living in the ruined tower of Wolf's Crag, close by the boundary of their estate. They are awaiting the action of the Privy Council in their suit against Sir William Ashton to regain Ravenswood Castle, their rightful home. Word comes that the action has been decided against them, and Lord Allen Ravenswood dies, swearing vengeance against Sir William Ashton and his family. His son, Edgar, now Lord Ravenswood, reiterates his father's oath, and swears eternal enmity to the House of Ashton. Lucy, the daughter of Sir William Ashton, while walking with her father in the Ravenswood estate, visits Alice, an old retainer of the Ravenswood family. The old woman cautions her against the vengeance of the Ravenswoods, saying that they never forget. Returning to the castle, they are attacked by robbers. The attack is witnessed by Lord Ravenswood, whose heroic and prompt action disperses the highwaymen, thereby saving Sir William Ashton and Lucy from the miscreants. Edgar revives Lucy, and as they look into each other's eyes, they realize that they love. Sir William Ashton tries to thank Edgar, not knowing who he is, but Edgar refuses his thanks, asserting that he is Edgar, Lord Ravenswood. Edgar's heroism, however, inspires Sir William Ashton with a friendly feeling toward him, and thus the first part of the production closes. A week elapses between the first and second part, and we again see Lucy and her father walking in the estate of Ravenswood Castle. They are overtaken by a storm, and are compelled to seek shelter in Wolf's Crag, the present home of Edgar. During this meeting, the admiration of Sir William Ashton and the love of his daughter for Edgar is increased greatly. They accept Edgar's hospitality for the night. The next morning, Lucy and her father accompanied by Edgar, leave Wolf's Crag for Ravenswood Castle. An old servant of Edgar's reminds him of the family legend of the Ravenswood. Edgar laughs off the old man's warning, however, and goes with Sir William Ashton and his daughter to Ravenswood Castle. Prior to their arrival, Lady Ashton, Lucy's mother, has promised the hand of her daughter to Buckland, Lord Carrington, a noble of wealth, whose position and money appeal to the avaricious Lady Ashton. Upon the arrival of Lucy, her father and Edgar at the castle, she is very much angered at her daughter's association with Edgar, whom she terms a "beggarly Jacobite," and orders him from the estate. She then informs Lucy and her father of her promise to Lord Carrington. Prior to Edgar's departure from Ravenswood Castle, he writes Lucy a note, informing her that he is about to depart for London to plead his cause before the House of Lords. He begs her to be true to him until his return, and she answers his letter, saying that she will be true. The second part of the play ends with Lucy sitting at the window, awaiting the return of her love.

Three months elapse between the second and third part of the production. Sir William Ashton receives word that the House of Lords has decided against him, and that Ravenswood Castle rightfully belongs to Edgar. Lady Ashton is now even more anxious to marry her daughter to Lord Carrington, and enters into a plot with one of the servants to keep Lucy from sending any letters to Edgar, or from receiving any from him. In this she is successful, and Lucy is led to believe that Edgar is untrue to her; she is heart-broken. It is then an easy task for Lady Ashton to coerce her into a marriage with Lord Carrington. Just as the forced ceremony is at an end, and as friends are congratulating the heart-broken bride, the doors are thrown open, and Edgar pushes his way in. Lucy starts to rush into his arms, but is held back by Lord Carrington, and as Edgar realizes that in winning back his estate he has lost all that is dear to him in the world he throws his glove in Lord Carrington's face, and rushes from the castle. Lucy collapses and is carried to her boudoir by Lord Carrington, where he revives her. As she again regains consciousness, she realizes the terrible wrong that has been done her, and overcome by anger and remorse falls dead. The third and last part of this picture ends with Edgar, Lord Ravenswood, bidding good-bye to his steed and to his sword, walking into the Kelpie's Flow, where we see him engulfed by the quick sands that are ever ready for a victim.

MARY MAGDALENE (Three parts).—The story opens with Mary Magdalene as a notorious courtesan of Caperneum. She has two principal lovers, Syrius Superbus (a Roman, living in Caperneum, who is married to Portia, a follower of Christ), and Judas Iscariot. Canis Proculus, a Roman noble, coming to visit Syrius, meets Mary at one of her bachanalian orgies on her roof top and falls in love with her. She returns his affection and casts aside both Judas and Syrius, who turn their hatred on Canis as the result. After a week of happiness, one day when Canis is away, Mary Magdalene sees Christ and is overcome by his magnetism. Influenced by Portia she decides to forsake her sinful life and follows Christ. In the meantime, Canis has told Syrius that he wishes to marry Mary, and Syrius determines to prevent this at any cost. Judas finds that Mary is following Christ to Jerusalem, so he and Syrius decide to go with them without proclaiming their identity,

SCREEN CLUB BALL



Lillian Walker

THE FLOWER of FILMDOM

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SATURDAY, JAN. 31st

A STAR GEMMED NIGHT

Dance with your favorite player: King Baggot, Mary Fuller, John Bunny, Lillian Walker, Arthur Johnson, Ormi Hawley, Maurice Costello, Florence Lawrence, Billy Quirk, Helen Gardner, Irving Cummings, The Mutual Girl, Francis X. Bushman, Marion Leonard, Warren Kerrigan, Lottie Briscoe, Crane Wilbur, Edgena De Lespine, Tefft Johnson, Alice Joyce, Owen Moore, Mary Pickford, G M Anderson, Fritzi Brunette, Dave Wall, Muriel Ostriche and many other notables.

Mary Fuller

John Bunny | King Baggot

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FIFTY NEWSPAPERS PRINTED THIS.

"The first annual ball of the Screen Club has made its advent something to be marked with glowing red on New York's social calendar and the number of those who eagerly look forward to its second annual ball gives it assurance of still greater success."

PUBLIC WELCOME.

After the first ball many motion picture patrons remarked that they would have attended if they had known that it was a public ball. We therefore urge every one in the industry to make known the fact that this is a Public Ball given by the Screen Club, the famous organization of players, producers and all others prominently allied with Motion Pictures.

GRAND CENTRAL PALACE JANUARY 31ST 1914

and Syrius writes a letter to Canis, telling him that Mary is unfaithful and has gone away with him (Syrius). One day, Mary looking out her window, sees Canis arrive at Jerusalem and he sees her; they meet, but she tells him she can never become his wife until he believes in Christ.

Judas and Syrius, angered at Mary's repeated rejections of their overtures, and believing that this is due to a material love they fancy she has for Christ (instead of a spiritual love) determine to betray the Master. They obtain a warrant from Pilate, find Christ in the Garden of Gethsemane, and with Caiaphas, the High Priest, succeed in arresting Him. Mary hears of this and rushes to the barracks, warns Canis, who comes out with his soldiers to stop the outrages. Seeing the warrant of Pilate for Christ's arrest, Canis realizes that force is useless and decides to appeal to Pilate, who is his friend. Pilate promises to do what he can to save the Master and Canis returns to Mary, only to find she has left the house. While sitting waiting for her, a spiritual voice comes to him, which seems to be the voice of Christ, and which says, "Seek for Mary in the Garden of Gethsemane." He rushes out and gathering a body of soldiers makes his way as quickly as possible to the garden.

In the meantime Mary has gone to the garden to assuage her grief and has been found there by Syrius, who tries to persuade her to run away with him on condition of his trying to save the Master. Mary refuses and Syrius angered beyond measure urges the crowd to attack her as a follower of the Nazarene. Just as they are about to tear her to pieces, Canis rushes in with his men and tearing Syrius's sword from his hands, kills the latter with it. He then tells Mary that he believes that Christ had led him to her and that he now believes in Him. Protected by the soldiers, he leads Mary away. The story ends with a short vision of the hanging of Judas, and the progress of Canis and Mary up the hill of Calvary, with the three crosses showing on the top of the hills.

ECLECTIC.

JOSEPH'S TRIALS IN EGYPT (Three parts—Feb. 1).—Joseph, the favorite son of Jacob, angered his brothers when he told them that in a dream he saw himself made ruler over them. They went to feed their flocks in Dothan, where Joseph found them. And when they saw him, they conspired against him and cast him into a pit. But Judah, seeing a caravan approaching, persuaded his brothers to sell him to the Ishmaelites, who took him down to Egypt. The brothers then returned to their father and showed him Joseph's coat, which they had dipped in blood. So Jacob was led to believe that his son was devoured by a wild beast. The Ishmaelites sold Joseph to Putiphar, an officer of Pharaoh's. Soon after, Putiphar's wife became enamoured with Joseph and tempted him. But he resisted her approaches and fled, leaving his cloak in her grasp. Angered by his rebuff, she accused Joseph of a grave offense, showing his cloak which he had left behind. For this Joseph was cast into prison by Putiphar. It chanced that Pharaoh's chief butler was also in the dungeon. He told Joseph of a dream, which Joseph interpreted to the butler, saying that it meant that he would soon be restored to favor. This came true the third day and the butler was delivered from prison. It happened that Pharaoh was much disturbed by a dream which even the wise men of Egypt failed to interpret. Remembering Joseph, the butler told Pharaoh of his marvelous power. Joseph was sent for and so pleased the king by his explanations of the dream that he was made ruler over all the land of Egypt.

When the famine was in the land of Canaan, Jacob sent his sons to Egypt to buy corn. Joseph chanced to see his brothers, but they did not recognize him. He accused them of being spies and cast them into prison. They protested their innocence, saying that they were sent by their father, who remained in Canaan with their youngest brother, Benjamin. Joseph sent them to fetch his brother, Benjamin, holding Simeon as hostage for their return. But when they came to their father, Jacob, he would not consent to their taking Benjamin away, saying that he feared he would not be returned again, as Joseph and Simeon were no longer with them. But they persuaded him and returned to Egypt with Benjamin. When Joseph saw his youngest brother, Benjamin, whom he loved, he was much pleased and ordered a feast to be prepared for his brothers. He then revealed himself to them and forgave them for selling him into Egypt. Pharaoh heard of this and told Joseph to send his father and all his brothers and their households that they might dwell in the land. And when Jacob learned that Joseph was indeed living he was comforted and went down into Egypt with his sons. There he was met by Joseph, who was greatly pleased to be again restored to his father. And they lived long in the land of their adoption.

FEATURES IDEAL.

FATALITY AND MYSTERY; OR THE VEIL OF ISIS (Three parts).—Four young girls have their fortunes told by a passing gypsy woman. All take the mystic words unconcernedly, with the exception of Mary, who seems greatly annoyed by the fortune-teller's prophesies, that there is trouble ahead for her. A rich man, named Kriton, returns from a distant country and wants to marry her. But Mary's love has been placed with Albert, who returns her affection. Albert's father is a profligate, and going to the home of his son, demands a part of the 400,000 francs, which he has just received on account for an important firm. Albert refuses, and his father taking advantage of his son's absence from the room, steals the amount he wants, and leaves a card, upon which is written: "You shall not denounce your father." Albert is horror-stricken. Late at night a friend of Albert's takes him to a gambling house, where he (Albert) loses all the money. When this news reaches the ears of his neighbors he is denounced as a disreputable person.

Kriton, who has learned of the losses of Albert, goes to the home of Mary's parents and informs them of the disgrace of Mary's fiance. When Albert arrives he is coldly received and is insulted by Kriton. In response Albert throws his glove in Kriton's face and leaves. In the garden he meets Mary, who tells him that she still loves him. Before leaving her he makes an appointment to meet her that night at the lakeside near the old castle of Ivy. Mary is there at the right hour, but instead of meeting her lover, she is handed an envelope by a messenger, which contains a medal, a gold chain and a little note: "Forgive me, Mary—forgive me forever." The whole truth of the fortune teller then dawns upon her and she runs like a crazy woman along the water's edge. She comes upon fishermen carrying the dead body of her beloved away. She loses her reason in the days that pass, and evening after evening she goes to the lakeside, where she thinks she will meet her lover.

One evening he is approached by Kriton, who happens to be strolling along. He speaks to her, but she does not hear him. She imagines that she sees a phantom standing in the lake telling her to avenge herself. Turning around, she comes face to face with Kriton, whom she kills by stabbing with her hatpin. She then walks into the lake to death.

ITALA.

THE BURNING TRAIN (Two Parts).—Jack Russell is the owner of a travelling circus. Misfortune and hard times are added to by the drinking habits of Jack, who spends what little money he has in the tavern. Stella, his wife, reproves him, and in his anger he is about to strike her, when Anthony, a performer, interferes. Jack is incensed, but has a wholesome respect for Anthony's strength. In revenge, in the dead of night, he decamps, taking with him his little boy, Nello. He becomes intoxicated at an inn, while little Nell is asleep under the table, and goes away in a stupor, forgetting his son. The little chap is found when the inn-keeper closes up, and goes forth into the night. He is found by a mean old woman, who takes him home, and who learns that he is an accomplished violinist. She makes him go out in the streets and play, and his charming personality brings much money into his hands. Meantime, Stella and Anthony have been searching for Nello, and have secured positions with a circus. Nello and the old woman pass the circus and Nello makes such a fuss to go in that she is persuaded to enter. Stella is performing on the trapeze and when her boy sees her he shouts out "Mama! Mama!" Stella leaps to the ground from the dizzy height, but the old woman gathers up Nello and runs out, jumping into a taxicab. Anthony races out after it and calls the police, but the woman eludes them and boards a train, Anthony just managing to catch the last car. The train catches fire and in endeavoring to throw the brake, the engineer cracks the lever. Anthony makes his way under the cars through the fire and smoke and throws on the brakes, stopping the train and rescuing Nello, as well as the frantic passengers, who have been facing death.

A LEAP OF DESPAIR (Four Parts).—Countess Lilian, bored and wearied with the dull monotony of her empty society life, seeks relief and recreation in the saddle upon her famous mount, Phosphorus. To win a wager, she rides this temperamental steed along the parapet of a high bridge, before crowds, who, awe-struck, see her daily with death. A misstep by the horse and she would have crashed earthward several hundred feet below.

Albert Mariam sees the daring deed, and struck by her daring, contrives to meet her. Falling in love with each other, they marry. Soon after, Mariam's mining stocks become worthless. Ruin confronts him.

To save their honest name, the Countess becomes a circus rider, contracting to perform an act in which the previous rider had been killed. The act is a big success, her horse walking up a spiral construction and being suspended in mid-air upon a swinging bridge, with Lilian in the saddle.

Inconstant Albert becomes enamoured of Lottie, a pretty tight-rope walker, and Lilian is neglected. Although suffering keenly, she perforce is obliged to adhere to her contract.

One night she is called, and mounting her horse, does clever equestrian tricks. A host of clowns tumble into the ring and "assist" in the erection of the apparatus for the big event.

Amid thrilling suspense the horse traverses the narrow planking, and after the heavy spiral climb, reaches the bridge. Then follows the flare and flash of the fireworks, the horse unmoved in their midst. The daring rider is about to end the act when she sees her husband and her rival in a stage box. Unnerved, despairing, she and the horse, with a sickening crash, fall to the tanbark floor.

A rush to help the unconscious woman is headed by Albert, who forgets his butterfly passion for Lottie. Lilian is not beyond recovery, and some months later is convalescent. Albert, now a devoted husband, brings a flush of happiness to the pale cheek of the injured woman when he rushes in to tell her that gold having been discovered in the so-thought worthless mines, that he and she will have wealth to grace their reunited love.

AMBROSIO.

FOR THE QUEEN'S HONOR (Three parts).—In their sumptuous headquarters a small faction of the militia of the Kingdom of Ircania are conspiring to dethrone their King, Ircanus III, and they decide to act that night. It is Queen Maritza's birthday and the favored guests are assembled in the magnificent reception room of the Royal chambers. Toward evening they depart and the King retires to his apartment, but Oscar, his aide-de-camp, remains. Beneath her costly robes Queen Maritza hides a woman's heart full of love for Oscar. She invites him into her sitting-room and after spending some time together, he cautiously leaves her on his return to the headquarters.

In the meantime the conspirators have collected a large force ready to attack the palace. Oscar hides behind a bush and sees them advance in boats. The faithful aide-de-camp immediately retraces his way to the palace and informs the astonished King and Queen. Oscar leads them from the palace and in an automobile they flee to safety. While King Ircanus and Queen Maritza are breakfasting the next morning, Oscar arrives with a newspaper account of the rebellion and decides to return and fight in the name of his King. In the land of exile the King finds diversion among boon companions, but Queen Maritza pines for her country and the presence of Oscar. As though her desire were answered, she receives a very encouraging letter from him, stating that the attitude of the people was becoming favorable to them, and that he was on his way to the King.

Oscar arrives with some documents and promises to return that night. He is leaving the house when he receives a note from the Queen requesting him to see her before his departure. The King has just returned, in the early hours of the morning, from a pleasant evening, and while sitting in his study carelessly places his lighted cigar on the edge of his desk. He leaves the room shortly, unaware that it had dropped on the carpeted floor. Queen Maritza and Oscar, who are enjoying their last few moments together, are startled at the sight of flames. They are in a private room adjoining the house, from which escape was shut off by the flames. Oscar, realizing his compromising position, the firemen now ascending on a ladder to the balcony, makes for the burning house, but Queen Maritza with all her strength tries to restrain him. Rather than any suspicion darken the name of his beloved Queen, Oscar prefers death for himself. Locking her in the room, he rushes into the burning house and Queen Maritza falling in a swoon, is rescued by the firemen. Eventually King Ircanus III is restored to his throne, but Queen Maritza, her secret safely locked in her heart, can only offer tears and flowers to the one who sacrificed his life for her honor.

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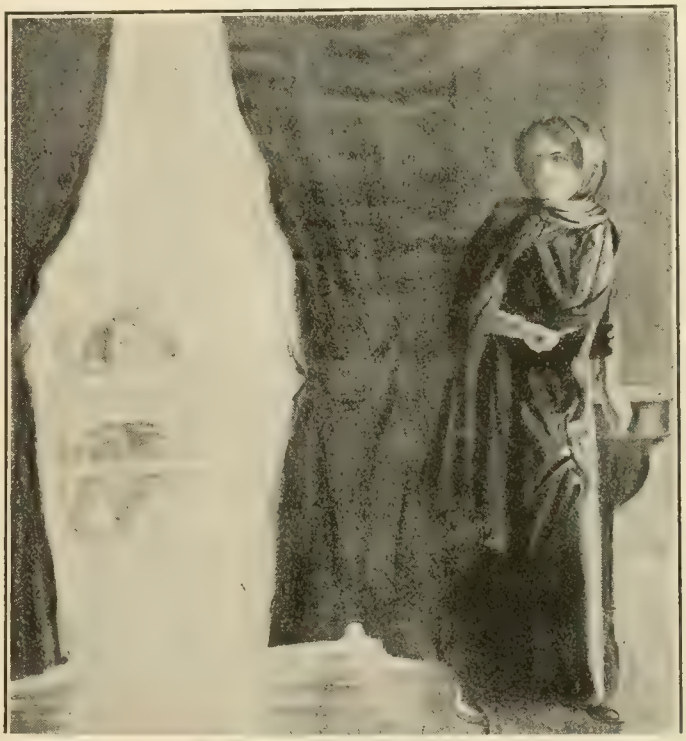

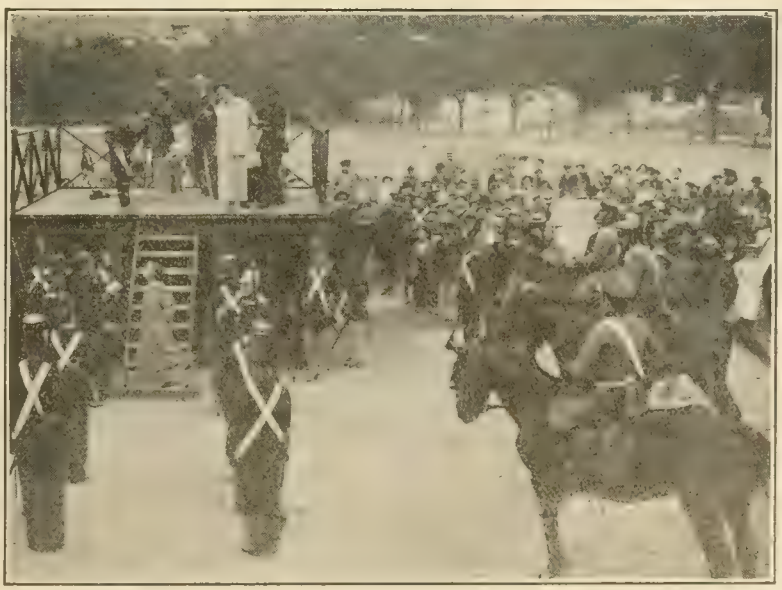

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Picture Theatres Projected.

(Continued from page 592)

Oneonta, N. Y.—Chestnut and Deitz Land Company, F. H. Bresee, president, are to erect a two-story theater building, with seating capacity of 1,200, and cost $15,000. Colonial Amusement Company, C. A. Hurst, president, Chicago, are the lessees.

New York, N. Y.—Morris Peller, 452 Broadway, has had plans prepared for a one and two-story moving picture theater, 83 by 100 feet, to cost $18,000. Expects to commence the erection of the building about March.

New York, N. Y.—M. Moonshine, 1541 Hoe avenue and 162nd street, has had plans prepared for a two-story moving picture theater, 50 by 100 feet, to cost $20,000. The theater will have seating capacity for 600 persons. The ground floor of the building will contain stores.

Quincy, Ill.—P. E. Pinkelman, 2305 Broadway, is to remodel his moving picture theater, estimated to cost $7,000.

St. Louis, Mo.—R. L. Phillips, 5368 Wells avenue, is having plans prepared for a three-story theater building, to cost $10,000.

St. Louis, Mo.—The Market Street Realty Company is planning to build a one-story theater building, 70 by 140 feet.

Minneapolis, Minn.—Rubin & Finkelstein, care Grand Rapids Theater, have had plans prepared for a three-story theater and store building, 102 by 157 feet, to cost $250,000. There are to be two stores on the ground floor.

Berea, O.—C. A. Stull is to build a one-story moving picture theater, to seat 250 persons. John Martin is the lessee.

Dayton, O.—Julius Leopold has had plans prepared for a one-story moving picture theater, 40 by 167 feet, with seating capacity of 650, and to cost $15,000.

Columbus, O.—Wilbur T. Mills, McCune building, has prepared plans for a two-story brick moving picture theater and dance hall, 100 by 150 feet, to cost $60,000.

Cleveland, O.—Jacob Babin, 1406 Williamson building, has had preliminary plans prepared for a two-story moving picture theater and store building, to cost $30,000. Theater will seat 700 persons.

Malden, Mass.—Max Rubin will build a one-story moving picture theater, 125 by 55 feet, to cost $30,000.

Palmerton, Pa.—L. Wolensky has had plans prepared for a one and two-story moving picture theater, store and apartment building, 34 by 180 feet, to cost $5,000.

Washington, D. C.—A. F. Fox Co., agents for owners, 1311 H street, N. W., will probably build a one-story moving picture theater, 25 by 75 feet, with seating capacity of 300, and cost about $6,000.

No. Tonawanda, N. Y.—A. Cyganik, Oliver street, has had sketches prepared for a moving picture theater, twenty feet high, 35 by 95 feet, to cost $12,000.

Brooklyn, N. Y.—Regent Amusement Corporation, 205 Park Place, have had plans prepared for a moving picture theater, 48 by 100 feet, to cost $12,000.

New York, N. Y.—L. S. Bryse and E. S. Potter, 54 William street, are to build a one-story moving picture theater, 50 by 100 feet, to cost $10,000. Ansonia Amusement Company are the lessees.

Danville, Ill.—D. S. Pentecost, 127 North Dearborn street, Chicago, Ill., has prepared plans for a two-story theater and flat building, 24 by 125 feet, to cost $16,000. The theater will have seating capacity of 360.

Quincy, Ill.—William McConnell will erect a two-story theater building, to cost $50,000.

Philadelphia, Pa.—Michael Kirschner has been awarded the contract for the erection of a one-story brick moving picture theater, 66 by 108.10 feet, at the southeast corner of Allegheny avenue and Stillman street, for Fannie Feldman, to cost $22,000.

Philadelphia, Pa.—The Lam Building Company has been awarded the contract for a one-story moving picture theater, to be erected at 203 South Fifth street, for Margolin & Block.

Philadelphia, Pa.—A. W. Barnes, architect and engineer, 130 South Fifteenth street, is preparing plans and specifications for alterations to a two-story brick and stone theater building on Levering street, Manayunk. The cost of the alterations will be about $15,000.

Philadelphia, Pa.—William Freihofer has conveyed to the Frankford Realty Company the theater on the southeast side of Frankford avenue, 98 feet 6 inches northeast of Margaret street, lot 93 feet by irregular, for a nominal consideration, subject to a mortgage of $125,000.

Philadelphia, Pa.—George Hogg has been awarded the contract for the construction of a one-story moving picture theater, 25 by 160 feet, to be erected at the southeast corner of Broad and Thompson streets for Kahn & Greenberg. Work will begin at once.

Philadelphia, Pa.—Samuel Green has taken title from William C. Smith to the two-story dwellings, 1237-39-41-43-45 North Fifty-second street, lot 78 feet by irregular, for a nominal consideration, subject to a mortgage of $40,000, secured on the lot. A moving picture theater to be built on it.

Philadelphia, Pa.—Levick & Waldo have purchased from Meyer Cohen the premises 2907-09-11-13 North Fifth street, lot 60 by 100 feet, on which a moving picture theater, to seat 950 persons, will be built. The cost of the theater and lot will be $40,000.

Philadelphia, Pa.—James G. Doak & Co., and others, are estimating on plans and specifications for a concrete and brick fireproof theater building, 105 by 139 feet, to be erected at 59th and Market streets, for the Norris Realty Company.

Atlantic City, N. J.—Mastbaum Brothers & Fleisher, Philadelphia, Pa., real estate brokers, have purchased, for the Central Market Street Theater Company, the Colonial Theater, on Atlantic avenue, between New York and Kentucky avenues, Atlantic City. The theater proper, which seats 1,700, and four stores on the front, occupy a lot 114 feet on Atlantic avenue, with a depth of 160 feet. The price paid for it was about $250,000. The Colonial Theater will be operated by the Central Market Street Theater Company, in conjunction with seven other theaters on Market street controlled by the company, the Metropolitan Opera House, at Broad and Poplar streets, the new Stanley Theater at Sixteenth and Market streets, and a chain of large moving picture theaters in other cities.

Atlantic City, N. J.—J. Vaughan Mathais, Bartlett building, is preparing plans and specifications for a one-story hollow tile moving picture theater, to be erected on the boardwalk.

Wilkes-Barre, Pa.—McCormick & French, architects, are preparing plans and specifications for a three-story brick and terra cotta store and theater building, to be erected in this city.

Parkersburg, Pa.—It is reported that Charles Stelzer, 4401 Frankford avenue, Philadelphia, Pa., is contemplating alterations and additions to the present opera house at Parkersburg.

Warren, O.—J. A. Reeves, real estate broker, is planning to build a two-story moving picture theater, store and office building, 43 by 158 feet, to cost $15,000.

Salisbury, Md.—A company is being organized to build a $60,000 theater.

Chicago, Ill.—Julius H. Schiller, 82 West Washington street, contemplates building a two-story theater, store and office building, 72 by 112 feet, to cost $50,000.

Buffalo, N. Y.—Hall-Hanney Amusement Company, Seneca street, are planning to build a one-story moving picture theater, 46 by 120 feet, to cost $20,000.

Indianapolis, Ind.—G. W. Williams will build a one-story modern moving picture theater, with seating capacity for about 700 persons.

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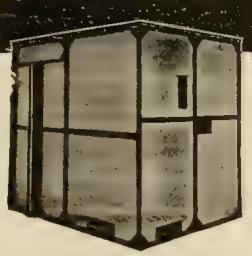

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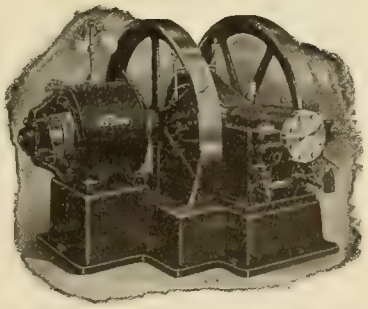

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Jan 30—When Billy Proposed (Comedy).....
Feb. 4—Fires of Conscience (Drama).....
Feb. 6—Twixt Love and Flour (Comedy).....

POWERS.

Jan. 12—On Lapland (Scenic) .....
Jan 16—Trust Begets Trust (Drama).....
Jan. 19—Too Many Cooks (Comedy).....
Jan. 23—A Deuce and Two Pair (Comedy).
Jan. 26—The Saint and the Singer (Comedy)..
Jan. 30—A Coincidental Bridegroom (Drama)..
Feb. 2—The Germ in the Kiss (Comedy) ..
Feb. 6—Into the Lion's Pit (2 parts—Drama

PRINCESS

Dec. 19—The Law of Humanity (Drama) ..
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)
Jan. 9—A Circumstantial Nurse (Drama).....
Jan. 16—When the Cat Came Back (Com.-Dr.)..
Jan. 30—The Loser Wins (Comedy-Drama)....

RELIANCE

Jan. 10—The Sacrifice (Drama).....
Jan. 12—Slim Hogan's Getaway (Drama).....
Jan. 14—The Two Slaves (Drama).....
Jan. 17—The Faith of Her Fathers (2 parts—Drama).....
Jan. 19—Our Mutual Girl (First Release (Dr.)
Jan 21—Tricked by a Photo (Drama).....
Jan 24—The Hidden One (Drama)
Jan. 26—Our Mutual Girl (Second Release—Drama) .....
Jan. 28—Tricked By a Photo (Drama).....
Jan. 31—Too Proud to Beg (Drama).....

RAMO.

Nov. 5—Wives (3 parts—Drama).....
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Jan. 11—The Cycle of Adversity (Drama)....
Jan. 15—Michael Arnold and Dr. Lynn (2 parts—Drama) .....
Jan. 18—The Option (Drama).....
Jan. 22—A Mud Bath Elopement (Comedy).....
Jan. 25—The Leper's Coat (Drama).....
Jan. 29—From Father to Son (2 parts—Drama)
Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....

THANHOUSER

Jan. 13—Adrift In a Great City (Drama).....
Jan. 16—Coals of Fire (Drama) .....
Jan. 18—Turkey Trot Town (Comedy).....
Jan. 20—Her Love Letters (Drama).....
Jan. 23—The Elusive Diamond (Drama).....
Jan. 25—The Elevator Man (3 parts—Drama)...
Jan. 27—The Woman Pays (3 parts—Drama)..

VICTOR.

Jan. 16—The Romance of a Photograph (2 parts—Drama) .....
Jan. 19—The Man Who Lied (2 parts—Drama)
Jan. 23—A Dangerous Experiment (2 parts—Drama).....
Jan. 26—Dances of To-day (Topical).....
Jan. 30—The False Bride (Drama).....
Feb. 2—U. S. Government Inspection of Beef (Educational) .....
Feb. 6—Irene the Onion Eater's Daughter (Comedy) .....

FEATURES— (A. Blinkhorn).

Dec. 20—After Many Years (General Film Agency, Ltd.) 3 parts (Drama)....
Dec. 22—The Harper Mystery (Turner Films, Ltd.) 3 parts (Drama).....
Dec. 29—The First Irish National Pilgrimage to Lourdes (General Film Agency, Ltd.) 2 parts (Drama).....
Jan. 5—The Vicar of Wakefield (Hepworth Mfg. Co.) 4 parts (Drama).....
Jan. 8—The Younger Sister (Florence Turner, Ltd.) (Drama).....
Jan. 12—Jean's Evidence (Florence Turner, Ltd.) 2 parts (Drama).....
Jan. 19—Motherhood or Politics (Hepworth Mfg. Co.) 2 parts (Comedy-Drama).....

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Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Jan. 17—Waifs (Drama) .....
Jan. 19—Reggie, the Daredevil (Comedy).....
Jan. 19—Just Boys (Comedy).....
Jan. 22—The Sentimental Sister (Drama).....
Jan. 24—The Husband's Experiment (Drama)..
Jan. 26—His Fireman's Conscience (Drama)...
Jan. 29—Buy Wool (Comedy).....
Jan. 29—Out of Sight, Out of Mind (Comedy).
Jan. 31—The Fallen Angel (Drama).....
Feb. 2—If It Were Not For Polly (Drama)..
Feb. 5—The Dilemma (Drama).....
Feb. 7—Beating Their Board Bill (Comedy)..
Feb. 7—The Faddists (Comedy).....

EDISON.

Jan. 17—The Last Scene of All (Drama).....1000
Jan. 19—The Janitor's Flirtation (Comedy)....
Jan. 19—Ostrich Farming, South Africa (Ind.).
Jan. 20—The Message of the Sun Dial (Drama).1000
Jan. 21—The Uncanny Mr. Gumble (Comedy).1000
Jan. 23—The Necklace of Rameses (Special—3 parts—Drama) 3000
Jan. 24—United in Danger (Drama).....1000
Jan. 26—The Lovely Senorita (Second of the Wood B. Wedd series—Comedy)...1000
Jan. 27—The Mystery of the Talking Wire (Third of the Cleek series—Drama).1000
Jan. 28—How Bobby Called Her Bluff (Comedy)
Jan. 28—The Call of the Footlights (Comedy)..
Jan. 30—The Silent Death (Special—2 parts—Drama) 2000
Jan. 31—The Perfect Truth—First of the "Dolly of the Dailies" series (Drama).....1000
Feb. 2—How the Earth Was Carpeted (Com.).1000
Feb. 3—A Treacherous Rival (Drama).....1000
Feb. 4—On the Lazy Line (Comedy).....1000
Feb. 6—An American King (Special—2 parts—Comedy-Drama) 2000
Feb. 7—The Man of Destiny (Drama).....1000

ESSANAY.

Jan. 17—Broncho Billy—Guardian (Drama).....1000
Jan. 20—The Conqueror (Drama).....1000
Jan. 21—Looking for Trouble (Comedy).....1000
Jan. 22—A Night On the Road (Drama).....1000
Jan. 23—Through the Storm (Special—2 parts—Drama) 2000
Jan. 24—Broncho Billy and the Bad Man (Dr.).1000
Jan. 27—The Testing Fire (Drama).....1000
Jan. 28—Nearly Married (Comedy).....1000
Jan. 29—What Came to Bar "Q" (Comedy)...1000
Jan. 30—The Girl at the Curtain (Special—2 parts—Comedy-Drama) 2000
Jan. 31—Broncho Billy and the Settler's Daughter (Drama) 1000
Feb. 3—Dawn and Twilight (Drama).....1000
Feb. 4—Into Society and Out (Comedy).....1000
Feb. 5—A Gambler's Way (Drama).....1000
Feb. 6—The Grip of Circumstance (Special—2 parts—Drama) 2000
Feb. 7—Broncho Billy and the Red Man (Dr.).1000

KALEM.

Jan. 16—Only One Shirt (Comedy).....
Jan. 16—The Lord Mayor of London (Topical)...
Jan. 17—Red Hawk's Sacrifice (Drama).....1000
Jan. 19—Trapped (Special—2 parts—Dr.).....2000
Jan. 21—The Paleface Brave (Special—2 parts—Drama).....2000
Jan. 23—At Last They Eat (Comedy).....
Jan. 23—Unveiling the Pilgrim Fathers' Monument (Topical).....
Jan. 24—Explosive "D" (Drama).....1000
Jan. 26—The Shadow of Guilt (Special—2 parts—Drama) 2000
Jan. 28—The Masquerader (Special—2 parts—Drama) 2000
Jan. 30—The Medicine Show at Stone Gulch (Comedy) .....
Jan. 30—Making High Grade Paper (Indust.).
Jan. 31—Playing For a Fortune (Drama).....1000
Feb. 2—The Convict's Story (Special—2 parts—Drama) 2000
Feb. 4—The Hand Print Mystery (Special—2 parts—Drama) 2000
Feb. 6—Vaccinating the Village (Comedy)...1000
Feb. 7—The Indian Ambuscade (Drama)....1000

GEORGE KLEINE.

Dec. 16—The Sunken Treasure (Cines—special—2 parts—Drama).....
Dec. 28—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000

LUBIN.

Jan. 16—In Mysterious Ways (Drama).....1000
Jan. 17—A Servant of the Rich (Drama).....1000
Jan. 19—The Eternal Duel (Drama).....1000
Jan. 20—The Card of Mystery (Comedy)..... 400
Jan. 20—Match Making Dads (Comedy)..... 600
Jan. 22—The Man from the West (Special—2 parts—Drama) 2000
Jan. 23—The Moth (Drama).....1000
Jan. 24—The Blinded Heart (Drama).....1000
Jan. 26—The Windfall (Drama).....1000
Jan. 27—His Excellency (Drama).....1000
Jan. 29—Treasures On Earth (Special—2 parts—Drama) 2000
Jan. 30—An Unintentional Hero (Comedy).... 400
Jan. 30—A Stage Door Flirtation (Comedy).. 600
Jan. 31—The Pale of Prejudice (Drama).....1000
Feb. 2—Her Wayward Son (Drama).....1000
Feb. 3—The Catch of the Season (Comedy-Drama) 1000
Feb. 5—Out of the Depths (Special—2 parts—Drama).....2000
Feb. 6—The Vagaries of Fate (Drama).....1000
Feb. 7—Her Side-Show Sweetheart (Comedy).. 400
Feb. 7—Pat's Revenge (Comedy)..... 600

MELIES.

Nov. 20—A Lemon Plantation (Industrial).....
Nov. 27—Japanese "Judo," Commonly Known as Jiu Jitsu (Sports).....1000
Dec. 4—A Woman's Mission (Drama).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Scenic).....
Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)
Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 370

PATHE.

Jan. 7—Snow Effects In Austria (Travel)..
Jan. 8—The Wards of Society (Special—2 parts—Drama) .....
Jan. 8—A Ramble In Pondichery, India (Scen.)
Jan. 8—Pathe's Weekly, No. 3 (News).....
Jan. 10—The Minister's Daughter (Special—2 parts—Drama) .....
Jan. 12—Pathe's Weekly, No. 4—1914 (News).
Jan. 13—Down Lone Gap Way (Drama).....
Jan. 14—Colonel Heeza Liar's African Hunt (Comedy) .....
Jan. 14—The Seventeen-Mile Drive—California (Scenic) .....
Jan. 15—A Thief of Hearts (Special—2 parts—Drama) .....
Jan. 15—Pathe's Weekly, No. 5—1914 (News)
Jan. 17—Good Pals (Special—2 parts—Drama).
Jan. 19—Pathe's Weekly, No. 6 (News).....
Jan. 20—Insects that Mimic (Zoology).....
Jan. 20—Submarine Mysteries (Zoology).....
Jan. 21—Three Pairs and a Cat (Comedy)....
Jan. 21—At Home with the Heron (Zoology)..
Jan. 22—Pathe's Weekly, No. 7 (News).....
Jan. 22—A Sword of Damocles (Special—2 parts—Drama) .....
Jan. 24—God's Warning (Drama).....
Jan. 26—Pathe's Weekly, No. 8 (News).....
Jan. 27—A Two Family Affair (Special—2 parts—Comedy) .....
Jan. 27—The Oasis of Gabes—Tunis (Scenic)..
Jan. 28—The Patched Adonis (Comedy).....
Jan. 29—Pathe's Weekly, No. 9 (News).....
Jan. 29—The Power of Print (Drama).....
Jan. 29—Seringapatam—Southern India (Scen.)
Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....
Feb. 2—Pathe's Weekly, No. 10 (News).....
Feb. 3—Wooing the Cook (Comedy).....
Feb. 4—The Fat Man's Burden (Comedy)....
Feb. 5—Pathe's Weekly, No. 11 (News).....
Feb. 5—Behind Comedy's Mask (Special—2 parts—Drama) .....
Feb. 7—In the Mesh of Her Hair (Special—2 parts—Drama) .....

SELIG.

Jan. 8—Pietro the Pianist (Comedy).....1000
Jan. 9—On the Breast of the Tide (Drama)....1000
Jan. 12—The Two Ordeals (Spec.—2 parts—Dr.)2000
Jan. 13—Angel Paradise (Comedy) 1000
Jan. 14—Conscience and the Temptress (Dr.)..1000
Jan. 15—Blue Blood and Red (Drama).....1000
Jan. 16—A Message from Across the Sea (Dr.).1000
Jan. 19—Too Late (Special—2 parts—Dr.)....2000
Jan. 20—His Guiding Spirit (Drama).....1000
Jan. 21—The Charmed Arrow (Drama).....1000
Jan. 22—A Friend In Need (Drama).....1000
Jan. 23—Doc Yak, Moving Picture Artist (Com.)1000
Jan. 26—The Adventures of Kathlyn—No. 2—The Temple of the Lion (Special—2 parts—Drama) 2000
Jan. 27—The Conspirators (Drama).....1000
Jan. 28—The Old vs. the New (Drama).....1000
Jan. 29—Bringing Up Hubby (Comedy).....1000
Jan. 30—A Splendid Sacrifice (Drama).....1000
Feb. 2—A Modern Vendetta (Special—2 parts—Drama) 2000
Feb. 3—At the Eleventh Hour (Com.-Dr.)....1000
Feb. 4—The Heart of Maggie Malone (Dr.).1000
Feb. 5—The Little Sister (Drama).....1000
Feb. 6—Tony and Maloney (Comedy).....
Feb. 6—Italian Games and Dances (Typical)..

VITAGRAPH.

Jan. 15—The Brute (Drama) .....
Jan. 15—Baseball Stars (Topical) .....
Jan. 16—Cutey's Vacation (Comedy) 1000
Jan. 17—Local Color (Special—2 parts—Dr.)...2000
Jan. 19—Quantrell's Son (Drama).....1000
Jan. 20—The Vavasour Ball (Special—2 parts—Comedy-Drama) 2000
Jan. 21—Love's Old Dream (Comedy).....1000
Jan. 22—Anne of the Golden Heart (Drama)..1000
Jan. 23—The Perplexed Bridegroom (Comedy)..
Jan. 23—Decoration Day at Old Soldiers' Home (Topical) .....
Jan. 24—Hearts of Women (Special—2 parts—Drama) 2000
Jan. 26—The Return of Jack Bellew (Drama).1000
Jan. 27—Pickles, Art and Sauerkraut (Special—2 parts—Comedy) 2000
Jan. 28—Scotland Forever (Comedy).....1000
Jan. 29—The Little Bugler (Drama).....
Jan. 30—The Lucky Elopement (Comedy).....1000
Jan. 31—The Love of Tokiwa (Special—2 parts—Drama) 2000
Feb. 2—How God Came to Sonny Boy (Dr.)..1000
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Feb. 4—How Burke and Burke Made Good (Comedy) 1000
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Feb. 5—Marrying Sue (Comedy).....1000
Feb. 7—Tainted Money (Special—2 parts—Drama) 2000

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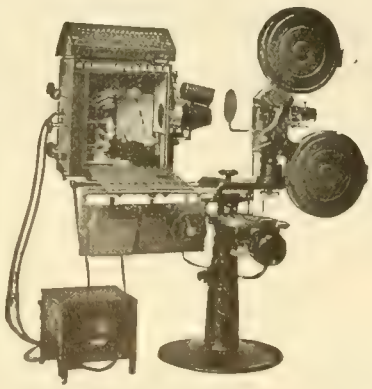

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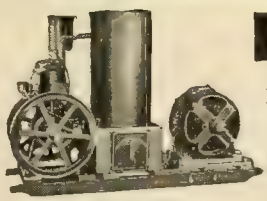

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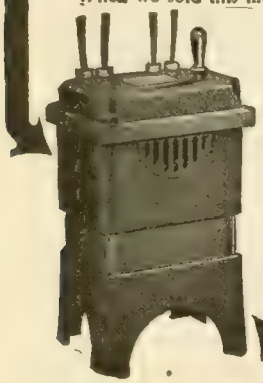

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THE FILM INDEX

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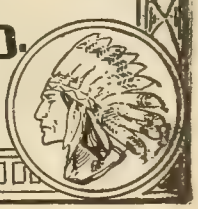

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Special Prize....Harry Seward, Reading, Pa.
Special prize....Frank C. Miller, Star Theatre, Mason City, Neb.
Special prize....A. M. Welliver, Dreamland Theatre, York, Pa.
Special prize....C. C. Beach, Westminster, Md.
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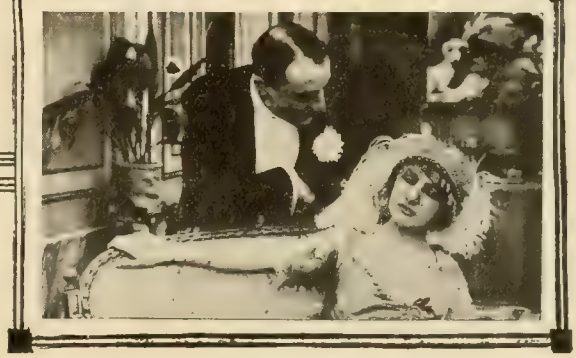

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****A Man of Destiny**
A story of Napoleon.
Released Saturday, Feb. 7th.

***A Story of Crime**
Comedy. Released Monday, Feb. 9th.

***The Story of the Willow Pattern**
Drama. Released Tuesday, Feb. 10th.

****Andy Goes on the Stage**
Third adventure of Andy.
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"OUT OF THE DEPTHS"—Drama, Special in 2 Reels—	THURSDAY, FEBRUARY 5th
"THE VAGARIES OF FATE"—Drama—	FRIDAY, FEBRUARY 6th
"HER SIDE-SHOW SWEETHEART"—Comedy—	SATURDAY, FEBRUARY 7th
"PAT'S REVENGE"—Comedy—	SATURDAY, FEBRUARY 7th
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Saturday, February 7th

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Drama.....MONDAY, FEBRUARY 9th
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"SONNY JIM IN SEARCH OF A MOTHER"
Comedy.....WEDNESDAY, FEBRUARY 11th
"SOME STEAMER SCOOPING"
"NIAGARA FALLS"
Comedy and Educational.....THURSDAY, FEBRUARY 12th
"BUNNY'S BIRTHDAY"
Comedy.....FRIDAY, FEBRUARY 13th
"CHILDREN OF THE FEUD"
Drama—Special Two-Part Feature—
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A BOTTLED ROMANCE

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(*The index for this issue will be found on page 746*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, February 7, 1914.

Facts and Comments

OUR Ohio correspondent relates in a recent issue of THE MOVING PICTURE WORLD that an exhibitor in one of the largest cities of the state conceived the idea of executing a brilliant stroke of "showmanship." Hearing that the mayor of the city had gone on a short vacation, he decided to take "a big chance." The mayor, about two years ago, had put the ban on the notorious Petrosini films, which had done so much harm to the good name of the motion picture. The exhibitor in question could not resist the temptation of exhibiting the condemned pictures in the mayor's absence. He not only exhibited the pictures, the report goes, but covered the outside of his theater with lurid posters showing scenes from that so-called feature.

We must confess that we cannot fathom the motives or objects of this exhibitor. The mayor, of course, will return to his duties, and the action of the exhibitor will make him angry not only against the one particular offender but against film men generally. There would be nothing in the mayor's wrath if he did not have just cause to be angry, but in this instance he has good cause for resentment. Whether our exhibitor's action sprang from a boyish desire to get even, or from some other motive, he has done a deplorable thing. It is no excuse for him to say that he wanted to show the absurdity of Ohio censorship. It is true that the Ohio board passed this obnoxious picture. Proof, however, on the absurdities of censorship in general and of the Ohio brand in particular was not lacking. Perhaps the exhibitor is not aware of the fact that the Ohio censorship law gives no immunity from local censorship. He may have to face the mayor and the police, and then he will find that the indorsement of the feature by the state board of censorship is no defense at all to prosecution by the local authorities.

* * *

JUSTICE SEABURY, of the New York Supreme Court, has decided as a matter of both fact and law that the exhibition of motion pictures does not take away from the dignity and reputation of any theater, no matter how exalted may be its position in the world of amusements. It is, of course, gratifying to have such a decision from a great court and a wise judge. It is doubly gratifying to know that the court, in arriving at its decision, was guided to some extent by the testimony of theatrical managers, whilom the bitter and disdainful enemies of the motion picture. More than half a dozen of the best-known and most pretentious theaters in this city have had motion picture exhibitions within the last year. Nor were other large cities in the country less hospitable to the motion picture.

*

With no desire to underestimate the value of this official adjudication, we cannot help pointing out the fact that the motion picture had some time ago won its complete victory in the greatest of all tribunals—the Court of Public Opinion. It has had its accusers and, aye, its defamers in that great court, but by the sheer merits of its case, and by no other influence whatever, it has triumphed over all opposition. It is not likely that the verdict of the Court of Public Opinion will ever be disturbed. After all, the Supreme Court did nothing more than register public approval of the motion picture. In doing so, the Supreme Court has established a precedent which cannot but be helpful to the motion picture in every part of the world. The decision is a distinct encouragement for the producers who specialize in quality.

* * *

WE earnestly hope that in the evolution of moving picture terms the horrible phrase "posing for a part" will presently disappear from the language of kinematography. An actor does not "pose" for a moving picture. The yokel who has his first picture taken "poses" in response to the photographer's urgent abjuration to "look pleasant," but an artist does not pose before the camera; he acts, or rather it is supposed that he acts, as his remuneration is fixed on that theory. We are sorry to see the term "pose" used in this foolish way even when the daily press is guilty of it, but when one of our own set uses it we grieve and mourn as we would for an erring brother. Now is the time to stand guard over the cradle of our terminology. Too many foolish and meaningless and inaccurate terms have crept into the etymology of motion pictures, and it seems very hard to weed them out. We must do our share for decent and correct words in the description of all matters peculiar to kinematography.

Five Reels

By Louis Reeves Harrison.

WHAT is the best form of construction in building a multiple-reel photodrama?

A. In a general way, that of the novel.

That means?

A. Much depends upon the author. A certain editor has divided American novelists into three classes, those long on style and short of ideas, those of ideas who lack adequate means of expression, and those who merely *think* they have something worth while to communicate and could not write about it if they did.

Where does the American novelist of genius come in?

A. He hasn't. It is quite possible that he will find his way to the hearts of people with stories, strong, tender, impassioned, or high-minded through screen portrayal. Novelists of all kinds receive fifteen or twenty per cent. of the profits, even twenty per cent. of the sales on printed versions. Dramatists receive a part of the box office receipts amounting to a substantial portion of the net profits. But no general allotment has been figured out as a rational reward for authors who write stories "strong, tender, impassioned or high-minded" for screen publication. Hence the New Art is crowned with brass or dull lead. One cannot beat out wreaths of gold for conquering producers as long as they do not furnish part of the raw material.

Why have producers not rewarded the author?

A. They have. As much as a quarter of the profits have been paid stage dramatists and large sums to novelists for use of copyright plays and books in screen portrayal, but original stories of high merit for the latter are few and far between, and it is no easy matter to forecast their success. On the other hand, the best paying productions have been wrought by those who had something new to say or could inject new spirit into what has been presented in some other form.

Do stage plays furnish the best plots?

A. Most of them are based on stale plots—more than any other art, that of stage production is narrowed by convention—and depend largely upon character revelation through utterance. Nearly all the classics have been shown in one or two reels, principally because they furnished a large proportion of early material, but also, more recently, because accurate reproduction is not suited to screen purposes. Adherence to anything like the original form involves a tremendous loss of interest in a five-reel photodrama.

Why?

A. In the first place, many fill-gap characters are of use on the stage, who only confuse screen action, where attention must be centered upon principals. What is essential in one form is superfluous in the other. It is a waste of time in photodrama to ticket a lot of people who are often used on the stage to discuss and introduce those principals who gradually emerge and are the more interesting—according to dramatic conventions—because the audience has been prepared for their individuality. Then the stage can only offer a brief and intense phase of life, and this rarely furnishes enough material for a two-reel photodrama. To stretch it by the intervention of commonplace action is to destroy both consistency and tension. Such a multiple reel, lacking what most hold the spectator for two hours, may sell under present conditions, but it is a mistake in the long run. Exhibitors are beginning to discriminate in making up a program.

Do novels furnish better plots?

A. Naturally, because of their greatest scope, and because they are concerned with what leads up to the final issue through schemes of construction well suited to the visualization. They deal with natural outgrowths, the stage with resultant incident. There is more time to work toward the final culmination of interest, to carry the story forward in a constantly ascending line to that culmination. The novel has greater beauty of arrangement, and this goes a long way toward rendering sustained attention easy. A five-reel photodrama must rivet attention to succeed.

Rivet attention on what?

A. The principal characters. Suppose the story concerns a heroine of personality. Show her at once, either in character-revealing relation with others, or, if it is possible to bring about such fascinating disclosure, alone and in self-revelation. The audience is less concerned with what she does at the outset than with what she is. It takes some time for people to make her acquaintance. If it is possible to lay bare her soul in solitary mood, to mirror the dominant traits in her complex nature, those watching the development of her experience will be far more curious to see how it all turns out than if she is misunderstood or a total stranger to them. There is where the personality of the actress becomes important. Who cares what happens to so many lay figures on the screen? Make them live and invest one with sympathetic interest, and the pictured events cease to be tedious, even if they bristle with other faults.

Does not the personality of an actress distract?

A. No. It intensifies the interpretation.

Besides presenting a story so as to command attention, what other criterion is there to test soundness of construction?

A. Logical and connected arrangement. In the absence of high suspense, lucidity will go a long way toward holding interest. Here is where critical judgment comes in—it recognizes what should be immediately shown and what should be postponed in the development. A dramatic way to begin a story is to plunge into a crisis and, later on, to dissolve back to what brought about that crisis. A more lucid way is to begin with what leads up to the high point. As to which method is best depends largely upon the nature of the story to be told, so it is up to the critical judgment of the author to enter upon that arduous undertaking, the achievement of sound construction—that important matter generally eludes the attention of the director.

What makes a good beginning?

A. Strike a keynote of interest, either a fascinating characterization or an incident that will arrest and hold attention through the presentation of a problem to be solved.

What makes a good ending?

A. There is where most plays fail. If there has been anything of importance to show, the only effective climax is a logical result of all that has gone before. If the whole idea of the play is to have hero and heroine embrace at the finish, the end is usually foreseen and the absence of suspense may entirely destroy interest in a five-reel production. Such plays are without distinction and are becoming more and more tiresome. A large number of the multiple reel photodramas recently shown constitute a shapeless mass of incidents with a foregone conclusion of no particular importance. A good test at the end of a five-reel production—no matter what the treatment costs—is to consider the total effect, whether stirring or purifying, and apply the caustic, "What of it?"

The Passing of a Mania

By W. Stephen Bush

IN spite of all our progress we are still subject to fits of hysteria. At such times reason is hurled from its throne and men and women act in obedience to the lower and the baser instincts of their nature. At times the hysteria grows epidemic and develops into a mania. The manias of mankind from witchcraft to heresy make sad reading.

In this present decade, and right here in New York, hysterias and manias are at times carefully nurtured by the yellow journals, notoriously the greatest enemies of American civilization. Hysterias and manias are commercialized by men endowed with keen commercial instincts and unburdened by conscience. Some of these men are in journalism, others in theatrical enterprises and still others have recently entered the motion picture field. The hysteria which but a short time ago was bordering on the maniac stage and which has been shamelessly exploited by the vultures and vampires of society, has become known as the "white slave" hysteria. Happily the hysteria is rapidly passing away and we are even in New York City returning to sane and normal conditions.

A splendid proof of this fact was furnished by the attempt to revive the "white-slave" drama with the aid of a deodorized and partially disinfected version of the most offensive of these hybrid productions. The attempt was a complete and pitiable failure. Although for some unaccountable reason artists of a high order of talent had lent themselves to the production of this unwholesome freak, the play failed to elicit the slightest response of encouragement from the public. The public came in scant numbers and left in a mood of candid disgust. The critics unanimously condemned the play not only because it was poorly built and exceedingly crude in its technique but because it was so frankly nauseating. The promoters of the play realized that the hysteria had died away and felt forced to withdraw the play after a fitful existence of one or two weeks. It is currently reported that the filmed version of the play is laboring under difficulties and that there seems to be no public desire to see the "wonderful photodrama."

Two things ought be considered in connection with this widely discussed topic. First let us ask: What do the people say who really know conditions from sad and practical experience or contact? I would always rather listen to a man or woman who has accomplished something than to a mere theorizer. One witness who can testify from actual observation is worth a ton of all the "sociological and medical societies" devoted to the publication of theories. The testimony, for instance, of a woman like Mrs. Kate Waller Barrett, the President of the National Florence Crittenton Mission, is to the point and worthy of earnest consideration. She has helped hundreds of young women who, wandering through the tragic maze of life, had lost their way in the darkness.

> I have been accustomed to seeing women exploited all my life, and especially to seeing unfortunate girls exploited by unprincipled men and women and by greedy corporations; but in all this blood-sucking I have never seen anything to equal the exploitation of unfortunate girls by so-called philanthropic organizations and uplift movements, such as moving-picture shows, problem plays and so-called saviors of the white slave.

These words contain no flattery for the men who have put the imaginary vileness into films purely for the purposes of gain. The president of the Florence Crittenton Mission is surely competent to speak on the question. Her remarks deal severely but justly, we think, with the growing sect of men and women who imagine that all wholesome restraint, all natural decency and all delicacy of feeling must be sacrificed for the sake of a delusion.

The second thing to be considered is the effect of filmed nastiness on the public mind and on the reputation of the moving picture. In a very able article, one of the great metropolitan dailies deplores the existence and cultivation of the "white-slave myth." There is one sentence in the article which calls for emphatic correction. The writer says:

> As for other aspects of the case, the efforts of the police that might profitably be devoted to the pursuit of "cadets" and other human scum of the masculine species that live off commercialized vice have to be diverted to the censorship of the obscene and revolting "white-slave" films that are used systematically to debauch the minds of the patrons of moving picture theaters.

There is no "systematic debauching" by means of motion picture films dealing with the so-called "white-slave" problem. The worst of all these films was conceived and made by men who are entirely outside the real moving picture pale. None of the organized producers nor any of the well-known feature companies are connected with it in any way whatever. Nor is it correct to say that these films have been used to debauch the minds of the patrons of moving picture theaters. No legitimate photoplay house devoted regularly and exclusively to the exhibition of motion pictures has within our knowledge harbored the worst and latest offense. On the contrary, several of the reputable producers have gone on record as protesting against such films. One of them said emphatically that no such "film would ever come out of his studio." The navigators on the Stygian pool are all by themselves and none is anxious to keep them company.

We know, furthermore, that The Moving Picture World has been fully sustained by the decent sentiment within the industry in its decided stand against the exploitation of a "white-slave" hysteria by means of the motion picture.

The motion picture has come into the world for the purpose of educating and humanizing people, not for the purpose of the better understanding of conditions in a sewer. The motion picture has survived worse attacks and more insidious foes than ever the "white-slave" films and it will survive this latest assault as well. The hysteria being now in its moribund state and therefore a poor subject for commercialization will presently fade away. The chances are that the men and the forces that were behind this latest invasion will disappear with the craze. They will find to their cost that their future efforts will always be viewed with suspicion and that their path will be hard and thorny. They have stirred up all the imps of censorship and have deliberately attempted to besmirch the good fame of the motion picture.

The clear inference suggested by the situation is this: As education and enlightenment are advancing the chance of making money by appealing to a popular delusion are getting constantly less. Theatrical managers have discovered this at heavy expense in New York as well as elsewhere. The film men have been much wiser in this respect than the magnates of the theater, for their attitude has always been more respectful toward public taste and public intelligence. The exception of recent days has but proved the rule. We earnestly hope that the film producers, with the aid and co-operation of the exhibitors, will continue to take the sound and sensible view, i. e., that it pays better to respect the public than to flout and insult it.

"A Man's Shadow"

Six Part Eclectic Feature.

Reviewed by W. Stephen Bush.

A FEATURE of six parts must have more than ordinary merit to make it live. On this theory, I predict a long and successful career for this latest release of the Eclectic Company. I have not seen a better picture in many months, my waning faith in long features has been revived; this is truly a one hundred per cent. picture. Whether you look at it with the eye of the critic or the eye of the exhibitor, the verdict must be equally flattering to the producer.

Plot and action measure up to the highest standards. The

Scene from "A Man's Shadow" (Eclectic).

story is taken from one of the most popular works of Jules Mary, a modern French author of no mean ability. The labor of adaptation has been performed with skill and patience by an expert of the screen drama. He has extracted the dramatic values and has woven them into a most fascinating photodrama. Never, for the briefest instant, is there the slightest dragging in the progress of the story; it is full measure, but it never runs over. The end of every part leaves the spectator keyed up to a high pitch of interest; the suspense continues to the very climax, which comes with a flash and a crash like the bursting of an electric storm. The theme which the author has chosen is one which will never lose its spell for the heart of man or woman.

Scene from "A Man's Shadow" (Eclectic).

A very full synopsis of the story has been printed in THE MOVING PICTURE WORLD of January 17th, but it may be well to refer briefly to the dominating motive. A good man yields to a strong temptation and sins. He repents quickly, but his partner in guilt, the more deadly of the species, refuses to join him in his resolve, and her love changes to hate. Upon this one misstep of a good man a vengeful ex-employee rears a diabolical plot for the destruction of the good man, and well nigh accomplishes his wicked purpose. There must be bitter suffering and cruel expiation before full peace is restored to the heart of the offender. Innocent men and women must pay dearly for the weakness and folly of one to whom they had every right to look for protection. The atonement is complete in the end, and the play closes with the union and happiness of the two young souls, who have had their share of sorrow and suffering.

The acting in his play is of the highest type. All the parts were taken by artists of acknowledged standing on the French stage; the poise, the perfect self-control, the pleasant suggestion of reserve powers—all these tests of the true artist revealed themselves with uniform excellence from the main title to the end. It is plain that the director had a wide range of selection and that he chose the most suitable material in strict accordance with even the slightest requirements of each part. One special word of praise is due to the little girl who played the part of Laroque's daughter. The drama exacts great and difficult things of her and she responds to every call. It is marvelous to see a girl of perhaps nine or ten express the emotions of joy and horror and pity and love with such fidelity to nature. A pair of dark witching eyes helped the young artist, but she possesses the brains and the skill and the talent which teach her how to use these eyes.

In one of the early scenes the villain, Luversan, is discharged for dishonesty. The discharge takes place in the presence of all the other employees. The temptation to overacting was there. I know men and women who are paid to act before the camera and who would have torn this tense and terrible situation to rags and tatters by the mortal sin of overacting. The man who played Luversan gave a superb exhibition of artistic restraint and made the scene one of the most telling in the whole play.

The photography was a joy, the settings showed ability to build and to select, the titles were clear and simple and always appeared just when needed. A hundred good titles are taken as a matter of course while one bad mistake stands out like a mountain, and for this reason I want to call special attention to the fact that all titles in this feature are without even the shadow of a fault. A good title builder is one of the best friends of the motion picture and a word of occasional appreciation is surely not out of place. The handling of the court-room scenes showed great originality and will be a most agreeable surprise both to exhibitor and spectator.

ANDREW CARNEGIE BEFORE THE CAMERA

Here is something unusual—Andrew Carnegie as an Edison actor. The iron master arrived at the studio January 20, and proceeded at once to post himself upon the duties of an actor, before the Edison Kinetophone.

A handsome library set had been made and Mr. Carnegie took his place beside the table. When he got the word he proceeded to give his lecture in the most business-like way imaginable. He seemed oblivious of the camera and discussed the subject of the distribution of wealth and the obligations which great wealth imposes upon the person as if he were talking to an intimate friend.

The film and record which he made will be exhibited in vaudeville and a record and print will be placed in the archives of the Modern Historic Society.

Marc MacDermott, who was one of the numerous interested spectators, remarked that it was a great pity that Mr. Carnegie had turned his attention to steel and libraries as the stage had lost a great actor. Never had he seen such complete self-possession on the part of a man who faced the camera for the first time.

The group is as follows: Standing from left to right—M. R. Hutchinson, chief engineer of Edison laboratory; J. A. Poynton, secretary to Mr. Carnegie; Horace G. Plimpton, manager Edison studio. Sitting from left to right—Henry Phipps, Andrew Carnegie and Charles Summer Graham.

"The Marriage of Figaro"

(Ambrosio-Kleine).
Released Through General Film Co.
Reviewed by James S. McQuade.

IT was with great pleasure that I viewed, and it is with sincere pleasure that I review "The Marriage of Figaro," a two reel comedy by Ambrosio that will be released through the General Film Company, February 3.

George Kleine, who has the rights in this country and Canada to the films, selected them personally after a private exhibition in the Ambrosio studio, in Italy, and his well known taste for what is finished and pleasing in moving pictures will be amply sustained by this fine Ambrosio subject.

In a measure the story may be termed a sequel to the libretto of Rossini's opera "The Barber of Seville," the same characters in the opera being employed in the photodrama as in the comedy by Beaumarchais, on which the scenario is based. The complexities of the story, which result in delightfully mirthful situations, are always made clear in the films, so that the spectator can follow the action and intrique as intelligently as if he were listening to the spoken drama.

I understand that most of the fine exterior settings were taken in Seville itself, in the grounds of the royal palace—the Alcazar, I think it is called. I have never before viewed so many ravishingly beautiful backgrounds in any single

Scene from "The Marriage of Figaro" (Ambrosio-Kleine).

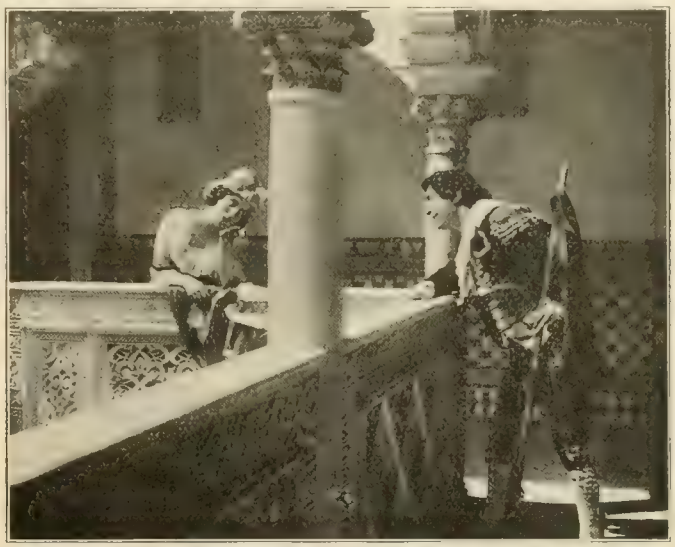
subject. The architecture is distinctly Spanish, with Moorish admixture, the interiors revealing exquisite marble traceries and delicate mosaic work. The costumes are strictly of the period to which the story belongs, and the properties have been chosen with the same nice care and knowledge.

The acting is a positive treat, and the telling situations furnish groups that are well worthy of the brush of an artist. Figaro, the old chaplain Basilio, the high spirited buxom Susanne, the courtly Count and Countess Almaviva, and the lovesick page, Cherubino, amuse and delight us as unctuously as if we saw them in the original flesh. The cleverly laid traps for the count and his tool, Basilio, excite the keenest merriment when they are sprung. To watch the countenance and actions of the count in the scene where Figaro and Susanne are united in marriage is productive of exquisite inward laughter. The pictures tell us of his disappointment, hurt vanity, and the anguish of relinquishment better than any words could express. And this is a deserved tribute to the actor (whose name is unknown), who impersonates the character.

Count Almaviva and his Rosina, as told in "The Barber of Seville," marry and settle down on the count's estates. Figaro, the barber, according to the filmed story, is appointed major domo of the castle in return for his assistance in gaining for the count a wife. Susanne, with whom Figaro is in love, is lady's maid to the countess.

The count seeks diversion to ease the monotony of peaceful married life. He casts his eyes on Susanne, and employs his chaplain Basilio to carry her a love letter. Basilio does so and Susanne chases him from the room, and soon afterwards shows the letter to Figaro and the countess.

The page, Cherubino, loves his mistress. Figaro discovers it, and immediately forms a counterplot to get even with the count. The count leaves for a hunting trip, and on the same day Figaro contrives so that Cherubino and the countess take a walk through the grounds. He then conducts Basilio to the spot and the chaplain rushes off to tell his master. The countess, the page and Susanne are all privy to Figaro's plans, and just as Basilio rushes off Susanne takes the place of the countess by the side of the page. When the angry count reaches the spot, he believes Basilio has grossly blundered and the chaplain sorely puzzled, barely escapes a trouncing.



Scene from "The Marriage of Figaro" (Ambrosio-Kleine).

But Figaro seeks further humiliation for his master. He induces Susanne to answer the count's note, making an appointment at a certain place for the next evening. He then gets the countess and Susanne to exchange dresses on the evening mentioned, each wearing a mask. The count therefore meets his own wife unknowingly and lavishes upon her face and ears many tokens of endearment. While this is going on Basilio rushes up with the information that the

Scene from "The Marriage of Figaro" (Ambrosio-Kleine).

page is again walking through the grounds with the countess. The count follows him excitedly to the spot, and discovers that the page's companion is Susanne.

In the midst of his confusion, the countess, dressed as Susanne, approaches and unmasks. The count is utterly confounded, and the countess is stern in her condemnation. She finally agrees to pardon him on the condition that he shall at once consent to the marriage of Figaro and Susanne. This he does, and Basilio performs the ceremony.

The Drama of Heyville

Edison Two-Reel Farce Comedy; Released Through General Film Company.

Reviewed by Louis Reeves Harrison.

EIGHTEEN stars from the Edison regular stock, besides "villagers, members of the band, supers, ushers, etc.," are called upon to interpret Ashley Miller's "roaring farce," and its object, purely that of putting a mixed audience in a good humor, will surely be accomplished. It offers in exaggerated form the struggles of a village dramatic company to present both classic and contemporaneous drama, beginning with "Romeo and Juliet" and concluding with a thrilling war play, "The Union Spy," and, in the latter case, both professional and amateur versions are visualized for contrast in an amusing way, one being as funny as the other.

Scene from "The Drama of Heyville" (Edison).

It happens this way. One of those natural-born producers to be found in almost any small town, in this case "Heyville," is supported by the Demosthenes Dramatic Club in a barn performance of "Romeo and Juliet"—he plays Romeo with a success that sends him to the city for new material. He decides to give a modern play, and has about the same qualifications for putting it before the public that are possessed by the average moving picture director. Heyville is supposed to be one of those towns within easy reach of New York City that are more truly rural than the most remote farming centers, and "Hod," the aspiring producer, actually visits the metropolis to look over the situation.

Scene from "The Drama of Heyville" (Edison).

He invades the Great White Way, and pictures of that noted thoroughfare at night are actually shown, the first I have ever seen in a screen portrayal. He finds a box ticket to a performance of "The Union Spy," and we thereafter see him applauding in the box as well as what is presented to his vision on the stage. It is a supposedly serious rendering of the melodrama by Marc MacDermott, Miriam Nesbit, Harry Linson, Nellie Grant and Augustus Phillips, but it more delicately satirizes the stage than does its imitation. Hod, the producer in embryo, takes voluminous notes from his point of advantage in the box and rewrites the play for home consumption.

He eventually brings it out at Heyville with a tremendous cast, calling for the services of Horace Newman, Bliss Milford, Edwin Clark, May Abbey, Elizabeth Miller, Harry Etynge, Julian Reed, Joseph Wilkes, Margaret McWade, Cora Williams, Joseph Allen and Andy Clark. These artists perform as amateurs so well that their interpretation is masterly. It may be said that never has the entire lot seemed to be more perfectly at home than as barn-storming Heyvillians—possibly this is fine art—that is, of course, to be presumed—and it is also possible that it all seemed to them like the good old days before they were in the movies—it is delightful.

I saw this two-reel comedy where there were others, and they laughed all the way through, some of them sincerely, as will nine-tenths of those in audiences to be thus amused. Another tenth will silently chuckle, will retrospectively chuckle. That one-tenth did the same thing years ago, built the stars, painted the scenery, trained the company and even wrote the play. I do not say that Director Miller belongs to that tenth—no man is obliged to incriminate himself—but there are unmistakable signs in the Heyville farce that he actually did his worst in years gone by, that he wrote a play somewhere in his teens and performed the multiple roles of lead, prompter, manager, scene painter and "angel." How do I know? Well—no matter.

An Interview with A. C. Bromhead

The Energetic Gaumont Manager Talks Interestingly of Conditions Here and Abroad.

MR. A. C. BROMHEAD, of the Gaumont forces, the alter ego of the head of the famous house, has just arrived in New York from Europe. He purposes staying in this country for five or six weeks. To a representative of THE MOVING PICTURE WORLD, who saw him at the Gaumont offices in the World's Tower Building, Mr. Bromhead said that he "had not come on any particular business, but just to look around and get better acquainted with conditions."

"I think," continued Mr. Bromhead, "that conditions will soon be about the same on both sides of the Atlantic. Of course, I am speaking more of the English market than of conditions on the Continent. We can learn a good deal from the Americans; they certainly know how to carry on business. There is little we can teach you. We are subject much to the same fluctuations that occur here. The market in England is not as completely open as it was; the craze for exclusives is the cause; perhaps I ought not to use the word craze, for, after all, the exclusive is a good business proposition. I will change the word, and say fashion. Just now the fashion is a bit on the wane on the other side, and we are reverting more to the old style. Not entirely. There will always be a good market for exclusives on the other side, but the feature with more than five reels will not be successful, except where there is a stupendous production. The two and three-reel features seem to be the more popular. It is still difficult to dispose of single reels in quantities; they must be really good if a market is to be found for them. What makes me think that the six and seven-reelers have no longer the drawing power they once possessed is the fact that last summer we had no trouble in getting enormous prices in the best theaters, while this year things are quite different.

"American conditions are always intensely interesting to me; I think your management is very efficient. I have unbounded faith in the future; in England the trend is all toward the big theaters with 2,000 and 2,500 capacity. We have not reached the limit, and there is considerable growth ahead. Great progress is made in other European countries, too, especially in Germany, which is rapidly coming ahead. I think, in the matter of presentation, Europe is a shade ahead of you.

"We are now building the finest studio in England. We have acquired valuable film rights and have contracted with H. G. Wells for the filming rights of his works. As you know, Wells, who is the author of 'The Invisible Man,' is the best-known living English writer next to Kipling. So far, we have only made topical films in England, but now we will go into dramatic production on an ambitious scale. Your country is the largest market to those who are to profit by it to the fullest extent. In England any one who has a good film can always dispose of it at a fair price."

SHELBY, MICH., GETS ITS SECOND THEATER.

George Hobby, a Shelby, Mich., farmer, has given his town its second picture house. This new theater is situated in the McKinnon building.

Famous Battles of Napoleon

A Four-Reel Historic Picture Filled with Human Quality, Offered by the Cosmos Film Company.

Reviewed by Hanford C. Judson.

ONE sees many battle and war pictures nowadays; but this four-part Cosmos film has qualities much above most of the others, both in its human interest and in the kind of instruction that it gives. It attempts no connected fictional story; but may be termed a collection of heroic details, some of which are well known from illustrations in school books and from famous paintings. Of all these the loveliest are those that deal with the charming Queen of Prussia, Louise. They furnish the prettiest kind of relief to the rougher action, such as the capture and fate of Major Schill and his courageous followers who were carrying on a guerrilla warfare in Stralsund, were captured by Napoleon and shot as rebels. These and many other incidents are acted with that kind of sincerity that makes them little

Scene from "Famous Battles of Napoleon" (Cosmos).

gems; for one must not forget that they are not imaginary, except inasmuch as they are art, for there is a commendable attempt to make the scenes conform to traditions. This reviewer makes no claim of ability to judge the historicity of Napoleon's invasion of Germany in the years 1806-7—but they seem most convincing and are surely good stuff as entertainment. That there is some padding is not astonishing. On its merits, as a whole, the picture is a desirable offering. We might add that it was made by the German Biograph Company and naturally looks on from the German side, which is the world's side when one considers it.

The picture opens with the French invading Germany and gives an animated scene as the army breaks across the frontier. The next big scene is Frederick of Prussia drawing up an ultimatum. It is perfectly done; the king acts royally, and there are fine faces among his ministers. Later Napoleon is shown rejecting the terms. In appearance he is acceptable and the player's acting, as the picture progresses, adds to his effectiveness and makes a good portrayal. One scene in the first reel will stir the sympathy of all. It is the death in battle of the young and romantic looking Prince Louis, and is finely acted and full of natural grace. Following this is a wonderful vision scene in which Napoleon dreams of his troops going to victory at Saalfeld. It is a masterpiece of photographic illusion and stage direction.

There is a group of scenes in reel two dealing with Queen Louise and her patriotic endeavors to help. There is also a beautiful scene in a farmhouse where she has taken refuge with her two sons. All these are acted to give an indication of motherly tenderness which, because of its restraint and sincerity, will move the heart of the audience deeply. In the settings and general handling of these, as well as other like scenes in this offering, there is an art sense which makes them dignified and picturesque. The photography is fair all through; but in many places it is perfect.

LEASES HIPPODROME.

A. W. Goodman, manager of the Court Theater, 36 Court street, Binghamton, New York, has taken a lease on the Hippodrome, that city, and will remodel it into a first-class picture house. Mr. Goodman expects to open the house on or about the first of February.

Mexican War Pictures

About Two Reels. The Mutual.

Reviewed by W. Stephen Bush.

THE Mutual Film Company has rendered a great service by showing these "Mexican War Pictures." There is no historian like the camera. This glimpse of the struggle going on in our pitiable sister republic to the south is worth all the printed articles in the newspapers and magazines from the day old Diaz left Mexico to this present moment. The Mutual films convince us at once that the trouble in Mexico is neither war nor magnificent. Villa's "army" is at best a band of guerrillas. After viewing the Greek-Bulgarian war pictures, I could not believe that anything lower might exist in the scale of civilized warfare, but these Mexican pictures have added a new though not a bright leaf to history.

I saw General Villa, General Ortega, General Manzillas and other generals mentioned by the gentleman who explained the pictures and I have not a just conception of what a Mexican general looks like. They were all pleased to be kinematographed. Villa and Ortega posed as meekly as any novice before a camera and obediently took off their hats when told to do so by the photographer. The pictures do not portray or claim to portray a battle; they show among other things the conditions in and around Ojinaga after the battle which was fought in and about

Victorious Constitutional Cavalry Leaving Ojinaga.

that town. Ojinaga is just a cluster of houses with a church. It was badly damaged by the soldiers of Villa and the films gave a very good picture of the damage done. The films also showed the badly battered buildings from which the Federals were driven by the Constitutionalists and likewise the trenches that had been dug by the Federals. There was a good view of the police station of Ojinaga and the little Plaza of the stricken town. The police station had been the military headquarters of the Federals. Other things shown on the Mexican side of the Rio Grande were the train of captured guns and ammunition wagons, the review of the "army" before General Villa, the captured Federal prisoners, the wretched refugees on their way to the American side.

Many people, I think, will be more interested in the scenes taken on the American side. The Americans have indeed "intervened," and I earnestly hope these pictures will be shown in Europe in order that the civilized world may be convinced just how America has "intervened." We have "intervened" not with arms, but with bread and shelter for the poor women and children who are dragged along at the end of these trainbands of guerrillas, and we have "intervened" by treating the wounded soldiers of both sides who have sought refuge on the right side of the Rio Grande. The scenes showing how Uncle Sam takes care of all these unfortunates are most touching and instructive. These Mexicans seem to be quite content and all were anxious to get into the pictures. Even in the most civilized methods of modern warfare the element of horror and wretchedness overtops every other aspect.

In the so-called Mexican civil war there is, as these films testify most eloquently, nothing of the glory and glamor of war. The films convince us that the struggle in Mexico is down to the lowest level of human misery and sordidness: a lot of poor peons, more or less badly armed, fighting for they do not know what, and murdering each other like bands of savages. There is no scene of actual fight or murder in the films, but not much imagination is needed to piece out the rest of the story from common rumor and newspaper accounts. These films are the best possible peace arguments. The cameramen, though they always had the best of light, were often hampered in their work by untoward circumstances and this must account for some of the minor defects in the films.

"A Million Bid"

Four-Reel Vitagraph.

Reviewed by Louis Reeves Harrison.

A STRONG play, so admirably treated as to strengthen the original, so well cast that the interpretation is almost beyond criticism, and one treading on the border of a profoundly interesting subject, exploration of the submerged life of the mind. Only the border has been touched because the amount of scientific discovery on this subject is limited and difficult of access. We have only begun to peer into the shadowy depths of the human mind.

Scene from "A Million Bid" (Vitagraph).

The story opens logically with a delightful piece of characterization, that of a selfish wife and mother, whose sole idea of existence is to make an impression by display. To Julia Swayne Gordon falls this role, and her impersonation is masterly. She loses no opportunity to exhibit the cunning vanity of her sex, the weapons of deceit women were once compelled to use in self defense against male brutality, which are still employed for less noble ends. She drives her husband to despair and death by that self-regarding policy which transforms wives from helpmates to hellmates, then makes a white slave of her daughter, by delivering her into the hands of a millionaire husband, for

Scene from "A Million Bid" (Vitagraph).

the sole purpose of keeping up appearances. Miss Gordon makes this role so effective that there is a powerful lesson in the play—it is worth while.

The acting in this photodrama is of a high order throughout, and small wonder. I do not recall a Vitagraph production of importance in which more of their stars have been gathered.

CAST.

Agnes.....Anita Stewart
Mrs. Belgradin.....Julia Swayne Gordon
Mr. Belgradin.....Charles Kent
Geoffrey Marshe.....Harry Morey
Dr. Loring.....E. K. Lincoln
Harry Furnice, Friend of Agnes.....Gladden James
Brent's Servant, Sharpe.....George Stevens
French Artist.....Donald Hall
Agnes' Servant, Squires.....Kate Price

The daughter, well interpreted by Anita Stewart, is already in love, but her mother's influence is so powerful that she marries a millionaire and sets sail with him on his yacht, her mother and a number of guests accompanying the bride and groom on this peculiar honeymoon. The yacht is wrecked in a fog; the millionaire owner is struck by a falling chandelier; the bride fails in her heroic attempt to save her husband, and he is left for dead. Nearly all the others escape, and are taken aboard a passing steamer, the mother excepted—she is drowned in attempting to secure her jewels.

The daughter returns to America, marries the man of her choice, bears him children, and is living happily with her second husband, now become an eminent brain specialist, when the first one reappears, in an altered personality, as a patient. He survived the wreck, but the blow on his head and high emotional shock resulted in an alteration of personality, with no remembrance of his past life. A powerful situation is set up when the happy wife recognizes in this patient the man whose restoration to original personality will affect the legitimacy of her children, as well as her own happiness. A great deal is made of this situation, but it might have been even more intense if the wife's thoughts had been laid bare. It is, however, strong enough to inaugurate a suspense that holds tight through the surgical operation performed by the brain specialist upon a man whose restored identity means so much. The satisfactory conclusion is entirely logical and forms an effective climax.

The wreck scenes, especially those showing the interior of the sinking yacht, are among the best ever exhibited on the screen. The direction of this play, that of Ralph Ince, is more than adequate—it is forceful. The entire production is a pronounced success.

Justina Huff

JUSTINA HUFF is somebody's big sister. At that she is just 5 feet 3 inches tall and her authority is only 100 lbs. heavy. Her particular charge is her sister, 3 inches shorter and 1 lb. lighter. They are both in their teens and are adding charm and daintiness to Lubin pictures. Miss Huff is serious in spite of her girlishness, and reads Poe, Hugo and Maeterlinck. She is serious, she says, because it's such a responsibility, this business of life, and she wants to be to the picture public not merely "that slender girl with the aristocratic air," but Justina Huff, who really acts. And she wants to work for that name. From Georgia, Justina Huff came and has been less than a year before the patrons of the animated screen. Mrs. Fiske chose her for one of the dairymaids in "Tess" and Miss Huff made her debut in filmdom in that production. But she didn't have her little sister in that photoplay to look after, so she wasn't really doing herself justice. Miss Huff's hobby is old-fashioned cookery. Nothing delights her more than to envelop herself in a big, businesslike apron and concoct dishes that can be made only by the southern cook. She has been urged by a large distributor to supply their shops with her inimitable jellies and jams, but it is not likely that her work at the Lubin studio will admit of this added effort.

Justina Huff.

PICTURE THEATER FOR CUMBERLAND, MD.

Wertheimer Bros. have purchased at a cost of $45,000 the White Building, in Baltimore Street, Cumberland, Md., of Murray and Charles White, of Philadelphia, owners of the building. It is the intention of the new owners to transform the structure into a moving picture theater, similar to their Victoria Theater in the same city.

"The Lion and the Mouse."

Unprecedented Hit in Lubin Six-Reel Picturization of Charles Klein's Play—General Film Company's Special Release.

Reviewed by Hanford C. Judson.

MOTION picture making as an art most emphatically justifies itself in the new Lubin presentation of "The Lion and the Mouse." There are stories that easily adapt themselves to screen portrayal, while others—and you will find that they are artificial in form even though they be, like Oedipus Tyranus, tremendously human in spirit—refuse to make first class pictures. "The Lion and the Mouse" is of the former. We have a clear memory of the play and it seems to us that on the stage the human bigness of the story was cramped even with all the help that Klein's brilliant dialogue could give it, whereas on the screen untrammeled though voiceless, with the actual capitol at Washington shown and all the other sets and backgrounds far more real than any stage setting could make them seem, the

Scene from "The Lion and the Mouse" (Lubin).

story comes closer to us and the reality of it is more impressive. "This is no stage story," it catches us saying; "it is a page of modern history." Let us say that the reviewer was himself impressed and made a bit uncritical by admiration; yet probably no more critical audience could be found for it than the large but specially invited gathering of picture people who saw it at the American Theater recently, and one and all most enthusiastically indorsed it. The applause was very decided and hearty.

The picture is made greater than the play most by the greater emphasis that it gives to the love story. The stage version, with its dialogue, seemed to be a political situation with a love story to make it real; here, as the human heart really demands, the order is reversed. The political situation is just as clear as in the play; nothing has been lost and much gained by the fact that it is made to serve the love story; for, in turn, the love story made greater makes the political situation more poignant. Poignant it surely is until the happy ending which expectancy is made to hope for but kept uncertain of from the first. It is a wholesome, human, heart-satisfying picture and it is a terrible indictment. It is a spectator's picture.

In it is exemplified the peculiar advantage that the screen has over the stage in the fluidity of the material it uses in building the story. Our fates don't come to us out of the blue sky. On the stage, dialogue can subtly suggest the building up of fates; but the screen can show it. Then the play couldn't emphasize the beginnings of the love story of Jeff Ryder and Shirley Rossmore; couldn't show us their happiness together in the time before they knew that their sunshine wasn't to remain unclouded. The picture does, and doing so keeps us, by the convincing reality of it, from suspecting that it was "dragged in" to lend human "punch" to the Money Trust story.

We already know that John Burkett Ryder, the money king, has had Judge Rossmore impeached; but the lovers whom we see on the steamer coming across the Atlantic don't, and we alone know what's waiting for them. We had seen the upright judge, played with fine humanity by Bartley McCullum and indeed the best thing in the whole picture, signing the paper that will stir the ire of the money king. This man is played by George Soule Spenser with a touch now and then that suggests Napoleon. It is not wholly satisfying but will not be unpopular. True and human and full of pathos are those scenes in which the judge's wife, Eleanor Barry, whose weakness had left the way open for his trouble, now in tenderness tries to comfort him as he waits in a committee room of the capitol for the verdict and, later, cares for him in their little cottage. Admirably bright and satisfying are the love scenes on the ship, shown at this point, with Ethel Clayton as Shirley, the girl, and Gaston Bell as Jefferson Ryder, the young man. Hardly less pleasing is the homecoming of Shirley, her brave-hearted comforting of her parents and her break-down when they have gone up stairs and she is left alone with her father's old friend Judge Scott, played by Richard Morris.

Much care has been shown in all the scenes that go with the development of the story. The obsequious flunkies at Ryder's home and his solemnly impressive English secretary, by Walter C. Prichard, are valuable in the story and especially so is the care with which the great man is shown as guarded in his office from unimportant or bothersome visitors together with the itching eagerness of business men and schemers to get in to him. Then the social activities in the

Scene from "The Lion and the Mouse" (Lubin).

Ryder house are peacefully pictured. Mrs. Ryder (Carlotta Doti), is a good rich man's wife, a sweet smiler upon her lord, quite careless that she is half neglected, who tries to make a comrade of her boy and is a good hostess. Cleverly brought out is the brisk fencing of Shirley and Ryder when the latter has read her book on the Money Trust and been impressed with the author's knowledge of what he thought was his own secrets. Short notes pass between them and the heroine wins a point every time until the financier has to have his wife invite her to come so that he can talk with her.

Quite satisfying to the mind is the scene at the meeting between the astonished Jefferson and his father's guest, "Miss Sarah Green," author of a book that has caused a stir; but the final struggle of the girl to get evidence that will rehabilitate her father, while winning fresh laurels at certain points and quite adequate in its exposition of the action, has not, in itself, quite the emphatic emphasis that, as we recall it, the play's dialogue gives the last scene. But there is not in the picture at any point the slightest feeling that the story has fallen down; it is good through all six reels. Among the lesser players, and all deserve notice, are Ruth Bryan, as Kate Roberts, and Lillie Leslie, the adventuress. The photography, except at one or two unimportant and short passages, is perfect.

FILM MAN EATEN BY LION?

A cable dispatch from Nairobi, British East Africa, dated January 27th, reads to the effect that one Fritz Schindler, member of an American moving picture expedition to that country, was attacked by a wild lion and torn to pieces. The only American expedition in that territory at the present time is that headed by J. C. Hemment, the well-known photographer. Inquiry at the New York photographic studio owned by Mr. Hemment brought forth the information that Schindler was unknown to them, and that he was not one of the party that left America with the expedition. In that case it is probable that the unfortunate man was one who was picked up when the party reached Nairobi and went along to help in the work.

CHICAGO LETTER

BY JAS. S. McQUADE.

"WHATEVER the women say about a motion picture goes," is the latest dictum of Major Funkhouser, head of the Chicago censor board. If the major had couched his opinion in the sentence "Whatever women, competent to judge, say about a motion picture goes," he would have been nearer the mark and to the wisdom line.

We are as gallant as the major in our actions and desire to accord good women sincere deference and praise in their work; but we are not willing to blind our eyes to the limitations of both good men and good women in certain capacities. A woman may be a good cook but a poor hostess; a charming hostess but a poor cook. She may be an angel of light and helpfulness in dark places, and yet a very martinet and disturber in her own household. She may possess—we are all willing to concede—excellent judgment on business, economical and sociological matters, yet be a very poor critic of art or the drama or the photodrama.

Nowadays it is already well established that a dramatic critic must not only be a newspaper man of tried ability, but also possessed of a special aptitude and knowledge for such work. The art critic is still more rigorously hedged in by requirements. Major Funkhouser issues the ultimatum that the photodrama can be competently judged by women, simply because they are women—good women.

Why is this?

Is it not because Major Funkhouser takes the view that he, as the appointed head of the Chicago censor board, has the right to determine for nearly three millions of people in Chicago what is moral and what is immoral in filmed subjects? He overlooks the fact that the authority of his position confines him to judging of the decency or indecency of scenes in films, just as in the spoken drama.

What court of law, or what authority, invests him with the right to decide as to what is moral or immoral for nearly three millions of people—or for one single individual, outside his own household? The same question applies to the good women whom he has selected to aid him in film censorship.

Who, after all, are the real censors of moving pictures and, generally, of morals? The people—the great majority of the population of the United States and elsewhere.

Our laws are what the people have made them; our morals likewise. The Funkhousers are lost in the infinite complexity of the vast social machinery at work.

Reputed men of God were instrumental in hanging innocent human beings at Salem, not long ago. Witches, they called these pitiable sacrifices to narrow mindedness! Funkhouserism, if it had its way, would lead to the same end, in the long run. It cannot and must not prevail.

Major Funkhouser is crying aloud for all good men and women of the city to come to his rescue and support him. In an address the other day, at the Hamilton Club, he said he had been told that moving picture men had $15,000,000 with which to put him out of business! Like all reformers of his kind, he rates himself too high; else he would never have paid any attention to such buncombe.

"They are ready to have me enjoined, saying they have the right to show films relative to the same subjects that the newspapers publish," he said. "They are organizing to go before the legislature to secure state censorship of films, which would mean no censorship at all. What are we going to do about it?"

Well, some pretty high legal authorities have already declared that films are publications. Damages were awarded a complainant in a court, recently, on that very ground. Judge Gaynor when mayor of New York declared in a speech that the authorities had no more right to censor the films we see, on moral grounds, than to censor the books that we read.

No one questions the sincerity and good intentions of Major Funkhouser in his extreme and narrow view of film censorship; but does that make him right? The Salem witches were hanged just because of similar sincerity and similar good intentions on the part of their persecutors.

The near future will show that the manufacturer who produces films inimical to the progress of the people at large will be censored in a way that will bring him quickly to his knees. His product will be boycotted until he mends his ways.

The manufacturer of films who overlooks his responsibility for his output is a grave menace to the cinematographic industry.

Private Presentation of "Buffalo Bill" Pictures.

On Wednesday, January 21, United States army officers stationed in Chicago were given a private view of the moving pictures taken last October at Pine Ridge, S. D., when several thousand soldiers of the regular army and a large body of Indians took part in reproductions of the Indian wars of 1876 and the war of the Messiahs in 1890 and 1891. Others present were: "Buffalo Bill" (Col. William F. Cody), Gen. Nelson A. Miles, Gen. Charles King, and others who participated in the conflicts with the Indians before the camera.

The exhibition was given in the private exhibition room of the Essanay Co., First National Bank Building, and occupied two hours. It was impossible to show the entire film in the time at disposal.

Among those invited, in addition to those already mentioned, were: Gen. Baldwin, Gen. Wheaton, Gen. Stuart, Col. Schunk, Col. Baker, Col. Kingsbury, Col. McCarthy, Col. Kimball, Col. McDonald, Maj. Ray and Capt. Billinsleg.

One of the pictures that deeply impressed the army officers was a reproduction of the battle of the Badlands. The battle of Wounded Knee also aroused the interest of the party. Pictures in which the government officials are said to be specially interested are those showing the Indian schools, where the Indian boys and girls, whose fathers participated in the many wars, are now busily engaged in study. The battle of War Bonnet Creek was vivid, Col. Cody and Gen. King both being participants.

The pictures will be taken to Washington, in the near future, where they will be given a private presentation before President Wilson, members of his cabinet, and others.

Moving Pictures to Educate Prospective Voters.

Moving pictures are to be used in the campaign for educating prospective voters for the coming elections in Chicago. The movement has been started by the woman's citizenship committees in many of the wards, whose leaders declare that these efforts, made primarily in behalf of the woman voters, will be of immense educational value to both men and women about to vote.

Films will be prepared showing women standing at the registering desk, and at a later day entering the polling booths. Accompanying each film will be the exhortation thrown on the screen "Register on February 3!" Through moving pictures it is thought that fully three-quarters of the population will be instructed in the method of registering and using the ballot.

Film Censor for Evanston.

Commissioner of Public Safety, Walter C. Hedrick, and Mayor James Russell Smart, of Evanston, have decided to appoint an officer to censor moving pictures shown in the north shore suburb. Who the censor will be has not yet been announced. Mayor Smart favors Miss Mary Carney, the policewoman sworn in recently for that Chicago suburb. The officer will see every film before it is exhibited publicly.

"The pictures of wild west 'blood and thunder' life will not be allowed," the mayor has said. "What we want here is something instructive in the films."

Russian Attempt to Suppress Pictures of Kiev Trial in London.

A recent cable from London to the Chicago Examiner exposes the recent attempt made by the Russian government to prevent the presentation of the film in the metropolis.

It appears that the film was advertised to be shown at the Oxford Music Hall, Sunday evening, January 18, and that the London county council telephoned the management to postpone the presentation. On Monday, however, the management decided to assume all risk involved by disobeying the command.

It appears that just as the London county council was about to issue the necessary permission for the showing of the pictures, a note was received from the Imperial Russian consulate to restrain the presentation. This was done, but the chairman of the council rescinded the action of Sunday, saying that he would not take the responsibility for further prohibition of the exhibition of the pictures.

When the Russian consul general was notified of this decision, he was startled.

"They will never dare to show that film; they must not," he said. "I have written to the London county council explaining that the pictures are a grave slander on the Russian police and the Russian people. They have promised to put a ban on the pictures."

When he was assured that the pictures were being shown at that very moment, he replied: "After those pictures appear, I shall not be surprised if there resulted a grave straining of the cordial relations existing between the Russian and English governments."

Chicago Film Brevities.

Carl Laemmle, president of the Universal, accompanied by Joe Brandt, arrived in the city from New York Tuesday, January 20th. Mr. Laemmle left for St. Louis on Wednesday, where he will remain attending to business there until it is time to take the train direct to Cincinnati, to attend the opening of the Ohio state convention. Mr. Brandt visited Milwaukee and other points while here. He will also be present at the Ohio state convention.

* * *

D. W. Russell, representing David Horsley, American agent for the Lumiere film product, in his Chicago office, 30 N. Dearborn St., paid a call at the World office last week and reported very satisfactory business. It is expected that the office will be moved to a suite in the Schiller building, in the near future.

* * *

J. H. Brown, manager of the Lynn Theater, 1042 W. 63rd Street, this city, called at the World office last week and reported that the Lynn had been thoroughly remodeled and completed about a month ago. The Lynn seats about 300 people and offers Universal programs at an admission of five cents. Mr. Brown is much pleased with present business. He renewed his subscription for the World.

* * *

Our old friend, George Hines, is able to be up and around again. He writes from South Bend, Ind., that his programs at the Auditorium Theater are giving great satisfaction. He is using the General Film Company's Special Service and the Famous Players product, five reels daily, with daily changes, charging 10 cents admission to the main floor and five cents to the balcony. The very best people in South Bend are patronizing the Auditorium, George says. Every night a long line of autos bringing fashionable theater parties is lined up on both sides of the street, outside the theater. Great praise is due Mrs. Lyda Hines for her ability and enterprise in conducting the theater during the incapacitation of Mr. Hines.

* * *

The recently formed Anti-Defamation League and other Jewish societies, organized to prevent caricaturing of the Jewish race, exercised their powers of censorship one day last week when Major Funkhouser agreed to suppress a picture reel entitled, "Rebecca's Wedding." A committee of Jewish women who viewed the film declared that its purpose was to create laughter by making women of that race appear ridiculous.

* * *

Frank McMillan, general manager of the E. E. Fulton Company, 154 W. Lake Street, this city, was seen one day last week. Much of the success of the Lake Street company is due to Mr. McMillan's extensive acquaintance with the trade and to fine managerial ability. Mr. McMillan is one of the oldest men at present in the trade in the machine and supply business. His experience dates away back from about the middle 90's. He reported business very brisk for this time of the year.

* * *

The Chicago censor board revoked the license for the Universal feature, "Absinthe," Saturday, January 24th.

* * *

Miss Ruth Stonehouse, the leading lady of one of Essanay's Eastern companies, was united in marriage to Joseph Roach, in St. Louis, Monday, January 19. Miss Stonehouse is a charming little lady and a clever photoplayer. Her marriage will not interrupt her career before the camera, it is said. Mr. Roach is a well known scenario writer. The Moving Picture World wishes them a long and happy married life.

* * *

Dwight Elmendorf has been enjoying great success for several weeks past at Orchestra Hall, this city, with picture programs in black and white and in colors. The pictures cover the Eastern hemisphere, including India, Java, Ceylon, etc., and also various countries in Europe. The Balkan states, which are just now holding the minds of the people with considerable interest, are also well represented in the pictures. Mr. Elmendorf's able lectures are quite as interesting as the pictures themselves, and are gaining for him extensive and favorable criticism in the daily press.

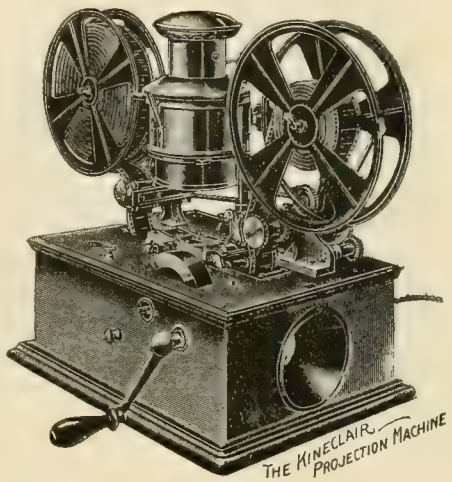
* * *

Mrs. Harriett Ohming, part owner of the Starland Theater, Michigan City, Ind., which was opened last November, paid a pleasant call at the World office last week. The Starland seats 650 people, and offers four reels special service of the General Film Company for ten and five cents. Mrs. Ohming stated that she will show "The Adventures of Kathlyn" during the week of January 26th. "Absinthe" was shown the night of January 23rd. The Starland has installed a fine $5,000 pipe organ and the very latest ventilating system. The indirect lighting system is used and two Power's No. 6-A machines are installed in the operating room. The view of the interior is enhanced by an electric fountain set on one side of the stage. Mrs. Ohming had many good words for the World and renewed her subscription.

A New Projector

Reviewed by F. H. Richardson.

The Eclair Film Company, New York City, is preparing to place on the American market a new projector. This machine is not designed for use in regular theatrical work. It was constructed primarily with the idea of supplying a compact, medium priced, practical projection machine for use in churches, schools and by lecturers, traveling salesmen, etc. Its design is unique, and, so far as the actual projection mechanism is concerned, it is nothing more or less than the standard projector laid down flat on its face plate. As may be seen by the illustration, the gate and aperture of the machine lie horizontally. The film passes from the reel down over a sprocket through the gate and up over another sprocket on to the take-up reel. There is a loop just under each one of the sprockets. The top of the balance wheel is seen protruding through the surface of the box. Underneath the gate is a mirror which reflects the picture into the objective lens, whence it passes to the screen. The arrangement in the center which looks like a metropolitan fire engine is the lamp, the same being a Nernst Glower, but it is intended to supplant this soon with a baby arc lamp. Just back of the crank is seen the end of the fly wheel shaft. The crank may be attached there, and the film then becomes a series of stereopticon pictures, since there is only one exposure to each revolution of the crank. The machine is self-contained and can be prepared for carrying and shipment in less than two minutes. There is a sheet metal top which sets over the whole mechanism, and the projector then has somewhat the appearance of a Gladstone bag, although, of course, it is all metal.



The projector is thoroughly practical, very simple and as substantial as a regular standard projector. A two blade shutter is used and the result on the screen is excellent, the picture being steady and without perceptible flicker. I understand that the whole thing weighs just seventeen pounds.

Current is taken from an ordinary lamp socket, the consumption being from 2 to 4 amperes. The film may be stopped and left standing with the light rays on it indefinitely.

There is a rapidly growing field for this type of machine—that is to say, a reliable, well made, practical projector which can be readily carried from place to place and perform its work with current taken from an ordinary lamp socket. I can see no reason why the Eclair Company should not secure at least a goodly portion of this business if they go after it.

WATCH PRESENTED TO TOM INCE.

A rather belated news item comes from California to the effect that while Mr. Ince stood by and watched the distribution of his gifts to the several hundreds of employees, he was surprised from behind by a troupe of his own cowboys, lassoed and bound, taken to a position on a platform and there presented by George Osborne with a platinum watch chain, set solid with huge diamonds, the gift of the members of the New York motion picture companies whom he himself had planned to surprise. But what worries us is why it should take five weeks for a Christmas item to travel from Los Angeles to New York.

"Evangeline"

The Canadian Bioscope Company's Five-Part Adaptation of Longfellow's Famous Poem Is a Good Picture.

Reviewed by George Blaisdell.

IN its first release the Canadian Bioscope Company has chosen to put on the screen a real Canadian subject. At the same time it is a subject of which the wide world has knowledge and in which it is interested; for there are few languages into which "Evangeline" has not been translated. Good judgment has been displayed in the making of this five-part subject—good picture judgment. It was staged by E. P. Sullivan and W. H. Cavanaugh, both old-time screen players. The production is divided into two epochs. The first carries the story to the breaking up of

Scene from "Evangeline" (Canadian Bioscope).

the homes of the farmers and their assembling on the ocean shore for deportation, and to the portrayal of this division of the poem four reels are devoted. The fifth part shows the wanderings of Evangeline and Gabriel in the forests and the scenes, years later, in the hospital where the two lovers meet. It is important to state that the picture was made in the Annapolis Valley, in authentic locations.

"Evangeline" opens with a panoramic view of "the forest primeval." Then follow harvesting scenes, the cutting of cornstalks and work that goes with preparations for winter. We see the shepherd "back with his bleating flock from the seaside." Around the great barns the turkeys, the hens, and

Scene from "Evangeline" (Canadian Bioscope).

the chickens are being fed, the big herd of cows milked. There is a thrill when Evangeline enters the picture. She is light-hearted, blithe—always wholesome, intensely human. She satisfies the eye and the conception of what this great character should be. We are introduced to sturdy Basil the blacksmith hammering at his forge and witness his wrath when his son Gabriel tells him of the proclamation posted by the soldiers.

There is an impressive ceremony by the seashore when Father Felician gives thanks for the preservation from flood, due to the successful repairing of the dikes. By the way, the priest is much in evidence throughout the picture. He is the true father of his flock, the friend and counselor. At the feast of the betrothal there are merry scenes. The dancing is interrupted by the ominous pealing of the bell, summoning the men to the church, where they are by the soldiers placed under arrest. The women are not permitted to enter; they wait in the churchyard. We see the riot in the church and its sudden quelling by the upraised hand of Father Felician. Then follow the packing of household goods on the ox teams, the journeys to the shore, the pathetic leave-takings. As the men and women and children gathered on the beach discover the smoke from the burning homes Benedict Bellefontaine, the father of Evangeline, is stricken with death.

The scene changes to the heartbreaking search of Evangeline for Gabriel. There is shown the historic episode of the passing in the night of the son of the blacksmith as his sweetheart sleeps in the boat drawn up on the shore, following her discovery of Basil's home, where she learned that Gabriel had gone into the woods. The final scenes are of the hospital. Evangeline, in the black robe of a nun, goes from cot to cot ministering to the sick. Her discovery of the gray-bearded and dying Gabriel is just what we feel it should be—intensely dramatic, appealing, moving.

The story of Longfellow is closely followed. The picture is well acted. Laura Lyman is Evangeline. John F. Carleton is Gabriel, Mr. Sullivan is Father Felician, Arthur Morrison is Basil, Michael Hannafy is Benedict, and Mr. Cavanaugh is Rene LeBlanc, the notary. Aside from its value to the general exhibitor the production will have marked interest for entertainments in churches and schools. It is a good picture.

Frank B. Hubin

With the Aid of Motion Pictures He Put Pleasantville on the Map.

YOU will add considerably to your fund of knowledge by becoming acquainted with Frank B. Hubin, the Earl of Pleasantville, in the county of Atlantic and the state of New Jersey. Pleasantville, until Hubin alighted in its main street, belonged to the submerged portion of Southern New Jersey. People did not exactly live in Pleasantville but simply waited for the date of their funeral. The sight of a stranger in the purlieus of Pleasantville caused feverish commotion. Now and then an automobilist, naturally anxious to pass through Pleasantville as rapidly as possible, would be stopped by a constable and made to contribute his mite to the prosperity of the village. Outside of these occasional brief spells of life the village dozed much as it had dozed in the days of George III. Then came Hubin catapulting himself into this living morgue. "Big Frank" arrived with the tin-tinnabulations of a circus. He shouted "wake up" by day, and kept an electric sign to that effect burning by night. "Open a motion picture house in this decrepit burg," he cried on the most prominent corner where the oldest inhabitants used to swap lies. "Get on the map!" No response forthcoming "Big Frank" built a fine picture house right near the post office and almost opposite the one and only drugstore. Then there were signs of life. The whole village seemed to rouse from the torpor of the last two hundred years. Let the Earl of Pleasantville tell the story in his own words: "The post office has jumped from a third class to a second class and free delivery is in sight. The main streets are now paved, there is a building boom, they have erected a new fire house, factories are going up and the more progressive men are talking even of numbering the houses. The ancient sleepy town has applied for a city charter. All this shows you what a good picture show will do for a dead town if the right live wire comes along."

Frank B. Hubin.

GEORGE ALBERT SMITH WINS.

Urban's Partner Declared by English High Court of Justice to be True Inventor of Kinemacolor.

JUSTICE WARRINGTON, sitting in the Chancery Division of the High Court of Justice, has within the last week handed down a final decision in the case of a petition for revoking a patent (No. 26,671) granted to George Albert Smith for "improvements in and relating to kinematograph apparatus for the production of colored pictures." The decision is adverse and dismisses the petition. In legal language no ground had been shown for the revocation of the patent and the petition must, therefore, be dismissed with costs. The court also granted the prayer of the respondents for a certificate that the validity of the patent has come into question.

In its decision the court takes up, one after another, all the points alleged by the petitioner and rules on every one of them adversely to the claims of the petitioner and favorably to the claims of the original patentee, George Albert Smith, a partner of Charles Urban and one of the inventors of Kinemacolor. The court recognizes that prior

George Albert Smith.

* * * To the date of the patent in question, attempts had been made, notably by Lee and Turner in 1899, to reproduce moving scenes in color by a combination of the method of reproducing colors by super-imposition, to which I have already referred, with that of reproducing a moving scene by means of persistence of vision. These attempts, however, failed in practice, because inasmuch as it became necessary to produce three separate images in the very short time during which the persistence of vision continued, the films would not stand the strain of the extremely rapid rate at which the machinery had to be run. Suggestions had also been made for taking two negatives instead of three, using screens of two colors only, but in my opinion it is not shown that any of these suggestions had had any practical result.

The court goes on to say that the objection of the petitioners as to the alleged insufficiency of the specification in the original patent is not sustained by the facts. He goes into this phase of the question very thoroughly, taking up almost word for word the language of the original specification and showing that in spite of its occasional obscurity it makes its meaning fairly clear.

Passing to the other objection made against the patent, i. e., the want of novelty, the court says:

On the suggestion of want of novelty, so far as it is founded on published documents, I cannot find that the invention, the point and substance of which I have already stated, is disclosed in any of them. I find also that the invention was such an advance on what was previously known on the subject that, as regards subject-matter, there can be no valid objection to the patent. But the Petitioners contend that the invention was published before the date of the patent by an alleged prior user, and the publication thereof. Their case in this respect depends upon the evidence of Mr. Friese Greene and several persons to whom he is said to have disclosed the invention. Now, this is a matter of which the facts are entirely in the knowledge of the Petitioners and their witnesses, and the Respondents cannot in the nature of things directly contradict their statements. The evidence, therefore, ought to be very carefully scrutinized before coming to the conclusion that the Petitioners have established their case. Mr. Friese Greene is a person who, at the date of the alleged publication, was conducting, and had previously conducted, a great number of experiments with the object of arriving at a satisfactory method of producing moving pictures in color, and he had indeed taken out several patents for inventions on the subject which he believed himself to have made. In the course of such experiments he did succeed in producing certain films, and in projecting images of those films by means substantially those adopted by the patentee, but except as an experiment he made no use himself of such discovery, and, I think, I may take it that he attached little importance to it inasmuch as though he took out numerous patents he did not take out one for this, and in fact to the present day he considers that his real invention on the subject is what has been called the prism process described in his Specification of 1905. He exhibited images produced in the way I have mentioned to several persons, none of whom were under any obligation of secrecy, express or implied, except perhaps his wife and son; but to none of these persons did he, in my opinion, disclose his invention. To all of them, with the exception of Mr. Richardson, with whose case I will deal presently, he exhibited the image only, that is to say, the result of the invention and not the invention itself. To none of them did he explain the method by which the result was obtained. To Mr. Richardson he did give some explanation but the Petitioners have failed to satisfy me that such explanation dealt with anything but the method described in his own Specification of 1898, and the Specification of his prism patent of 1905. On the whole I find that the Petitioners have failed to establish a prior public use of the invention, and this objection therefore fails.

The court, speaking of the patentee whose rights were questioned under the petition, says:

Mr. Smith is a man who, for many years, has devoted himself to the production of moving pictures as his main object in life. He is of considerable distinction in the science of the subject and at the time in question had conducted many experiments and was well versed in the technical part of the subject. Dr. Grune, on the other hand, is a medical man who has taken up color photography and the production of moving pictures more as a pastime than as his pursuit in life. He has, it is true, invented lenses for color photography having the peculiarity of containing in themselves the filters in the form of colored liquids. It is not proved, however, that these lenses ever obtained any substantial success with the public at large. In considering the weight to be given to Dr. Grune's evidence, moreover, I cannot forget that the point as to the shutter was not mentioned in the Particulars, the materials for which were of course supplied by Dr. Grune; and if he had then mentioned the point it is hardly conceivable that it would have been omitted. These two gentlemen, being both interested in the same subject and living near each other, met pretty often and to some extent interchanged ideas. The alleged disclosure of the idea of using two colors only for still life photographs is, in my opinion, unimportant. The really important disclosure, if made, was that of the revolving shutter in its application to moving pictures taken and shown with two colors only. On this point Mrs. Grune's evidence is no corroboration and that of Dr. Grune stands by itself.

Now, it is part of the Petitioners' own case that Mr. Smith had been making numerous experiments for two years at least before the date of the patent, and, having regard to his position and experience, I cannot bring myself to believe that the use of the shutter was communicated by Dr. Grune to him. I think his story is much more likely to be correct, namely, that he mentioned it to Dr. Grune, who was sceptical as to its effect until he saw Mr. Smith's demonstration with the temporary cardboard shutter. I think also that if Dr. Grune was, as he now says, the true and first inventor, he would have made a serious claim to obtain the credit and profit of an invention which has no doubt, with subsequent improvements, proved of great importance and value in the production and exhibition of moving pictures.

This decision ends this litigation forever and finally fixes the rights of George Albert Smith as the true inventor of what to-day is known as Kinemacolor.

MOORE BUILDING NEW HOME.

H. T. Moore, 307 Eleventh Street, Olympia, Washington, will open in that city on or about March 1st a first-class moving picture theater. It will have a seating capacity of 700. Mr. Moore has had seven years' experience in the picture business.

Scene from Essanay's Two Reel Comedy Release, Entitled "Sophie picks a Dead One."

The Cameraman.

By F. H. Richardson.

THERE is one craftsman, or shall we say artist, whose connection with the moving picture industry is a most vital one in that, utterly regardless of what others may do, no matter how splendid may be the projection, no matter how beautiful the theater, or how carefully worked out may be the details of the plot, or how magnificent the acting, still, if this particular individual fails in his part the whole thing is, at best, but mediocre. I refer, of course, to the cameraman—the real man behind the gun.

It cannot be said that success or failure, as a whole, depends upon any one particular thing, or any one particular craft, yet there are certain things which may be classed as important and certain other things which may be classed as imperative when we speak of success. The work of the cameraman must be perfect if the final work is to be perfect; the acting must be at least passable if the production is to prove a success, and the projection must be perfect if the work of the actors and the work of the cameraman is to receive justice. The beauty of the theater itself, excellence of ventilation, the finer points of its management are things of importance, but they do not come in the imperative class in the making of a perfect photoplay. The acting, the work of the cameraman, the proper developing and printing, and operating are the imperative things.

But to get back to our subject: the craft of the cameraman is, as near as any other one thing, the foundation stone of the structure. The cameraman must be an adept and an expert in the matter of light, exposure, lenses and several other things, if he is to be depended upon to make a perfect exposure under any and all possible conditions; that is to say, conditions where it is possible to do perfect work. He may today be working in a well equipped studio, with a light of known value at a certain given distance which will enable him to figure out with mathematical certainty the precise result which a certain lens aperture will produce. Tomorrow he may be called upon to take a picture in the open with bright sunlight and, between two scenes perhaps, the sky becomes overcast and the light value changes entirely, yet, if he be a man who thoroughly understands his business, he will be able to make an exposure under each of these conditions, and of hundreds of others which might arise, which will give practically a uniform result when it is finally finished and projected to the screen.

Now, we who have "monkeyed" with the Kodak in our little amateurish way know something of the difficulties of getting a perfect negative even with that little instrument. How often we have confidently "shot" something which we particularly wanted, only to discover, when the developing was finished, that we had over-exposed, or under-exposed, or did something else which we should not have done, and that the picture was either totally ruined or of very little value. This little experience gives us some faint idea of the difficulty of the cameraman's work and the accurate knowledge which he must possess.

Then think of the responsibility which rests upon his shoulders. Perhaps a scene has been gotten together at enormous expense; maybe the company has traveled hundreds of miles to make it in some special locality, or perhaps it is a studio scene in which hundreds of people are involved. All that money is wasted if the cameraman misjudges his light, or does anything else which will spoil the negative. Of course, it must be conceded that in the developing some of the faults of the cameraman can be partially remedied, but, while I don't pretend to be an expert, still I am firmly convinced that while the after handling of the film, i. e., the developing, etc., may utterly ruin or at least very greatly injure the best efforts of the cameraman, it cannot, on the other hand, wholly eliminate any fault due to his errors.

And yet I am informed that there are producers who emulate the theater manager who asks the operator applicant how much he will work for before he asks how much he knows about his business. I am reliably informed that there are producers who use green cameramen and "take a chance" rather than pay an expert and thoroughly reliable man a good salary. Viewing the matter in the light of common sense, it does seem to me that a policy of this sort is little short of idiotic.

There are in this country, I am informed, considerably less than two hundred skilled cameramen, although there are a small flock of would-be's, and these would-be's are responsible, at least in a measure, for a considerable percentage of the bad pictures shown on the screens of our theaters.

When recently I had the pleasure of meeting with the New York Cinema Camera Men's Club, I there found a body of alert, bright, intelligent gentlemen who, by their arguments and conversation, proved themselves to be high class men; men of ideas and brains. Of course, as in any body of men, some tower head and shoulders above others, but all those I had the pleasure of meeting impressed me favorably, and it struck me as being a matter of common justice that their side of the story ought to be told, and although I don't feel myself capable or competent of telling it in the best possible manner, still I have done the best I know.

The New York Cinema Camera Men's Club will give a ball in the near future, which I trust will be well attended, and perhaps we shall then become better acquainted with the real man-behind-the-gun.

J. A. Eslow.

The accompanying photograph is a likeness of J. A. Eslow, general manager of the New England Universal Film Exchange, Boston, and with branch offices in Springfield and Bangor. Before starting in the moving picture business, Mr. Eslow was engaged in municipal and government contracting, but in 1903, Mr. Eslow made his official bow to the moving picture industry by opening the Bijou Theater in his home town of Albion, Mich. As a tribute to Mr. Eslow's good judgment, it might be remarked that this house is still running, never having been closed since its inception.

J. A. Eslow.

Since entering the exchange end of the business, Mr. Eslow has opened and managed exchanges in Louisville, Ky., Des Moines, Iowa, and in Chicago. When the Mutual Film Corporation was first organized Mr. Eslow was selected to manage the New England offices at Boston. By his policy of a "square deal" Mr. Eslow has met with undoubted success in this territory, and, at the time of his resignation, he handed over to his successors one of the largest exchanges the Mutual was operating in this country. Last August found Mr. Eslow in complete charge of the three offices of the New England Universal Film Exchange.

Mr. Eslow is active, alert, progressive, and is continually adopting new ideas, all tending to benefit the Universal exhibitor. One of his latest innovations is an automobile delivery car to facilitate the handling of films. Exhibitors qualified to speak on the matter assert Mr. Eslow to be one of the broadest-gauged men in the exchange business in this section. The result of innate ability, backed up by long experience and knowledge, usually is success; and this is exactly what it spells in Mr. Eslow's case. The New England Universal Film Exchange is doing a good, profitable business, which may be attributed to Mr. Eslow and his staff.

MAJESTIC OPENED IN COLUMBUS, OHIO.

A first-class moving picture theater has been opened by Max Stern on Capitol Square, Columbus, Ohio. It has been named The Majestic, and has a seating capacity of 1,200. It is well appointed and up to date in every respect. Among its many features is a $10,000 pipe organ, which is presided over by Thomas Collis. This instrument is played only with the presentation of films calling for such accompaniment, while an orchestra plays to pictures which do not require organ music. J. A. Maddox, who has recently been prominently identified with the Motion Picture Exhibitors' League of America, is the manager of the Majestic. With the destiny of the theater in the hands of such men as Stern and Maddox, the future of the house seems assured.

GRIMES BROS. LEASES BUILDING.

Grimes Bros., proprietors of the Arc Theater, Crawfordsville, Ind., have taken a long-time lease on a building owned by the Supreme Tribe Ben-Hur, and will remodel it into a first-class picture theater. The new house will have two alley exits and two rear exits. The floor and operating-room will be of concrete. Two Power's No. 6-A machines will be installed. It will seat about 380. Wednesdays and Saturdays will be feature days.

Moving Picture Educator

MOVING PICTURE shows for school children are to be given in New York under the supervision of the Educational Alliance. The price of admission will be three cents. This announcement is made on the authority of City Superintendent of Schools William H. Maxwell, who has been looking into the advisability of the scheme.

District Superintendents Henry E. Jenkins and C. A. Kidd have been studying the entertainments given at the Alliance Building, and it was decided on their report to introduce the pictures in the school buildings. These superintendents say that there will be no piratical romances or stories of stolen gold or anything similar which might unduly inflame the young mind. All agree that the accomplishment of great good is anticipated.

* * *

At the annual meeting of the New York Kindergarten Association, held this week, Miss Susan E. Blow advocated the use of moving pictures in the primary grades. To the kindergarten, she said, was due the fact that there was much more color and life in primary grade teaching than there used to be. In future, however, the use of the moving picture is going to be centered in the telling of stories and the acting of little plays which would replace the old primer. The steady growth of the moving picture in every phase of school life is daily more noticeable. Growing into use and outgrowing difficulties is characteristic of the moving picture, and, while its advocates, in their enthusiasm, have seemed impatient, such impatience was born of the keen assurance of those facts which are now being borne in upon every company of leaders in pedagogical work.

The Kineclair.

Mention ought to be made on this page of the "Kineclair," which is a moving picture projecting machine made by the Eclair Company for the purpose of showing pictures in small places, such as schoolrooms and private houses.

The writer was able to see one at work in the Eclair studios recently, and was much impressed both by the immediate results and by the greater possibilities when further improvements are completed. The first advantage claimed for the Kineclair is that standard films may be used; secondly, that the progress of the picture may be arrested at any point for the purpose of explanation or lecturer's emphasis. The ordinary electric current of the household electric light is strong enough, making an attachment possible anywhere. At the outset, the machine is very attractive; should it prove equal to all that is claimed for it, there is no doubt that great advance has been made in the matter of securing moving pictures under the easiest possible circumstances.

* * *

The Pathe Company has a number of good educational subjects in its January releases, which, judging by their titles, are valuable additions to their respective classes; they are:

Scenic, or Travel: "Snow Effects in Austria," "A Ramble in Pondicherry, India," "The Seventeen-Mile Drive, California," "The Oasis of Gabes, Tunis," "Seringapatam, Southern India."

Studies in Zoology: "Insects that Mimic," "Submarine Mysteries," "At Homa with the Heron."

The Edison Company has "An Ostrich Farm in South Africa," which will give a contrast to a similar subject taken in California.

Reading the Mind by Kinematography.

This is no fancy idea of the undisputed powers of the kinematograph, nor is it an exaggeration of the application of those powers, but a clear suggestion of one of the greatest possible uses to which those powers may yet be applied.

The principal of an English educational institution has expressed the conviction that the kinematograph will not only be used but rather become absolutely indispensable for purposes which at present have not occurred to the average enthusiast in educational kinematography. His contention is that by means of kinematography "we can obtain, not only a living record of what an animated mind perceives, but also an infallible register of the working of the mind itself." Of course, this is purely a psychological matter and the theory upon which these assumptions are based belongs to the realm of experimental psychology. Psychologists have long been acquainted with the close relationship between an individual's physical sensations and mental capacity. Many specialists in mind diseases carry out their diagnoses along these lines.

Feelings and emotions from whatsoever causes will by means of "devices" be caught or registered and repeated on the screen for development and reference. Those "devices" are already in use, Mr. Carvallo of the Mercy Institute in Paris utilized them in connection with his investigations in ultra-rapid and radio-kinematography. If, after due and elaborate testings, the claims in this direction prove true and satisfactory, the results will prove to be of a value beyond the most sanguinary anticipations of those who expected great things from the secret powers of the fundamental principles of the moving picture.

Mental Standardization.

In the schools the first great benefit of the application of this examination would be the mental standardizing of the scholar. This does not necessarily mean the deficient one, but also the average one. In one of the Newark (N. J.) schools recently a teacher noticed a boy to whom mathematics was evidently distasteful; by way of experiment she tried music; to her astonishment the boy seemed immediately at home, and further trials proved that a musical prodigy had been discovered. Mental standardization would in every instance develop and expose the inherent possibilities and capabilities of each boy and girl. In the class-room it will assist the teacher to adapt pedagogical methods to the idiosyncrasies of the child, saving both teacher and scholar much labor and torture.

Vocational Helpfulness.

The choice of a career is one of the most treacherous questions in the early history of youth. Through life many a career has been thwarted by lack of proper direction. Criminologists tell us that if some method whereby "vocational direction" can be obtained the future of many youths could be safely directed, the lack of it being responsible for many of the youthful evils of the present day. The choice of a career will be greatly facilitated by a knowledge of the child's temperament and proclivities. It will also solve many problems facing educators at the present time owing to the variations of the living material to be dealt with. While the question is purely kine-scientific, psychological, and scholastic, it is the greatest one which has yet presented itself to the powers of the moving picture as an educator, as, it before educating, the kinematograph can mentally standardize and vocationally direct the scholar, principle of proper education will easily and readily follow.

MAKING STEEL FENCES.

The five reel commercial subject entitled "Through the Mill to the Farmer," which the commercial department of the Essanay Film Manufacturing Company produced for the American Steel & Wire Company, is scoring a big hit.

The showing of these films to farmer's institutes and at hardware conventions has been very effective and the second and third sets will be sent out immediately. The scenes show modern methods of ore mining, and shipping; the manufacture of pig iron; the open hearth and Bessemer process of steel making, through every process to the final scenes showing the proper way of building a wire fence.

The Essanay cameraman visited four steel mills in various parts of the country and the mines of the Oliver Iron Mining Company, located near Duluth, Minn. J. W. Meaker, Jr., manager of the fence department is very well pleased with the work.

UNUSUAL MOTIOGRAPH INSTALLATION.

The Iowa Institution for Feeble Minded Children of Glenwood, Iowa, has installed a late model Motiograph equipment. O. F. Spahr, general manager, Enterprise Optical Mfg. Co., is greatly pleased over the January sales, and judging from the present orders, he expects a big increase in sales for 1914 over last year.

Foreign Trade Notes

BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

Notwithstanding its comparatively late start, the film producing industry in this country is making headway extraordinarily, and not the least surprising adjunct in its march of progress is the development and growth of the scenario-writer. The scenario-editor of a South Coast studio tells me that one-third of their plots come from the general public, one-third from film-plot agencies, of which there is a good round dozen in London alone, and the remaining third from their own staff of writers. From this statement it is fairly evident that no firm can depend entirely upon its own corps of writers for its scenarios, for even quite an army of writers would at the present rate of film production rapidly exhaust most of their ideas. Therefore the dependence upon the general public for plots and ideas is becoming more marked, and it may be taken that a considerable quantity of this material only reaches the producers by way of an agency. One of these agencies has recently banded its contributors together into what may be described as a miniature scenario trust. The object of the promoters is apparently to create a monopoly of scenarios and to bind its contributors to send their manuscripts to no other office by a worthless guarantee of production.

* * *

By the time this communication reaches America, Charles Urban, of Kinemacolor fame, will also have arrived in New York. He goes to America in connection with the affairs of the American Kinemacolor Company and the probability is that he will remain for a month or six weeks.

* * *

Again during the Christmas and New Year holidays, Kalem's production, "From Manger to Cross," was as much in evidence as any Biblical subject. In several instances the picture was exhibited under the auspices of religious institutions and the high testimony accorded by the clergy was practically a repetition of its extraordinary reception a year ago. At an Oxford Street hall the King's trumpeter is engaged to accompany this film.

* * *

The moving picture has been turned to the rescue of the moving picture in a novel manner. A film entitled "Closed on Sunday" is being produced with a view to illustrating in a striking and effective way the useful moral purposes served by allowing picture shows to open on the Sabbath in competition with drinking saloons. The plot is strong and interesting and will accomplish, no doubt, good propaganda work among stubborn officials and irritant clerics who regard Sunday exhibitions as detrimental to the integrity and upbringing of the rising generation. Meanwhile the Middlesex County Council are as firm as ever in their decision not to permit Sunday opening, and the position has become so acute that there is a great probability of litigation. Police evidence has been produced to show the decrease of drunkenness where Sunday shows are held, but without avail, and the opinion of those qualified to speak on the subject is that the only satisfactory settlement of this two-year-old difficulty can be arrived at in the law courts.

* * *

Profiting, I fancy, by the experience and success of the Vitagraph Company and the Flying A Company in filming stories adapted from popular fiction on the actual scenes in the book, the Captain Kettle Film Company has sent out to West Africa a stock company of players, cameramen, and impedimenta, there to enact some of the hair-raising scenes that made Mr. Platt's stories world famous.

* * *

From time to time, and especially with the development of the exclusive film, exhibitors have complained against the practice of certain film manufacturers in first offering attractive subjects to music halls in preference to moving picture theaters. This matter provoked a discussion at this week's meeting of the Committee of the Cinematograph Exhibitors' Association of Great Britain and Ireland, Ltd., and eventually the following resolution was passed: "Having in view the detrimental effect upon the cinema hall proprietor by reason of certain renters and manufacturers renting out films to music hall proprietors throughout the country before giving the genuine exhibitor an opportunity to tender for the same film, the Executive Counsel of the Exhibitors' Association earnestly appeals to those interested to refrain from a continuance of this practice." Two American firms, it has been stated "sub rosa," are particular offenders and only recently considerable agitation was caused in a northern city through the announcement that the A. B. feature "The Battle of Elderbush Gulch," would be exhibited "exclusively" at a local "legitimate" theater.

* * *

H. G. Wells, the scientific novelist, has at last consented to have reproduced in film form some of his most notable creations. The Gaumont Co., I have heard, have secured world rights of reproduction, but the first releases are not due yet for some months.

* * *

I have mentioned Kalem's "From Manger to Cross" being featured at Christmas at the Oxford St. picture house, London. In order to secure public opinion of the picture the management adopted the novel expedient of placing in the lobby a criticism book in which visitors were invited to give an expression of opinion as to the merits or demerits of the program of the above film. Israel Zangwill, the author, wrote "An artistic triumph; the kinema put to its true use." To exhibitors at a loss what class of film to provide for their patrons the criticism book idea might commend itself.

* * *

H. R. Smith, who recently resigned his post as manager of the English agency of the Edison Co. (film dept.), has been appointed manager of the Anderson Film Agency of London. Mr. Smith will be succeeded by T. P. Rothwell.

* * *

Jas. McEnnery, of New York, is spending a week or two on this side and has purchased the entire American rights from the Anchor Film Co. of two exclusive features entitled, "£1,000 Reward" and "Nobody's Child." Mr. McEnnery, who will be remembered in the United States through his handling of Chas. Hawtrey's picture "A Message from Mars," returns to New York in February.

* * *

W. H. Bell, of Chicago, who also arrived here a few days ago, is making his headquarters during his stay at the Essanay Company's offices in the metropolis. Mr. Bell's business, like Mr. McEnnery's, is the handling and release of British features in the United States.

* * *

The next film-drama of exceptional note visualizing legendary lore and historic scenery will be "Old St. Paul's," by the Clarendon Company. Details have not been divulged, but I think the film will be about 3,000 feet. The plague of London and the subsequent fire have been reproduced in this picture in most praiseworthy fashion.

* * *

A new brand of film will be released in about a month under the name of Regent Films. Mr. Weston, formerly producer for the B. & C. Company, is the leading spirit, and the first subject will be the picture, "Closed on Sunday," described before.

J. B. SUTCLIFFE.

THEATER CONDITIONS IN PORTO RICO.

We were favored short since with a visit of Mr. H. F. Smith, who has been located in Bayamon, P. R., for some years. There are thirty-eight theaters in the islands, mostly small houses. Two film exchanges furnish supplies and films, mostly commercial reels, receiving the larger part of their films from Europe. Very little money circulates among the people, consequently the picture business is not highly profitable, except in one or two houses. However, the business is not hampered with licenses or regulations of any sort and the management of houses and operating rooms could be very materially improved in most cases. Pathe projectors are used mostly.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

REFERRING to the breaking in upon Broadway territory by photoplay adaptations from standard works, there are many people skeptical as to the success of the movement. They seem to think that the "Quo Vadis?" and "Last Days of Pompeii" successfully passed the test on account of the exceptional individual merits of the works in book form and regular stage productions, and that it will be difficult for other photoplays to follow in their footsteps and hold the people at the higher prices. It is contended that, great as the success of the photoplay has been, they cannot be counted upon as a drawing card in the Broadway field without something else to help them along, such as vaudeville. We will soon learn whether or not such is the case. On Monday last the Carnegie Lyceum became a regular photoplay house. Heretofore the motion picture productions there have consisted of high class travel views. The present program consists of "Les Miserables," a nine reel production, with the evening prices ranging from thirty-five cents to one dollar. While the Lyceum is not a Broadway house, it is close enough to the territory to serve in determining whether the higher price paying amusement public has actually taken up the photoplay, or only bestowed its patronage upon the other productions on account of the subjects forming their basis. Within the next ten days there will be a second test, with the opening of the Vitagraph theater right in the heart of the White Way district.

* * *

Those who have given these undertakings careful thought and are acquainted with the attention to details attending them are quite confident that the up-to-date photoplay will have permanent location in the Broadway district. It would be absurd to expect that the motion picture programs offered in the existing houses could be transplanted and carry single handed the houses that have been booking straight productions. Yet there are many people who entertain the belief that this is what the new ventures mean. To the contrary, the photoplays with which the tests are to be made are feature productions prepared at an immense outlay both as to financial investment and labor. The plays are reproductions of standard works with attention to artistic details that promise to make the presentation of the subjects more effective than they have or can be given on the stage. If such proves to be the case, and an insight to the studios justifies the belief that it will, the photoplays will establish themselves as worthy successors in the Broadway amusement center. They will become distinct attractions and the fact that combination motion picture and vaudeville houses surround them will not be in consideration.

* * *

The notion that the combination houses owe their success to the fact that vaudeville forms a part of the bill is a false one. Those who entertain it either are not in touch with the pulse of the amusement public, or are so biased that they will not accord photoplays the credit due them. Let the stroller along Broadway, where the combination houses are located, watch the people as they approach the entrances and note which announcements attract the greater attention—the vaudeville bill, or the photoplay posters and photographs. Watch and listen when the show is on and see which gets the biggest laugh—the comedians on the stage, or the comedy on the screen. Take the Savoy, Herald Square, and other houses where vaudeville is not shown and see if photoplays have not sufficient strength to carry a house single handed.

* * *

The managements of the combination houses should better themselves before it is too late and not be misled by the thought that they are drawing the people because they are giving them vaudeville at cheap prices. It is true that many people who were on the old vaudeville circuits have gone over to the combination houses and are giving good value, but it is also true that some of the vaudeville material lately signed up is of the poorest quality. In one house visited last week there were three acts on the program in which the people appeared to be recruits from cabarets of a very ordinary character. The performers seemed to rely almost entirely upon their flashy costumes. In most instances they appeared either to ignore, or were unable to reach, the people in the balcony and gallery with their voices. It struck the observer that the performers realized that the orchestra was the only part of the house to be considered. Evidently they were so used to ground floor work that they could not play to an audience in a theater. As soon as a photoplay was flashed upon the screen sighs of relief were plainly audible in the upper part of the house. It would be well for some of the managers to sit in the balconies or galleries occasionally and see how near to the truth are the statements made concerning the vaudeville part of their bills. Too many have an ambition to figure as theatrical managers and in their efforts to avoid being looked upon as photoplay house managers try to make others believe that the photoplays are only a secondary consideration with them. They must not discard the old friend for the new. The motion pictures were their stepping stones to their present status and, much as some of them try to get away from the idea, the pictures are still their money getters. The keenest foresight cannot figure the possibility of any of the combination houses ultimately booking vaudeville entirely. But no profound mind is required to see that in the near future most, if not all, of the combination houses will be devoted solely to photoplays. The wise man, then, will see that he gets the best the market affords both as to vaudeville and photoplays. If he does not do this he will ultimately find his business drifting to the all photoplay house next door.

* * *

A friend asked recently why the photoplay people were concerned in the class of pictures a house runs, or the fact that some managers were inclined to treat the pictures as inferior numbers on the bills. The reply was that the situation is the same that occasioned the cry recently made by theatrical critics and legitimate managers all over the country against the ruination of the business by inferior productions by free lance managers. People who injure photoplays in the eyes of the public, or try to detract attention from them, must in time injure the business as a whole, and it becomes a duty to let the public know that such people are not real representatives of the photoplay form of entertainment. The market is well supplied with new and good subjects and there is no reason why those who pretend to be exhibitors should not give the public the best, other than the fact that the managers do not wish to spend money in getting them. Their inconsistency is shown by repudiation of worn out vaudeville acts and the presentation of film subjects that are of old issue and scratched and torn by use.

One of the local newspapers quotes Kate Waller Barrett, president of the National Florence Crittenton Mission, as saying:

> I have never seen anything to equal the exploitation of unfortunate girls by so-called philanthropic organizations and up-lift movements, such as moving picture shows, problem plays and so-called saviors of the white slave. * * * We notice that those who are busy getting educated at moving picture shows and theaters are the ones who do the least to stop unfortunate girls and are sadly neglectful in making practical application of all they have learned about the white slave traffic.

There appears to be a ring of sarcasm in the reference to motion pictures as an educator. If such was not intended, there is at least evidence of a false conception on the part of the esteemed lady with reference to the motion picture in that connection. Such pictures as she refers to are no more of the educational class than pictures referring to other crimes. If they were so intended they would be condemned in censorship and few films would be on the market. Such pictures are produced to serve as a deterrment to the youthful, innocent and inexperienced. The people who view the pictures are not supposed to absorb the details so that they may know how the crimes are committed, but to take the effects and results of the crimes home with them and be in a position to evade the pitfalls themselves and help others to do so. It is a process of caution, and not of tuition; and in promulgating it the motion picture is entitled to more credit as an uplifter than is accorded in the quotation.

AKRON, O., TO HAVE NEW PICTURE HOUSE.

R. L. Miller will open a new moving picture theater in Akron, Ohio, to be known as the Majestic. Mr. Miller is installing his own electric light plant. The pictures at the Majestic will be projected upon a 12 by 16 foot mirror screen, which, according to Mr. Miller, will be one of the largest in the state of Ohio. The house will seat 500. Mr. Miller says that there are five new picture theaters in course of construction in his city, and when all have been completed there will be twenty-six photoplay houses in the city.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Long Programs.

CLEARLY something must be done, and that quickly, or the motion picture will be done to death and left, unburied, a rotting corpse, a stench in the nostrils.

Here is a letter from Portland, Maine:

> I was very much interested in the article regarding ten reels of pictures by your "Man About Town" and am inclosing you clippings from one of our dailies to show you what kind of showmen (!) we have here.
>
> The owners of the larger theater are film renters and one of the firm a National Vice-President of the Exhibitors' League. The smaller ad is from a recruit that bought the house mentioned a few weeks ago and will probably learn better after a little experience, but is there any excuse for the owner of the "Big Nickel," and what must the ultimate effect be, when members of our national organization who are bound by oath to protect the exhibitors' interests, take this method of trying to drive out their smaller brother because they have the goods at their disposal to do it with?
>
> Well might the question be asked, what are we coming to?

This is not an anonymous letter. There is attached the signature of a man who is not ashamed of his name. The first clipping is that of The Big Nickel Theater. The bill lists "The Guerrillas of Algiers," a three-part special; "Where the Road Forks," a two-part American; "The Forlorn Hope," a Kay-Bee two-part story, and four one-reel subjects—eleven reels for five cents—offered by an officer—a National Vice-President of the Exhibitors' League.

The underlines follow:

STARTLING PROGRAM FOR FRIDAY AND SATURDAY
12 Reels of Superb Film
12,000 Feet of Splendid Photography—12,000.
Featuring
THE STAR OF INDIA
A Great Blache Four-Reel Feature; a Startling Story of Mystery, Intrigue, Combat and Sensation, Splendidly Portrayed.
THE WAR CORRESPONDENTS
Broncho Co. Two-Reel Military Thrill. Spectacular and Intensely Interesting.

The Casco offers the Famous Players Langtry film, "The Crime of the Camora," a Kleine-Cines double and a Selig, Essanay and Lubin. This house charges ten cents for adults and five for children, though each child occupies a ten-cent seat.

Not Alone.

This is just one town in Maine. Here is a letter from Syracuse:

> I read with interest your criticism of the exhibitor of Point Pleasant, New Jersey, who gave a program of ten reels for ten cents, but we have a competitor in this city who outdoes the "exhibitor" spoken of. Our friendly competitor runs a nightly show of twelve reels, comprising the three services, Mutual, Universal and Licensed, for the admission price of five cents. In addition to this he issues prize coupons for Saturday. He is the proprietor of two theaters and holds an interest in a third; the twelve-reel show costs him nothing extra but an errand boy to carry the reels from one house to the other.
>
> When we opened our theater some eight months ago, the twelve-reel exhibitor was then running four reels. Shortly after our coming he doubled his program to eight. This having little or no effect on increasing his business, he gave cash prizes amounting from three to five dollars a night in addition to the eight reels. Finding this a loss, and his competitor still doing business with four reels only, he secured an interest in a third house nearby, and announced a twelve-reel program in all three houses.
>
> We have succeeded in making a living from our house despite this cut-throat competition with a four-reel program; but can nothing be done to make these fire-sale, cheap-jack exhibitors see the ruin that will come to themselves, the manufacturers, the exchanges, and the other exhibitors if they continue to offer such lengthy shows? Patrons in the district often state that an hour and fifteen minutes is all the time they wish to spend in the theater, yet this man forces a three-hour-and-a-half show upon them.
>
> If the exchanges and manufacturers do not soon realize that it will be to their own profit to refuse service to exhibitors of this stamp, their first awakening will come when cancellations of service begin to pour in from theaters affected by this kind of competition. The M. P. Patents Co., who license our house and one of the houses controlled by our competitor, have never taken any action against the latter for violating their rule of independent film in a Licensed house. The exchanges could easily stamp out this evil if the managers would get together and blacklist all such houses, but the exchange managers, some of them, will almost give a service free rather than lose a customer to their rivals.

Just Plain Rotten.

Here is a condition that is just plain rotten. No other word seems to fit. Three houses each take one four-reel service and these reels are chased around to all three houses. The General Film has taken no action through its exchange. The Mutual has taken no action, nor has the Universal, and yet the Licensed manufacturers, the Universal and the Mutual corporations all hope to be in business next year and the year after.

Just as a plain, ordinary, everyday business proposition, the exchange manager who rents his film and gets paid for one service where three are used is as foolish as the liveryman who rents his horse to be driven ten miles and does not complain when the hirer drives it thirty.

But the condition is precisely as we have always maintained. *The man who runs an eight to twelve reel show for five or ten cents does so because he has not the skill to make a four-reel show pay. He is trying to replace a lack of ability with inert film.*

It is not quantity but quality that counts. Other houses run three and four-reel bills, run real theaters, run the reels properly and make money. Some would-be manager with eyes in his heels and his shoes on, can see nothing but more reels since the public will not have the four he offers, and if four will not do it, eight will or perhaps twelve, or sixteen or twenty, until the Chinese play that runs a couple of years looks like a one-act sketch alongside. And a trio of exchange managers who are no better fitted for their jobs than this manager stand by and regard the murder of their own business and the business of their employers with complacent contempt.

A man almost born in the theatrical business, and assuredly brought up in it, wonders what sort of people these may be.

How Long?

In the early days we didn't so much mind the undertaker who turned manager because he had a lot of chairs that were not used much for dances and funerals and that could be used to fit up a store show. We didn't particularly care about the man who ran a dancing class in the afternoon and a show in the evening. It was all pioneer work, and a lot of these men have since become qualified managers, because they were willing to learn, but to-day conditions are different and it is intolerable that any man who parts his front hair along with his eyebrows and who has to use a magnifying glass to see his forehead can set himself up with a show and ruin not only his own but the other exhibitor's prospects. If he hurt only his own chances it would not matter, but many of the people he drives from his house do not go to other and properly conducted theaters, they are so sickened of the performance they have seen that they go nowhere. They are not familiar with the conditions of the business. They cannot know that the film that fairly shoots through the machine is really a good one when properly run. They only know that the show was unutterably vile and they stay away from all shows, having lost their stomach for photoplay exhibitions of any sort.

The man who runs a trust to ruin his competitor can be indicted under the Sherman act. There should be some legal means of putting these photoplay pirates out of the business in which they have no proper place. In the long run they will put themselves out of business, but how long is this outrage upon an established business to be permitted to last?

We have no objection to any man running twelve reels if he runs them properly and gets a proper price for his wares, although a four to eight reel show is about all the entertainment that the rational theatergoer cares for in one evening, but the same lack of intelligence that leads him to run twelve reels leads him to run them through in a hurry in the hope of getting other people in.

In an early issue we are going to run a series of paragraphs that may be used in programs and other advertising. We believe that in many cases a missionary campaign will be more effective than direct fight, but it's a long fight at best, and discouraging to the man who has the best interests of the business at heart.

Real Shows Scarce.

On the level, a really good show is a novelty, a "for-certain" show that has no lottery annex but where all of the money goes into the program and the house service, where the man who runs the house would rather give his operator five dollars more a week and better his projection than put that much in grocery "seconds" and pass them around. Now and then you find a place like that and when a photoplay fan finds a place like that he decides he is back to the old home at last and he keeps on coming. Make your play for the man of that type and you won't have to worry and you can smile at the Sheriff when he comes along and know he is not after you.

Give a souvenir now and then, if you want to, a post card or a set of cards or something like that, and give each person attending one of these, but don't pick twenty or thirty or fifty favored ones and run a gambling annex. You'll get people into the house that way, maybe, but they are not the stickers, and the stickers who come around three or four times a week are worth more to you than the people who only come when there is a chance to grab off something extra.

The trouble with the average photoplay theater manager is that he only

sees the people he gets and not the people he wants. There are about fifteen million people who go to the shows every day. There are fifteen or twenty million more who would go if they could go to a decent house, see decent films decently projected and receive decent treatment. These are the better class of people, the people with some money and a lot of refinement, who want to see pictures in an environment that approximates their own homes. They don't want to enter a place that suggests a reformed billiard and pool parlor and find themselves in a dirty, ill kept place that smells worse than their garbage cans at home, is dirtier than their cellars and absolutely without the little refinements of comfort to which they are accustomed. They do not insist on Persian rugs on the floor, but they like to feel that the boards have seen a broom since seven weeks ago last Thursday and they don't want their clothes used as dust rags for the seats.

This class of people does not demand gift contests; to the contrary they keep away from these contest houses and the sort of crowds the contests bring. They want to mix with their own sort and see an entertainment that is not dusted all over with free flour and pelted with coal and potatoes.

If you want to do something reckless hire half a dozen young women of tact and good address. Let them go to the sections where the solid, respectable citizens live, not the too rich, but the well to do. Let them take the whole territory and let them give out free tickets, explaining that this is "get acquainted week" and that you want them to come down and bring the whole family any night they want to; every night if they want to. It will have to be done nicely, because a crude ticket distribution would defeat the very aim you seek. In some sections the mere announcement that seats were free would pack the house, but these people you want are the people who would not use free tickets that came through the mail. They will "fall" for personal solicitation.

Have a church week. Pick out five of the most popular churches and let them sell tickets, each church having its own night. Break 60-40, the big end going to the church. If you are running the sort of show you should, you'll get many persons who've never been there before but who will come again.

Work the classified lists of addresses, work the educational stunt, work all these special schemes, but keep out of the prize contest, the "free distribution" and all the rest of the bunk.

If the laws of the land permitted the conducting of lotteries, then it might pay you to run something big, but don't be a piker gambler and fool yourself you are a theater manager. You're not a good manager and you're not a good gambler. It's just as easy to build for a good crowd as a cheap one. Start in right. If you can spare any money for prizes, put it into better film service and you'll not only get your money back, but it will keep on coming in long after you've run out of new schemes for prize distribution.

And Party.

There is nothing small about the Majestic Theater, Columbus, Ohio. It had an opening January 12th and sent out invitations that read:

YOU ARE CORDIALLY INVITED
TO ATTEND
THE MAJESTIC THEATER
AT SOME TIME
DURING THE OPENING WEEK.

This was on cream paper in brown, the type being surrounded by the thumb-nail cuts of the Vitagraph players. Outside of the fact that Old English was the type selected, the job is a good one. Accompanying the invitation was a post card program of the week's features and an admission ticket that was worded "Admit bearer and party." This is a generous scale of doing business, but it is a good way to handle an opening, since it assured a crowd the opening week and at the same time created the suggestion of liberality in management.

Some Don'ts.

The Gem Theater, Pittsburgh, has had to get up a set of "Don'ts" for the benefit of some of the boys who need a lesson in manners. We particularly like the first prohibition. Just because the price of admission is much less than at the dramatic theaters, the tone of the house should not be lowered and the same standard of deportment should be insisted upon. It is up to the manager to see that this standard is maintained. If there are some few boys of the rowdy type and if they are permitted to make a nuisance of themselves, word will soon be passed that they can have "a good time" down at the Star, or whatever the title of the house may be, and soon the place will become the home of juvenile outlawry and in time not only will the older and more profitable clientele be kept away, but in the end the house must inevitably attract the attention of the police, for increasing license will lead to violence, free fights and a scandal. Here is the list. Use it if you need it, and do not be afraid to enforce it.

Boys, Read This:

The management of The Gem calls your attention to some infractions of the rules of good behavior and good breeding on the part of some boys while in this theater and hereby prints some "DON'TS" which will be strictly enforced in the future. There are some good boys among the regular attendants at The Gem, but there are also some bad ones. These remarks are intended for the latter class.

Don't!

DON'T think for an instant that, because the price of admission is low, you can leave your manners at home. Act just as you would in a high-priced theater or any other place where large audiences congregate.

DON'T neglect to remove your hats as soon as you enter the house. The grown-ups will think more of you if you do so.

DON'T throw peanut shells, paper or other refuse on the floor. If you must eat peanuts during the show, put the shells in your pocket. There is a receptacle on the sidewalk near the Gem, placed there by the Department of Public Works, for the placing of such rubbish.

DON'T whistle or stamp your feet when an exciting scene appears on the screen. Clap your hands to your heart's content, but refrain from the other noises mentioned.

DON'T SPIT on the floor or walls of this theater. The State and city has strict laws against this filthy habit and The Gem management will prosecute all offenders. If you are caught sometime and are taken to the Frankstown avenue police station do not blame the management. We have given all the warning we deem necessary—not only in this medium, but by a slide on the curtain. *This applies to men as well as boys.*

DON'T talk loudly during the show. It annoys other people.

THE GEM MANAGEMENT.

Are You This Joplin Man?

And on the same lines here is a letter from a reader in Joplin. This is not a letter from a rival manager, but from a "fan" who reads this paper and who naturally turns to us when she sees something wrong. If you do not live in Joplin ask yourself if you could not apply the letter to your own house:

Here is a suggestion that I think if you would put in THE MOVING PICTURE WORLD would do some good.

Do you think that it is fair to the people who go to the show houses to have to sit and have some boys monopolize the house by whistling and shouting so loud that when they are through you cannot hear anything

This is what they do in a Joplin house. A good picture house with a good trade, but I do not like to go there because the manager has up to this date done nothing to stop this.

I like THE MOVING PICTURE WORLD because you have all the suggestions that any good manager should know. Do you find this in other towns or is Joplin in a class by itself? I think myself it is pretty bad.

There is nothing more aggravating than to pay for entertainment and find only annoyance, and the worst of it is that it is all so very unnecessary. The house is what the manager makes it. If he does not know enough about the business to conduct it properly, he should hire someone to run it for him. He has no right to ask the patronage of the public and then subject them to the annoyance of having their pleasure interrupted by a lot of young hoodlums.

If you will show them they must behave and that you mean it when you say so, it will not require a week to clean up the house.

Cleaning Up.

We have seen some pretty bad galleries in our time and we have watched them being cleaned up. For years the Sunday gallery at the Orpheum Theater in San Francisco was a terror to vaudeville artists, but the management decided to change things and a few arrests and convictions, followed by brief jail sentences brought about a complete reformation and the reform was a permanent one.

You may think that if you send a small boy to jail the neighbors will all rise up and boycott you. Use the jail sentence as a last resort, but the entire community will stand by you if you show a disposition to keep your house orderly, and if Johnnie's mother and all her neighbors stay away because Johnnie had to go to the Children's Court, you will find, as an offset, that many more people, who were kept from your house by Johnnie and his little friends, will patronize you now that you are trying to keep your house in order. It probably will not be necessary even to appeal to the police. Watch the house, pick out the ringleader (there almost always is a ringleader) and carry him out. Give him back his admission fee and tell him that you won't have him in your house unless he will behave. Under no circumstances let him return that evening. Solemnly lead him before the ticket taker and the box office girl and ask them to mark him well. Make the whole function as solemn and as impressive as possible and Johnnie will slink down the street scared stiff even if he does vow vengeance. Most boys are decent at heart and will behave themselves if they know they have to. You have only to prove to them that they must behave so long as they are in your house.

If the offenders are older, boys of eighteen or so, you will very probably have to enlist the aid of the police, but the police will be glad to help you.

Make Them Believe in Signs.

In some states a theater ticket is a lease and in others a license. In English this means that if the ticket is a lease, you cannot put a patron out unless he is very clearly too disorderly, since you have leased him a seat for the period of one performance, and a lease may not be revoked. On the other hand a license is a temporary permit and can be revoked by the maker at any time if the licensee is restored the sum paid for the unexpired portion of the privilege. If your lawyer advises you that in your state a ticket is a lease, it will be necessary to print on the ticket that in selling the ticket the right is reserved to refuse admission to any undesirable person or eject any person whose actions are unruly. Then your lease is tempered by this saving clause and a civil suit cannot be brought. If you purchase the usual strip tickets, give a slip of paper with each admission.

Then put up a sign that reads somewhat to this effect.

THE BIJOU

Is a place of entertainment for the intelligent and refined. If you are not prepared to abide by the simple rules of order

DO NOT ENTER

Vary the wording for a slide and then make your patrons realize that the sign means precisely what it says, and you'll be surprised to find that it is simple in the extreme to conduct a house in orderly fashion once you have made plain your intention to so conduct the house.

The amateur nights are largely to blame for an unruly condition. Then audiences are encouraged to guy the would-be actors and the habit once formed extends over to the regular performances.

Your patrons look to you to preserve order. They will regard you with contempt if you do not and so will the young men and boys who make the trouble.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Phil Lang.

PHIL LANG is as modest about having his photograph printed as a soubrette isn't, but so many editors got after him that at last he had to get in front of the camera himself and this is the result. It seems scarcely necessary to explain that he is the Kalem editor. He is one of the most widely known of the editors and one of the most helpful—if you write the Kalem style of stuff or give promise of being able to do so.

Mr. Lang was formerly a theatrical publicity man, and like a lot of the others he wrote photoplays. About three years ago his clean cut technique brought him an offer from the Kalem Company and he got rid of his cut trunk and his mileage books and settled down to take things easy. Before the work grew so exacting, he wrote about a hundred photoplays; perhaps the best remembered being "The Saving Sign" and "The Maid's Double." Recently he has confined his attention to adaptations, his visualization of "Our New Minister" being his most recent work in this line, though he gives his touch to all of the Kalem productions.

How to Become an Author.

Someone in Brooklyn writes: "How would you go about it to become an author of photoplays?" It's a simple little question, but probably the writer knew that we had to write just so much every week, anyhow.

In the first place, it is to be presumed that wanting to write photoplays, we would have some idea of what a photoplay was like, but the first step would be to study the plays instead of merely looking at them. We would go to the theater as often as possible and to as many of them as possible. We would not go with the idea of gaining enjoyment, but instruction. We would study the character of the releases. We would see what was popular and what was not. We would try and see what it is that made the good stories good and find the reason for their failures, if possible. We think that no matter how well we might think we knew photoplays, that we would find out more in a few weeks than we thought we had learned perhaps in years.

And after a reasonable length of time given solely to study, to the dissection of the filmed stories, we would see what we could do in the line of plots. We would try and write plots of our own, not plays, but just plots, synopses of stories. We would look at these with no favoring eye. We would be our own hardest critics, and we would not be content merely to turn out plots as good as some we saw. We would want to turn out plots as good as ninety per cent. of the output. And all this time we would be reading the MOVING PICTURE WORLD and particularly the Stories of the Films, knowing that much was being produced that we did not see.

If, after six months or so, we found that we were doing promising work in plotting, we would decide to study in earnest, regarding the preliminary work, not so much as a study of the playwriting business as a test of our ability to learn that business.

We would realize the need of a text book and we would realize that more than one book would be helpful, so we would buy as many text books as we could find that we believed to be reliable and authentic. We would not buy every book offered and we would not buy until we had examined the book if we could find one at the public library. We would try and see them all and then buy the ones that seemed to be best.

Having established the library we would study the books. We would not merely read them, we would study them and study them so thoroughly that we could turn to any item without reference to a possible index. We would get so familiar with the text that we would be able to tell that this point about leaders was about a third of the way down a right hand page of a certain chapter and be able to tell the sense of the paragraph without reference to the book at all.

Very probably we should find some conflicting statements in the various books. We would compare these statements and try and see if the differing writers did not really arrive at the same conclusions by different modes of expression. If the teachings were distinctly different, if, for example, one man told us to single space our copy and another declared for double space and each gave his reasons why, we would figure out which advice we thought the better and take that.

And all of this time we would be writing, but now we would write plays from these synopses we had prepared, along with newer ideas. We would put plays together and take them apart, trying to see if they were properly put together. We would write a play and lay all but the synopsis aside. Three or four weeks later we would take the synopsis up and write the play again. Then we would compare the two and see which was the better. Probably we would find that in some particulars each bettered the other. We would make a composite of the two scripts, retaining the best of each, and we would know just why each selection was better than the rejection. We would argue it out with ourselves and prove it to ourselves by the books. Then we would retain the synopsis and put the development away to take up again. Each time we worked this over we would learn something new, and we would be doing this not with one script, but with ten, twenty, thirty even, taking them up in turn over and over again.

And all of the time we would be applying the rules in the books to what we wrote and what we saw on the screen and what we read in the paper, and each time we applied one of the rules we would have a little clearer insight into the construction of plays and of the reasons for doing certain things and not doing others.

And, mind you, all this time we would not be wasting postage stamps sending this stuff to the studios. We would be working for big results and be willing to wait, knowing that those who had found success had gained recognition through hard work. But by now we would feel that some of our stories stood a chance in the studio and we would be ready to try to sell.

We would not sell through sentiment or impulse. We would not send all of our stories to Biograph, or to Vitagraph or Imp or Kay-Bee because we liked the work of one of those companies best. Constant reading would have given us an idea of what each company wanted and we would weigh each script carefully before submission. Our "The Clash of Temperaments," for example, might be just in the Biograph style. True, we would rather sell to Vitagraph and see it played by Costello, but we would know that Biograph made stories along these lines almost every week, where Vitagraph used the style but seldom. We would send first to Biograph as the most likely market, then to Vitagraph and so on down the line until we would lay the story away, waiting a change in the styles.

And if by chance we did make a sale, we would not send everything on hand to the same company. That company, forthwith, should be a valued friend and we would try and give them only our very best, building up, if possible, on the first one they took and never sending them a story that we might think good enough to try elsewhere. They had bought from us. We would not spoil our chances by sending them anything less worthy and we would not send them all we wrote.

And we would not sit down and write a ten-page letter to the editor, telling how hard we had struggled and how delighted we were that he had taken the story and how we hoped that he would buy a lot from us and would he please tell us by return mail just what he wanted most and lend us a couple of old scripts to study, that we might get his style precisely. We might send a cordially formal note of thanks telling him we were glad he had liked our story and that we hoped that he would find others that he liked from time to time. We would not tell him the story of our life, nor ask a single question. We would merely thank him to show our appreciation and then prove it in a more definite way by not burying him under an avalanche of scripts.

And we would not get all swelled up and tell everyone we had just sold a story and that we were going to quit the dreary old job and become an author. We would keep plugging away and giving the boss at the store or office just as good service as though we were not an author, but down in our secret heart we would decide that some day we could "blow the job" and just write and write and write all day long, but we would not do the actual blowing until we had some money in the bank and a good enough standing with the editors to feel that they would keep on buying.

And we would keep on working hard over the little things in the scripts and we would buy each new book that came out, in the hope of finding something we did not know, and if we found just one thing in a dollar book that might lead to the sale of a $25 script, we would not feel that we had been swindled because all the rest was what we already knew.

And we would study, study the screen, and the papers and the books and our scripts until the day our work was done, for there never was and never will be a man who knows it all, and the man who knows that he doesn't know it all will always be that one piece of information ahead of the man who thinks he does know it all, for the man who knows it all will learn no more and make no progress, while improvement is always possible to the earnest student.

That is the way we would learn to write scripts if we started in today. The way seems long and hard and cheerless, and it is, but success will be the sweeter for the effort made and the more permanent because based on a solid foundation and not an ephermal flash of novel ideas unbacked by any well-established groundwork of thorough technical training. We wonder how many have the courage and the patience to make the trip; to write without return for months, or even years.

As to the library, here are some suggestions: Our own Technique of the Photoplay; Writing the Photoplay, by Esenwein and Leeds. The books by William Lord Wright and Eustace Hale Ball, Price's Technique of the Drama, Phillip's, The Plot of the Short Story, and as many bound volumes of the MOVING PICTURE WORLD as we could afford within reason, say six to eight quarterly volumes. There are others, but these will do for a start.

At the Inquest Club.

Through an error, the lantern slide was flashed a full half hour too soon at the Savoy Theater, January 12, and the members of the Inquest Club had an additional half hour at the Morgue. No star witness was present, but there was an animated discussion and much valuable information was arrived at. George Hennessy urged the members to give their whole energy to a script and cited his own early experiences when he gained a standing with the Biograph by giving just what was wanted instead of what he wanted to write. The sobby ending was properly spanked, and to cheer those who had written sob stories, Dr. Stockton told that he had

done five happy endings from one story that ended tragically and still had the tragedy on his hands, though the five cheerful tales had sold. The next meeting will be held January 26th. Any person interested in writing photoplays is welcome to join the older members in the lobby of the Savoy sometime after nine on that evening and declare himself in. Five new members entered at the last meeting.

The Kalem Studios in California.

By Marc Edmund Jones.

All scripts for the Kalem Company are submitted to the New York office, at 235 West 23rd Street, and are there purchased for the director, without reference to him in a great majority of cases. All Kalem directors are held to the general policy of the company, and this article, in the main, to be a help to the photoplaywright striving to sell Kalem, must be a statement of that policy. The work and players of the different directors in the California studios will be given, as it will aid in sensing the "atmosphere" of the company's work, but, aside from the comedy, the company is not limited in any way in the matter of settings, location, or players. There are regular producing companies in Florida, New Jersey, and New York, in addition to California, and an entire company will be sent to any location to get the settings for a story that is O. K.'d in New York. One of the companies here is preparing to build a part of the fortifications of a city in India for a Sepoy story, and to go into Arizona to put on a big desert story, while another company here has just completed arrangements to go several hundred miles in order to get a special engine for a railroad story. A company has been sent to Montreal for a single story. Therefore, the statement of the New York office that any kind of a story can be handled may be taken for what it says. There is one limitation, however, aside from the comedy, and that is that the Kalem Company makes nothing but thrilling melodrama, and that only a few single reels are being made. The Kalem melodrama is very distinctive, and readily recognizable on the screen without captions. The thrills are those of situation and business, and more nearly approach the old line melodrama than the work of any other producing concern. Kalem is catering to a certain class of patronage, and their sales are justifying their course. It is therefore folly to try to sell them a story out of their line, and there is a word of warning in the writing of the melodrama of thrills such as they want. Kalem is as particular of the rules of logic, probability, plausibility, etc., as are the companies less fond of the deep-dyed rascal brought to book in the last scene. Through their heroines will stab themselves rather than submit to the machinations of the villain, they are never sensuous, and domestic infidelity is absolutely barred, while gambling and drinking are heavily frowned on. The distinction is subtle. Their melodrama will deal with the depth of human life, but it is always clean—it will be as thrilling as possible, but never ghastly or horrible. The day of this writing brings a script sent back to eliminate a grave in the final scene.

The Santa Monica studio houses the one comedy company. Hal Clements is director and manager, and the company features Ruth Roland and John Brennan. The company has recognized the stampede to the Keystone type of story, and is putting on rough farce, even pure slap-stick, but they run less scenes to the reel than Keystone and are putting on split reels only. They also carry more of the comedy action in the interior sets than Keystone, and do not mind five or six interiors if the action in the sets justifies them. Santa Monica is a sea-side resort, and Miss Roland is a good swimmer. The town of Santa Monica will furnish nearly all city locations, but, as it is 18 miles west of Los Angeles, the company cannot run into the city conveniently in order to get the large buildings.

Carlyle Blackwell has become a director, and is manager of his own studio on Fleming Street, in Hollywood. Louise Glaum is his leading lady. The studio is the old Lubin place, about three blocks from the Kinamacolor that is now Griffith's, and it is the one that was used by Arthur Mackley's Essanay Company last year. It is complete and roomy, and Blackwell is featuring himself in two-reel melodrama exclusively.

The Glendale studio houses three companies. Glendale is about eight miles north and slightly west from the business section of Los Angeles, and is a very modern little city. The studio is back in the hills, where a large tract of land is under lease to Kalem, and two large open air stages are in operation. The hills are splendidly adapted for the military pictures put on here, and there have been as many as six hundred extras before the camera. George H. Melford is in charge, and his company features Larry Payton and either Billie Rhodes or Marin Sais. Paul Hurst, the heavy, is assistant director, and Melford particularly likes to get stories featuring his character people—Wm. H. West and Jane Wolfe. Most of the heavy multiples have been put on with this company. Two four-reel Boer War pictures are finished, and a four-reel Sepoy, and a four or five-reel Arabian desert picture are being started. Between the big ones Melford is fond of underworld pictures. Frank Montgomery, featuring his wife, Mona Darkfeather, and Charles Bartlett, is putting on Indian pictures. J. F. McGowan, featuring William Brunton and Helen Holmes, puts on modern straight melodrama and railroad stories. McGowan likes highly spectacular, dare-devil work.

Handling Leaders.

Here's something new in the matter of leaders:

In framing up the information that must be expressed in the leaders, there is often a choice possible between condensing the matter into one long leader or breaking it up into several short leaders. The first alternative seems to have the advantage of avoiding the interruption of several leaders. The other seems to make it easier for the spectator to really get the necessary information, although it may tend to weaken the illusion. Which is the better way? It may be an unimportant point, but perhaps is among the thousand and one things to be thought of in the process of writing a truly professional script.

Nothing is "unimportant" that makes for a better script. Too long a leader makes for confusion. A single fact at a time is better than a detailed history, but at the same time it is not well to run more than one leader, or perhaps a leader and a cut-in leader, in one scene. Many times a portion of the fact may be pictorially presented if a little more study is given the situation, but where it is a choice between one long leader and say three short ones, each presenting a single fact, we should be inclined to use the three, not in one single scene, but in three scenes made by cutting in one the original scene with two flashes of related action.

But suppose that this is the fact, stated in a leader:

John's mother suffers from heart disease. She is so strongly opposed to his marriage that he fears the announcement of his engagement to Edith will cause her a fatal stroke. He breaks the engagement.

You can trim a few words out of that, without altering the sense, but suppose it is taken this way:

10—*Garden*—John and Edith on—John proposes—accepted—gives ring. Exits.

11—*John's home as in No. 3*—Mother discovered knocks book from table—startled—rises—gasps—hand to heart—maid runs in—gives glass of water.

12—*Front of John's home*—John enters scene—meets Bess—stops and speaks—courteous chat—mothers enters from house—registers alarm—comes forward—Bess greets—exits—mother looks after her—questions John—negative reply—

Cut-in—"You must not marry, John. It would kill me."

Back to scene—hand to heart—John alarmed—helps her into house.

13—*John's home as in No. 3*—John helps mother in—maid helps her to her own room—John much upset—hesitation—mind made up—he goes to desk—writes—

On screen—second page of letter—

she says it would kill her to learn of my intention to marry. Will you wait, sweetheart, or will you take back your freedom? Whatever your choice, I am always,

Your devoted,
John.

Back to scene—John seals letter—stamps—slowly exits.

Now we have a reasonably brief leader and a part of a letter. The fact is not only stated, but most of it is stated in action and this action clinches that part given as insert.

There is no value in "preserving the illusion" at the cost of clarity, so leader must be used where action cannot be made to do, but it is possible to evade much leader and give the rest in short sections.

Clean.

Write clean stuff. The sensational filth may attract for a time, it may be "what the people want," but the man who lasts is the man who does not degrade his work. A million people a day laugh at our stuff and not a man, woman or child has to blush.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

W. M.—The School you ask for has no address. The proprietor is under indictment for fraudulent use of the mails.

M. H.—Mr. Cummings is with Pathe Freres.

LOIS.—We do not object to the length of your letters. Lafayette McKee was Bruce, in "The Cipher Message." Have not seen Miss Gray cast lately. We lack the dope on the other players. As soon as they connect, the fact will be announced.

W. W. S.—It is not likely that any company would be interested in the purchase of adaptations of foreign plays. Most companies can draw on the material through its studio staffs. The outsider stands a chance only with original work.

W. D. H.—If the vision is in scene three it is a part of scene three. If it is not visioned into the scene, but shown by itself it is then a separate scene with its own number (four in this instance), with "Back to No. 3" for scene five. A separate vision in a scene makes three scenes in all. But it looks as though you lay too much emphasis on exact technique, to the detriment of the story.

W. H. J.—That Imp is not cast, but Miss Jane Gail is generally Jane in Imp productions.

L. McC.—Sorry, we know of several colored ladies in films, but they are mostly black or red. We know of no "Lavender Lady." Perhaps some reader can identify the player for you.

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IT is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service, those sending 4 cents in stamps to cover the cost of same will receive a carbon copy of the department reply by mail.

The first 75 questions are now in print in pamphlet form and may be obtained by remitting twenty-five cents to the editor.

Question No. 18.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

* * *

What is the effect of a heavy but momentary overload on your motor-generator set and how much of an overload of this sort would be safe (with relation to capacity, I mean, of course)? What effect has a medium, constant overload? Explain in detail. If you had a motor-generator set, or a generator pulled by an engine, the latter having considerable surplus power, and the generator capacity was 35 amperes, and you were pulling 35 amperes on each of your two projection arcs, and your manager insisted on dissolving one motion picture into the next, or, in other words, one film into the next, what would you do? The generator is compound wound.

Roll of Honor.

There have been many excellent answers to Question No. 12. Careful sifting has narrowed the Roll of Honor down to something more than a dozen. The choice for publication finally lay between Ernest D. Wills, Brookings, South Dakota; C. A. Webster, Comeron, Missouri, and "New Jersey." All three of these replies are splendid, but I have finally selected that of "New Jersey" as being a little the best.

The Roll of Honor is as follows: Ernest D. Wills, Brookings, South Dakota; C. A. Webster, Cameron, Missouri; Fort Worth, Texas; Harold Weiss, Battle Creek, Michigan; Boston, Massachusetts (2); C. L. Dowsley, Winnipeg, Manitoba, Canada; St. Louis, Missouri; Savannah, Georgia; W. Clarke, Jersey City, New Jersey; John Mason, Toronto, Canada; Cleveland, Ohio; Portland, Oregon; San Francisco, California; Chicago, Illinois (2), and L. C. LaGrow, Albany, New York. Vernon Balley, Philadelphia, sent in a splendid reply, but it came too late to be considered for publication, as did also Harry Dobson, Toronto.

One of the Chicago No. 2 men's answer was excellent, as was also that of both the Bosten men, members of L. U. 182. Brother Wills' reply showed extreme neatness and care in its make-up. Brother LaGrow's was brief, but what there was to it was intensely practical.

Reply to Question No. 12.

By W. S. James, Camden, N. J.

The Question:

Suppose the brushes of your motor or generator showed excessive sparking. How would you proceed to locate the trouble, and how would you remedy it? Also suppose there was a ring of fire which extended clear around, or appeared to extend clear around a d.c. commutator, what would you conclude the trouble to be, and how would you remedy it?

The Answer:

If the brushes of my motor or generator showed excessive sparking I would attribute it to one of the following causes: (1) If belt-driven, the belt might be slipping. If the sparking was spasmodic or intermittent, the trouble would probably be found in the belt, since belt slip causes sudden variations in speed and this will in itself cause sparking, since it has the effect of fluctuating the voltage. The remedy is to tighten the belt, or to use belt dressing. (2) Brushes not correctly set, that is to say, the rocker arm is too far one way or the other; also the brushes may be too close together or too far apart. In the first case the remedy is to move the rocker arm until the neutral position is found, whereupon the sparking will cease. If this failed to remove the trouble, I would then see if the brushes themselves were the correct distance from each other. In a two-pole machine they should be directly opposite each other. Considering the commutator as a circle, the center of the bearing of each brush should be where a straight line drawn through the center of the circle would bisect its circumference. If it be a four-pole machine with two sets of brushes (four brushes altogether) the correct distance to set them is one-fourth of the circumference of the commutator between the centers of adjacent brushes. If it be a machine with more than two sets of brushes (more than four brushes all told) then divide the number of commutator segments by the number of poles, or field coils of the machine, and the result will equal the distance, in commutator bars, the brushes should be apart. (3) Dirty brushes or commutator may cause sparking, and some of the causes of dirty brushes and commutator are as follows: (a) Carbon brushes contain a small amount of paraffine and when the carbon gets warm this paraffine is likely to ooze out and stick to the commutator, partially insulating it in spots, or the paraffine may mix with carbon dust and coat the end of the brush with a semi-insulating compound. If copper brushes are used they may become clogged with a mixture of oil and dust; the obvious remedy is to clean the dirty parts. To clean the commutator use a stiff brush—one stiff enough to remove any foreign matter which may cling to the commutator, but not stiff enough to injure the surface, after which put some vaseline on a piece of canvas and fold the canvas with the vaseline on the inside. Now hold the outside of the pad thus formed against the commutator when it is revolving. By this method there is no danger of getting too much vaseline on the commutator. If it is a carbon brush which is dirty, raise it just enough to slip a piece of sand paper between the brush and the commutator, with the sand side against the brush, and pull it back and forth until enough of the brush has been ground away to insure a clean surface. Be sure and always clean the commutator after doing this, since the carbon dust adhering may possibly work its way into the insulation between the segments and cause a local short circut between two bars. If the brush be made of metal then take it out, clean thoroughly with gasoline and trim it up with a file if necessary. (4) Brush not making proper contact with the commutator. This may be due to (a) the tension spring not being strong enough. (b) Tension spring having lost its temper. (c) Brush stuck in its holder. (d) Brush not fitting the surface of the commutator. (e) Brush holder set at the wrong angle. The remedies are: (a) Stretch the spring, if it is a spiral one, or, if it is not a spiral one, do whatever is necessary to make the spring stronger. (b) Put in a new spring, and, since the fact that the old spring has lost its temper is evidence that the spring itself is carrying too large a current, reinforce it with a current carrying jumper. (c) The remedy is obvious. (d) Use sand paper as before described until the brush fits the commutator surface. (e) Straighten the holder. There should, however, only be sufficient tension on the brush to insure its making good contact with the commutator. Be careful and don't get your springs too strong, since then you will have unnecessary wear both on the brush and the commutator, which will, to some extent, add the element of mechanical heat, generated by undue friction between the brush and the commutator. The reasons for the brush sticking in the holder are: (a) Dirt in the holder. (b) Brush not true. (c) Hammer that rests on the brush not working true with the slot in the end of the brush. (Only true, I think, with certain types.—Ed.) The brush should slip freely in the holder but not free enough to allow of any play, and the hammer should be so adjusted that it lies true in the slot at the end of the brush. A brush which is not true may be evened up by tacking sandpaper on a perfectly flat surface and rubbing the brush thereon until it is true, (5) Commutator worn too thin. If the commutator wears down too far, although it may wear evenly and appear to be in good condition, the brushes will spark in spite of anything that can be done. The reason might lie in the fact that, the segments being wedge shape, as they wear down they become narrower and thus allow the brush to span more of the circumference of the commutator than was intented, or there might be a slight error in the setting of the brush holder, and this error becomes greater as the distance between the brush and the commutator increases. The only remedy is a new commutator, but the sparking may possibly be lessened somewhat by moving the brush holder closer to the commutator. This trouble appears at its worst in a series type machine. (6) A high or a low commutator segment. This fault may be detected by the clicking sound made by the brush in passing over the defective segment. If the segment is low the brush rides in towards the shaft each time the bad bar passes under it. If it is high the brush will jump. The remedy will depend somewhat upon the case. It may be that the segment has become loose, in which case the bar may be driven back into place by tapping lightly with a wooden mallet or by using a wooden block, but the armature will probably have to be taken out and sent to a repair shop, unless you yourself can tighten the clamp ring—a rather delicate operation. If the segment is high by reason of the fact that, being of harder material than its mates it has worn down more slowly, then, using great care and a fine file, it may be dressed down. If, on the other hand, it is low, then the only remedy is to turn down the rest of the bars to match. If the fault is slight this may be done by removing the brushes and holding a piece of grindstone which has been previously turned out to fit the circumference of the commutator, while it is revolved rapidly. This process is, however, slow. The best way is to put the

armature in a lathe and turn it off. The grinding may, however, be done with the brushes down and the machine working. (7) A rough or eccentric commutator. This may be caused by improper care or by use of defective materials in its construction. The rough commutator may be detected by merely feeling of it. The mica insulation between the segments will either stand out in ridges or be worn down so that there is a small groove between the segments. The eccentric commutator may most readily be detected by holding some instrument firmly against the frame opposite the commutator so that its end just touches the bars; if the commutator is true it will touch all the way round as the armature is slowly revolved, but if the commutator is eccentric it will, of course, only touch the high spots. If the eccentric be bad it will cause the brushes to move in and out in their holder slightly when the machine is running. The only remedy is to turn the commutator down. (8) High resistance brushes, the evidence of which is the brushes getting very hot and slowly crumbling away at the end next to the commutator. The remedy is, to get good brushes. (9) Low bearings. In some types of machines low bearings will throw the armature out of center sufficiently to distort the magnetic field, and this will cause sparking. The evidence of this fault is that the air gap between the armature and the pole pieces will be smaller at the bottom than at the top. The only remedy is to replace the bearings. (10) A short circuited armature coil. This trouble may be located by holding a piece of iron to the end of the armature while the machine is running. There will be a slight jerk as the defective coil passes the iron. (I question the practicability of this test, except on a very large, low speed generator.—Ed.) The voltmeter will also fluctuate badly. The coil may be shorter within itself, or there may be a connection between two adjoining commutator segments. The remedy is to locate and remove the short. (11) A reversed armature coil. This may be located by holding a compass over each coil of the armature in turn and sending a direct current through the coil (with the brushes raised, and with resistance in series, I presume.—Ed.) That coil which causes the compass to turn in the opposite direction from its mates is the guilty party. The remedy is, reverse the connection or direction of the windings of the defective coil. (12) A bent armature shaft. This, of course, is made evident by the whole armature wobbling. The only practical remedy is a new shaft, since it is seldom practical to straighten a bent shaft perfectly. (13) Overload. The most prominent sympton of overload is the armature heating all over. The sparking may be lessened, but not entirely stopped, by moving the brushes ahead on the generator or back on the motor. By ahead I mean the direction in which the armature is revolving. The remedy is obvious. Get a larger machine. (14) High speed. High speed sparking is caused by the brushes not being able to make proper connection with the commutator. I think the causes of excessive speed in motor will probably be one of the questions asked, therefore, will not go into the details here. (15) A weak field. A weak field on a generator may be detected by its inability to "pick up" readily and by a failure to maintain normal voltage. On a motor the starting power is decreased, but the speed and current is increased. A weak field may be caused by any one of the following: (a) A loose joint in the iron circuit (magnetic circuit, I presume the brother means.—Ed.). (b) Heat may lower the insulation of the field winding sufficiently to allow the current to short circuit through it. (c) There may be a metallic short in the field coil. Remedies; With an ammeter in the circuit, test each field coil and the one pulling the most amperage is the defective one, but if all read the same then there is a loose joint in the metallic circuit. (16) A shaky foundation or anything else which causes vibration will set up sparking, the only remedy being to stop the vibration. With regard to the second half of question No. 12: A ring of fire is caused by an open circuit in the armature. This may be by reason of a break in one of the armature wires itself, or one of its connections with the commutator, and these may in turn be caused by excessive current burning off one of the wires, or a nick in one of the wires, or the commutator may become loosened and break off one or more of the leads. The defect may be readily detected as the mica will be eaten away from between the segments to which the faulty coil is connected, and the segments themselves become full of holes and burned at the edges. If this trouble be caught in time the open may be closed and the commutator turned up true. Sometimes, on account of carelessness, or abuse or overload, the armature becomes hot and causes the solder on the connections of the commutator to soften. The centrifugal force will then throw the solder out of the slots of the commutator connections and they will become defective, which causes the commutator to become rough and black, with the mica eaten out from between the segments. In this case there are no actual opens, but the action is the same, so far as the ring of fire is concerned. If any one of these faults is caught in time it may be remedied. If not, it will be necessary to install a new commutator and perhaps a new coil. Also a bit of copper or other current carrying connections between two commutator segments will, although it won't effect the two segments in question, have the appearance of a streak of fire around the commutator.

Russell Pastil.

Harry Bowman, Jr., Greensboro, North Carolina, says some very kind things, winding up with:

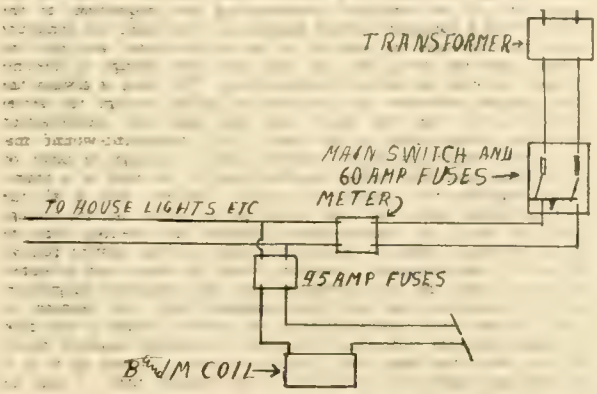
> Have noticed nothing further from Brother Russell as regards his pastil. Must we come to the conclusion that it was merely a noise, and nothing else? If Mr. Russell cannot produce the goods he should not have raised our curiosity as to the merits of the same.

I have heard nothing further from neighbor Russell. Either he tried to put one over on the department, or else he thought he had something and did not. Let us, with charity to all and malice towards none, conclude it was the latter.

Trouble.

W. C. Allen, Antwerp, New York, has difficulty, as follows:

> Am using a motor-driven Power's Six-A machine taking 110 volt 60-cycle current through a B. & M. coil. We are having trouble blowing the 60-ampere fuse located in the first switch box, between the meter and the outside transformer. Also, we have burned out two coils within the past two weeks. You will observe from the sketch



> that our wires come to us from a transformer just outside the building, entering a switch located inside the operating room. This switch, being of the heavy type, is protected with a 60-ampere fuse. The one on the right is the one which blows. The machine circuit is protected by a 45-ampere fuse. Our wires are all rubber covered and every wire in the building is in conduit. Will you please tell me what makes this one particular fuse blow, and why the coil should get so hot?

(1) A ground on wire A somewhere between the main switch and the 45-ampere fuse switch with a corresponding ground in wire B between the main switch and the transformer. (2) Something wrong with your coil, causing it to deliver too much current to the lamp, or else a heavy ground on the secondary circuit. I do not know anything about the "B. & M." coil or what its capacity is. However, if it is a choke coil I would advise you to get a low voltage transformer (economizer, inductor, etc.). The first thing is to test your wires for ground. You will find the method of doing so on page 106 of the Handbook. Connect a copper wire to some known ground, such as a water pipe, being sure that the metallic contact is good, and then touch the other end of this wire to the wire to be tested. If there is a ground you will get a spark, and by its strength or viciousness you can judge something of the strength of the ground. I think that is about all the advice I can give you, except that it is of course possible you have a coil wound for a lower voltage than the current you are using. If you don't find any ground I would have the power house people test the amperage of your machine circuit, and if they find it is excessive, then the coil is at fault. Connect an incandescent lamp into your test wire.

Brother Johnston Criticised.

Seattle, Washington, writes:

> Thanks are due you for the help you are giving us through your department. I have never before been one of its correspondents, but as I am ordering a Handbook I could not resist accepting your invitation to discuss Messrs. Johnston's and Dowsley's answers to Question No. 5. In the first place I don't think I would like to have Mr. Johnston design a generator for me, using one-third of the total output for field excitation, as I am sure such a dynamo would have a very low efficiency. A shunt wound generator, as a rule, shows a higher pressure than its rated voltage at no load, and furnishes rated voltage at rated amperage or below. On an overload the voltage falls off very rapidly, due not only to an increase in the counter magneto-motive force, but also to the decrease in field flux as the voltage is lowered. If the field voltage were kept constant, as in a separately excited generator, the decrease in voltage would be gradual; that is, the voltage-ampere curve would approach a straight line. I cannot agree with Mr. Johnston in the case cited, that "You immediately reduce your voltage to zero," since the voltage would fall off only to such a point that the resistance of the arc would be no longer overcome when the circuit would be broken and the generator would again build up to no load voltage. You take exception to Mr. Dowsley when he starts his curve at zero amperes and 110 volts. I believe this is due to the fact that you were considering armature current while Mr. Dowsley was undoubtedly considering external current. In my opinion the union, while a splendid tool with which to better conditions, nevertheless displays entirely unnecessary selfishness towards fellow workmen, as I have observed in several cases recently. I wish you the best success in your good work.

Seattle's comments are clear and to the point. Personally I don't know what percentage of a shunt wound generator's output is used for field excitation, but it seems to me as though one-third is, as Seattle says, pretty high. I am going to refer this particular matter to the General Electric Company and find out authoritatively just what is what in this particular matter. These discussions are valuable and I want any of the correspondents who find what they believe to be errors in the answers published to correct them. Discussion of that kind teaches the readers much faster than they can be taught in any other way. By-the-way, let me say that I have decided to incorporate a series of questions on gas, gasoline and kerosene engines. This, in view of the fact that they are rapidly coming into use in moving picture theaters, and will come more and more into use as time goes on.

Answer Criticised.

Philip Glaser, Huntington, West Virginia, contributes a very excellent answer to Question No. 11, which, however, was the same as No. 10. He then says:

> Regarding the replies to Question No. 5, by W. L. Johnston and C. L. Dowsley, I cannot say that I entirely agree with Mr. Johnston when he says the cause of the drop in voltage by the reason of an overload in a shunt-wound machine is due to the magnetism of the armature counteracting the magnetism of the field. When a compound-wound machine is overloaded the armature magnetism increases the same as in the shunt-wound, and still the voltage does not drop, and the field does not change or become stronger in order to prevent counteraction. The field is always the same, because whatever extra current is pulled through the series is stolen away from the shunt, then why does not counteraction make the voltage drop in this case? In a compound-wound machine the armature causes the neutral point to change its place on an overload, and thus causes sparking, and if the field of a shunt-wound machine was separately excited I believe that is all the overload would cause; the fuses would go, of course, but the voltage would not drop. In a shunt-wound machine the overload robs the shunt winding of most of its current, since current always follows the path of least resistance, therefore, when the shunt field is robbed of current and the field awakens, then the armature magnetism starts to counteract and kills the weakened field. My opinion is: I don't believe that counteraction is the primary cause of the drop in voltage, because it does not do so in a compound machine where the field stays the same, and I do not believe it would do it in a shunt-wound machine if the field did not weaken first. I may be wrong, but I don't think I am.

Now, gentlemen, I don't want you to get into an extended argument on this particular matter, for the reason that it is purely technical, and we might get into a very extended and large space-consuming controversy. I have written Brother MacClellan, of the General Electric Company, Schenectady, to give us the authoritative dope in this matter, and he has very kindly done so, as follows:

> In reference to W. L. Johnston's reply to this question, beg to advise that Mr. Johnston's letter is not quite clear and really does not explain or describe just what happened under the condition assumed.
>
> Of course you understand that an ordinary shunt-wound generator should never be used for moving picture work, in the first place. This does not refer to some specially-designed shunt-connected generators for moving picture machines. A regular shunt-wound generator of 3½ kilowatts, 110 volts, would have a current capacity of about 32 amperes, and should not, if properly designed, lose its voltage at a slight overload of 3 amperes, even with the field rheostat unchanged from its no-load setting. At no-load and normal load voltage of 110, the rheostat resistance has a certain value, and if this resistance is kept the same and the line current is increased the voltage will decrease, for two reasons: The CR drop, due to armature current, reduces the terminal voltage; and the armature reaction tends to annul the magnetic flux produced by the field coils. These effects tend to reduce the excitation voltage impressed on the field coils, and, therefore, the voltage will continually fall as the current increases. This will continue until the field flux drops to a certain critical value, when the machine voltage will die out. The maximum current obtainable under this condition should be considerably above the normal rated value. Therefore, it will be seen that the current should by somewhat more than 35 amperes on this capacity generator before the arc would go out. By cutting out resistance of the rheostat as the load increases, the voltage, of course, may be held constant and the characteristic curve at its start would then be a horizontal line. The maximum current would be higher than if the field rheostat were not changed. In all cases a rise of temperature with increased load reduces the voltage because the field rheostat resistance rises with the temperature and the field current becomes less, just as if a resistance were added to the field circuit. The trouble from drop in voltage could be overcome by making the machine compound-wound, but I do not believe that this would work out unless each field coil were compounded. Mr. Johnston states that it is not necessary to wind all the field coils, and this is another point on which I disagree. Each coil should be wound with several turns with such size conductor as is sufficient to carry a line current: probably 10 turns per coil would be enough to compound the machine flat at 110 volts. This would need to be determined by experiment. If too many turns were added, or the machine over-compounded, adjustment for flat compounding could be made by shunting some of the main current out of the winding. Mr. Johnston's statement that the field coils are always wound for one-third the total output of the generator, is not quite right. In any case the winding should be designed to meet the conditions of the magnetic circuit and give the required terminal voltage at full load current, and cannot be said to have any definite relation to the kilowatt output or capacity of the generator. The field windings would in general be different for different machines, but the output alone is not enough to determine the capacity of the windings in any particular case.
>
> Mr. Dowsley's reply to this question states that the heavy current in the line probably steals some of the current from the fields, and thus tends to demagnetize them, lowering the voltage. This is partly true. The fall in voltage is really due to current in the armature, which produces a magnetic effect in opposition to the magnetism of the fields. This weakening of the fields reduces the armature voltage, and, therefore, the terminal voltage is less. The field current will then be less and the magnetism will, therefore, be further reduced. This lowers the voltage still further, and as a consequence the machine voltage may die out completely. All depends upon the conditions of the magnetic circuit and the design of the armature and the field windings.

We have to thank both the General Electric Company and neighbor MacClellan for giving us the right dope on this proposition. It may be a little technical, but I think it will be understood by most operators, and I am sure both brothers Johnston and Dowsley will be glad to be set right by an authority which may not be questioned.

The Feline Escapes.

When Brother Kaho, of Trinidad, Colorado, informed us that he could make drawings on raw glass, presumably without any special preparation and with an ordinary pen, we gravely arose to our feet and addressed the audience with sundry remarks tending to cast doubt upon Brother Kaho's statements. In an unpublished letter Neighbor Kaho took strenuous exception to our remarks. He did not say, but very plainly intimated his opinion that we were a thun-of-a-gun, and accused us of having called him a liar. But we did not change our opinion, and now Brother Kaho comes across with a sample of a special pen he uses, and says:

> Take the enclosed quill point pen and place in holder just as you would any pen point. Then with a silk or common handkerchief wipe off the glass on both sides, after which bind the cover glass on top, bottom and both sides with paper binder strips. Uncork the India ink (thanks for the lobster, we were going to jab the pen point through the cork but for this timely information.—Ed.). Dip quill point in the ink (again many thanks.—Ed.), and write or draw any design, but don't press too hard on the penholder.

All of which bears out the editor's contention which simply was that raw glass could not be successfully written on with an ordinary pen and without any special preparation. The pen point submitted is a very fine one and I find that by using it the ink does not spread at all and friend Kaho's contention is to that extent entirely correct. Any kind of writing or drawing could be done on carefully cleaned raw glass using this pen point and India ink, therefore, let us bury the hatchet, take off our war bonnet and return to the paths of peace. Oh, yes, by the way, we most emphatically did *not* call Brother Kaho a liar. Far be it from us to be so rude. We merely said that friend Kaho did not tell the truth. That was absolutely all there was to that charge.

New Orleans Improving.

New Orleans, Louisiana, contributes the following:

> In a former letter you may remember I said something concerning the poor projection in a certain house. Projection in this city has, as a whole, improved somewhat since then, but I regret to say that the particular house in question has not made any improvement whatever. They run so called features about two years old, and, along with the pictures, a very poor vaudeville act. We have two rival companies in this city who own ten houses between them. The Pearce Circuit is the largest, and they were the first moving picture exhibitors in the South. Their first house is still in operation, and the best one in New Orleans now is owned by them. It is called the Tudor, and is equipped with the only pipe organ we have in a New Orleans moving picture theater. They also have a very pretty theater called the Trianon. Their houses all use Simplex projectors. The other company is "The Fichtenberg Enterprises." One of their theaters, called the Victor, runs nothing but features. They have a new house, the Plaza, but in my estimation it is altogether too small. In their Alamo I think the operator puts on, from all points of view, what may be considered the best picture in New Orleans. I am neither an operator or manager, but just a young fellow who loves the movies, and who reads the MOVING PICTURE WORLD from cover to cover. I have an ambition, however, to be an operator some day.

I am glad to be told that projection in New Orleans is improving. I hope your ambition to become an operator will some day be realized, and that you will be a good one; but let me advise you to take the right course and serve an apprenticeship of at least six months, and preferably a year or more, meanwhile studying the technical side of the business. That is the only right way to become a real operator.

Flashes of Light.

C. W. Miller, Prescott, Arkansas, writes:

> I am having a little trouble I cannot account for, viz.: Flashes of light on my screen at any speed, though I notice it more when running fast. Using 60 amperes a.c. and a two-wing shutter; with a three-wing shutter the flashes show up worse. Please tell me what size shutter to use with a 4½-inch lens. Throw 54 feet. Kindly inform me how to measure a shutter.

Evidently your trouble is travel ghost. The reason it shows up more with a three-wing shutter than with a two-wing shutter is that, according to your sketch, the three-wing shutter main blade is 4¾ inches, while the two-wing blade is 5 inches. The trouble may be due to worn gears, thus allowing too much circumferential play in the shutter shaft. I would suggest that you get a soft leather strap and put it around the shutter spindle, between the bearings. Now get a light weight of some kind, say, at a guess, two or three ounces and attach a hook to it; next punch a hole in each end of the strap and put the hook through the holes. This is designed to act as a brake on the shutter, and its effect ought to be to throw your travel ghost all either up or down. You can then set your shutter so as to eliminate the ghost, and I think with a two-wing shutter you won't have any further trouble. To measure the necessary shutter blade width you should make a paste-board shutter blade, the main blade wider than your present one, put it on the machine, and then keep cutting a little off the main blade until slight travel ghost appears, after which cut out your metal blade one-sixteenth of an inch wider and you will have it right. But if you try to eliminate travel ghost on a machine that has badly worn gears by making the shutter blade wide enough to cut out the ghost, providing no brake is used to steady the shutter, you will not only cut a large percentage of the light, but will be likely to produce a heavy flicker.

Hum: Mebby So!

W. L. Johnston, Toronto, Canada, springs the following:

> I notice, November 15th issue, in commenting on an article from Brother James, Camden, N. J., you invite discussion on color effects obtained with ordinary film. I think Brother James is an experimenter like myself and I believe I have tried about everything possible in the way of a color scheme, as well as all kinds, makes and brands of shutters, and, while I will undertake to make a shutter which will give a flickerless picture on d.c., using a storage battery floating on the line with very low voltage and lots of current and big carbons, I cannot say, so far, that I have had any large amount of success with the color proposition. Doubtless Brother James has heard of the following (doubtless he has not.—Ed.), but perhaps he would like to experiment with it. There is a successful color process for ordinary still pictures, though it is yet only a laboratory proposition; it consists of the following: It is well known that when a film is exposed and developed the developing solution eats out certain salts in the emulsion, leaving a film, which to the feel is of the same thickness throughout, but which in reality is of varying thickness. Now, when the positive of this is held up to the light with a backing of silver close to it (not a mirror with a piece of glass between, since that would spoil it), and the whole is held to the light, the light waves passing through the film are reflected back, and in going through the different layers of emulsion the light is split up into its original colors, the same as it was when the picture was taken, and you see a natural color photograph absolutely perfect. Now, why could not the light from your arc be made by a series of screens to exactly resemble sunlight and, using 200 or 300 amperes (searchlights for military work use more than this), project the light against the film, using a silver plate reflector in the aperture window, causing the reflection to pass through the stereopticon lens, where it would have all its original colors. I hope this severe case of brain storm will not give you heart failure, and assure you I do not have many such attacks.

Brother Johnston then springs one about sounds, but we will save that. I think what he has already said is sufficient for one time. Possibly what he says is true in so far as the color proposition is concerned. I don't know. However, I would suggest to Brother Johnston that if he turned a concentrated light of 200 or 300 amperes on a film and a silver mirror I think the film would last about as long as it would take him, working fast, to say "scat," and the mirror would not last very much longer either. You certainly would have some heat there, my boy—*some* heat. However, what you have said is interesting and, purely as an experiment, will doubtless be welcomed by some of our readers.

Film Buckles.

Marshall Miller, Waterville, Kansas, after setting forth his approval of the department at some length, says:

> I have been working with my Edison for some time, endeavoring to get rid of a buckling of the film. By this I mean the film arches out over the aperture, bringing the center farther away from the lens than the sides and bottom. I have tried adjusting the tension springs, and have installed a new aperture plate, but Mr. Trouble is still on the job. I have also tried putting the films in a can, allowing them to absorb moisture, but that does not seem to produce results, even though the process be continued for over thirty hours. In December 13th issue you said it was impossible to use an electric bell (the 10 cent kind) on the lighting circuit, but I think you took the wrong view. I believe the inquirer meant to ask if such a bell could be used on 110 volts in any way. That kind of a bell can be used if sufficient resistance be connected in series or in shunt. The questions are sure great, and have got me studying.

So far as the bell is concerned, Brother Miller, you are perfectly right. However, it would be a pretty costly way of using a bell, since the wattage consumption would be very high, and, by the way, I am not so certain about that either, because it seems to me that for an infinitesimal period, at least, the bell would get the full voltage, and that kind of a bell is not insulated for any such pressure. I am not positive, but after all I think I will stand by my former answer, though I admit I may possibly be in the wrong. As to your film trouble: If you have a new aperture plate in and your springs rest squarely in the aperture and the springs themselves set straight up and down, that is to say, are equi-distant from each other throughout their length, then the only thing I can say is that in some way the aperture was pulled out of true when you fastened it on; in other words, the screws have bent it out of shape, but this is exceedingly unlikely with an Edison aperture. I think probably the trouble lies in your tension springs, one or the other of them not setting straight up and down. Examine them and see.

An Error.

Some weeks since I used a complaint made by a rejected applicant to Local Union 253 Rochester, New York, to point out the injustice of asking an operator to assemble a projection machine. I am now in receipt of a very nice letter from this local, in which they say that I have been unjust; that the man in question was not asked to assemble a machine, or any other questions which a good operator ought not to know, but that he gave some foolish replies to very simple questions, as evidenced by several examples submitted in the letter.

The editor had no intention of being unjust to Local 253, or even of taking the union to task. He simply used the complaint as a convenient medium by which to point out what he believes to be an error that is committed by more than one union in its examination of applicants. Am glad to know that Local 253 was "not guilty," and I hereby offer them one gallon of apologizes mixed with two bushels of wishes for a Happy and Prosperous New Year, seasoned with a good measure of improvement in projection, and topped off by a healthy growth throughout the year.

Slide Making.

B. J. Stern, New York City, writes:

> Under the heading, "How Slides Are Made," page 171, January 10th issue, you ask readers to stand forth and I now take pleasure in "standing forth." With reference to the making of lantern slides, a 4 x 5 plate camera is the handiest for that particular work. For copying an announcement or photographs of any sort a plate holder should be fitted with a mat, called a "Kitt," which reduces the plate holder from 4 x 5 to lantern slide size. The object is photographed in the usual way, but where a kitt is used the ground glass of the camera should have the mat size traced upon it so that the object can be properly centered and focused within the prescribed space. The negative is then developed, fixed in the usual way, washed and dried. It is then placed in a 3¼ x 4¼ printing frame with the emulsion side up, first brushing the surface with a camel hair brush. The lantern slide photographic plate (positive) is then placed emulsion side down upon the negative, first also having brushed its surface carefully. The exposure is then made and the positive is developed in the same manner. For making lantern slides for out-of-door scenes, moving objects, etc., use a 3¼ x 4¼ plate which has a fast emulsion. Lantern slides are best made by contact print, the large or reducing camera only being used where it is desired to condense the whole of a large negative on a lantern slide, or vice versa. Slides may be colored with any transparent colors.

Brother Stern sends a beautiful slide of himself, presumably made by himself. We are indebted to him for the information given. He gives developer formulas, etc., but that, I think, is hardly necessary, since any good developer ought to answer.

Slide Coating.

George H. Sullivan, Fall River, Massachusetts, sends a sample of an exceedingly neat announcement slide made by himself, together with the formula for the coating used. We have, however, given so many slide coatings of late that we cannot just now spare space for more. Brother Sullivan recently passed the Massachusetts Motor License examination and says that he was treated fairly by the examining authorities. He then says: "I am buying that special Imperator camera outfit for local pictures from the Motion Picture Camera Company. They have referred me to you. What do you think about it?" Inasmuch as the Motion Picture Camera Company has not submitted the camera to this department for examination, it should not refer you to me. This department does not endorse anything until it has been proven to the editor that the device in question is all that it is claimed to be, or at least is worthy of commendation. There was a review of the Ernemann "Imperator" camera by Hugh Hoffman on page 58 of the issue of January 3, but what connection there may be between the Ernemann "Imperator" and the Motion Picture Camera Co.'s "Imperator" does not appear in your letter.

Neat Slides.

Pennsylvania sends in a very neat sample of a slide he has made by removing the emulsion from the lower half of a song slide, coating the clear glass with yellow ochre mixed with water and a drop of glue. He traces the lettering on this with a lead pencil. Then an ordinary phonograph needle is fixed in the rubber end of the pencil and he traces the lettering on the coating with the point of the needle. He also sends a sample of a slide written on clear glass with Stafford's White Show Card Ink; it shows up very well, but works better if the glass is heated. Pennsylvania winds up by saying that the law enacted in Seattle is—well he calls it names.

Agrees With Us.

Joseph E. Boden, Cumberland, Maryland, encloses 25 cents for the questions and writes:

> This offer (sending the list of questions) is, I think, the best you have made yet. It is, in my judgment, one every ambitious operator should take advantage of. I wish also to say that I am heartily in accord, not only with some, but with all of your policies pertaining to projection. I hope some day to see them all go forward to success.

Your kindness is appreciated, Brother Boden, and I think you will, in the fullness of time, find that the policy of the projection department will win out.

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Comments on the Films

Licensed

"THE MESSAGE OF THE SUN DIAL" (Edison), January 20.—This picture will charm by its fine Florida backgrounds as well as by its story, which is that of a girl who quarrels with her sailor lover. Under an old sun dial she finds a diary of 1862, in which is told the story of another girl who had a misunderstanding with her lover; the latter entered the army and was killed. The girl of to-day loses no time in mending matters with the naval officer. Several dissolving views show what happened in war times.

"THE CONQUEROR" (Essanay), January 20. Here is strong drama with a thrilling denoument. Ruth Stonehouse, as the sister of crook brothers, is convincingly natural in her work. William Bailey is strong as the bully and Bryant Washburn as the near invalid does well.

"THE CARD OF MYSTERY" (Lubin), January 20.—Short comedy, written and produced by Arthur Hotaling. The picture made fun.

"MATCH-MAKING DADS" (Lubin), January 20.—On the same reel is this bit of comedy in which an old theme receives one or two new twists.

"INSECTS THAT MIMIC" (Pathe), January 20.—Very interesting close-up pictures of small life well photographed by Raymond L. Ditmars, of the Bronx Zoo. There were views of the giant weevil, cane-headed locust, leaf winged locust, walking stick and the walking leaf of Malaysia.

"SUBMARINE MYSTERIES" (Pathe), January 20.—On the same reel are several views, tinted, of small underwater life, which complements the first half of the subject.

"HER GUIDING SPIRIT" (Selig), January 20.—Had no attempt been made to make move the lips of the spirit there might have been a chance of getting this picture over. A man may be influenced by the memory of a person, and that memory may be vivid. We have the ghost figures in pictures to indicate this fact. But when these figures talk, when men write letters and show them to the figure, the illusion is not only dispelled but the situation is ridiculous. Again, we see a man already drunk sit down to a card table and drink a tumbler full of whisky. A little later he arises with all the money in the party. This situation will not appeal, as a poker game, to those with even a limited knowledge of cards; they will be inclined to describe it as a miracle. Furthermore, a girl who will take back, on an overnight reformation, a lover rejected for drunkenness and loose living and then seal her folly by immediately marrying him is taking a mighty long chance. E. A. Martin is the producer of the picture.

"THREE PAIRS AND A CAT" (Pathe), January 21.—It happens in an apartment house and the cat is singing on the back fence at midnight. "Pairs" may refer to shoes or to people. If people, two of the pairs live in the house and the third, a man and a woman in partnership, visit on "second story" business. Then there is a pair of detectives and some cops. If to shoes, one pair is thrown out of the window and one found in the pocket of a "jolly" husband by his wife who comes in even later. Soon wifey finds the second story woman and there's more trouble. A good deal is made of it and even the reviewer had to laugh. The players do very well, indeed. A good popular release in every way.

"AT HOME WITH THE HERON" (Pathe), January 21.—On the same reel with the foregoing this bit of natural history. These Pathe science offerings are all of merit, but the photography of this, while clear enough, is not so good as usual.

"LOVE'S OLD DREAM" (Vitagraph), January 21.—A Bunny-Finch with plenty of brand new and laughable situations; but nearly everything in it is funny and the audience got good, hearty laughter from it, as a whole. Roy McCardell, the author, deserves credit for fresh fun and his script has been well produced by George D. Baker. That photographer who develops the breach of promise picture deserves credit for his contagious laughter. A good release in every way.

"THE UNCANNY MR. GUMBLE" (Edison), January 21.—Mark Swan, the author, has utilized a real idea and made a farce with substantial meaning. Mr. Gumble, excellently played by Julian Reed, in a cartoon make-up, is a drawing come to life. The artist, Augustus Phillips, is in love with a girl, Gertrude McCoy, and does comic newspaper pictures for money. The love story is skillfully handled and we sympathize with it. Neither the girl nor his artist friends like his new comic work and, getting on his nerves, it comes down from its paper and follows the poor artist all over, disgracing him and making some fine situations. Bliss Milford, as the servant girl, does good work, as does Charles Ogle and others in the support. Ashley Miller produced it.

"THE CHARMED ARROW" (Selig), January 21.—From an artistic viewpoint and leaving out the comedies, this picture is by far the best to-day; it is very beautiful. The most credit belongs, we believe, to the producer, Fred Huntly; but Miss C. B. Winsatt has written a fresh and thoroughly fine love story, tragic but full of consolation in its sincere poetic ending, which is separated from the main part of the story by two or three marvelous ghost scenes. The photography is important here and is perfect. The acting, too, is beyond reproach. Mabel Van Buren plays the Indian girl and later the girl on the beach. Joe King plays the hero as Indian and white man. A. D. Blake is the medicine man. A very desirable offering.

"LOOKING FOR TROUBLE" (Essanay), January 21.—There is a good deal that's new in this broad farce and it gave a good deal of amusement to a large audience; that's about all that can be said.

"MONTE CRISTO UP TO DATE" (Melies), January 22.—A pleasant little comedy enacted by a French cast, the scenes being laid at Chateau d'If. Leo Martin, who becomes a degree too familiar with the wife of the custodian, is locked in Abbe Faria's cell. After some amusing scenes he plays ghost and retaliates on the custodian. Some artistic photographic effects are achieved and there is a pleasing historical interest in the settings. An entertaining number.

"A NIGHT ON THE ROAD" (Essanay), January 22.—A film story that is rather obvious in plot and a little slow in development, though very well acted. The young man stops at the inn over night and is saved from robbers by Carmelita, daughter of the inn-keeper. The atmosphere of the production is good and the later scenes work up considerable excitement. Rena Valdez and Fred Church are in the cast.

"A FRIEND IN NEED" (Selig), January 22.—Quite a cheerful offering in which Jimmy Donovan organizes the cowboys and helps them win the broncho busting contest prizes, thus clearing off the mortgage on the ranch. The opening scenes failed to establish the relationship of the characters very clearly, but later the story picks up in interest and proves quite entertaining.

"ANNE OF THE GOLDEN HEART" (Vitagraph), January 22.—This is a Western offering of characteristic settings and photography that is none too clear in places. The story proves quite powerful in its way, rendered so mainly by the fine performance of Anne Schaefer as the woman of the dance hall, who gives up her love for the sake of the young girl. There is a good deal of genuine feeling in this story.

"THE SENTIMENTAL SISTER" (Biograph), January 22.—In this rather slight story two interesting young girls leave home when their father threatens them with convent life. They procure work with a young sculptor. The elder sister, who is very sentimental, falls in love with him, but the sculptor prefers the younger. The scenes are interesting, but the story lacks any powerful moments.

"DECORATION DAY AT OLD SOLDIERS' HOME" (Vitagraph), January 23.—Views of the national home for Civil War veterans at Sawtelle, Cal. The grounds surrounding this institution are very beautiful and the soldiers are seen marching; also decorating the graves.

"THE PERPLEXED BRIDEGROOM" (Vitagraph), January 23.—This shows how a clever young bride outwits the detective who has a warrant for the arrest of herself and her spouse. Maurice Costello, Clara Kimball Young and James Young are the principals in this amusing little comedy. On same reel with above.

"DOC YAK, THE MOVING PICTURE ARTIST" (Selig), January 23.—This shows Sidney Smith and his funny cartoon character, Doc Yak. The drawings are of the animated type and bring out many audible snickers from the observers.

"AT LAST THEY EAT" (Kalem), January 23.—John E. Brennan and his pal appear as two tramps in search of food. The appliances for ejecting hoboes in the tramp-wise town were amusing. Their appearance as actors finally brings a shower of eggs, vegetables and other edibles.

"UNVEILING THE PILGRIM FATHERS' MONUMENT" (Kalem), January 23.—A topical number, depicting a number of events in England, all excellently photographed and worth seeing. On same reel with above. A pleasing split reel.

"THE MOTH" (Lubin), January 23.—A brilliant picturing of the pathetic plight of a beautiful young girl who marries for riches. Her husband is an old man and when a younger man falls in love with her, she is unable to resist. Then, when her husband dies after some exciting scenes, the young man casts her away from him. Sincere acting and excellent photography make this a strong offering of its type.

"THE HUSBAND'S EXPERIMENT" (Biograph), January 24.—A story within a story; the first very slight and showing us a husband who, to try his wife's loyalty, left her in the charge of a friend while he went on a journey. On the train he reads in "Don Quixote" of another foolish husband who tried the same, and hurries home to find that friend and wife have bored each other to sleep. The substantial part of the picture is the story that he reads, played in graceful costumes and full of charm, but rather unconvincing. The prettiness of it will be liked.

"UNITED IN DANGER" (Edison), January 24.—A wholesome and very pretty romance, with an actress as its heroine and a multi-millionaire as its hero. The liveliness and sincerity with which it is pictured makes it fresh and it will most certainly be a popular offering. The author is Gertrude McCoy, who also plays the heroine's part, opposite to Augustus Phillips, and her personal charm in no little degree makes the offering what it is; but it is most truly a producer's picture and the artistic perfection of its scenes is worth special commendation. Ashley Miller produced it. The acting is fine throughout.

"BRONCHO BILLY AND THE BAD MAN" (Essanay), January 24.—With clean, broad humor that is at once caught by all, this story of our

old friend pleased. The acting and general production lends freshness even to old situations, and as a whole it is as good as new.

"EXPLOSIVE D" (Essanay), January 24.—A military melodrama with an old plot handled freshly and produced in unusually convincing scenes. The acting, too, is of a quality that pleases. An acceptable offering.

"THE BLINDED HEART" (Lubin), January 24.—Partly from its perfect photography and partly from the picturesque way in which its scenes are handled this picture satisfies our senses for what is dignified and pretty. The story, too, appeals to homely, human sentiments and sympathies quite in keeping with the quality of its scenes in and about a substantial farmhouse. It is not a new story, this of the husband who was almost lured away from his plain, home-loving wife by a more brilliant woman from the city; but as Arthur Johnson and his competent company act it, it is so filled with new suggestions that one never thinks that he has seen it in other pictures. It is a thoroughly popular and most likable offering. Emmett Campbell Hall is the author, and it was produced by Arthur Johnson.

"THE RETURN OF JACK BELLEW" (Vitagraph), January 26.—A picture not quite up to Vitagraph standard in either story or acting, although the players themselves are pleasing. This is the first time we have noticed Jane Novak in pictures. She is too young to be experienced, especially in sorrow, but has an engaging smile. The story is of the sea; is not fresh or dramatic, or convincing, but has a few excellent sea pictures. Robert Thornby is both author and director.

"HIS FIREMAN'S CONSCIENCE" (Biograph), January 26.—A little story of railroad life along ordinary lines. It is not dramatic or convincing, but these pictures of railroading have a following and even the weak ones seem to please a good many. The acting and photography are clear and fair.

"THE LOVELY SENORITA" (Edison), January 26.—What was by far the larger part of the audience got a satisfying amount of amusement from this film. Without plot and along often used lines, it has William Wadsworth as a comic character in whose behavior there is a good deal of fresh fun. He is ably supported by Mabel Trunnelle in this, the second of the "Wood B. Wedd" series, written by Mark Swan and produced by C. Jay Williams.

"PATHE'S WEEKLY NO. 8," January 26.—Scenes from the Mexican border, with winter pictures from Montreal and many other items make a good topical this Monday.

Licensed Specials

"THE VAVASOUR BALL" (Vitagraph), January 20.—This fine two-reel subject is notable for several factors. By all odds the best is the character work of Van Dyke Brooke as the Jewish pawnbroker. It is straight portrayal. Mr. Brooke makes of the pawnbroker a kindly old man, strict in business and worshipping his daughter. Leo Delaney is the playwright and Norma Talmadge is his wife, who pawns her necklace when her husband tells her he cannot afford to buy her a new gown for the ball. Ada Gifford is the daughter of the pawnbroker who from her father's safe abstracts the necklace that she may wear it to another ball. All do splendid work. Mr. Brooke is also entitled to the credit of directing the production. The staging is done with unusual care, the scenes of the ball and the settings of the pawnbroker's shop and home being especially praiseworthy. The story holds all the way and contains many dramatic moments. It is written by Francis Livingston.

"WHO WAS GUILTY?" (Cines), January 20.—It is assumed there was intended to be an air of mystery about this plot. A crime is committed and two are suspected. In the beginning one feels that it would have been impossible for the drunken of the two to have done the deed, in spite of the fact that he is the one arrested. The denouement proves the surmise to have been correct. So many characters are introduced and so many steps are taken to uncover the guilty that at times the action is mystifying. The picture is well staged and photographed.

"THE PALEFACE BRAVE" (Kalem), January 21.—There is sincerity in the love story of this picture that is pleasing, but taking it as a two-reel offering the production is weak. Its whole first reel is devoted to stating the situation that makes the love story of the second understandable. It is rather unconvincingly acted and seems drawn out. The acting of the love story by Chas. Bartlett, as the white-Indian grown up; by Mona Darkfeather, as the Indian girl, and by Eva Smith, the white girl to whom the villain, Pedro, has taken a fancy, is both natural and pleasing. But the melodrama is decidedly overdrawn, too much so for an early morning audience on Fourteenth Street that made marked fun of it. Later on in Thirty-fourth Street it went much better.

"A SWORD OF DAMOCLES" (Patheplay), January 22.—A powerfully worked out two-reel number, with Eleanor Woodruff, Irving Cummings and Gerald Harcourt in the cast. In the story the successful operatic composer, who has lost his touch, buys the rights of a score from a broken down composer. This he brings out as his own composition, but the real writer of the score comes in during the performance and exposes the miscreant, who kills himself with the hanging sword. This is finely photographed and sincerely presented; it carries conviction in every scene. A good offering.

"THE MAN FROM THE WEST" (Lubin), January 22.—Picturesque Western settings and clear, striking photography first make an agreeable impression on the observer in this two-reel number. The story itself, by Romaine Fielding, piques the interest by its highly romantic tinge, and while it is not at all times convincing, proves very entertaining. The Man in the story is a dominating Western character who saves the girl from bandits and later comes to her home in the East and bears her away in spite of the opposition of others. The Western settings were admirably chosen and as a whole the production is very pleasing.

"THROUGH THE STORM" (Essanay), January 23.—One of the best two-reel railroad stories shown in a long time. The plot develops naturally and has fine suspense; the photography is clear and pleasing. The rain storm was well pictured. This is exciting and yet at the same time not so improbable as the average offering of this type. The opening scenes, in which Francis X. Bushman, Beverly Bayne and Baby Garrety appear as the happy family, were very pleasing indeed.

"THE NECKLACE OF RAMESES" (Edison), January 23.—This three-reel number plunges at once into an absorbing story. The first scene is in Egypt, 2,000 B. C., depicting the death of Princess Ameena. The next scene shows her as a mummy, still wearing the sacred necklace, in the Metropolitan Art Museum, New York. The necklace is stolen and the rest of the story has to do with an interesting chase through England, France and Italy to recover it. The plot itself could have been told in two reels, but the splendid views in Paris, Venice, Rome and other cities make the longer production desirable. Marc MacDermott, Miriam Nesbitt and Rex Hitchcock are in the cast. A fine scenic number.

"GOD'S WARNING" (Patheplay), January 24.—A queer story in two reels. It is melodramatic and has little punch. Its best asset is the beautiful scenes full of the charm and dignity of good breeding. The acting, too, is of high order and it makes much of the situations which are good through most of the picture, although the logical sequence from one situation to the other is full of unconvincing weaknesses. There are some Alpine scenes fairly well photographed and the interiors are perfectly pictured.

"HEARTS OF WOMEN" (Vitagraph), January 24.—In many ways a very well written picture and with several most effective situations as the story approaches its climax. It is, however, weakly introduced. The burglar incident harmed the picture's opening and also its end, where it is the cause of an unconvincing speech. It would have been tremendous in one reel, for its author, Shannon Fife, shows not only authoritative imagination, but experience in fresh plot building for the screen. William Humphrey and Tefft Johnson produced it together, and it has been strongly played by Julia S. Gordon as the housekeeper, who secretly loves the master, naturally played by William Humphrey. This man has married his ward, played by Naomi Childers, charming in appeal and fairly strong—who secretly loves her husband's cashier, Hoyt Westcott, a weakling, convincingly acted by Gladden James. There is good emotional stuff in it and it will be liked.

"THE ADVENTURES OF KATHLYN," No. 3 (Selig), January 26.—Most entertaining is the adventure pictured in this number, especially on account of its strangeness. We cannot deny that this series is making a hit even hampered as it is by the continually broken story; its East Indian scenes give it a better chance than a more ordinary offering could have. Take, for instance, those pyres along the River Ganges with their real human corpses being burned, how they add to the mimic scene later when the heroine is compelled to be "suttee." And after she has escaped, not convincingly, the atmosphere of that ruined temple where the lion prowls about among the broken pillars and the defaced effigies of old gods, adds much to interest in it all. The personality of Kathlyn Williams fits this story perfectly. The photography is commendable. The spectators watched this installment very closely.

"THE SHADOW OF GUILT" (Kalem), January 26.—A two-part offering giving a melodrama with a sensational fire scene at the end when the villain loses his life. The characters were introduced a bit awkwardly and it tended to confuse them at first. Doane, for instance, was brought in long before he was wanted in the story. It is a story made wholly of stock situations, but has been skillfully put on. A fair offering; it would have been stronger in less space.

Independent

"THE SECRET LODE" (Kay-Bee), February 6.—This Western offering has a villain who is a villain indeed. He succeeds in causing trouble between rival claim owners and forges challenges on both sides to a duel. He then shoots one of the duellists in the back and casts the blame on the other. This is more ingenious than the average Western offering and has plenty of action.

"THE COLONEL'S ADOPTED DAUGHTER" (Kay-Bee), February 10.—A Western number in which Anna Little appears in her old role of Indian girl. She is adopted as a papoose by the colonel. Later her father, Black Cloud, leads an attack on the fort and she gives up her life to save him after he has been captured. A strong offering of this type.

"TWIXT LOVE AND FLOUR" (Nestor), February 6.—The quantity of flour used in this film must have been prodigious. The characters appear through a fog of flour and wallow in flour, and what love is born, seems to issue from the flour. The fun is of the rough-and-tumble kind.

"A RACE WITH DEATH" (Rex), February 5.—An auto racer carries his wife with a sick child in her arms in his car, succeeds in bringing the child to a surgeon's office in time to save its life and at the same time wins the race. That the path of the race and the road to the doctor's happen to be one and the same, is rather much of a coincidence. But accepting this, the story is fairly good and the race is well presented. The starting of the cars is an excellent scene.

"LOVE AND POLITICS" (Joker), February 4.—A low comedy number, with Max Asher in the lead. The make-ups are funny and the entire offering is a good one of the strictly slapstick sort.

"GETTING RUEBEN BACK" (Crystal), February 10.—Belmont appears as the father of the fascinating Pearl, who is besieged with admirers. The complications in the particular offering are only fairly amusing.

"BALDY BELMONT PICKS A PEACH" (Crystal), February 10.—In this half reel, which is shown with above, Belmont answers a matrimonial ad. He draws an attractive girl, but the boarders dress up a man to fool him. Fairly entertaining.

"AT THE POTTER'S WHEEL" (American), January 24.—A love story of porcelain makers with some educational quality. The story is very melodramatic, but though well acted is a bit obscure. The hero is an artist vase maker; the heroine, a painter of porcelain, and the villain is the master potter. The latter goes to his death in a sensational way from a high window and it looks realistic.

"A RIOT IN RUBEVILLE" (Majestic), January 31.—A farce comedy with some burlesque and some broad rough and tumble humor. The village constable discovers on the posters put up for a coming barnstorm attraction that the villain's face is that of a criminal wanted for wife beating. He fails to see him when the troupe gets off the train, but there he is in the show all right and he starts things. There are some comic characters and it will make laughter.

"THE ELEVATOR MAN" (Thanhouser), January 25.—This story lacks punch, but it is pretty and well acted and has a pleasing character in the old elevator man who, after serving many years, knows something about the people he is taking up and down every day. He meddles to good advantage in an office love story with a less trite ending, the offering would have been very likeable indeed.

"PUT YOURSELF IN HIS PLACE" (Frontier), February 7.—In this film story a young husband holds up a banker in order to get money for his starving wife and child. This raises a moral question which has been treated frequently in novels and stories. Later Jim saves the banker's daughter from death and is forgiven. A fairly entertaining offering.

"ANIMATED WEEKLY, NO. 98" (Universal), January 21.—Views of the Catskill Aqueduct, Lincoln Beachy doing aviation stunts, ski-ing in Norway, border scenes and Hy Mayer's drawings occupy prominent places in this number.

"SLIM BECOMES AN EDITOR" (Frontier), February 5.—When the creditors of the Bungville Bugle begin pressing the local newspaper for funds, Slim buys it out. As the citizens have decided to hang the next editor, he and Mollie find themselves in trouble. This is moderately funny Western comedy, fairly well acted.

"THE VACANT CHAIR" (Princess), January 23.—Full sympathy cannot be given the normal spectator to anything morbid. In this picture, the old grandmother who makes memories of the dead tyrannize over the living will not be wholly popular. The story deals with her cure through her love for her grandson, but until this begins the come out, it has an unpleasant taste and the whole picture suffers from her keeping the dead daughter's place always set at the table and her not allowing any other to occupy it. It is well acted, but the direction might have made entrances and exits in a few scenes less awkward. The photography is clear and it is, as a whole, fair.

"THE MAN WHO SLEPT" (Victor), February 9.—This story, by Lois Webber, with Eddie Lyons in the title role, has a strong kick in it and ought to be well received. It tells of a young fisherman who drinks too much on his wedding day, falls asleep in his boat and almost brings about a tragedy. A good production.

"LOVE AND POLITICS" (Joker), February 4.—A political comedy, by Hampton Del Ruth, with Howard Hickman and Laura Oakley in the leads. The scenes are located at Universal City, during the election of Miss Oakley as chief of police. A breezy offering with a love story attached.

"THE GREATER DEVOTION" (Nestor), February 11.—This is a well-balanced, clearly presented drama of Mexican hildalgoes and a poor peon, who proves that his hopeless love for a pretty senorita is greater than that of her husband and a disappointed rival. The peon finally murders the husband, who has been abusing the girl and she then marries the rival.

"IN WITHERED HANDS" (Powers), February 13.—A picture written and produced by Edwin August, who also has the leading role in it. The story is of a boy who leaves his old mother with her withered hands, wrinkled by the hard work she has done for him, and goes to the city, where he is successful and forgets her until he is reminded by the wrinkled hands of another character, whose place in the story is not perfectly clear. The picture, as Mr. August acts it, has a watery sentimentality. It is acted with skill not only by him, but by his support. There are many very pretty scenes in it.

"HIS ROYAL PANTS" (Nestor), February 13.—If it is just a trifle rough, there is fun in it and it isn't offensive. An Indian prince comes to town and society girls are in a flutter to meet him. We are shown how much respect is paid to his pants and then a tramp steals them and is chased so he has to slip them into a box, just from Paris, that sits in front of a modiste's. They are bought by a young woman and worn to the reception to the prince. He can't speak English and the girl thinks he is making love to her. The changes are rung on the situation cleverly.

"AN ACADEMY ROMANCE" (Powers), February 9.—A very neat programme announcement, containing the names of the cast, precedes this picture. It is a light romance, with a summer camp of military cadets as an attractive setting. The plebe turns the tables on his tormentors by making them think his sister is his sweetheart. They all propose and are rejected in turn. A pleasing feature offering with which to vary a heavy programme.

"A BLOWOUT AT SANTA BANANA" (American), January 26.—A farcical picture of a good time on the Fourth of July at a Western town. There is hardly any plot, but it possesses something of the quality of a yarn and has in one or two places some suspense for a moment, although nothing much happens. Much of it seems to have been made at a real celebration and there is much going on in the nature of horse races, greased pole and greased pig contests and fancy riding, etc., all of which are as good as could be. The photography is fair. It won't arouse any enthusiasm, but it will amuse.

"MABEL'S BEAR ESCAPE" (Keystone), January 31.—This is truly a scream; no ordinary human being could help laughing over it, and especially over Mabel Normand's being chased by a very lively bear. It is the best picture of its kind we remember, and the two half-grown bear cubs that are used in it are the funniest animals we have seen. Here is a very desirable laugh maker.

"MAKING A LIVING" (Keystone), February 2.—The clever player who takes the role of nervy and very nifty sharper in this picture is a comedian of the first water, who acts like one of Nature's own naturals. It is so full of action that it is indescribable, but so much of it is fresh and unexpected fun that a laugh will be going all the time almost. It is foolish-funny stuff that will make even the sober minded laugh, but people out for an evening's good time will howl.

"TOO PROUD TO BEG" (Reliance), January 30.—Made fresh and human by excellent acting, this little story along well-trodden lines amply vindicates itself by being better than all its forerunners. It will exert an emotional appeal and will be liked as well. Spottiswoode Aitken plays an old man wrongly suspected of theft, and in one scene in a bar room with free lunch he has done a bit of exceptional work, but it is acted all through well.

"OUR MUTUAL GIRL NO. 2" (Reliance), January 26.—This week it is hats that are advertised and the story opens a melodrama which is carried over to the next picture. Norma Phillips puts burlesque in her drawing of the country girl and truthfully it is crude. All the appeal of those first scenes is gone. The melodrama, left unfinished, looks very interesting. The photography of some dock views in New York obscured an important point by making it necessary for us to guess that the hero is aware that the self-called count is a crook. Some studio-made cheering at the Yale-Princeton football game at New Haven, of which some fine views are included, is decidedly weak.

"THE GOOD IN THE WORST OF US" (Eclair), February 11.—A new face appears in this two-reel drama, that of Belle Adair in the role of secretary to a ruined bank president. She is a good actress and has a pleasing personality. There is much else to recommend this story, although the last part of it is slightly marred by a lack of clearness. The scene in which the girl shows poker hands through a radiator so that her sweetheart can avenge the wrong done her boss in Wall Street, is well staged.

Independent Specials.

"O MIMI SAN" (Domino), February 5.—A strongly developed Japanese subject, with Jap actors in the leads. The costuming and garden scenes are excellent. The plot is given up entirely to Japanese affairs of state, and has to do with an effort to overthrow the Crown Prince. The scheming brother commits hara kiri after the defeat of his plans. The later scenes, following the death of the Shogun, picture the parting of the Crown Prince from the gardener's daughter. A picturesque Japanese number.

"THE BRIDE OF MYSTERY" (Gold Seal), February 10.—Francis Ford and Grace Cunard appear in this melodramatic story of a beautiful young dancer and cabaret habitue whose conduct is a profound mystery to all who know her, until it develops that she has been living for many years under the hypnotic influence of a professional criminal. The thread of this story is interesting to follow and leads to a very exciting finish. A well-planned three-reel production and it gets over in good shape.

"IN THE FALL OF '64" (Gold Seal), February 3.—Grace Cunard and Francis Ford play the leading parts in this two-reel drama of the Civil War. Some battle scenes occur and there are exciting moments in the story which tells how a Southern girl outwitted a troop of Union soldiers. These war pictures are always appealing.

"A NEW ENGLAND IDYL" (Broncho), February 4.—This two-reel film story, written by W. H. Clifford, is so well constructed that it shows us the development of three complicated love affairs without confusion or lack of interest. The scenes vary between the city and Peaceful Valley. The will left by John's mother was quite original in its terms and causes considerable difficulty before they are complied with to the happiness of all concerned. An entertaining offering.

"A ROMANCE OF THE SEA" (Broncho), February 11.—A two-reel number, which parallels Stevenson's "Treasure Island" in certain respects. It proves a very entertaining adventure story, with a band of pirates to stir up trouble for the captain and his wife. The scenes on the barkentine were particularly lively, and following the mutiny there is plenty of excitement until the treasure has been found and safely gotten aboard the vessel. A good yarn of the high seas.

"INTO THE LION'S PIT" (Powers), February 6.—Edwin August produced and plays the lead in this two-reel drama laid in days of ancient Rome and containing many pretty costumes of that age and rather pleasing settings. Dropping the heroine, a Christian girl, into a den of lions is rather melodramatic and not altogether as convincing as it might be, but on the whole the story holds the interest and some acting appears. The pictures are very good.

"KING, THE DETECTIVE, IN FORMULA 879" (Imp), February 5.—An original two-reel number, with King Baggot and Jane Gail in the leads. The roof garden scene was very pleasing and furnished a novel setting for the death of the would-be homewrecker. The mystery is developed in a clear-cut, simple manner and explained in an equally lucid way; the acting is straightforward and sincere. The double exposure effects were obtained in a convincing way and one that did not seem forced or unreal. This is the best of this series we have seen.

"THE VAGABOND SOLDIER" (Bison), February 7.—A three-reel number, written by Phillip Walsh, with Wm. Clifford and Phyllis Gordon in the leads. The fighting scenes between the British soldiers and the Afghans are brilliantly staged, but we would not swear to the local color, which is undoubtedly not correct in some details. The plot, which concerns a will written on the battlefield, is novel and exciting. The first reel closes at an opportune moment. The scenes in the second reel are back in civilization and quite melodramatic, but the interest is sustained. Clifford's story was interesting but seemed extraneous. The photography is excellent and the production as a whole meritorious.

"THE WOMAN PAYS" (Thanhouser), January 27.—A three-part offering, with some tremenduous situations that will be effective in their appeal to audiences; for, although the method of arriving at them is not wholly convincing, the producer's art appeals to our emotions and in doing so distracts our attention from the means used. We see this innocent society woman helpless with deep pity, but her weakness is harder to sympathize with, the more because another half hour's struggle would have righted her. This weakness is a bit unpleasant in a picture that does not deal with true life. Maude Fealy is featured in the leading role, with James Cruze as the villain, and both are about as good in their parts as we could ask. There are numerous incidents in it filled with convincing realism and the whole is a credit to its producer. But it is not a story that can be wholly fortunate on the screen. It is harder to make an essentially weak story convincing on the screen than on the stage.

"THE HERMIT" (American), February 2.—A two-part picture, dealing with broken love and working out to a reunion after many years. The hermit, who is the story's hero, tells his story to chance motorists, among whom is his niece, daughter of the heroine, whom he had loved, but whom his villainous brother stole from him. She recognizes the story. The main situation is fairly piteous, but it doesn't convince strongly. The ending is effective.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE rest is silence! The utterance of the undying words of the dying Prince of Denmark marked the passing from the New York stage of Sir Johnston Forbes-Robertson. In his reading of the phrase there was indicated more than the art of the actor. There were in the words a literal significance that affected the player as it stirred the great audience. It had been a remarkable evening, remarkable even in the metropolis, that of Saturday, January 24th, at the Manhattan Opera House. Nearly four thousand admirers of Forbes-Robertson and Gertrude Elliott, his American wife, gathered to do honor to them on the occasion of their last joint performance in New York. The program was one of unusual quality. First there was Act I of Jerome's "The Passing of the Third Floor Back." Then came Scenes 2 and 3 of Act I of Shaw's "Caesar and Cleopatra," followed by Scene 2 of Act III of "The Light That Failed." The finale was the entire fifth act of "Hamlet." There were repeated curtain calls after each performance, and in one instance the applause continued long after the star had begun his preparations for the following act.

Such was the mood of this great audience when the curtain rose after the death of Hamlet. On the stage was grouped the entire company. Banked against the throne of Denmark were wreaths of gold, silver and laurel and of flowers. Formally presenting these appeared David Bispham, J. Hartley Manners and Rabbi Stephen S. Wise. There was prolonged applause when one of the speakers referred to the star as the greatest English-speaking actor, if not the greatest in the world. Much stress was laid on the fact that the Englishman had produced only the best, that he had steered a straight course, and that at no time had he been in any measure influenced by decadent tendencies. Rabbi Wise summed up the feelings of all present when, in his final words, he said: "Good-bye the player! Hail the man!"

Forbes-Robertson was plainly affected as he faced his audience. "I don't know how to begin," he said, "but I have got to say something. I think it is only fair to tell you that it is only about three hours ago that I had any idea this was going to happen—that I should have to stand on this stage and listen to all these beautiful words. I hadn't dreamed of such a thing, and, naturally, I am not prepared, ladies and gentlemen, to do the situation even meager justice. It is a moment to me full of beautiful feeling, of joy. These gentlemen have said so many wonderful things that I am overwhelmed by their eloquence.

"It has been said that perhaps I may have been of a little use as an unofficial ambassador between the two great countries of Great Britain and America. I sincerely hope so. If I have added one strand to the cord that tightens us together I shall be a proud man indeed, for ever since I first visited these shores seven and twenty years ago, I have felt that the men in the streets of London and New York will eventually have to stand together. As time has gone on I have watched the growth of mutual affection until I believe we are indeed brothers and sisters in our heart of hearts. It is not possible for me to attempt to thank you for the beautiful tribute which you have so suddenly bestowed upon me, inspired in such beautiful fashion. It is good to have the good opinion of your brothers and sisters. I am indeed proud of the sentiments expressed by the players and the dramatists."

There was hearty applause when Sir Johnston announced that his retirement did not include that of his wife. When quiet was restored the actor said feelingly: "That is better than sweet music to my ears. I hope that many times yet she will have the honor of appearing before a New York audience."

The marvelous voice of the player had been a bit husky during his speech, although in perfect condition during his performance. "I have been suffering from nervousness for the last three or four days from thinking over what I should say to you to-night," he said with a smile, "or how I should say it. You will understand how proud I am on this occasion." He referred with feeling to the seventeen weeks of his engagement, "with audiences silent and attentive, the silence so dear to the actor as it is to the preacher. Ladies and gentlemen, I bid you farewell. And yet, although it is my last appearance in New York, I will say only God bless you and good night."

* * *

On Thursday evening, January 22nd, on the invitation of the Gordon Brothers Amusement Company, a large audience assembled in Carnegie Lyceum to witness the first showing in New York State of the nine-part Eclectic production of "Les Miserables." Present were a hundred ministers, many from Barnard College, and persons representative of all walks of life, as well as the newspapers. Richard Henry Warren, choirmaster of the Church of the Ascension, was at the keys of the specially installed Moller organ, and by his musicianly work added to the charm of this wonderful picture. For wonderful it is. Here is a story containing what men competent to judge have declared to be the greatest character in fiction Surely the man who essays to name a greater than Jean Valjean undertakes a large task. The work of Henri Krauss, in the role of Jean, is of the sort that lives in a man's memory long after he has seen the picture. It was a remarkable opportunity Mr. Krauss had. The accomplishment matched the opportunity. Nine parts make a long production, but "Les Miserables" holds tight all the way. When at the conclusion one of the women was told that three reels had been cut out of the picture she replied with indignation: "What a shame! Why did they do that? It might well have been longer. Did I like the organ? Yes, it was splendid—when I heard it; but to tell the truth, I was so absorbed in the story I believe half the time I did not hear the music."

* * *

Alkali Ike has got a new name. Augustus Carney will in the future be known as Universal Ike. He's just the same old Ike, nevertheless. Had a squint at his "Universal Ike's Wooing," set for release on February 25th. It's a go, all right. There will be many laughs in it. The picture in which he will make his Universal debut, "Universal Ike Gets a Goat," to be released on February 11th, is said to be even better.

* * *

Singular, isn't it, how an eye accustomed to the realism of the screen will detect heretofore unsuspected incongruities in high-class stage productions? When in a recent performance of "Othello" at the Manhattan Opera House, in the first scene of Act II, Montano says "Methinks the wind hath spoke aloud at land—a fuller blast ne'er shook our battlements," his lines were accompanied by the whistling of a most competent wind machine. In the stage settings of "an open place near the quay" were a number of trees. In spite of the gale indicated by the machine and referred to by Montano, not a leaf stirred!

* * *

Bennie Schulberg, of the Famous Players, received a telegram early this week from his old friend Joe Roach, scenario editor of the Essanay Company. The message invited congratulations and announced the writer's marriage to Ruth Stonehouse, of the Essanay Company, a player whose popularity is steadily increasing, and deservedly so, as she is doing conscientious, artistic work. Roach is entitled to congratulations, for by all report he has won a prize—a Lady Bountiful who in good works has been limited only by her means, and in manner charming, in disposition sweet. May every good fortune attend them!

* * *

Herbert Brenon, who is down in Bermuda making a picture in which Miss Annette Kellermann is being starred, supported by Mr. Brenon's Imp Company and extra players, writes that "we are working our heads off under terrible weather conditions, but feel that we are accomplishing new and great things."

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Municipal authorities in several cities are taking steps to prevent overcrowding in picture theaters. Philadelphia, Harrisburg and Oil City, Penn.; Chicago and Atlanta officials have declared their intentions to keep clear of the danger point in the handling of crowds.

* * *

The Rev. C. E. Mead, pastor of the Methodist Church in Pine Island, Minn., has with the coöperation of his parishioners established such a good picture show that it is said men who have desired to open picture houses have been deterred through fear of being unable to match his standard. Mr. Mead's success demonstrates that even in small towns good subjects are available.

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In the Maryland House of Correction, in Baltimore, the use of a phonograph has had such restraining effect upon heretofore delinquent prisoners that the management is to introduce motion pictures as a further reward for the inmates who walk the straight line.

* * *

Raymond B. Fosdick, who as Commissioner of Accounts under the late Mayor Gaynor made a searching investigation of the picture theaters in New York City, in a recent address came out strongly against paid censorship boards, or, in other words, official bodies. In his remarks he reflected the views of his former chief. He said: "The temperatment of the American people is such that they will not stand for the dictation of a paid censor such as exists in London, where the system is a farce and a failure. Suppose some censor put a ban on the tango what an outcry there would be. But a voluntary board of censorship of moving pictures is both feasible and practicable, and if it were made up of men and women representative of the best interests of the community its decisions would be accepted without question and would be effective."

"Quo Vadis" at the Regent

Auspicious Presentation of Classic Production. Large Audiences Appreciate Artistic Treatment of George Kleine Importation.

The artistic manner in which S. L. Rothapfel presented the Cines version of "Quo Vadis?" at the Regent Theater, 116th Street and Seventh Avenue, New York City, of which house he is the manager, marks an advance in picture exhibition. The picture was run for a full week beginning Monday, January 26, to Saturday, January 31.

The skillful handling of a big eight-part feature picture goes a long way towards increasing the receipts. This is not saying that the big picture will not draw the crowds if it is not skillfully handled, but if the energy of the manager of a picture house would be expended in enhancing the way any picture is put on, greater success would seem assured. That is precisely what Mr. Rothapfel does. He makes a careful study of the pictures before he presents them and stipulates what effects and music should accompany them.

The music harmonized with the picture, and the effects, wherever used, synchronized perfectly. The production lent itself readily to the use of accessories and selections from "Faust," "Tannhauser," "La Tosca," "Parsifal," etc. This picture is more of a spectacular nature than of a dramatic one, and therefore is more open to embellishments.

The most impressive feature of the entertainment was the awe-inspiring prelude rendered by the capable orchestra under the direction of Carl Edouarde. Delicately interwoven were selections from noted composers, symbolic of parts of the picture, such as the march of the gladiators, the chariot race, the burning of Rome, etc. This score of the orchestral rendition, as well as the rest of the beautiful accompaniment, held one spellbound. To those who knew the book, the prelude brought visions of the story. The music alone was well worth the admission price. It is difficult to estimate the value of such appropriate accompaniment and to appreciate the great amount of time and energy expended in the artistic presentation of this moving picture.

That part of the picture showing Rome in flames was handled most imposingly. The orchestra did splendid work, and the shouts and shrieks from voices behind the screen added realism to the picture. An equally forcible manipulation of another part of the picture was the skillful working up of the crowded arena, showing the chariot races, gladiators engaged in mortal combat, the driving of the Christian martyrs into the arena to be fed to the infuriated lions and the throwing by the giant, Ursus, of the bull which carried Lygia on its back. The flaring of the orchestra, the sounds of the frenzied assemblage and the burning of incense which pervaded the atmosphere of the auditorium at all times, made one feel as though he were back in the year in which the action of the play is laid—66 to 68 A. D.

To open the de luxe entertainments, of which there were two a day, one at 3:15 and the other at 8:15, Mr. Rothapfel had a competent dramatic speaker, William Calhoun, enter a box on the left side of the auditorium, and, with the answering of a question, as to the meaning of "Quo Vadis?", from a young man sitting in the same box the speaker started to give a succinct little talk on how the author of the book, Henry Sienkiewicz, obtained his idea for the story. After Mr. Calhoun had given a brief story of the film the heavy asbestos curtain was raised to singing and displayed the orchestra garlanded in flowers. The singers' romantic recesses on each side of the stage were also festooned in greenery.

Three resounding blasts from trumpets accompanied by the rest of the orchestra started the entertainment proper on its way.

The picture was run in three sections, and at the beginning of each section, Mr. Calhoun lectured on what that part revealed. This helped to give a better understanding of the picture.

The production had been well advertised for some time by announcement slides, neatly framed billboards outside the theater and in the lobby and by handbills. The crowds came out in force.

Mr. Rothapfel has had great success with previous big features, such as "The Last Days of Pompeii," "Checkers," and many others. The artistic way in which these pictures were exhibited demonstrates what can be done by a skillful man with other pictures of a similar nature. The public, becoming appreciative of the entertainments, responds in greater numbers at future shows.

There are four exhibitions daily, two with the pipe organ at one and five p.m., and the two de luxe exhibitions previously stated. The admission prices were 25 and 50 cents.

J. A. A.

New York Operators' Ball

By F. H. Richardson.

Saturday evening, January 24th, was red letter evening for New York operators, for on that date they succeeded in pulling off an affair which I am indeed glad to say was a distinct credit not only to Moving Picture Operators' Local Union No. 306, I. A. T. S. E., but also to each and every member of that organization. The occasion was the Grand Annual Ball given by the New York Operators' Union.

It was a beastly night. From an ink black sky came a heavy drizzle of rain which a shifting wind blew in gusts and eddies. The Manhattan Casino, where the ball was held, is far up town and taking the terrible weather conditions and the location of the hall into consideration I felt decidedly gloomy for I thought the affair would be a total failure.

But the popularity of the moving picture operators was thoroughly demonstrated by the fact that regardless of these things the great Manhattan Casino, among the largest dancing halls in New York, was comfortably filled, and by the time the grand march was started, dancing, even on that huge floor, was a rather uncomfortable process by reason of the crowded condition.

And now I want to say that I am proud of Local 306. The management of this affair would have reflected distinct credit on any organization in this city bar none. It was one of the most enjoyable affairs I have attended in New York and I have been to a great many balls, moving picture and otherwise, in the past four years. There has been an enormous improvement in the men in that time. The evidence that the operators are beginning to appreciate and understand the responsibility of their position was reflected by their general demeanor. I noticed men who, by their behavior at similar affairs four years ago, advertised themselves as of the rough-neck element, where that night, both in appearance and behavior, all were perfect gentlemen. All this is set forth as proof of the fact that the profession is rapidly advancing and seeking a higher level, a condition the writer has sought by every means in his power to bring about.

The guests of honor for the evening were: Lee M. Hart, general secretary-treasurer, I. A. T. S. E. and wife, and John Bunny, both of whom received an ovation. Misses Ida Brenner and Elizabeth Shocke, both of the I. A. T. S. E. general offices were present. The Moving Picture World was represented by the writer, who was kept busy all the evening shaking hands and dodging invitations to liquid refreshments. The Nicholas Power Company was represented by its general manager, J. F. Skerrett; W. C. Smith, assistant general manager; L. W. Atwater, sales manager; William Barry, advertising manager; H. J. McKinnon, inspector; E. E. De Hart, James Saullo, Frank Saullo, and Mr. and Mrs. Hall. The Simplex Company was represented by Howard Coles, its general manager, and Mr. Bothwell. The grand march was led by Lee M. Hart and Mrs. Hart, followed by John Bunny and partner. In addition to Mr. Bunny, the Vitagraph was represented by James Stanafield and Mr. Bunny's younger son, Frank. E. M. Saunders, M. H. Hoffman, and E. H. Goldstein were present from the Universal. Brother J. S. Stevens and wife, Harold Williams and other members of Local 35 were there. In fact there was a liberal sprinkling of notables in the film world, the names of all of whom I was not able to secure.

By the way, general secretary-treasurer, Lee M. Hart, has another title. He may now be hailed as general secretary-treasurer of the I. A. T. S. E. and grand keeper of the powder puff. This latter title he will explain to inquiring friends, but from what I saw it is by no means an empty one. Miss Brenner could doubtless give information and doubtless Mrs. Hart also could but would not.

John Bunny has been made an honorary member of the Boston Local and carries a card which is unique. It is of ordinary working card size, and is of solid gold with the I. A. T. S. E. emblem in enamel in one corner; a very beautiful piece of work of which brother Bunny is inordinately proud.

Joseph D. Bassom, president of Local Union 306, and L. C. Van Orsdale, vice-president, were busier than two bees in honey time, while Gus Durkin, recording secretary, flew around like a hen taking care of sixteen chickens. Manager of the floor, Tom Costello, covered himself with glory, while Jack Winnick—well there is only one Jack and he is inimitable. Several people sized him up and then asked whether he was the husband of Mrs. Stuyvesant Fish or not—some class to Jack all right.

The ball lasted until the wee small hours and not a single incident occurred in any way to mar the proceedings. Wherefore we may conclude by saying that Local 306 has covered herself with glory laid on several coats thick.

Motion Picture Exhibitors' League

FOURTH ANNUAL CONVENTION OF OHIO.

State Branch No. 1 of the M. P. E. L. of America, at Cincinnati.

By James S. McQuade.

THE Fourth Annual Convention of Ohio State Branch No. 1 was opened in the fine assembly hall of the Sinton Hotel, Cincinnati, Tuesday afternoon, January 27, at three o'clock. The Rev. Dr. Watson, who was introduced by President M. A. Neff, invoked the Divine Blessing on the deliberations of the assembly.

The Hon. Frederick S. Spiegel, Mayor of Cincinnati, was then called upon to deliver his speech of welcome. In the course of his appropriate and timely remarks, he pointed out that the future probabilities of moving pictures were almost infinite. "In Cincinnati the class of pictures exhibited make the moving picture theaters a Mecca for both old and young, and the theaters are all well patronized," he said. "People have the right to expect the best in moving pictures, and it is the duty of theater managers to give the very best to their patrons."

In the opinion of the mayor, citizens of Cincinnati are very liberal to high class amusements, and picture theaters can offer more pleasurable entertainment, in this respect, than any other form of amusement in the land. Pictures of the right kind give a greater incentive to literary and other pursuits that make for the uplift of the people. He reminded his hearers that Cincinnati was a center of high intellectual culture, and he assured them that they had it in their power, in a marked degree, to contribute still further to its development.

Before closing his remarks, and after looking critically over the fine audience, he said: "From the intelligence of the faces before me, I realize that there is no need for a censorship."

After an adjournment of ten minutes the convention met in executive session, to which the press was admitted.

J. H. Broomhall, state secretary, and W. R. Wilson, state treasurer, were called to the platform by President Neff, after which his report for the year was given in a forceful, but brief, speech. He drew attention to the numerous charges made against exhibitors that they are not business men, and that their organization had not been handled in a business manner. He, therefore, enjoined members to get together during the convention and accomplish things that will prove the falseness of the charges.

He reviewed the work done by the organization during the past year, and pointedly centered attention on the smallness of the dues paid by each member to the state organization. Only one dollar a year, or less than ten cents per month! Yet, notwithstanding the smallness of the funds in the state treasury, much had been accomplished by men who had devoted their time and energy to the work without a single cent of pay.

Hundreds, and, in some instances, over a thousand miles had been travelled to perform that work, and he called upon the Ways and Means Committee, which he was just about to appoint, to devise and frame the program necessary to carry on the work efficiently and in a thorough business manner. He then appointed on the Ways and Means Committee the following members:

F. E. Simmons, Cleveland; Jno. H. Broomhall, Hamilton; Dr. W. V. Prentiss, Toledo; Jno. Swain, Columbus; Warner W. Miller, Mt. Vernon; Geo. D. Spragg, Bellaire; O. B. Weaver, Dayton; Garland Hill, Lebanon; Jno. J. Huss, Cincinnati, and W. B. Gandy, Lima.

The Auditing Committee was then named as follows: Edward Kohl, Cleveland; Chas. Sternberger, Cincinnati, and B. S. Leeds, Middletown.

The Grievance Committee was next selected as follows: H. O. Alexander, Dayton; W. H. Horsey, Cleveland; Otto Luedeking, Cincinnati; W. R. Wilson, Columbus, and N. E. Chaney, Hillsboro.

The Committee on Constitution and By-Laws was comprised of the following members: F. P. Reichert, Port Clinton (member of the Sandusky local); O. J. Sybert, Marietta; F. L. Emmert, Cincinnati; J. M. Kaufman, Gallipolis, and M. E. Wagner, Lockland.

The convention then adjourned until 10 o'clock Wednesday morning.

Wednesday's Work.

On convening Wednesday morning, President Neff read a number of telegrams from various state officers and others throughout the country conveying expressions of good will and Godspeed to those assembled; after which the arrival of Ex- U. S. Senator J. B. Foraker was announced. The venerable statesman was given an ovation as he walked through the hall to the platform where he was introduced by President Neff in an eloquent tribute to his national and state services, and as chief counsel of the league. The senator congratulated those present as the representatives of a business that is prosperous, popular, educational and civilizing. To demonstrate its beneficent influence on uncivilized and half civilized people of the earth, he read extracts from an able article in a recent issue of the Sunset Magazine which described its effects on the natives of Tahiti and other Polynesian islands, there being no less than nine picture theaters in Tahiti.

After Senator Foraker's departure Tom J. Kern, state building inspector, delivered an address in which he showed that his department was willing to modify existing laws where they might be too rigid and stringent on picture theaters, and he assured exhibitors that his department desired to be fair and reasonable towards all.

The question of the number of reels constituting a program was brought up and referred to a committee for report. Mr. Spraggs, on the Ways and Means Committee, reported that no action had been taken, but recommended that arrangements be made with some national advertising concern for the running of an advertising slide for one dollar per week on the screens in theaters owned by members throughout Ohio. Mr. Neff, however, appointed a new committee of three to consider ways and means to get sufficient money in the state treasury so as to conduct the league's business efficiently.

During the afternoon session this committee recommended that one advertising slide each week should be run as formerly proposed and that all members running the slides should have their dues remitted. The question was discussed generally by members after which it was decided to reject the motion founded on the committee's recommendation.

Immediately afterwards State Secretary Broomwell moved that the membership yearly dues be raised from six to twelve dollars per year, allowing the state treasury one dollar instead of fifty cents per month. Max Stern, of Columbus, seconded the motion in a strong speech and after further discussion, it was put to a vote and carried unanimously.

To return to the morning session. The Committee on Grievances reported that none were brought forward. A motion was next made to amend the state constitution so that the state treasurer's duties should be increased by making him also discharge the duties of financial and corresponding secretary, at an increased salary of one hundred and fifty dollars per year. It was carried.

A resolution was proposed by E. J. Bauman, Cincinnati, that the exhibitors of Ohio agree that a motor shall be used in picture theaters in the state was passed, with instructions that state building inspectator Kern be notified of the action.

Afternoon Session.

The afternoon session was opened at two o'clock. The committee appointed at the morning session to consider the number of reels to be run on five and ten cent programs, reported that the decision would not be ready until Thursday morning.

The Sunday opening question in Ohio and the formulation of a bill to be brought before the legislature was referred to the State Executive Committee.

The poster question followed, and its discussion was interrupted until later by the reading of the report of the

auditing committee. This showed everything in first class shape with $2831 received and $2715 paid out.

A motion by Fred Bott, amended by Lem Miller, that the nomination of delegates to the next National Convention be first considered by an appointed committee with instructions to report Thursday morning was carried. The poster discussion was resumed at this point and the elimination of the poster at the earliest possible time was considered.

After prolonged debate, during which it was moved that the organization go on record to ask film manufacturers and exchanges to furnish posters free to members of the Ohio organization, as in western parts of the country, it was moved by Emmert, of Cincinnati, that a committee be appointed to get in touch with film manufacturers on the matter, time being required to bring the issue to a head. Max Stern, Columbus; F. L. Emmert, Cincinnati, and Ed Kohl, Cleveland, are on the committee.

President Neff then appointed the following as members of the recommendation committee on delegates:

A. C. Dingelstead, Cincinnati; W. B. Gandy, Lima; H. E. Vestal, Ada; J. H. Broomhall, Hamilton; G. W. Heinbuch, Cleveland, and W. D. Belknap, Columbus.

Wednesday evening an imposing banquet was held with hundreds of people at the board, and Gov. Cox and other prominent speakers in attendance. Quite a number of visitors and their wives were guests of the Chamber of Commerce at the Zoological Gardens, in the afternoon.

As we go to press a telegraphic dispatch advises the election of the following officers for the Ohio State League: President, M. A. Neff; first vice-president, G. M. Kaufman; second vice-president, G. D. Spragg; secretary, J. H. Broomhall; treasurer, W. R. Wilson; national vice-president, Ed Kohl.

NATIONAL EXECUTIVE COMMITTEE MEETING.

Several Important Questions Discussed at the Cincinnati Meeting. Peter Jeup, of Detroit, Succeeds Blumenthal.

THE Executive Committee of the National League met in Cincinnati at 10 o'clock, Tuesday morning, January 27th. There were present: M. A. Neff, Geo. H. Wiley, M. E. Cory (San Francisco), and Peter J. Jeup, of Detroit, the latter being appointed to fill the vacancy caused by the resignation of L. F. Blumenthal, of New Jersey.

The other members of the committee—R. L. Macnabb, of New York, and T. P. Finnegan, of Texas—were unable to be present on account of important business engagements. The following report was submitted by President Neff:

Report of President Neff.

Immediately after the New York Convention I secured the services of Lem S. Miller, of Cincinnati, and Tobias A. Kepper, of New York, as attorneys to protect our interest in collecting the amount due the National League.

Miller and Kepper asked for 50%. After a consultation, they decided to accept 40% and take the chance of collecting. There were many legal phrases that came up and a large number of interests to satisfy. After a great deal of time being spent, it seemed that the New York local would settle, but they wanted to settle on their own basis, which I refused, and I instructed our attorneys accordingly.

I re-organized New York as quickly as possible, held a convention at Syracuse at the same time the bolters' delegates held a convention at the same hotel; they followed us everywhere we went. It was then decided to hold a convention in 60 days at Rochester, which we did. In the meantime the New York bolters asked for a settlement on the basis that they pay the National League, which I refused, and demanded that they pay the State of New York $600.00, as the New York organization was the regular organization. They had been promised previously 25%, but settled for $600.00. Eventually, the attorneys secured a settlement and our National League received $1,290.00. The State of New York received $600.00.

The State of New York has been re-organized, has money in the treasury, and is now making good progress, owing to conditions in New York and the inactivity of the local officers in New York City.

The president of the New York State League, Mr. Wolff, reports that he has four organizers now in the field and will soon be able to make a favorable report.

I recommend that some action be taken to secure members in New York City, as it seems that there is practically nothing being done.

I visited the State of Maine, and found everything in fine shape. At a meeting, held in the State, all of the members were enthusiastic and are loyally supporting the League.

The State of Massachusetts, especially Boston, seems to be in a bad condition and almost impossible to arouse them.

The State of Pennsylvania is making some progress lately. I have met the president, Mr. Jeffries, of Philadelphia, and have laid out plans and hope to organize Pennsylvania on a firm, substantial basis.

Illinois has been re-organized with 100 members. A large number of them paid their dues a year in advance and paid their per capita tax at the time of organization. They were organized at a convention held at Peoria, and the convention was a grand success.

Illinois Local No. 1, the only local in the State, repudiated the action of the Chicago bolters. Illinois is standing solid and loyal by the organization.

The State of Indiana is re-organized by the election of a president, secretary, treasurer, and national vice-president. Everything looks hopeful in Indiana for an early adjustment of all matters pertaining to the League.

I advise that Indiana be left alone for a short time.

Wisconsin has been re-organized with a membership of 74. In Milwaukee we only have two members, but I confidentially predict that within the next three or four months two-thirds of the exhibitors of Milwaukee will be members of the League.

I visited Minnesota with a great expense to the League, with the hope that Minnesota would remain loyal. I was informed by the president, Mr. Rath, that so long as Minnesota had five members they would remain loyal to the League or they would turn over all supplies, money, charter and seal to the National secretary. The National secretary can report as to what they have done.

There has not been a state that bolted that has turned in its supplies, money, charter or seal. It is up to the committee to take action in this matter, as we have legal rights.

I recommend a strong, vigorous campaign and when a state officer does not consider his office of importance enough to properly assume the duties of his office be given a stipulated length of time to act or resign.

The League has grown to the extent that we cannot afford to have exhibitors of a state represented by officers who will not give their office consideration. I, therefore, recommend that some action be taken along these lines.

It has been a strenuous, hard battle to hold the bolting states in line and re-organize them, but it affords me great pleasure to report that all the bolting states, with the exception of Minnesota, have been re-organized and are on a more firmed and business foundation than ever before, and the only reason Minnesota has not been organized is because the former president made a statement today that there would be nothing done unless he so notified the National officers. We will, however, organize Minnesota in the near future.

The amount of money collected by myself for the National League is $1,290.00 from New York, $1,000.00 from the National Cash Register Co., of Dayton, O., $50.00 from the State of Illinois, and $36.50 from the State of Wisconsin.

The question has been raised and asked: "What has the National League accomplished for the states?" First—I would call your attention to three National conventions, which have compelled the attention of the entire world, has brought the exhibitors, manufacturers, and others together and they have become acquainted, and there is a sentiment now crystalized that will harmonize and eventually bring about, through co-operation, interest in our line of business.

This within itself should appeal to every thinking exhibitor. It does not only give the exhibitor, the manufacturer, the film exchange, and the supply man an opportunity to become acquainted, but it affords an opportunity to our press to gather information and in plain words "size up the situation and view the various individuals and conditions as they really are."

The National Organization has permanently brought before the world the Motion Picture Industry and its principle has appealed to the people; has stimulated trade by increasing the attendance; has shown to the fanatic and knocker that we are capable business men and worthy of patronage and full consideration; has demonstrated our power to successfully meet and overcome adverse conditions.

The National League, through its efforts, secured for every exhibitor in the United States high-class feature films, free of charge. In other words, the National League was the means of securing the features made by the regular manufacturers—free—as they were purchased in the regular service and no extra charges made for same. Whether the exhibitors have appreciated the thousands and thousands of dollars they have saved, we leave to them.

Every exhibitor was paying from $5 to $75 for features that the National League secured for them free.

The question has arisen with the manufacturers whether their efforts were appreciated and, in fact, it seems to a large number of exhibitors that many of their brothers failed to appreciate the features furnished free, and it also appears that we have many exhibitors that cannot understand that they themselves have the right and privilege to feature their own films and that the only way a feature film can be distinguished from other films is when someone charges extra for them—that seems to establish the fact that it is a feature.

The National League also made it possible for every exhibitor in the United States to buy his supplies at wholesale prices, saving him 40% on his purchases. This, in itself, if the exhibitor would take advantage of it, would save him hundreds of thousands of dollars.

The National League has conducted its business along lines that have established a credit, which many older organizations would be proud of, and while we have had strife within and strife without in our League, we have marched on, securing new members, gathering strength and prestige until, today, we are recognized as an organization of men worthy of the consideration of the Chambers of Commerce and the financial and commercial world, and also looked upon by the churches and educational authorities as engaged in a business that is clean and worthy.

The resignation of J. J. Reider, national treasurer, of Jackson, Mich., was read and accepted, and the records of the treasurer were received and turned over to the auditing committee, comprised of Secretary Wiley, Mr. Corey and Mr. Jeup.

Secretary Wiley made an oral report to the effect that since receiving the books from the former secretary, Mr. Christenson, he had made a careful examination of the same and brought all the records of the office up to date. He also stated that he had conducted a vigorous campaign among the state officers throughout the country, and, as a result of his experience, he wished to recommend that hereafter special care be taken by all state branches to select men for office who would give a part of their time to the work, and that they should at least be qualified to answer letters. He said that new charters had been issued for New York, Illinois, Indiana and Wisconsin; that Minnesota had promised to return its charter and all property of the League, but that this had not yet been done.

Secretary Wiley also reported that a new branch had been organized in Oregon, which will be known as Branch No. 41.

He concluded with the statement that all per capita tax had been collected from the various state branches, in an amount sufficent to meet all obligations, and that the finances of the League are in excellent condition.

The Executive Committee adopted a resolution recommending to the officials of the New York State branch that they ask for the resignation of Sidney Ascher, as national vice-president.

At the meeting held Wednesday afternoon the National Executive Committee elected Orene Parker, of Covington, Ky., treasurer of the National League to fill the unexpired term of J. J. Rieder, resigned.

Resolutions condemning the action of the Golden Gate Film Exchange of San Francisco and advising members of the league

to withhold patronage from any film exchange owning and operating theaters upon an unfair basis, discouraging the production of subjects of more than five reels; urging manufacturers and exchanges to refuse to permit their program to be shown in theaters using junk films, and urging manufacturers to produce less multiple reel subjects.

Concerning the question of censorship, the Executive Committee adopted this resolution:

"RESOLVED, That it is the sense of this committee, by reason of the censor question now being in the hands of the Federal Court, and that a decision is pending as to the legality of a censor board, that this committee recommends that no further action be taken at this time in regard to the matter, and further recommends that league members in all states and municipalities refrain from all agitation and action pertaining to the censor question until after the National Convention, to be held at Dayton, Ohio, during the week of July 7, 1914."

A resolution was adopted authorizing the national president to obtain from the members of the league their sentiment upon the question of publishing a league newspaper and the possibilities of financing the same.

Regarding the arrangements for the National Convention at Dayton, a special committee was appointed, consisting of Secretary Wiley, Treasurer Parker, Committeeman Jeup and M. A. Neff, ex-officio, to take charge of all arrangements, Secretary Wiley to make his headquarters in Dayton during the two months preceding the convention.

The committee then went into executive session to consider the finances of the league. JAMES S. McQUADE.

MISSOURI STATE MEETING.

George H. Wiley, National Secretary, Resigns as National Vice-President for Missouri. E. E. Richards, of Kansas City, Elected to Succeed Him.

WITH brass tack talks featuring the occasion, the semi-annual meeting of the Missouri branch of the Motion Picture Exhibitors' League of America was held at the Sexton Hotel, Kansas City, on January 21. Given the watchword, "A get-together meeting," the members of the Missouri branch of the national organization got together in reality and settled a good many points which have been vexatious for sometime past. Close to a hundred members were on hand when George H. Wiley, national secretary, called the meeting to order in the absence of President Louis Hermann, of St. Louis, who was unable to attend because of a death in his family.

The morning session of the Missouri branch was called to order at 10:30 a. m., and gave the exhibitors and supply men an opportunity to get acquainted.

All of the visiting exhibitors were guests of Kansas City Local No. 1 of the Motion Picture Exhibitors' League of America at luncheon at the famous Pennant Cafe. Music was rendered by Rigo's Hungarian orchestra, and the mid-day meal provided a thoroughly enjoyable feature of the semi-annual meeting.

The first of the afternoon sessions was a private one for exhibitors only, film and other supply men being invited to enjoy quiet cigars on the exterior of the convention hall. National Secretary George H. Wiley presided at the meeting and announced his resignation as national vice-president for Missouri. Mr. Wiley stated that he will shortly make his headquarters in New York, the logical place for them, and had practically closed a deal for his Kansas City house. While Mr. Wiley's resignation was regretfully accepted, the members wished him good fortune in his new field, and tendered him a rising vote of thanks for the missionary work he has done in Missouri. E. E. Richards, of Kansas City, was elected to the place left vacant by Mr. Wiley's resignation.

The secretary of the Moving Picture Exhibitors' League of America, incidentally, talked frankly to the members regarding the lack of interest in the organization shown by Missouri exhibitors. He stated that only good fortune had prevented the expulsion of the state association, and urged the members to rally round the national league and demonstrate that Missouri is as progressive as other states which have taken the lead in organization work.

The doors were then thrown open to the supply men and a free-for-all discussion, which at times became rather heated, was launched. The first question taken up was that of poster service and express charges. Some of the film exchanges, it was stated, provide posters free of charge, though the majority recently changed their policy in this regard. Most of the exchanges also require exhibitors to pay express both ways. The moving picture men asked why this should be.

C. S. Edwards, manager of the Kansas City branch of the General Film Company, explained the situation to the satisfaction of all concerned and convinced the majority of the exhibitors that the latter should both pay for the posters as well as for the expressage both ways.

Mr. Edwards reviewed the moving picture business, going back to the days before posters were generally utilized. "At that time," he stated, "exhibitors began to feel the need of some sort of displays in connection with their pictures, and offered to pay any reasonable price for them." The General Film Co., according to Mr. Edwards, now charges five cents for each poster, and allows exhibitors to take as many or as few as they please. He explained that the business has been put on a commercial basis, that exchanges do not get the posters free of charge themselves and could hardly be expected to include poster service with the films. "Should this be done," he added, "it was highly probable that the exchanges would merely raise the price of their film service, thus making up for the loss of revenue on posters." Mr. Edwards concluded that exhibitors could not expect something for nothing any more than could other business men. Most of the following speakers took Mr. Edwards' view of the matter and exhibitors in Missouri probably will continue to pay for their posters for some time to come. The film man also explained that the prices f. o. b. Kansas City, were such as to allow exchanges to make only a nominal margin, which would be wiped out by express charges, which naturally fell on the shoulders of the purchaser.

Julius Singer, an exchange man who recently has had trouble with the censors in Kansas City over one of his presentations, started a warm discussion when he stated that exhibitors did not care for high-class productions, and allowed them to warm the shelves at exchanges while they purchased the sensational stuff freely. William Welch, secretary of Kansas City Local No. 1, defended the taste of exhibitors, asserting that the vast majority were after high grade films. Other speakers came to his rescue and reiterated that sentiment. "The day of sensationalism and wild west pictures is about over," stated Mr. Welch. "The public doesn't care for them as much as it once did. Also, gone is the day when a man can kick in the front of a store and call himself an exhibitor and I, for one, am glad of it." Other speakers asserted that exhibitors are after the best pictures in the market and that Mr. Singer had the wrong idea altogether. The latter, however, added a touch of humor to the situation by telling the exhibitors that he was not offended by their frankness and only asked them to "practice what you preach."

Short addresses were made on various subjects. G. H. Parker, representing the Rudolph Wurlitzer Company, in Kansas City, spoke on "Music and the Picture," urging exhibitors to devote more attention to appropriate music for their picture entertainments. C. S. Edwards, of the General Film Company, stated that the day was coming when moving pictures would be handled by circuits such as now book legitimate productions. Apropos of sensational pictures, he told a story of a crusader in Kansas City who arose at a meeting and declared that he had solved the vice problem, tracing its source to the motion picture. The gentleman, when queried as to the name of the picture or pictures, asserted proudly that he had never seen a moving picture, and hoped never to see one.

Social features of the meeting were numerous and worth while. The feature film exchange men entertained the visitors at the Empress theater in the evening. J. W. Cotter, World's Special Film Corporation; Julius Singer, World's Leader; S. J. Bermen, Warner's Features, and William Siever, of the Famous Players, were the hosts of the occasion. Following the theater the exhibitors enjoyed a dutch lunch at the Sexton Hotel, provided by C. S. Edwards and Royale V. Rothermel, of the General Film Company; Joseph Spero, Universal Film Company, and Paul A. Engler, Mutual Film Corporation. M. E. C.

MARCUSSON ARRESTED.

Samuel Marcusson, known to the trade as an exchange man and owner of the Improved Feature Film Company of America, located at 42 East Fourteenth Street, New York, was arrested on Wednesday, January 21, together with Morris Daniels a clerk in his employ, upon charges made by Harry Buxbaum, manager of the Fourth Avenue Branch of the General Film Company. It is stated that films to the value of $100,000 had been removed from the General Film Company's branch through the connivance of Martin Gilbert, an office boy; George Brown, a messenger, and Alexander Lehrie, employed at the General Film Company's Twenty-third Street branch.

Lehrie was arrested Saturday, January 17, and is said to have made a full confession.

We understand that there has been a general denial entered by Marcusson who claims that the reels in question were all purchased in Europe.

"The Mystery of St. Martin's Bridge."

Fidelity Film Company Releases a Five Part Subject Containing Many Beautiful Settings.

Reviewed by George Blaisdell.

THE Fidelity Film Company is showing a five-part picture notable for its many charming backgrounds, elaborate staging, and fine photography. Undoubtedly much money has been expended in its production. The maker is the Aquila Company, of Turin. The producer has enhanced the value of his work by judicious tinting and toning. He has weakened his production by subordinating the dramatic to the spectacular. The story is unpleasant in the first place. Lord Martagne is a villain without one redeeming feature, a libertine who at no time makes a single appeal to the sympathy—a wise author would have known better than to attempt this. In the first reel we are not shown

Scene from "The Mystery of St. Martin's Bridge" (Fidelity).

how the rural lover of the mountain girl discovered the identity of the disguised Martagne or where Cora obtained the costume to wear to the fancy dress ball, or, for that matter, how she obtained entrance to the social function. It was a mistake to select for the maid of Irma a woman so closely resembling Cora—many will think the first victim of Martagne in the employ of the second. The condemnation of Irma and of Albert, the man who loved her, for murder was on palpably insufficient evidence—the unsupported word of a maid. The magnifying of the block and the great axe of the headsman as well as the platform on which the public execution was to take place constituted a gruesome spectacle which, while essentially Continental, can appeal only to the morbid.

The opening scenes in "The Mystery of St. Martin's Bridge" are of Cora, dancing girl of a mountain tribe, entertaining her people in a cave. It is a pretty picture. Later we see her in disguise at the fancy dress ball given by Lord Martagne, the man who had discarded her and to whose home she had gone to slay him. The dance is well staged. When Martagne receives a message bidding him depart immediately on a diplomatic mission he puts his costume on one of his servants. It is this person who narrowly escapes the knife of the woman and it is he who is later kidnapped, bound to a stake and under threat of having his sight destroyed by heated irons, reveals the supposed destination of his employer. Later we see Cora, now in apparent affluence, attending a well-put-on stage performance; she here discovers Martagne, accompanied by two women.

The diplomat has in the meantime been winning the love of the daughter of his host, Irma, who had been pledged to Arthur. Martagne declares his regard for the girl in a clandestine and unarranged visit to her apartments late at night. When the diplomat gets word of the failure of a business venture he writes a note demanding that she bring to him at the bridge at midnight $25,000, under penalty of exposure to Albert. The revenge-pursuing mountain girl breaks into the house, finds the note Martagne has left for Irma, and goes to keep the appointment on her own account. She forces the diplomat to fight a duel with her. She shoots him, his body falls into the water, and by the current is thrown upon the shore, where Irma sees it, as she comes to the bridge with the money. The overwrought girl is seized with the delusion that she has committed the murder. The next day she informs Albert that she is the slayer of Martagne. He induces her to flee with him. A maid who has overheard the tale of Irma notifies the police and the two are arrested, tried and condemned to the block.

A few months later Cora, now a professional dancer, appears at an elaborate function and with her assistants gives a performance. She learns of the conviction of the two. Unnerved, she is burned in a fire dance. When in bed she hears that the execution is about to take place she insists on being taken to the scene. She tells her story, saves the two lovers and dies of exhaustion.

"WHITE SLAVE" CASE FOR JURY TRIAL.

Samuel H. London and nine other men will be tried in the Court of General Sessions, New York, within a short time for producing in the Park Theater the film entitled "Inside of the White Slave Traffic," which a city magistrate decided was an obscene play. Just as soon as the magistrate announced his decision John B. Stanchfield, for the defendants, applied to Justice Vernon M. Davis in the Criminal Branch of the Supreme Court for a jury trial. In the ordinary course of matters these cases would have been disposed of by three justices of Special Sessions, a court having jurisdiction over misdemeanor charges; but Mr. Stanchfield felt that in order to better protect his clients a jury of twelve men should pass upon the films. He offered to hire a theater and show the films. Justice Davis decided to have the matter submitted to a grand pury for possible indictments, and in that way get the case before a petit jury. The arguments used by the promoters of the obnoxious films were all submitted to Justice Gavegan in the Supreme Court, who wrote a scathing opinion on the films, condemning them as being unfit for public exhibition. The Corporation Counsel only had to tell of one scene in the film depicting the interior of a disorderly house when Justice Gavegan gave his decision "off the reel."

PATENTS CO. TEXAS SUIT COMPROMISED.

Dallas, Texas, January 15—The suit against the Motion Picture Patents Company, brought by the State of Texas for alleged violation of Texas anti-trust laws, has been compromised by the payment of a fine of $25,000 by the defendant motion picture companies involved, according to a decision suggested by state's attorneys and defendant's attorneys and handed down by Judge W. H. Davidson in the Fifty-eighth District Court, at Beaumont, Texas, Tuesday. The fine of $25,000 was paid yesterday. The following defendants in the suit were dismissed and were ordered "to go hence without day": Motion Picture Patents Company, Biograph Company, Thomas A. Edison, Essanay, Kalem, George Kleine, Lubin, Pathe Freres, Selig Polyscope, Vitagraph, and Armat Moving Picture Company.

The suit involved a charge of violating anti-trust laws in the purchase of the assets and physical property of the J. D. Wheelan Film Corporation, of Dallas. J. P. Lightfoot, attorney for the General Film Company, said that his clients did not admit that they had violated the law in this matter but that they would enter a plea of guilty in order to get rid of the receivership. H. A. Wroe, of Austin, Texas, receiver, has one week in which to file his final report.

According to the decision there is to be no discrimination hereafter in the leasing of films or of film projecting machines or devices. The films of the Motion Picture Patents Company may hereafter be leased by all picture theaters whether they use independent films or not.

DON'T FORGET THE SCREEN CLUB BALL.

Saturday evening, January 31, is the date and the Grand Central Palace, Lexington Avenue and 46th Street, is the place when and where the justly famous Screen Club Ball will be held.

With very few exceptions, every able-bodied photoplayer and the female of the same species within a reasonable radius of New York will be there in propria persona (Latin). It will be a brilliant gathering of the trade and representative of every branch, particularly the higher. The great hall is in readiness; the 38—count 'em—38 musicians are chafing at the delay to get in and tear off the tantalizing Tangoes. The committee on decorations has completed its labor of love; it has transformed the Palace, as the cub reporter would say, "Into a veritable fairyland" and retires to don the spike-tail flushed but happy. The souvenir programs are stacked in neat piles; they will be dispensed by the fair hands of lady stars and will make valuable keepsakes.

The festivities will begin at 8 p.m. and will continue ad infinitum. The tickets are two dollars, admitting lady and gentleman. Extra lady one dollar. For sale at the Screen Club, 165 West 47th Street, and by all club members.

"Captured by Redskins"

A Belmont Three Reel Indian Feature.

Indian pictures exist chiefly for the animated action they make possible. It is the hard riding, the attack and battle, the capture and rescue that are expected in them. Yet the story is important too; but even where that is not strong, if the other items are present, the picture will be counted entertaining by many. Perhaps the best followers of such offerings are not carpingly critical. In this picture we have all the elements that have proved popular. There is sensational riding when the hero is chased and pulled off his

Scene from "Captured by Redskins" (Belmont).

galloping horse by a band of Reds. There is a cabin burning scene that is realistic and, in the final reel, a fine situation of melodramatic nature follows an escape of the hero from the Indian village with the help of a "pale faced squaw" who is really his sister. Just as the Indians are about to overtake them, the cowboys arrive and fight off the enemy not without casualties. One thing that helps a good deal in the impression made by this offering is the quality of the photography. Many of the backgrounds are forest scenes and they are well taken photographically. There are parts of this story that are not absolutely clear.

"Behind Comedy's Mask"

Asta Neilsen's Acting Gives Power to a Coming Pathe Two-Part Offering.

Reviewed by Hanford Judson.

THE story of this picture deals with theatrical people and gets its title from the tragedy of a woman playing a part in a comedy while her only child is at home dying. Asta Neilsen takes the role of the woman, and in the first act we find her, with her husband, at the close of a successful run of Joan of Arc. Another woman is now taken into the stock company and to her wiles the actor, the husband, succumbs. With this situation clearly but succinctly stated the action jumps a year. The wife has obtained a divorce and lives with her child. The husband is paying attentions to the other woman. A dramatic author is now directing the company, and he is paying court to the former wife, whose attentions she accepts in a prettily acted scene. Subtle contrasts and cross currents in emotion are now obtained by making her child fall sick; for the boy's increasing illness makes it necessary for her to go to her former husband and plead with him to pay him a visit. This could hardly have been an easy duty on this wife's part and Miss Neilsen has put the naturalness of truth into her picture of it with one emotion in it opening the door to another. The first request to come would have been cold as though one were asking only what were one's right. Refusal brings indignation and then a sense of failure brings pity for the sick child for whom she is pleading, which becomes tender and pathetic. Then, at this point, the author-director enters and, catching the conversation, makes a scene out of jealousy.

The boy grows weaker, yet the poor mother goes on with the play, in which she has the role of Pierrot. In her clown's queer dress she has not a whisper of direct help in her portrayal of her grief. Her dress and make-up are both against her; but, as Asta Neilsen makes the grief-stricken mother rush from the theater to the bedside and pray in her agony, it is like a cry from the depths of the spirit. But she is again persuaded to go back to the stage and carry out her part in the play and in the midst of it a sister of charity comes and she now knows definitely that all is over—the child is dead. The other players creep aside so as not to intrude on her grief, which in very truth is terrible. The impression rings true with no counter suggestions and is carried to us almost solely by facial expression. Here is passion without the rags. There is no clawing of the air; but a soul is being wound up on the wheel of pain before us.

The ending of the story comes with her death in the last act of the play. It is a duel act, in which the former husband and she fight with foils. She had determined to kill him; because he refused to come to see the dying child and has taken off both tips leaving the rapiers bare under the caps. In the fight, her husband stabs her through the lung; but goes on with the scene without a suspicion that the steel really did go into the flesh. So she dies. A very strongly acted picture. The photograph and every department of the staging are of remarkable quality.

"The Dock Disaster"

An Apex Three-Part Offering with a Most Sensational Climax.

Reviewed by Hanford Judson.

IT WILL seem almost incredible to the average spectator that a stage could be set and scene enacted in this picture when a dam breaks and a flood of waters is let loose upon a large company of people gathered to celebrate the completion of a great engineering work. Indeed, it is not absolutely clear just how it is done, but no one in the audience will miss the fact, as the waters rush in, that something terrible is transpiring. It is for this scene, or, rather, group of scenes, that the picture was made. The story has nothing especially noteworthy, although it furnishes a fine chance for acting to the player who takes the part of the engineer—the leading role. As a love story, it is far from convincing.

Scene from "The Dock Disaster" (Apex).

Some actual engineering project must have furnished the background to the producer, for he has utilized steam shovels at work, and other accessories. The hero, the man in charge of the work, and its villain, who is rather colorless, is his helper, being also an engineer. The latter had formerly been a lover of the hero's wife, before their marriage. His attentions cause the husband to become jealous. A fire occurs in the house and the husband rescues his wife. The villain dashes into the burning building to recover some plans of the engineering work, and, in coming out, is injured, preventing his being present at the opening-day ceremonies, when officials and the invited guests go down into the great basin, or dry dock, and make speeches there. It sounds as though it were a queer thing to do; but it did not appear unwarranted while we were looking at it. In the midst of the hero's speech, water is seen beginning to pour over the sides of the basin. A flash title tells us, "The dam has broken," and then some well-selected scenes, among them one showing the engineer being swept along in some mill race, give to the whole a sense of nightmare terror that is very effective, so unusual, in truth, that we, without hesitation, believe that on this incident alone the offering will be a decided success.

The engineer is saved; but goes mad from the shock of seeing his great work go down into ruin. We see him distraught, and rushing through a rough forest. Later he is put in an asylum, but recovers in time to save his wife from marrying the younger engineer, who is again making love to her. The photography is clear enough in all the scenes—but in few is the quality perfect. There is a touch of mist in sections, as though the emulsion were old or the bath too hot.

Manufacturers Advance Notes

"THE OTHER GIRL" (Essanay).

This is an excellent drama, the turning point of the story being a lost note which had failed to be delivered. Francis X. Bushman, in the leading role of Frank Dixon, injects realism into the part which carries the audience spell-bound throughout the entire projection. The photography of the piece is all that could be desired and the rest of the cast handle their characters well. The story runs smoothly and has an interesting atmosphere, which is bound to please

Scene from "The Other Girl" (Essanay).

patrons of the photoplay theaters. Mr. Bushman is putting forth his best efforts and this is a very good example of his capability. The hero contest conducted by a well known magazine has kept this star on edge. It has renewed his ambition with double force. Miss Stonehouse, in the role of Ruth Thomas, gives a splendid interpretation of that character. This production is booked for release Friday, February 20th.

A NEW WRINKLE.

The Box Office Attraction Film Rental Company, which was organized by William Fox, the well-known purveyor of good amusement, has gone into the feature renting business on a large and novel scale. The company aims to aid the exhibitor in the important function of selecting his program, especially the feature part thereof. From hundreds of features submitted four choices are made every week. To make these features especially attractive the company has engaged a musical and picture expert who arranges special music for each feature. The score then becomes part of the feature and is furnished to the exhibitor. To show just how much the right music adds to a good feature, Mr. Fox had arranged an exhibition in the Academy of Music to which many hundreds of exhibitors had been invited. The features which constituted the program were the three reel feature "Wives," by the Ramo Company, and the three reel feature "The Lotus Dancer," imported by the True Feature Company. These two features will be released on the 9th and 11th of February, respectively. The verdict of the attending exhibitors as to the complete success of the musical numbers for these features was unanimous. Many of them assured Mr. Fox and his representative, Mr. Carlos, that they had blazed a new trail in the matter of presentation. It was evident that extraordinary care had been bestowed both in the selection of the features and in the adaptation of the music to the pictures.

"SOLDIERS OR FORTUNE" BREAKING RECORDS.

Richard Harding Davis' "Soldiers of Fortune," with Dustin Farnum in the leading role, the latest release of the All-Star Feature Corporation, is enjoying a splendid run of popular approval.

Recent showings of the picture in Newark, where it is booked by the Modern Film Company, has proved it to be a big hit in that city and the stamp of approval has been placed upon the picture by exhibitors of other New Jersey cities.

From San Francisco and the Golgate Feature Service comes information that "Soldiers of Fortune" is going like wildfire and playing to capacity at every showing.

William Fox's theater in New York City opened the New York exhibition of the picture on January 25, and it was generally pronounced a worthy successor to the other All-Star productions, "Arizona" and "Checkers."

"BESS, THE OUTCAST" (Beauty Films).

A subject of fine dramatic quality and beautiful photography throughout. Margaret Fischer plays the lead and admirably interprets the unfortunate waif, the daughter of a former stage robber. The forsaken and despised girl is compelled to buffet her way, only to be scorned, frowned upon or ridiculed for a misfortune for which she is not in the least responsible.

Scene from "Bess the Outcast" (Beauty Films).

Human impulses are present and the poor girl is aching for a kind deed or word to spur on her ambitions. Miss Fischer is given a splendid opportunity to display her versatility and she rises to the occasion with a grandeur that is sublime. Harry Pollard plays opposite with a large and capable supporting cast. The subject is scheduled for release January 28th.

"THORNS OF THE GAY WHITE WAY" (Warner's).

Fathers sometimes make terrible mistakes, and one of the most frequent is to allow their daughters to grow up in boarding schools away from the protecting influence of their homes. The father in "Thorns of the Gay White Way," although the proprietor of a tenement house dive, is really a believer in the "square deal" and fairly worships his motherless daughter, whom he has placed in a private boarding school. There is a splendid moral lesson to be gained from this gripping Warner's Feature. It tears the veil of glamor from New York's wickedest thoroughfare and shows plainly its pitfalls and dangers. No one will be able to see the downfall of this innocent girl without a shudder to think that such conditions still exist in our great cities. The producers have succeeded in painting the "Gay White Way," as Broadway is called, so black that no one seeing this production could ever be tempted to follow its alluring lights. Yet there is a story of great interest carried through the three parts—one that the observer will follow breathlessly.

"THE LAW OF HIS KIND" (Rex).

In America, where every man is more or less taken at his own face value—where the misdeeds of a black sheep could not possibly ostracize other members of a family, we know little of the foolish family honor code. But there are those who, having carried from ancestral Europe the belief in "cast" and peculiar motions of the relative equation of the family relationship, hang their heads in shame and seek the blackness of seclusion when one of their own disgraces himself. However, in the rapid strides of civilization, tolerance is coming to be a big virtue and the old European law of "cast" that says a man or woman should die rather than reflect dishonor on his relatives is regarded with disfavor.

The Colonel in this virile story, the locale of which is Glas-

Scene from "The Law of His Kind" (Rex).

gow and Sterling House, Scotland, during the South African War, believed that the girl he married was virtuous and good. When he found out different his heart broke—not necessarily because of his love for the girl, but because he could not see his name linked with scandal. But it was the law of his kind. The picture is in two reels and will be released February 12. A synopsis of the story will be found elsewhere in this issue.

"BLIND FATE" (Blinkhorn).

A very pretty and pathetic story unfolds itself on the screen in the course of these two reels. A solitary miner lives with his blind daughter in the wilderness. While his daughter is out on some errand the old man is murdered by an outlaw. The sightless girl realizes the dreadful thing

Scene from "Blind Fate" (Blinkhorn).

that has happened but cannot prevent the escape of the murderer. She breaks his finger in the struggle and this clue, together with a harsh cruel laugh, are her only means of discovering the criminal. Fate, however, comes to her aid in a most thrilling and unexpected manner, the murderer is discovered and her father's spirit is avenged. The photography of this feature develops some novel stereoscopic effects and is of superb quality all the way through. The acting leaves nothing to be desired.

"FITZHUGH'S RIDE" (Lubin).

This is another of the famous Lubin Civil War stories, one of the love tales which has helped to soften the sad realism of the terrible days of strife between the brave boys of our country. Fitzhugh is a prototype of young Lochinvar, as daring and romantic as ever man who wooed fair lady. The atmosphere of battle is tinged with heroics and a beautiful love romance ends the thrilling picture.

Robert Fitzhugh and Cyril Carroll are suitors for the hand of Elizabeth Manners. Fitzhugh is a virile, impulsive young man of the South, while Carroll is his opposite. Fitzhugh discovers that he is the favorite, and one day dashes up on horseback and carries the girl bodily from Carroll's presence. He gets Elizabeth's promise to marry him after the war. Both men enlist and Fitzhugh is elected captain, while Carroll is appointed post master. Many letters are written by the lovers, but Carroll intercepts them and persuades Fitzhugh that the girl has transferred her affections to himself. An engagement is ordered and Fitzhugh, be-

Scene from "Fitzhugh's Ride" (Lubin).

lieving that Carroll's life is the more valuable to the girl he loves, sends him through the lines for safety. He then discovers letters half burned that satisfies him of Carroll's treachery. It is too late to recall Carroll, who climbs a tree and escapes being shot. The battle over Fitzhugh is taken prisoner by the Federals and Carroll seeks out Elizabeth, and by persuading her that Fitzhugh cares no more for her and is probably dead, she agrees to a hasty wedding. Fitzhugh escapes and on horseback rides into and down the aisle of the church, seizes his sweetheart and carries her off, pursued by the cavalry, which he outpaces, and secures his bride. The story was written by George Terwilliger.

MUCH PUBLICITY FOR SELIG'S BIG SERIES.

"The Adventures of Kathlyn" is conceded by keen-visioned business men of the picture business to have been the best innovation of its kind ever advanced to increase the interest, enlarge the sales and stimulate universal curiosity and cash reciprocation of anything ever advanced in the moving picture business. For several years past, editors and picture men publicists have given their most serious thought to plans that should enlarge the selling scope of the picture product, and it remained for W. N. Selig to show the way by making a friendly alliance with the big powers of publicity, the American daily newspapers, to take an intimate, personal interest in the moving picture, calling attention to it with all the enthusiasm of something new and strange instead of following the merely conventional lines. This publicity has cleverly not only been localized, but nationalized, and at the same time taken on a news value and has been intensified through the medium of description and imagination; so that it has both reality and romance to forward and intensify interest.

NEW FEATURE FILM COMPANY.

A new company, recently organized under the name of the Rolands Feature Film Co., opened its executive offices at 145 West 45th St., Rooms 711-712. It is the purpose of this company to manufacture, import and export features of first class quality. Samuel Q. Edelstein is manager and George K. Rolands director. The first production of the company, a four reel feature, is in course of preparation, and will soon be released.

"THE HERMIT" (American).

In keeping with the high quality and merit of recent two part "Flying A" productions, the American Film Mfg. Co. again comes to the front with a two part feature throbbing with human interest.

Ed Coxen plays the part of the Hermit, who, because of circumstantial evidence, bears the stigma of a criminal, renounces society and seeks refuge in California. After

Scene from "The Hermit" (American).

fifteen years the hermit is accidentally discovered by his relatives and is finally persuaded to return to his native city, where he resumes the thread of life to a happy climax.

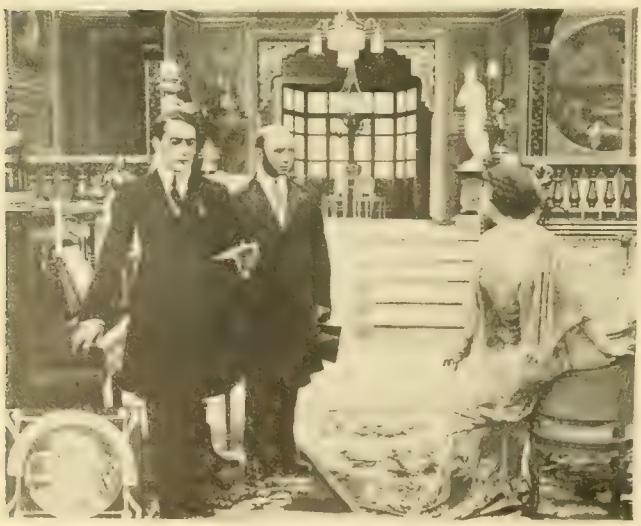
Mr. Coxen's acting is in thorough keeping with the part. Miss Greenwood plays opposite and is worthy of commendation, as are also George Field, the villain, and Charlotte Burton as ingenue.

CRYSTAL TO RELEASE COMEDY SUNDAYS.

The Crystal Film Company, of New York, has come to a realization that there is not enough comedy being released in proportion to the number of dramatic subjects. For this reason and because the Crystal comedies have met with such signal success, it has been decided to replace the Sunday dramatic release of this company with a regular full-reel comedy. This new policy will go into effect on February 15. The usual Tuesday split-reel Crystal comedy will continue to be released as heretofore.

GLORIA FILMS ARE GOING WELL.

The American representatives of the Gloria Films, Messrs. Scofield and Lakin, are reporting great success in the sale of their great feature "Love Everlasting." They announce the coming of important new releases in the near future. The accompanying picture is from "Love Everlasting."



Scene from "Love Everlasting" (Gloria).

AUGUSTUS CARNEY AS "UNIVERSAL IKE."

Augustus Carney, the widely known cowboy comedian of the screen, will hereafter be featured under the Universal-Joker brand as "Universal Ike." This name will be combined with a catch phrase: "There's a universal liking for Universal Ike."

"Universal Ike Gets a Goat" is the title of the first comedy that will feature this laugh-provoking cowboy. Mr. Carney has now been at Universal City, California, about a month, and during that time he has found his time crowded, what with assisting in picking out a suitable company of players to support him, preparing fresh costumes and playing his first release.

Scene from "Universal Ike Gets a Goat" (Universal).

Harry Edwards, a man of long experience in the producing end of motion pictures and recently of the Majestic Company, was secured especially to direct the series of Western comedies featuring "Universal Ike."

"THE COUNTY SEAT WAR." (Kalem).

This is a strong typically American play in three reels which will go well with every audience. The story deals with a familiar subject but one which has so far never been utilized in motion pictures. Two factions in a county are at war, and all through the events of the political feud there runs the thread of a most romantic love story. There is a good deal of startling realism in the play. The different scenes and settings are particularly well selected and notable for their absolute fidelity to life. The county fair, for instance, with its politician's day is particularly good. The acting is good throughout and the photography faultless.

Scene from "The County Seat War" (Kalem).

STATE RIGHT PURCHASE.

The Famous Players' Exchange, 1331 Vine St., Philadelphia, and 71 West 23rd Street, New York, has purchased the first twelve productions of the Jesse Lasky productions for Eastern Pennsylvania and New Jersey, and also the Famous Players output for same territory.

"THE SQUAW MAN" (Lasky).

The accompanying photograph is one among the first (stills) sent East by Mr. DeMille showing how the Jesse Lasky Feature Play Co. is getting on in the production of its first release "The Squaw Man." The picture group was taken at Green River, Montana.

Scene from "The Squaw Man" (Lasky).

The Lasky Company, numbering over one hundred persons, travelled from lower California nearly two thousand miles to Green River, Montana, covering seven states and crossing three mountain ranges in the making of "The Squaw Man."

"BETWEEN SAVAGE AND TIGER" (Cines-Kleine).

Early in February, Kleine will launch a six part animal feature entitled "Between Savage and Tiger," made by the Cines Company and now being widely advertised as the greatest of animal subjects in Europe in which three tigers, a water buffalo and a doe are killed. This is the first animal picture attempt of the Cines Company on a scale so elaborate. The entire six reels fairly sparkle with thrilling action and aside from the death of the tigers there are some other extremely unusual and unique feats. In one scene Anthony Novelli rides a horse at breakneck speed under a tree in the branches of which a native is concealed. The native, hanging by his hands from a branch, slips his legs around Novelli's body and jerks him clear out of the saddle, a feat so daringly done and so original that it is sure to win applause. Another of the big scenes shows the total destruction of a large freight-boat with several hundred passengers, including women and children leaping into a high running sea from the deck of a burning vessel. The scenes of the six reels were laid in Africa and later transferred to the jungles of India. The male lead is played by Anthony Novelli of "Quo Vadis?" and "Antony and Cleopatra" fame while the female lead is played by Marie Hesperia. Lea Guinchi, who played opposite Novelli in "Quo Vadis?" plays Sarama an Indian chief's daughter.

KEYSTONE PLANT ENLARGED.

The new program of three a week, and a two-reel special every month, recently adopted by the Keystone Company, of Los Angeles, has caused Managing Director Mack Sennett to hustle up all departments of the studio. A new stage, 60 x 80 feet, has just been completed, which with the old one, now gives a total of over 300 square feet of working room. All sets, props, and furnishings have been added accordingly and there is now enough material to easily keep eight or ten companies going. Four new directors, with the same number of cameramen have also been added. This brings the list to a total of seven directors with the accompanying seven companies of players. And all are kept constantly at work turning out Keystone comedies.

MELIES' NEW POLICY.

The Melies Company will, for the present and for some time in the future, discontinue the making of educational pictures and will instead devote itself entirely to the production of comedies at the rate of one a week. As the market is always short on good comedy, it is expected that this move will meet with the general approval of all exhibitors. Nothing is prized more by the exhibitors than a genuine laugh producer. The Melies Company will try hard to supply these genuine laugh producers at the rate of one a week. This will make the new trade mark popular both to exhibitor and to the public generally.

ECLECTIC AGAIN AFTER INFRINGERS.

The Eclectic Film Co., of New York, has always been determined in the matter of protecting its copyrights, and the following letter received at this office is evidence of its activities in that direction:

Editor Moving Picture World,

Dear Sir: We have struck another death blow to the piratical practice of the exploiters who insist upon infringing upon our productions. This company has been instrumental in seizing several films in the past, notably "The Mysteries of Paris," which figured prominently in a seizure some weeks back. The fact is well known throughout the trade that we have all our features copyrighted, which fact has been a source of great confidence to our customers. This confidence we have at all times endeavored to foster to the satisfaction of the entire trade. Therefore, when we learned of a surreptitious booking of an evident copy of our six-reel feature, "A Man's Shadow," we took immediate steps to have the same confiscated. Acting under our instructions, Mr. I. C. Chadwick, our attorney, proceeded to take what action was necessary. Armed with a warrant, and accompanied by a Deputy United States Marshal and an employee of the company to identify the film, Mr. Chadwick went to the Park Theater, 106 Avenue B, corner 6th Street, New York City, and took possession of the eight-reel feature, "In the Hour of Justice," which is a copy of "A Man's Shadow," the only difference being that the latter has been cut to six reels. This film is now in possession of the United States Marshal, William Henkle.

We wish to emphasize at this time that we have firmly decided to do all in our power to eliminate all infringers, copyists, and illegitimate importers of films, who seek to foist their wares on the market. We are ready and willing to stamp out this evil and will back this policy with all the resources at our command.

Very truly yours,
ECLECTIC FILM CO.

LARGE FILM POSTER CONCERN ORGANIZED.

A large newly equipped lithograph establishment has just been completed by the Erie Lithograph Co., at Erie, Pa. Practically the entire plant is to be utilized in turning out posters to fulfill the rapidly increasing demand of moving picture concerns for high-grade posters.

One very interesting feature of this new company is that it has for its president and manager one of the pioneer poster lithographers of this country, Mr. F. J. Walker. The splendid organization of artists and pressmen was selected from the combined forces of the Erie branch of the U. S. Lithograph Co. and the Buffalo Courier Lithograph Co., of Buffalo, N. Y., which branches the U. S. Lithograph Co. recently discontinued. Most of the artists and pressmen in the new company were former employes of Mr. Walker before he sold his plant to the lithograph trust a few years ago, and own stock in the new company, thereby showing their faith not only in their former employer, but in the stimulating effect of the moving picture business upon the poster lithograph business.

J. H. GENTER COMPANY EXPANDING.

Turning out a complete screen every fifteen minutes is the factory capacity that the makers of the Mirroroide screen find necessary to keep up with the demand for their well known product and they expect to reach this output during next month. To accomplish this, they are now utilizing thirty-five thousand square feet of floor surface in their Newburgh factory. Film of American manufacture is not the only American product in the moving picture industry that is finding its way to every part of the world, for the Genter Company shipped two screens to Hong Kong, China, and four screens to Southport, England, last week. This latter item is still further evidence of the advertising results obtained from this paper. The utmost attention to each individual order and the guaranteed satisfaction that the manufacturers place back of the screen has contributed in no small measure to their popularity.

CANADIAN FEATURE FILM EXCHANGE.

Arrangements have been completed whereby the International Feature Film Corporation, Limited, of Montreal, Que., has been granted the exclusive distributing privilege in Eastern Canada for the Great Northern Film Co.'s special and preferred feature attractions. The arrangement already is in effect and with the co-operation of the Great Northern Company, the International Feature Film Corporation should be able to give prompt and efficient service in the important territory mentioned. The International Feature Film Corporation is under the management of film men who are thoroughly familiar with all branches of the business. The concern has its offices in the New Birks Building in Montreal.

MUTUAL FORCES TO COAST.

D. W. Griffith, director-general for the Mutual Film Corporation, and his staff of directors and scenario department left New York for Los Angeles on Tuesday, January 27. With Mr. Griffith went James Kirkwood and Edward Morrissey, directors, and Frank E. Woods and Russel B. Smith, of the scenario department. A large company of players were in the party.

"A DAUGHTER OF EVE."

The Great Northern Special Feature Film Co. announces that its current release, "A Daughter of Eve," a three-reel feature production, is calculated to prove one of the most attractive of the many strong photodramas placed upon the market by this firm. As the name indicates, it is a story of human interest, and is said to abound in gripping scenes. One of these that is sure to cause many a thrill is that of the courtroom, where an innocent man has just been convicted of murder. The customary farewells are being said and the prisoner is being led away, when a tramp leaves his seat among the spectators and admits himself to be the murderer. Much of the interest of the photodrama hinges about Claire Esmark, for she is one of those women over whom men are apt to rave, and not unlike the first of her sex, she is the cause of much trouble and finally a tragedy. Those who have had the privilege of seeing the production agree that the story is unusually strong, the staging up to the Great Northern standard and the acting a credit to the members of the stock company.

"WRECKED IN MID-AIR" (Kleine Eclipse).

George Kleine will release January 27 a three-part Eclipse subject, entitled "Wrecked in Mid-Air." This is a fascinating story with most of the photographs made in the Bleriot monoplane factory at Paris. "Arizona Bill," that intrepid Eclipse star noted for his many devil-may-care feats in pictures, plays the lead. He probably breaks even his own remarkable records for daring stunts when his monoplane blows up in mid-air and comes crashing to the ground in front of the camera. Had this happened to a legitimate aviator, his escape from death would have made an Associated Press item the world over. As it is, there are no "cuts" or trick camera work to deceive anyone. That scene in which the act occurs is punctuated by no sub-titles or "cuts" and shows him enter the vehicle, rise 75 or 100 feet in the air and fall to earth amid a blaze of smoke and fire. His wife, Mrs. Joe Hamman, accompanies him.

"LITTLE BILLY" THE KEYSTONE KID.

"Little Billy," Keystone's two-year-old star, is again at work in a kid picture. This time Billy carries the lead throughout an entire reel, including a holdup, running away with the cash of a Punch and Judy show, and foiling a couple of villains. All of this he does with his usual facial expressions and a dramatic comprehension away beyond his years. "Little Billy" will take part in all the future kid pictures put out by Keystone, and which are becoming almost as popular as the comedies played by Keystone grown-ups.

Notes of the Trade.

ART is now in pursuit of John Bunny. It is anxious to immortalize his mobile features in plaster-of-paris. Nothing has been said of marble and bronze, but it is presumed that is only a question of time. A noted Brazilian sculptor has requested photographs of Bunny, from which he says he will make a most perfect likeness to sell at a price that will bring this marvelous work of art within the reach of all.

* * *

To keep up with rapidly expanding business, and to more adequately supply the demand for Keystone Comedies, Mack Sennett, vice-president and managing director of the Keystone Co., is just completing extensive enlargements in his studios and factory.

* * *

W. C. Smith, assistant general manager of the Nicholas Power Company, and Herbert Griffen, of the Power sales force, represented the company at the convention held in Cincinnati, Ohio, this week.

* * *

In addition to offices in fifteen of the largest cities of the United States, George Kleine will shortly open an office in Dallas, Texas. This office will be in charge of a man thoroughly competent and well schooled in the motion picture business.

* * *

Marshall Farnum has gone to Los Angeles, Cal., to remain there as a producer for the Selig Company.

* * *

Headed by Director Lawrence B. McGill and Edgar Selwyn, who is playing the leading role in his own play, "Pierre of the Plains," the All-Star Feature Corporations' company of fifteen players have for the past two weeks been quartered at Saranac Lake, fighting zero weather and snow, to get the true atmosphere for this production. In support of Mr. Selwyn in "Pierre of the Plains" is a notable company of Broadway stars—Dorothy Dalton, William Riley Hatch, George Seaward, and others.

* * *

Clara Kimball Young, of the Vitagraph players, who was confined to her home for two weeks with severe bronchial trouble, has again taken her place among her co-workers, actively engaged as lead in one of the special feature pictures.

The Keystone Co. is working on a newspaper story which was taken in the linotype room of the Los Angeles Times. This latter paper is one of the largest dailies in the United States, and few other companies have photographed linotype machines and presses before.

* * *

Just before he left New York for Philadelphia, Harry Lauder wrote and signed a statement, which absolutely proves Mr. McEnnery's claim that he has the only motion picture ever taken of Harry Lauder. Lauder's statement was written in his dressing-room at the Casino Theater.

* * *

A. J. Lang, export manager of the Nicholas Power Co., is one of the best writers in the film business on many matters pertaining to the exporting of film and incidentally projection machines.

* * *

When George Kleine's Chicago offices noted that all the Chicago newspapers had mysteriously and of their own accord in advertisements and press matter spelled "Antony and Cleopatra" with and "H" in Antony, the aforesaid offices promptly threw a fit and hastened to make correction. All of which enabled B. L. T., the famous satirist on the Chicago Tribune, to remark: "The press agent is informed that Cleo was the lady who knocked the 'H' out of Anthony."

* * *

It is said that the hosts of extra people at the big Selig Chicago plant have become sun worshippers, under the direction of the High Priest, Colin Reid, as sunshine is most essential to the securing of the merely earthly meal-ticket.

* * *

Miss Marion Leonard has been confined to her apartments with a serious inflammation of the lungs, which developed from a cold taken while working in exterior scenes. The danger point has now been passed.

* * *

Mr. Henry Lehrmann, Keystone director, has just completed a two-reel "Kid" melodrama, featuring the abduction of a juvenile heroine by the juvenile villain. The Venice Miniature Railway, near Los Angeles, with engines, coaches, round houses, depots and several miles of track, was leased especially for this feature.

* * *

Abe Siegel, of the Novelty Poem-o-Graph Company, is contemplating a trip to Cincinnati and will be in that territory until after the Ohio State Exhibitors' Convention.

* * *

The limit in extravagant projecting room decoration has arrived. To the already luxurious exhibition room of Midgar Features and to the desks of President G. Blake Garrison and General Manager Cecil Chas. Graham have been added some fine specimens of mounted polar bear skins.

* * *

Elwood E. deHart, assistant sales manager of the Nicholas Power Co., is a mechanical expert, having gained his knowledge after several years in the automobile business. The Power Co. certainly picks out the "live ones."

* * *

On Tuesday, February 17th, George Kleine will release the Celio subject, "The Artist's Model," the picture which created so much talk in Europe recently. The story centers about a beautiful shepherdess who becomes the wife of a famous artist and leads him to destruction. Francesca Bertini does some exceptionally beautiful work in the part of the shepherdess and later the pampered idol of Paris salons.

* * *

The American Theater Curtain & Supply Company reports the sale of two more Radium Gold Fibre Screens to I. Burnstein, of Springfield, Ill. One of these goes to the Springfield house and the other to Lincoln, Ill. This makes the sixth screen now in use in the Burnstein houses.

* * *

Edwin Barbour, who wrote "When the Earth Trembled," the three-reel Lubin feature now scoring such a success, has returned to the Lubin studio, after an absence of six weeks. Mr. Barbour went to Bermuda to recuperate from an illness.

* * *

Harry Edwards, a man of long experience in the production end of the motion picture business and recently of the Majestic Company, is the newest director of the Pacific coast studios of the Universal. Mr. Edwards will direct an "Alkali Ike" series of comedies in which Augustus Carney, of Essanay fame, will be featured under the character name of "Universal Ike."

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MARY MAGDALENE

IN THREE PARTS

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Particularly adapted to the Lenten season, but an asset all the year round.

About three territories left.

"A feature every two weeks"

Coming—"ELSIE VENNER" by Oliver Wendell Holmes, in three parts.

"CHARLOTTE CORDAY," featuring Constance Crawley, in five parts.

KENNEDY FEATURES, Inc.

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 1st, 1914.

CRYSTAL—A Grateful Outcast (Drama)
ECLAIR—At the Crossing (Comedy)
REX—The Fourth Proposal (Comedy)

MONDAY, FEBRUARY 2nd, 1914.

VICTOR—U. S. Government Inspection of Beef (Top.)
IMP—A Hot Finish (Comedy)
POWERS—The Germ in the Kiss (Comedy)

TUESDAY, FEBRUARY 3rd, 1914.

GOLD SEAL—In the Fall of '64 (2 parts—Drama)
CRYSTAL—What Didn't Happen to Mary (Comedy)
CRYSTAL—Gee But It's Great to be Stung (Comedy)

WEDNESDAY, FEBRUARY 4th, 1914.

NESTOR—Fires of Conscience (Drama)
JOKER—Love and Politics (Comedy)
ECLAIR—Into the Wilderness (3 parts—Drama)
UNIVERSAL—Animated Weekly, No. 100 (News)

THURSDAY, FEBRUARY 5th, 1914.

IMP—King the Detective in Formula 879 (2 parts—Dr.)
REX—A Race With Death (Drama)
FRONTIER—Slim Becomes An Editor (Comedy)

FRIDAY, FEBRUARY 6th, 1914.

NESTOR—Twixt Love and Flour (Comedy)
POWERS—Into the Lion's Pit (2 parts—Drama)
VICTOR—Irene, the Onion Eater's Daughter (Comedy)

SATURDAY, FEBRUARY 7th, 1914.

JOKER—The Midnight Alarm (Comedy)
FRONTIER—Put Yourself In His Place (Drama)
101 BISON—The Vagabond Soldier (3 parts—Drama)

SUNDAY, FEBRUARY 8th, 1914.

CRYSTAL—For a Woman (Drama)
ECLAIR—Valentine's Day (Comedy)
ECLAIR—The Black Sea (Comedy)
REX—The Coward Hater (Drama)

MONDAY, FEBRUARY 9th, 1914.

VICTOR—The Man Who Slept (Drama)
IMP—Jane Eyre (2 parts—Drama)
POWERS—An Academy Romance (Comedy)

TUESDAY, FEBRUARY 10th, 1914.

GOLD SEAL—The Bride of Mystery (3 parts—Drama)
CRYSTAL—Getting Reuben Back (Comedy)
CRYSTAL—Baldy Belmont Picks a Peach (Comedy)

WEDNESDAY, FEBRUARY 11th, 1914.

NESTOR—The Greater Devotion (Drama)
JOKER—Universal Ike's Wooing (Comedy)
ECLAIR—The Good in the Worst of Us (2 parts—Drama)
UNIVERSAL ANIMATED WEEKLY No. 101—(News)

THURSDAY, FEBRUARY 12th, 1914.

IMP—The Elixir of Love (Comedy)
REX—The Law of His Kind (2 parts—Drama)
FRONTIER—Slim to the Rescue (Comedy)

FRIDAY, FEBRUARY 13th, 1914.

NESTOR—His Royal Pants (Comedy)
POWERS—Withered Hands (Drama)
VICTOR—The Law's Decree (2 parts—Drama)

SATURDAY, FEBRUARY 14th, 1914.

JOKER—The Chicken Chasers (Comedy)
FRONTIER—The Heart of Smiling Joe (Drama)
101 BISON—Unjustly Accused (2 parts—Drama)

Mutual Film Corporation

SUNDAY, FEBRUARY 1st, 1914.

APOLLO—The Great Pasadena Rose Tournament (Topical)
MAJESTIC—The Vengeance of Najerra (Drama)
THANHOUSER—Why Reginald Reformed (Comedy)

MONDAY, FEBRUARY 2d, 1914.

AMERICAN—The Hermit (2 parts—Drama) 2000
KEYSTONE—Making a Living (Comedy)
RELIANCE—Our Mutual Girl (Third release—Drama)

TUESDAY, FEBRUARY 3d, 1914.

KAY-BEE—No release.
MAJESTIC—The Portrait of Anita (2 parts—Drama) 2000
THANHOUSER—Twins and a Stepmother (Comedy-Drama)

WEDNESDAY, FEBRUARY 4th, 1914.

BEAUTY—Sally's Elopement (Comedy)
BRONCHO—New England Idyl (2 parts—Drama) 2000
MUTUAL—Mutual Weekly, No. 58 (News)
RELIANCE—The Janitor (Drama)

THURSDAY, FEBRUARY 5th, 1914.

AMERICAN—True Western Hearts (Drama)
DOMINO—O Mimi San (2 parts-Drama) 2000
KEYSTONE—Little Billy's Strategy (Comedy)
KOMIC—My Wife's Away (Comedy)
KOMIC—The Sleepy Head (Comedy)

FRIDAY, FEBRUARY 6th, 1914.

KAY-BEE—The Secret Lode (Drama) 1000
PRINCESS—Where Paths Diverge (Drama)
THANHOUSER—The Success of Selfishness (Drama)

SATURDAY, FEBRUARY 7th, 1914.

AMERICAN—No release.
KEYSTONE—Kid Auto Races at Venice (Juvenile)
KEYSTONE—Olives and Their Oil
MAJESTIC—No release.
RELIANCE—For His Master (2 parts—Drama) 2000

SUNDAY, FEBRUARY 8th, 1914.

APOLLO—One-Round O'Brien in the Ring Again (Comedy)
MAJESTIC—A Turn of Cards (Drama)
THANHOUSER—Percy's First Holiday (Comedy)

MONDAY, FEBRUARY 9th, 1914.

AMERICAN—The Lost Treasure (3 parts—Drama) 3000
KEYSTONE—Mabel's Strange Predicament (Comedy)
RELIANCE—Our Mutual Girl (Fourth release—Drama)

TUESDAY, FEBRUARY 10th, 1914.

KAY-BEE—Colonel's Adopted Daughter (Drama) 1000
MAJESTIC—(Title not reported.)
THANHOUSER—(Title not reported.)

WEDNESDAY, FEBRUARY 11th, 1914.

BEAUTY—(Title not reported.)
BRONCHO—Romance of the Sea (2 parts—Drama) 2000
MUTUAL—Mutual Weekly, No. 59 (News)
RELIANCE—(Title not reported.)

THURSDAY, FEBRUARY 12th, 1914.

AMERICAN—No release.
DOMINO—The Mystery Lady (2 parts—Drama) 2000
KEYSTONE—A Robust Romeo (Comedy)
KOMIC—(Title not reported.)

FRIDAY, FEBRUARY 13th, 1914.

KAY-BEE—The Arrowmaker's Daughter (2 parts—Drama) 2000
PRINCESS—(Title not reported.)
THANHOUSER—(Title not reported.)

SATURDAY, FEBRUARY 14th, 1914.

AMERICAN—The Money Lender (Drama)
KEYSTONE—(Title not reported.)
MAJESTIC—(Title not reported.)
RELIANCE—(Title not reported.)

Exclusive Supply Corporation

TUESDAY, FEBRUARY 3rd, 1914.

GAUMONT—The Obsession (Drama)

THURSDAY, FEBRUARY 5th, 1914.

GAUMONT—Oscar Wins the Shopgirl (Comedy)

TUESDAY, FEBRUARY 10th, 1914.

GAUMONT—Leonce at the Chateau D'If (Comedy)

THURSDAY, FEBRUARY 12th, 1914.

GAUMONT—Simple Simon Ragtime Mad (Comedy)
GAUMONT—Fan Making (Industrial)

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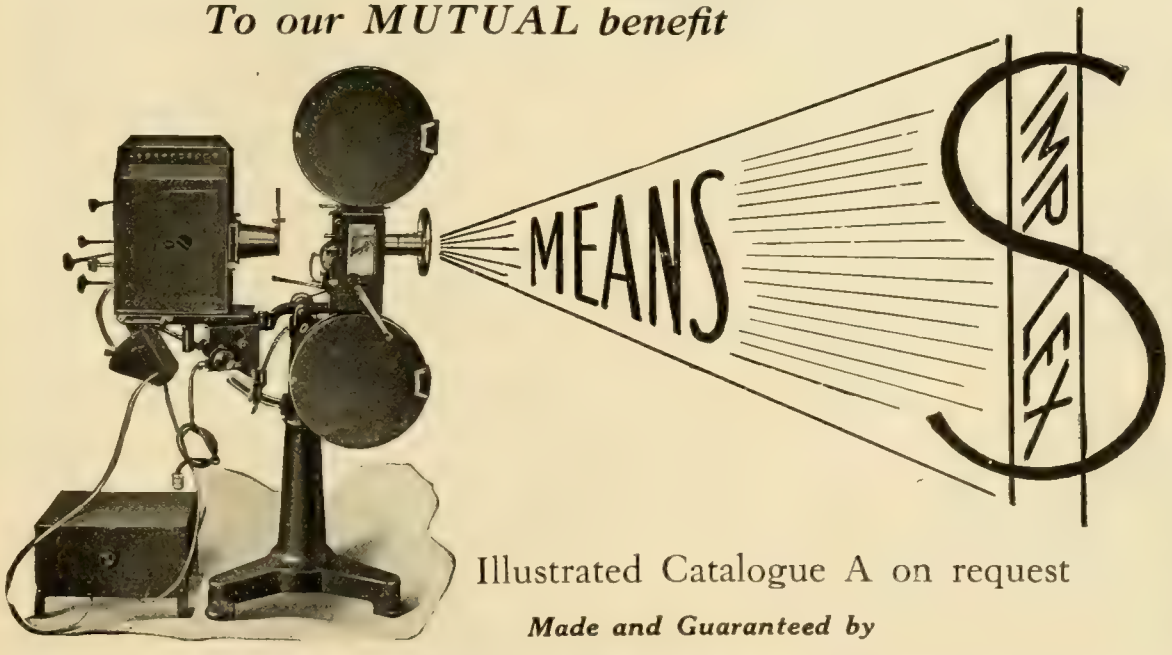

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Calendar of Licensed Releases.

Current Releases

MONDAY, FEBRUARY 2nd, 1914.

BIOGRAPH—If It Were Not For Polly (Drama).....
EDISON—How the Earth Was Carpeted (Comedy).....1000
KALEM—The Convict's Story (Special—2 parts—Drama).2000
LUBIN—Her Wayward Son (Drama).....1000
PATHE—Pathe's Weekly, No. 10—1914 (News).....
SELIG—A Modern Vendetta (Special—2 parts—Drama)..2000
VITAGRAPH—How God Came to Sonny Boy (Drama)..1000

TUESDAY, FEBRUARY 3rd, 1914.

AMBROSIO—The Marriage of Figaro (George Kleine Special—2 parts—Drama) 2000
EDISON—A Treacherous Rival (Drama).....1000
ESSANAY—Dawn and Twilight (Drama).....1000
LUBIN—The Catch of the Season (Comedy-Drama).....1000
PATHE—Wooing the Cook (Comedy).....
SELIG—At the Eleventh Hour (Comedy-Drama).....1000
VITAGRAPH—Caught With the Goods (Special—2 parts—Drama) 2000

WEDNESDAY, FEBRUARY 4th, 1914.

EDISON—On the Lazy Line (Comedy).....1000
ESSANAY—Into Society and Out (Comedy).....1000
KALEM—The Hand Print Mystery (Special—2 parts—Dr.)2000
PATHE—The Fat Man's Burden (Comedy).....
SELIG—The Heart of Maggie Malone (Drama).....1000
VITAGRAPH—How Burke and Burke Made Good (Com.)1000

THURSDAY, FEBRUARY 5th, 1914.

BIOGRAPH—The Dilemma (Drama) .....
ESSANAY—A Gambler's Way (Drama).....1000
LUBIN—Out of the Depths (Special—2 parts—Drama)...2000
MELIES—Playing with Fire (Comedy-Drama).....
MELIES—Winky Willy's Disappearing Stunt (Com.)...
MELIES—Dippy on the Boston Dip (Comedy).....
PATHE—Pathe's Weekly, No. 11—1914 (News).....
PATHE—Behind Comedy's Mask (Special—2 parts—Drama) 2000
SELIG—The Little Sister (Drama).....1000
VITAGRAPH—Lincoln the Lover (Drama).....1000

FRIDAY, FEBRUARY 6th, 1914.

EDISON—An American King (Special—2 parts—Com.-Dr.) 2000
ESSANAY—The Grip of Circumstance (Special—2 parts—Drama) 2000
KALEM—Vaccinating the Village (Comedy).....1000
LUBIN—The Vagaries of Fate (Drama).....1000
SELIG—Tony and Maloney (Comedy).....
SELIG—Italian Games and Dances (Typical).....
VITAGRAPH—Marrying Sue (Comedy) 1000

SATURDAY, FEBRUARY 7th, 1914.

BIOGRAPH—Beating Their Board Bill (Comedy).....
BIOGRAPH—The Faddists (Comedy) .....
EDISON—The Man of Destiny (Drama).....1000
ESSANAY—Broncho Billy and the Red Man (Drama)....1000
KALEM—The Indian Ambuscade (Drama) 1000
LUBIN—Pat's Revenge (Comedy) 600
LUBIN—Her Side-Show Sweetheart (Comedy)..... 400
PATHE—In the Mesh of Her Hair (Special—2 parts—Drama) 2000
VITAGRAPH—Tainted Money (Special—2 parts—Drama)2000

Advance Releases

MONDAY, FEBRUARY 9th, 1914.

BIOGRAPH—One Thousand to One Shot (Comedy)..
BIOGRAPH—Skelley Buys a Hotel (Comedy).....
EDISON—A Story of Crime (Comedy).....1000
KALEM—The County Seat War (Special—2 parts—Drama) 2000
LUBIN—Antidotes for Suicide (Comedy)..... 400
LUBIN—Taming Terrible Ted (Comedy)..... 600
PATHE—Pathe's Weekly, No. 12, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 4 (The Royal Slave—Special—2 parts—Drama).....2000
VITAGRAPH—The Winner Wins (Drama).....1000

TUESDAY, FEBRUARY 10th, 1914.

CINES—After Death (Special—2 parts—Drama).....2000
EDISON—The Story of the Willow Pattern (Drama)...1000
ESSANAY—Speak No Evil (Drama).....1000
LUBIN—The Measure of a Man (Drama).....1000
PATHE—Orphans of the Wild (Drama).....
SELIG—Reconciled in Blood (Drama).....1000
VITAGRAPH—Master of the Mine (Special—2 parts—Drama) 2000

WEDNESDAY, FEBRUARY 11th, 1914.

EDISON—Andy Goes on the Stage (Third of the Andy Series—Comedy) 1000
ESSANAY—Miss Milly's Valentine (Comedy).....1000
KALEM—Indian Fate (Special—2 parts—Drama).....2000
PATHE—All on Account of Polly (Comedy).....
PATHE—A Typical Buddhist Temple (Typical).....
PATHE—Scenes Along the Canvery River, India (Scenic)
SELIG—A Strenuous Scoop (Comedy).....1000
VITAGRAPH—Sonny Jim in Search of a Mother (Comedy) 1000

THURSDAY, FEBRUARY 12th, 1914.

BIOGRAPH—As It Might Have Been (Com.-Dr.).....
ESSANAY—The Weaker's Strength (Drama).....1000
LUBIN—Fitzhugh's Ride (Special—2 parts—Drama)....2000
MELIES—Suspense and Suspenders (Comedy)..... 500
MELIES—Winky Willy's Birthday Gifts (Comedy)..... 500
PATHE—Pathe's Weekly, No. 13, 1914 (News).....
PATHE—Broken Lives (Special—2 parts—Drama).....2000
SELIG—The Mistress of His House (Drama).....1000
VITAGRAPH—Some Steamer Scooping (Com.-Drama). 700
VITAGRAPH—Niagara Falls (Scenic)..... 300

FRIDAY, FEBRUARY 13th, 1914.

EDISON—Rorke's Drift (Special—2 parts—Drama)....2000
ESSANAY—Sophie Picks a Dead One (Special—2 parts Comedy) 2000
KALEM—The Gun Behind the Man (Comedy).....
KALEM—Out in the Rain (Comedy).....
LUBIN—The Sleeping Sentinel (Drama).....1000
SELIG—Their Lesson (Drama).....1000
VITAGRAPH—Bunny's Birthday (Comedy).....1000

SATURDAY, FEBRUARY 14th, 1914.

BIOGRAPH—A Nest Unfeathered (Drama).....1000
EDISON—His Grandchild (Drama).....1000
ESSANAY—The Calling of Jim Barton (Drama).....1000
KALEM—The Fatal Clues (Comedy-Drama)..... 800
KALEM—Flood of the Dae River (Topical)..... 200
LUBIN—The Reward (Drama).....1000
PATHE—Chains of Honor (Special—2 parts—Drama)..2000
VITAGRAPH—Children of the Feud (Special—2 parts—Drama) 2000

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THE WOMAN OF IT
THE POINT OF VIEW
THE FACE IN THE MOONLIGHT
THE DAGGER AND THE CROSS
AN OLD NEW YORKER
THE LADY FROM OKLAHOMA
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Secret Lode
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FEBRUARY 10th
Colonel's Adopted Daughter
(1 Reel)

FEBRUARY 13th
Arrowmaker's Daughter
(2 Reels)

FEBRUARY 20th
The Raiders
(2 Reels)

Domino Winners

Feb. 5th--O Mimi San . . . . 2 Reels
Feb. 12th--The Mystery Lady . . 2 "
Feb. 19th--The Play's The Thing . 2 "

Keystone Comedies

Feb. 2nd--Making a Living . . 1 Reel
" 5th--Little Billy's Strategy . 1 "
" 7th--Kid Auto Races at Venice--
Olives and Their Oil . 1 "
" 9th--Mable's Strange Predicament 1 "
" 12th--A Robust Romeo

Broncho Headliners

FEBRUARY 4th
New England Idyl
(2 Reels)

FEBRUARY 11th
Romance of the Sea
(2 Reels)

FEBRUARY 18th
Yellow Flame
(2 Reels)

FEBRUARY 25th
Repaid
(2 Reels)

MARCH 4th
Mario
(2 Reels)

MARCH 11th
A Barrier Royal
(2 Reels)

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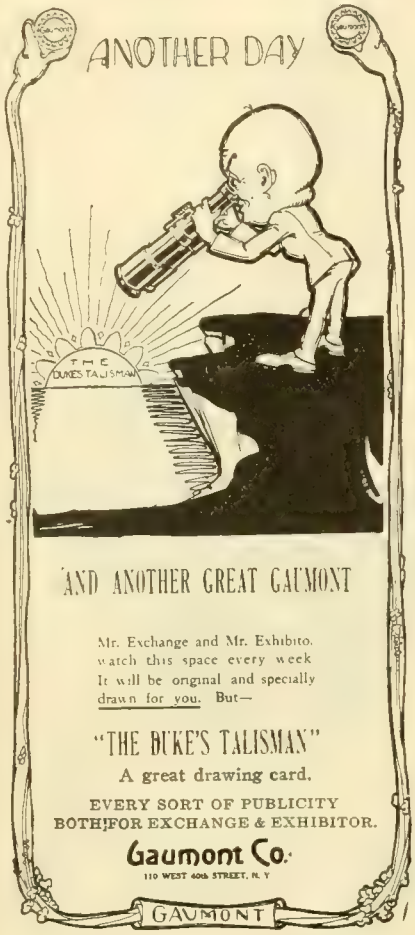
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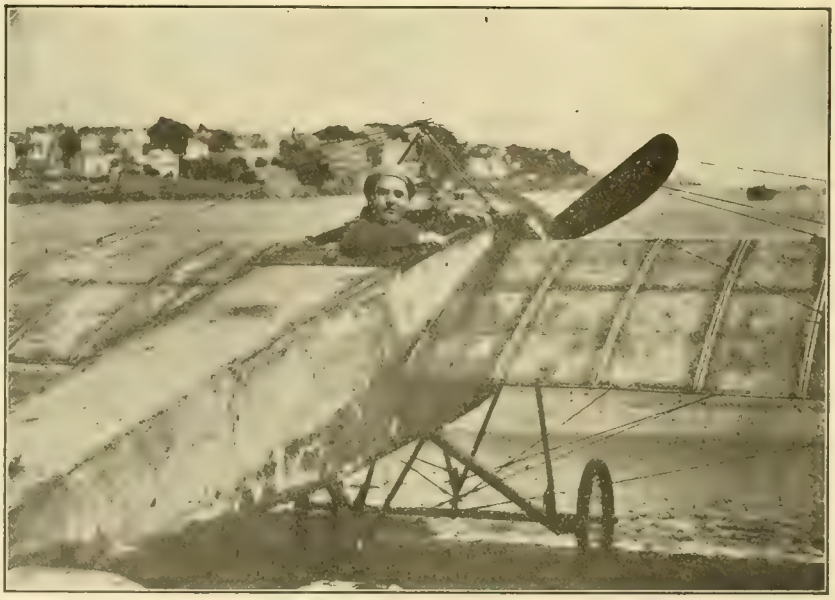

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LICENSED FILM STORIES

SELIG.

RECONCILED IN BLOOD (Feb. 10).—Jim Claiborne and Nat Hawkins, Kentucky mountaineers, are heads of clans who have been at war with each other. They meet in the village on market day, and Hawkins takes a shot at Claiborne, but his gun hand is knocked up by Mrs. Claiborne, so Hawkins leaves, swearing "to get" Claiborne. When the families return to their mountain cabins, each starts out on a man-hunt for the other. Hawkins intends to ambush Claiborne, but when Mrs. Claiborne sees his grim face at the cabin window, she quickly sends a note by her small boy to the revenue officers, telling them that Hawkins, a moonshiner, is in the neighborhood. The woman then uses her wits to detain the unwelcome visitor as long as possible in the hopes that the officers will arrive.

The boy delivers the message but the strenuous ride is too much for him and he falls from his horse of heart failure. Hawkins sees him fall and carries him in. Then he rushes for a doctor and brings him. The latter declares that the only hope for the child's life is a transfusion of blood. The poor mother is too weak to submit to such a strain. Thereupon Hawkins offers his own veins and gives up his blood so the child of his mortal enemy might live. Mrs. Claiborne is now filled with regret and remorse at having given information to the officers. Claiborne walks in and is about to shoot Hawkins when his wife interposes and tells him the sacrifice Hawkins has endured. Claiborne accepts his hand in forgiveness and the feudists are reconciled.

A STRENUOUS SCOOP (Feb. 11).—Bobbie, after considerable effort, secures a job on the reportorial staff of a big daily, and waits patiently for an assignment. The chief of detectives, who has heard that "Dago" Frank, a noted criminal, is in the city, sends two of his best operatives on the trail. The city editor, learning of the coming of Mme. Bordica, an opera singer, traveling incognito, assigns the tremulous Bobbie to see her, and instructs him under no circumstances to come back without an interview. The famous song-bird has received considerable additions for her wardrobe, including a number of wigs, and having examined them in her apartments, goes out for a stroll. In the interim, the detectives hot-foot after "Dago" Frank, run him into the hotel in which Bordica is stopping, and there lose the scent. The criminal, by capricious chance, ducks into the room of the singer, and observing the wigs and gowns strewn about, promptly proceeds to disguise himself in feminine finery.

The industrious Bobbie, having ascertained the room number of Mme. Bordica, and fearing a turn-down by telephone, boldly goes up, knocks, and then waits patiently for an answer—until "Dago" Frank emerges, thoroughly disguised for further travel. Bobbie immediately gives chase, notebook in hand, but the pursued one will not linger. Bobbie, not to be outdone, chases him down the fire-escape and through the town, right past the two disgruntled and disappointed detectives, and into a park. The crook, having a short lead, climbs into a tree and endeavors to hide in the foliage. He cannot, however, escape the eagle eye of Bobbie, who climbs the next tree, gets out his notebook and prepares to have the desired interview. About this time the park policeman appears on the scene and orders them to terra firma. Bobbie comes down readily enough but it takes more than moral suasion to get "Dago" Frank. The pair are carried to the police station. At the station "Dago" Frank endeavors to wreak vengeance on Bobbie, and the policeman in trying to hold him back, pulls off the wig and exposes the criminal. Bobbie not only gets an interview for a scare head on the front page of his paper, but likewise, a thousand-dollar reward for the capture of the noted criminal.

THE MISTRESS OF HIS HOUSE (Feb. 12).—When Dr. Richard Crane brings home his girl-wife that has been presided over by his widowed sister, he assures the latter that she will still be mistress of the house, as his young wife knows little or nothing of domestic detail. It is not without concern that the elder woman, set in her ways, views the coming of the girlish stranger almost as an intruder. The bride enters the secret domain of the darkened old parlor, whisks off the covers from the beloved furniture that have guarded it for years against dust and use, and with one full sweep, robs the room of all its straight-laced arrangement.

The climax comes, however, when the widow, on returning home, finds Claire, the young wife, and neighboring children she had lured to the house, romping about the beloved parlor. The outraged one, in her excitement, upsets the table that falls upon Claire's ankle, breaking a bone. Then Mrs. Sherman, the widow runs for the doctor. In rummaging for bandages in Claire's bureau drawer, she comes upon an infant's gown, sadly bungled in the cutting, pathetic in the awkward sewing—a furtive attempt made by Claire's unskilled but loving hands. Then memories flood upon the woman, softening her by the discovery, and when Claire is convalescing, the treasured scraps are brought from concealment and the reconciliation between the two women is complete. The whole story glows with heart interest.

THEIR LESSON (Feb. 13).—Ralph Holden and his wife, Molly, are a fashionable pair with ambitions far beyond their means, and are soon very much in debt. At the breakfast table one morning, Ralph receives a letter threatening a law suit, while Molly gets a missive from the butcher, declaring that immediate settlement is necessary. That same afternoon, she entertains her women friends at bridge, and when the game is finished is obliged to give her I. O. U. to Mrs. Morley, one of her guests, for $100.00. On his way home, Ralph meets Tom Norton, a race track tout, who gives him a tip on a "good thing." When he arrives home, Molly confesses her losses, which is very annoying to Ralph. The following afternoon Norton again visits Ralph's office, and he tells him that Prince, who is to run the first race, cannot lose, but Ralph is now skeptical and refuses to play the tip. A few moments later the telephone rings and his wife tells him that Mrs. Marley has called, demanding immediate settlement. Ralph grabs $100.00 of the firm's money, and places it on Prince, to win at odds of five to one. He is under nerve pressure, and almost collapses when he hears that another horse has won. He is about to leave when he learns that the winner has been disqualified and the race given to Prince. He replaces the money, so unceremoniously borrowed, returns home and straightens out his wife's account, and then, when he reviews the fact how close he came to being a defaulter, they doubly resolve upon a reform, move into more modest apartments, Molly gives up bridge and sensibly resolves to do her own housework.

VITAGRAPH.

THE WINNER WINS (Feb. 9).—While out watching the practice for the coming big road race at Santa Monica, Cal., Virginia Nelson, with her father and George Sanborn, her wealthy admirer, meets Earl Cooper, the famous driver and favorite. That evening she receives an invitation to meet him at the track the next day and go for a spin with him around the course. Sanborn tries to prevent Virginia from going, but she gets permission from her father and accepts the invitation much to Sanborn's chagrin. Love awakens between Cooper and Virginia. The great racing driver asks the father for her hand. He is told that Virginia cannot marry any man who is unable to support her. The father does not believe in having to support a son-in-law. Virginia pleads with her father, but gets the same reply.

Earl's attentions to Marion are noticed by Sanborn. His jealousy is aroused. He goes to some ruffians on the outskirts of the town and tells them that he will give them a large sum of money if they will set fire to the motordrome before the race and burn up Cooper's racer. They take advantage of the offer and do as he tells them. The motordrome is soon a blazing mass of timbers. The glaring flames shoot skyward and dense clouds of heavy smoke roll up from the shriveling fuel.

Cooper discovers the fire in time to save his car. Virginia tells him that if he wins the race and the big prize she will marry him. Cooper tells the girl that he will win the race or die. He makes good his promise. After a grueling race, in competition with the fastest cars in the world, he comes in first over the finishing line. Thousands of spectators cheer him as he dashes in, the winner. None are as happy as Virginia, who jumps down from her box in the grandstand and rushes over to meet the man who has won not only the race, but her heart. Her father consents to their marriage and blesses their union.

MASTER OF THE MINE (Special—2 parts—Feb. 10).—Having lost his wealth, James Arnold, an aged aristocrat, applies to Philip Berkow, a wealthy mine owner, of the middle class socially, for a loan. Berkow proposes that they make a matrimonial alliance between Arnold's daughter, Eugenie, and Berkow's son, Arthur, one having the wealth and the other the social prestige. Anxious to maintain her own social standing, Eugenie reluctantly agrees, while Arthur, who loves the girl, also consents. The miners are on the point of an uprising in protest against certain conditions at the mine. They hold up the bridal party, but are dispersed by Hartmann, who is against violence. The wedding guests gather for the banquet, the elder Berkow lifts his glass to drink to the health of the bride and falls dead of heart failure.

A delegation of miners, headed by Hartmann, call upon Arthur and insist upon their demands. Arthur defies them. Meanwhile, Eugenie's father has received an unexpected legacy and persuades Eugenie to leave her husband. She goes to his office and sees the situation between her husband and the angry miners, which brings to her her first realization of real respect for Arthur's manliness. She tells him of her intentions of leaving him. He listens to her calmly and tells her she can go. The miners plan to blow up the mine. They place the powder and are about to return when part of the tunnel caves in. Arthur rushes to the mine and goes down the shaft alone to rescue the man. Eugenie rushes to the mine as the rescued miners are drawn up, announcing that all are saved except Arthur. Eugenie pleads for them to rescue her husband; all refuse. She starts down alone. Hartmann springs into the bucket with her. They find Arthur and bring him safely up, amid the cheers of the crowd. The explosion comes as Eugenie and Arthur stand apart, and, looking into each other's eyes, realize that their love is mutual.

SONNY JIM IN SEARCH OF A MOTHER (Feb. 11).—To sum up the situation, Daddy Jim discovers, after the death of his young wife, that "men were never made to be mothers to little fellows," so he decides, though it wrenches his heart to part with him, to send Sonny Jim to stay with his Aunt Kate, who has a brood of her own. Sonny's little cousins have a way of teasing, and when Sonny asks them innocently how he can find a new mother for his Daddy Jim, they tell him in all seriousness that new mothers "grow on trees."

Sonny Jim sets out to look for a mother that grows on a tree. At length he finds her. The fact that a cow has driven her to take refuge there does not trouble him at all. When Daddy Jim, searching frantically for Sonny, discovers him talking to the girl he is very much surprised, especially as she is up the tree. Sonny asks his father to "pick his new mother for him." Though at first Daddy Jim is somewhat embarrassed by such a demand, he is aided by the girl, who has a very gracious disposition. Sonny is insistent, so there is nothing for Daddy Jim to do but comply with his wishes.

Of course Daddy falls in love with the girl. He could not help falling in love with such a pretty and attractive girl. It becomes a case of love at first sight; only, while Daddy Jim loses his heart to just a girl, the girl loses her heart to a man and a boy all at the same time. She is willing to be taken down from the tree by Daddy Jim, though she has to explain that she really did not grow there. She secretely blesses the cow that chased her so unceremoniously. She is sorry that the poor cow can never realize to what happiness it was chasing her. Not being able to tell all this to the cow she tells it to Daddy Jim instead, who proves a very willing listener.

SOME STEAMER SCOOPING (Feb. 12).—The Baron Lafitte is in love with and proposes to Adelaide Burton, daughter of Andrew Burton, a wealthy manufacturer. Clara Lane, a newspaper reporter, has been assigned to watch the movements of the Baron. She is further instructed to make a scoop of their movements. Tom Drake is in love with Clara, and is her persistent follower throughout. Clara is making progress on scoop No. 1 when she sees the Baron slip a ring on the finger of the charming Adelaide. An extremely youthful stowaway is scooped out of the hold, furnishing scoop No. 2. The poor child is about to be delivered over to the Captain when little Helen Reigel and her mother become interested, and in turn interest the Baron in the little delinquent. The Baron, who is good-natured and big-hearted, adopts the youngster, much to Adelaide's extreme disgust.

The Baron and Adelaide quarrel, and their engagement is abruptly terminated. In the meantime, the Baron, through Drake, has met Clara, and she falls in love with the nobleman, to Drake's great chagrin. The breaking off of the Baron's engagement with Adelaide gives Clara more newspaper material and a ray of hope. The Baron quickly recovers from his recent unpleasantness, and in turn becomes interested in Clara. The latter, who has kept her real identity a secret, has qualms about sending in her big scoop to the papers, now that she herself loves the central figure involved. Accidentally, the Baron discovers Clara's reason for being aboard, and thinking she has purposely ensnared him for the purpose of getting news out of him, reproaches her bitterly. Through the timely mediation of the Baron's adopted protege, matters are straightened out, and the Baron pulls the biggest "scoop" of all when he captures the willing Clara.

BUNNY'S BIRTHDAY (Feb. 13).—Bunny tries to borrow his neighbor Smith's silverware for a birthday spread he is preparing. He is put off with Smith's promise that he will send it over as soon as his wife returns and he gains her consent. Upon his wife's appearance, however, Smith is refused permission to loan her silver to the Bunnys. Meanwhile, the Bunnys wait impatiently for the arrival of the silver. During the Smiths' absence at the opera that evening, burglar Bill invades their house and robs them of their silver. He is pursued by a policeman, and in running by Bunny's house, comes upon Bunny just departing for Smith's home. In order to rid himself of suspicion, burglar Bill pushes the silver into Bunny's hands and tells him to take it. Bunny, thinking it a queer way for Smith to send the silver, re-enters his house and soon the silver graces the board, contributing largely to the impressions the Bunnys make upon their guests. Burglar Bill escapes and celebrates his getaway. He is arrested for drunkenness. Next day, Bunny returning the silver, is arrested for robbery. His explanations are laughed at, and not until burglar Bill is compelled to confess is Bunny's innocence re-established.

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CHILDREN OF THE FEUD (Special—2 parts—Feb. 14).—Jabez Morton goes to a nearby field to drive some cows to an upper pasture. He pulls down part of Carson Belfield's pasture fence so as to drive the cows through. Belfield, who is sitting on a stump smoking his pipe watching his two children, Walton and Hulda, rises angrily and, rifle in hand, goes toward Jabez. Belfield orders Jabez to stop pulling down the fence and when he refuses, shoots him. James Morton, with his wife, Eliza, and their two young boys, Boone and William, run to the pasture. They vow to revenge Jabez. Fifteen years later, William and Boone while walking in the mountains, see Walton and Hulda. William fires at them, but misses his aim. Boone refuses to shoot, saying, "I do not make war on women." A few days later, Boone is sitting alone in the mountains and is surprised by Hulda. He lowers his rifle and laughs. Angered by his manner, Hulda fires at him, hitting him in the knee. Ashamed of her act, she kneels beside him and bandages his wound. When she leaves, her cheeks are flushed and there is a soft light in her eyes. Boone looks toward her with deep interest.

That night Hulda takes food to Boone. He seizes her hand and presses it to his lips. When she comes back the next day she is followed by her brother, Walton, who witnesses an affectionate greeting. He confronts Hulda as she is leaving and reviles her for her conduct. When he starts to shoot Boone she throws herself in the way and shrieks. Morris, a preacher, and William Morton hasten near. William forces Walton to surrender himself, and leads him off. The preacher goes with Hulda to Boone and joins the young couple in marriage. When he tells of this to the Mortons, William and his father, enraged, rush to find the couple. William fires at them, but misses. Walton and William engage in a desperate fight. Both fall down the mountainside and are killed. The two old fathers are overcome with grief when they see the tragedy and, in sight of Hulda, Boone and the preacher, they clasp hands over their dead sons, and agree to end their long warfare.

KALEM.

THE COUNTRY SEAT WAR (Special—2 parts—Feb. 9).—Rodney Gilbert and Elsie Gordon are sweethearts. Rodney is the captain of the local militia and son of the District-Attorney. Zeigler, an unscrupulous politician, also loves Elsie. To further his ends, he nominates the girl's father to run against Gilbert, who comes up for re-election. Gordon is defeated after a bitter campaign. In rage he orders Elsie to cease her friendship with Rodney. Later, the citizens of Rayton, headed by Zeigler and Gordon, descend upon the Court House at Elk City, Gilbert's home, for the purpose of stealing the county records. Two militiamen are on guard. Zeigler mortally wounds one of the men, Marvin. The man scrawls a dying message in the pages of a book, which he hurls out of the window. Fisher, the other guard, is gagged and bound. The Court House is accidentally set afire. Fisher escapes and gives the alarm.

Rodney and his men pursue the Raytonites. The latter fortify themselves in a barn. A hot battle ensues. The raiders are finally captured and placed under arrest. Gordon is charged with having murdered Marvin. Elsie and her mother plead with Gilbert to have the crime investigated. Rodney also urges his father to look into the matter. The following day Marvin's message is found by boys, who turn it over to one of Rodney's men. Realizing its importance, the man takes it to District Attorney Gilbert. Zeigler is confronted with the evidence of his crime. Overcome by this message from the dead, the man breaks down and confesses. Gordon is freed. In gratitude he gives Rodney his consent to Marry Elsie.

INDIAN FATE (Special—2 parts—Feb. 11).—Florence schemes to marry Charles because of his wealth. She succeeds in securing an invitation to accompany Charles and his mother on a trip West. In the Pueblo country, the boy meets Wildflower, an Indian maiden. He induces the girl to elope with him. The two are married by a priest in a monastery near by. A year later, Charles brings his wife East to his parents. Wildflower charms the friends of the Bartells. Florence, however, causes trouble between Wildflower and Charles. Before long, the husband becomes ashamed of his wife.

Shortly afterward a son is born. Because the infant shows its Indian blood, Charles leaves the house in a rage. Broken-hearted, Wildflower decides to return to her own people. Two years later, Charles secures a divorce and marries Florence. Eighteen years pass. Eagle Heart, a half-breed, attending the Government School, falls in love with Bess, Florence's daughter. The lad is about to return to his people. His sweetheart promises to induce her parents to come to the Pueblo country, his home.

Bess prevails upon her father to make the trip. Charles and his daughter reach the village, where the former met Wildflower years before. While her father is examining some Indian ware, Bess and Big Heart steal off. Later, Charles comes upon the two. He angrily forces Bess from her lover's arms. An old squaw makes way to the spot. Big Heart greets her as his mother. The woman gazes upon Charles, who starts back. It is Wildflower. The latter attempts to knife the man, but is disarmed by her son. Thus do the horror-stricken lovers learn that they are brother and sister. Overwhelmed with remorse, Charles turns away.

OUT IN THE RAIN (Feb. 13).—Henry goes to the club after promising his wife to be home early. Falling in with a congenial crowd, he drinks not too wisely, but too well. Overflowing with good spirits, Henry leaves for home. Realizing he must square himself with his wife, the man buys a bunch of violets for her.

Henry enters the house of his next-door neighbor by mistake. The lady of the house phones to Mrs. Henry. When the man tries to enter his own home, he finds himself locked out, despite his tearful pleas.

Making himself comfortable in a veranda chair, Henry falls asleep. A heavy rainstorm comes up. The man buys out a newsboy's entire stock and tries to protect himself against the wet. When morning dawns, Mrs. Henry finds her husband seated in the chair, fast asleep, drenched to the skin, but with the bunch of violets still tightly clutched in one hand.

THE GUN BEHIND THE MAN (Feb. 13).—The Jaytown Volunteer Militia is presented with a cannon. They yank the weapon to the edge of the town for target practice. Bessie and her beau out picnicing decide to eat their lunch in back of the target. They are discovered and warned to flee.

Weary sees the two decamp, leaving their food behind. Hastening to the spot he devours the lunch. A cannon ball comes through the target, knocking poor Weary flat. He flees in terror, but not fast enough to escape other projectiles.

The artillery fire raises havoc with the various stores in the village. Meanwhile Weary climbs a telegraph pole in his effort to escape, but all in vain; a cannon ball comes sailing along and tumbles him off his perch.

THE FATAL CLUES (Feb. 14).—The police request Roy to aid them in tracking the murderer of Langham, found slain in his room at the Piermont Hotel. In looking over the scene of the crime, Roy finds an unset emerald on the floor. A peach bearing tooth-marks is also found by the criminologist. Roy's suspicion is directed toward Hawkins, a society man, who has the suite next to the murdered man's room. Searching the suspect's rooms, Roy finds a fob from which the stone is missing. The emerald fits the setting perfectly. The criminologist takes up his quarters in the mur-

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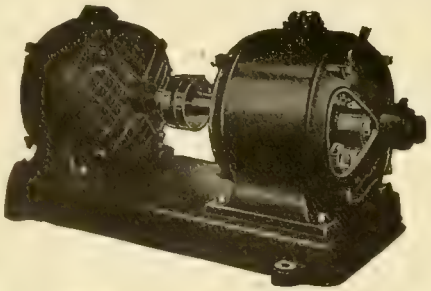

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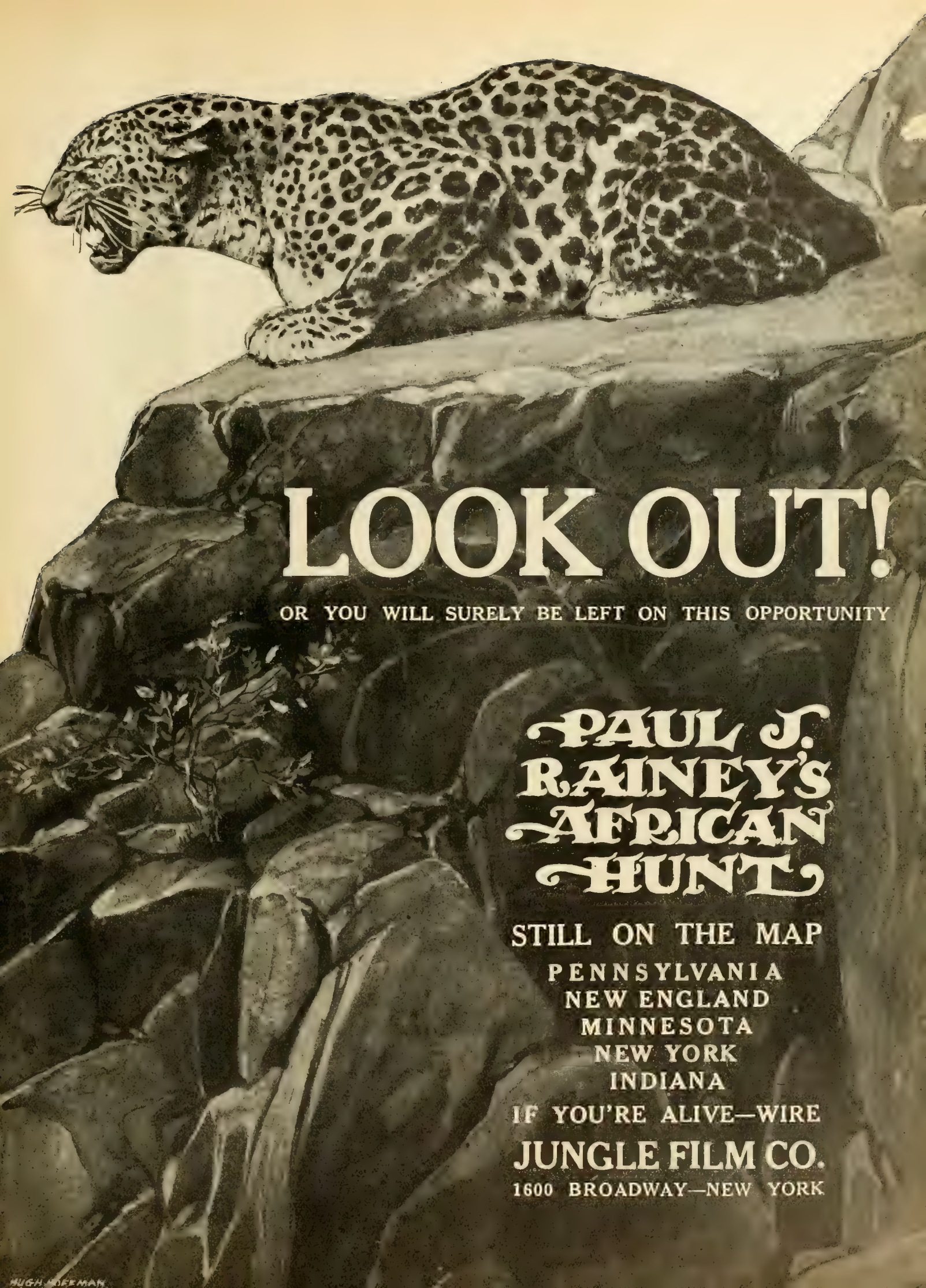
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HUGH HOFFMAN

dered man's room. Hiding in the closet, he hears Hawkins stealthily enter and search for something. Later, he succeeds in securing an invitation to dinner from the society man.

As they sit at the table, Hawkins reaches over and selects a peach from the fruit bowl. He bites into it. His attention is distracted and the man lays the fruit down. Roy steals the peach. Hawkins discovers the fruit has disappeared. The suspect attempts to shoot the criminologist, but the man is seized and placed under arrest. Taken to police headquarters, Hawkins breaks down and confesses his guilt.

FLOOD OF THE DAL RIVER (Feb. 14).—With the advent of spring, the Dal River, in Sweden, fed by the melting ice and snow upon the hills, overflows its banks and inundates the fields for miles around. A more awe-inspiring sight than this raging torrent making its way to the sea cannot be conceived. A thousand whirlpools and cataracts greet the eye. Huge oaks are plucked up by the roots and swirled along as though mere reeds. This feature presents some superb views of the Dal River during the height of the flood.

BIOGRAPH.

ONE THOUSAND TO ONE SHOT (Feb. 9).—Andy induced the village sports to send him to town to play the races. There he met Chic Confidence with an eye on his easy roll. Chic invited him to an exclusive club that gave secret tips on the races. Village "hard cash" went up on "May-B." Then there was a gorgeous spree on Andy and he was driven back to the alleged club to find out the winnings of "May-B." He found an empty place, the board still standing and written underneath: "'May-Be' still running." Meanwhile, back in the village, the country sports were still arguing as to who would win the most, while Andy is seen still walking the tracks. Perhaps he hadn't the nerve to go back.

SKELLEY BUYS A HOTEL (Feb. 9).—Fate and the ash can gave Skelley and Gilly a checkbook. Not being up in high finance they bought a hotel, affixing their worthy signatures to a check. What needed they of "help?" So they ran the place to suit themselves. A good time they had until the irate proprietor rushed back with the bogus check.

AS IT MIGHT HAVE BEEN (Feb 12).—Another stagestruck girl has her dream of fame rudely shaken. Would that they all got off as easily. She was making one thousand a minute and couldn't count. Funny how she came back to her barber lover, her dream of bliss shattered.

A NEST UNFEATHERED (Feb. 14).—At her dying mother's bedside, Kate promises to bring her young brother into manhood. Eager to gain possession of the farm by marrying Kate, the foreman intends to get rid of the boy. He brings a physician to prove him demented. Kate refuses to believe this. Later, the foreman is a worthless husband to another and for the sake of the son that might have been hers, Kate demonstrates the golden rule.

MELIES.

PLAYING WITH FIRE (Feb. 5).—It is in a large office. The stenographer is in love with one of the clerks, but the latter is very indifferent. Her embarrassment is apparent to the boss, who suggests that he pretend to be in love with the pretty girl and thus arouse the young coxcomb's jealousy. It works. One morning the storm bursts and the young man declares his love, but it is too late. Another seed has been sown that works a very unexpected conclusion.

WINKY WILLY'S DISAPPEARING STUNT (Feb. 5).—Kinky Willy visits his aunt in a village where public opinion has begun to be prejudiced in view of strange events taking place. Apparition has succeeded apparition and all the population is under a spell. It is pie for Winky. Can you not imagine the mischievous little fellow confronting a situation like this?

DIPPY ON THE BOSTON DIP (Feb. 5).—Ruperto knows but one waltz upon his mandolin, but he plays it with a charm that completely hypnotizes Batty Bill and his wife. They dance and dance, and the steps they execute would put even New York's society tangoing in the shade.

PATHE.

PATHE'S WEEKLY, NO. 9 (Jan. 29).—Rome, Italy.—The body of Rampolla, greatest of later day Cardinals, is laid to rest.

Presidio, Texas.—The ragged remnant of Huerta's army of Ojinaga, driven to American soil by Villa, travels the Road of Sorrow from Presidio to Marfa, 97 miles. Soldiers, camp followers and women, 4,000 souls, make the three-day journey as prisoners of the United States troops on the border.

Munich, Bavaria.—Emperor William, of Germany, and King Louis, of Bavaria, review the Royal Dragoons, crack regiment of the German army, here.

Nuevo Laredo, Mex.—Rebel cavalrymen, part of army which laid long siege to Nuevo Laredo, charge the Federal line of troops and are driven back.

Pittsburgh, Pa.—"Billy" Sunday, noted evangelist, has the devil on the run in Pittsburgh. Mr. Sunday has undertaken to convert 50,000 souls in the city and throngs flock daily to hear him.

Cheyenne, Wyoming.—Governor Carey, of Wyoming, is given an enthusiastic send-off by State officials and employees as he leaves Cheyenne for Europe on a two-months' vacation.

New York, N. Y.—From her resting place in the mud at the bottom of New York harbor, the sunken steamer "Zulia" is floated by a fleet of powerful wrecking tugs. The steamer sank several months ago when a steel shaft fell and pierced her hull as it was being unloaded.

Glenwood Springs, Colo.—Midwinter here finds open-air bathing in a lake fed by boiling springs and cooled by ice-cold water from the city mains. From the warm waters of the lake the bathers can step to a foot of snow on the banks.

Kieff, Russia.—From the seat of an aeroplane, soaring above the clouds, a Pathe's Weekly cameraman photographs a portion of the Czar's domain.

PATHE'S WEEKLY, NO. 8 (Jan. 26).—Montreal, Can.—When winter blows his chill breath on fire-swept buildings, he rears a crystal palace on the ruins, changing tons of water to glittering walls of ice, many-gabled and of infinite fantasy.

Presidio, Texas.—The vanguard of Huerta's army that was—women and camp-followers—reach American soil after the fall of Ojinaga.

New York, N. Y.—The first wedding of the New Thought Church—an advanced sect whose members number many thousands—is held in New York. Miss Evalene Smith becomes Mrs. Paul Menzel. The wedding was solemnized only after their "soul vibrations" were tested to insure a happy union.

Copenhagen, Denmark.—King Christain of Denmark, attends the celebration of the 150th anniversary of the mustering in of the First Regiment Danish Guards.

St. Cloud, France.—Fun for the dogs, fun for the men, fun for all concerned except Brer Rabbit is the field day of the Grey Hound Club here. Against the greyhounds' speed the rabbit matches his skill as a dodger and loses.

Texas City, Texas.—Uncle Sam's troops along the Mexican border are kept in fighting form by constant field day exercises—wrestling on horseback, bareback riding, racing and jumping their mounts.

Matamoras, Mexico.—They're off—the rebel hordes—for Nuevo Laredo. Day and night troop trains pull slowly northward, heavy laden with man and beast, for the siege of one of Huerta's last strongholds in northern Mexico.

Montreal, Can.—The Ski Club, forty strong, some who know how and some who don't, swings over the snow in a cross-country race. It's great fun for the man with supple muscles and keen eye. For others it means a bath in the snow.

Comic Section.—Jeff quits to fight, but sees a light. By Bud Fisher.

ORPHANS OF THE WILD (Feb. 10).—An immigrant wagon train is attacked by the Sioux Indians and after a hot fight all the adult white persons are killed. As the Indians sack the wagons they find a little boy and a girl of about the same age lying hidden in the bottom of a chest where they have been placed by their parents. According to their custom the Indians take to their village the boy, to be adopted and brought up as a warrior by them. The girl they tie with ropes and throw down a steep bank. She is not injured, however, manages to free her legs from the bonds and wanders back to the burning wagons. Dick, the pet horse of the camp, has been carried away by the savages and hobbled. The wise animal unties the hobble with his teeth and going back to the scene of the massacre finds Hattie there and unties the ropes on her wrists. She then mounts him and going to the nearest settlement is adopted by the sheriff.

After twelve years spent with the Indians, Fred meets by chance some trappers and by them is conducted to the settlement. On telling his story it is found that he is Hattie's long lost brother and they are again united. An exciting fight between the settlers and the Indians closes a very interesting drama.

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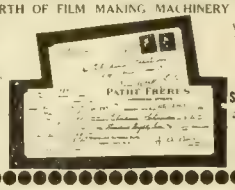

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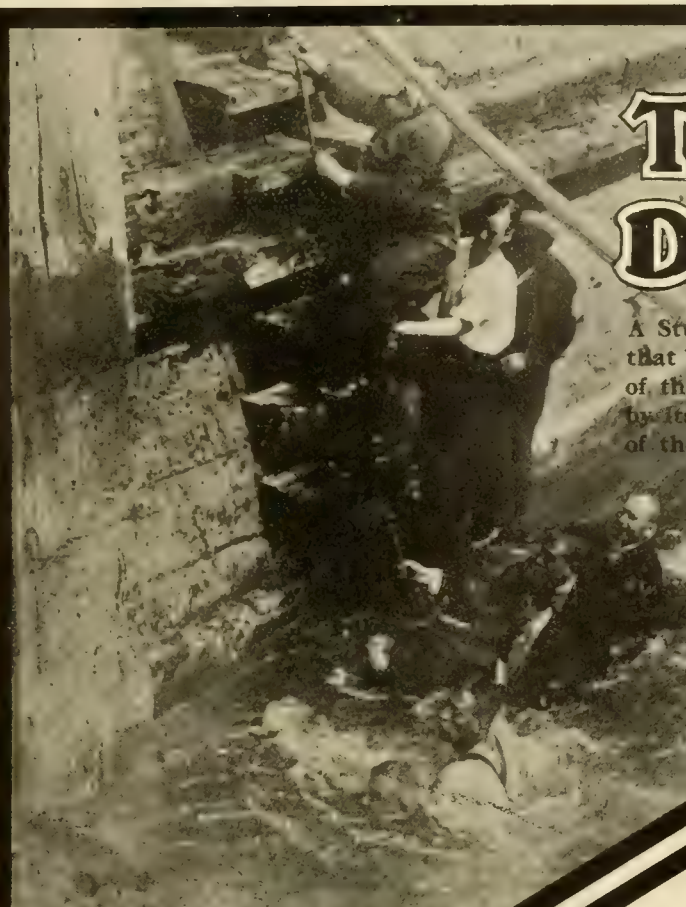

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HUGH HOFFMAN

ALL ON ACCOUNT OF POLLY (Feb. 11).—A talkative parrot, whose language is more forceful than polite, creates complications galore in this novel comedy. Sailor Slim, the owner of Polly, finds a ready purchaser in the person of a rejected suitor, who has a mission for the garrulous bird to perform. Polly is to make trouble between a happy pair of lovers that the disgruntled rival may profit by their disagreement. The new owner of the parrot places it in the room in which the girl is entertaining her lover. Soon the young woman hears language not customary in refined society and her lover is suspected. Vainly he protests his innocence, but appearances are strongly against him and he is in disgrace. Thereafter Polly experiences a varied career, in which a bath in the ocean is a part. The vicissitudes of the lover are numerous before he regains the good graces of his sweetheart.

A TYPICAL BUDDHIST TEMPLE (Feb. 11).—An interesting scenic showing a Chinese temple, with native worshipers in devotion.

SCENES ALONG THE CANVERY RIVER, INDIA (Feb. 11).—A beautiful trip along a picturesque Indian river, showing among other things the palace of the Maharajah of Mysore.

BROKEN LIVES (Special—2 parts—Feb. 12).—Mrs. Emery, a rich and selfish woman, has been left by her husband's death with a cloak and suit factory, which she leaves in charge of its manager, a conscientious and kind-hearted man, who acts as the buffer between her and the factory. He vainly pleads with her to make the factory safer for its employees in the matter of ventilation and fire escapes, but she refuses to consider anything in the way of money expenditure, caring only for the income she receives from it. Herzog, one of the workers, faints because of the poor ventilation and Davis, knowing the cause and sympathizing with the delicate man, can do nothing to remove the odious conditions.

One morning Davis receives a tip from a friend to the effect that the health inspectors are about to visit the plant. Knowing the inevitable result of their visit he calls upon Mrs. Emery to plead with her to improve conditions. On reaching the house he is informed that she is dining with some friends and cannot see him. On her refusal he writes her a note telling the reason for his call and the butler brings back an answer to the effect that she washes her hands of the matter and that she leaves it to him to "fix" the inspectors. Davis, angry at her indifference, tries to force his way in to see her in person, but is prevented by the servants acting under instructions.

The next day the dreaded visit takes place. The inspectors find the exits to the stairway locked, the fire-escape hard to reach, narrow and shaky. Davis however, bribes them to put in a favorable report. Shortly afterward a careless worker breaking the rules smokes a cigarette. The burning stub falls into some waste and in a moment the place is on fire. The rotten hose bursts when they attempt to use it and in the panic and flames many are killed and injured.

Herzog escapes seriously injured and being out of employment lacks money for necessities and the rent, which the Emery estate demands. His wife calls upon Mrs. Emery to plead with her, but the hard-hearted woman refuses to do anything for her. An opportunity is presented to steal a brooch from the dresser and driven by desperation Mrs. Herzog takes it. With the proceeds of its sale she feeds her husband. The theft is discovered and traced to her. She is arrested and brought to trial, but Davis, seeing the glaring injustice, rises from a sick bed, tells the whole story, sees Mrs. Herzog acquitted with a small fine and Mrs. Emery get the punishment she deserves.

THE CHAINS OF HONOR (Special—2 parts—Feb. 14).—The man Giovanni is very well drawn and his character interests and obtains sympathy. His employer, Gardoni, who is a widower with a charming daughter, has married again, a young and lovely woman being his choice. She falls passionately in love with Giovanni and finding him indifferent to her subtler advances finally steps over the bounds of propriety heretofore observed and sends him a note, asking him to come and see her in her sitting-room during her husband's absence from the city on business. Giovanni, though he has pretended not to have seen the marks of her favor, heretofore has avoided temptation by keeping out of her company as best he could. The note further tells him to send the clerk out of the office, which he it noted, is in the private residence.

Now that same morning before Gardoni's departure he has sent the clerk to the bank to cash a check for 30,000 lire, which sum is placed in the office safe pending the employer's return. Guiseppe plans to make the money his own, and when Giovanni after moments of doubt and decision on receiving the note finally accepts the invitation and sends the clerk out of the office, the intending thief sees his opportunity and does not leave the house at all.

Concealing himself he sees the secretary go into the private apartments. The coast clear, with the key Giovanni has left on the desk he opens the safe, takes the cash and then leaves on the errand upon which Giovanni has sent him. Meanwhile Giovanni has had a hard fight with himself against Helena's wiles, but finally flees from temptation, much to her chagrin. When Gardoni comes back the theft is discovered. Detectives are called in and though at first Giuseppe is suspected he proves that he was sent on an errand. His testimony implicates Giovanni, who is at once apprehended, to the misery of his fiancee and the bewildered astonishment of himself. How to save Helena's honor he keeps his lips sealed as to his whereabouts when the money was taken, how the torn note of Helena is found by the chief detective who thereupon sees a light, how the clerk's finger prints on the safe finally prove his guilt, make a fine ending to an unusually fine drama.

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ESSANAY.

SPEAK NO EVIL (Feb. 10).—Ralph Murray and his wife are devoted to each other, yet they have their usual lovers' quarrels. One afternoon, Murray calls to see a friend, Jack Carson by name, who insists that Murray take his wife to luncheon. It so happens that Mrs. Murray sees her husband with "the other woman." The gossips spread the news fast, which develops into a suicide and a death by a broken heart. Speak no evil and the world is a song—speak thou evil and the world goes wrong.

MISS MILLY'S VALENTINE (Feb. 11).—Miss Milly Vincent is not on speaking terms with her neighbor, Theophile Dour, and when her Angora kitten is discovered eating Mr. Dour's breakfast, he becomes furious. A note is hastily penned and delivered to Miss Vincent, requesting "that she keep her cat off Mr. Dour's premises." The same day, Mr. Dour's prize bull pup enters the apartment of Miss Vincent and sets the household topsy-turvy. Miss Vincent and Mr. Dour engage in an aristocratic squabble, the latter threatening suit. It so happens that Mr. Dour later slips on the icy pavement in front of Miss Vincent's home, and is slightly injured. She, with the help of a physician, doctors him. Some time later, Dour dismisses the damage suit and is about to propose to Miss Vincent when the physician enters and takes her away, saying, "We're going to be married tomorrow." Dour is nonplussed and sinks weakly into a chair.

THE WEAKER'S STRENGTH (Feb. 12).—Madeline Marsh, a pretty little country girl, is captivated with the suave, but dominant manners of Dan Downing, and he induces her to elope with him. Her parents are broken-hearted, but resolve to forget the erring daughter. Downing becomes tired of his toy and casts her aside. She drifts out West and accidentally meets Downing. She pleads with him to right the wrong he has done her, but he refuses to listen. Determined that the man who ruined her life shall suffer, she purchases a revolver and that night she shoots him. She is horrified at the crime she has committed and is sobbing her heart out when the deputy finds her. He listens to her sad story and takes her to Downing, who is only slightly wounded. The two determine to start life anew.

SOPHIE PICKS A DEAD ONE (Special—2 parts—Feb. 13).—Sophie Clutts, the belle of Snakeville, is still being courted by Slippery Slim, cook on the Crooked L ranch, and Mustang Pete, foreman of said ranch. One noon the boys object to Slippery Slim's cooking and the poor fellow hastens out and makes a great stab at hanging himself, and is only saved by bullets from the boys' guns that puncture the rope. Slim, however, pretends to be dead and the ruse is discovered only by the old town doctor, Beaky Byers. On a promise from the boys never to kick on the eats again, Slippery Slim resumes his place in the kitchen. One evening Sophie Clutts gives a musicale in her home, which is attended largely by the cowpunchers. Slippery Slim arrives early on the job and is warbling like a frantic mud hen when the other boys arrive with their various instruments of torture. Last to arrive is Mustang Pete, who, seeing the bronchos hitched outside, realizes that there is no chance to spoon with Sophie and determines upon a plan. Sending the broncho galloping off with a few well directed shots from his gun, Mustang waits until the boys are in frantic pursuit, then slips in and begins to make violent love to Sophie. A secret wedding is proposed by Mustang, who hastily hitches up the buggy and drives madly off for the minister. The ceremony is well under way when Slippery Slim hastening back sees through the window that he is just about to lose the light of his life in the person of Sophie.

Discharging his revolver into the ground, he falls in a pretended paroxysm beneath the window. The wedding is interrupted and all hasten out. Sophie has Slippery Slim carried into the bedroom while she sends the disgruntled Mustang for the doctor. Slippery Slim now plays his last card. Finding himself alone with Sophie, he confesses his duplicity and begs her to become his wife. Being of a natural fickle disposition, Sophie agrees and poor Mustang returns in time to find his near-wife clasped in the arms of her now real husband. Mustang collapses in the arms of the boys.

Weeks have passed and poor Mustang is slowly but surely dying of grief. Meanwhile a tragedian invades the town playing in "Faust" that night at the Opera House, and one of his hand-bills finds its way to Mustang. He trys to appropriate some money from Sophie's pocketbook to see the production. Sophie catches him in the act and for the

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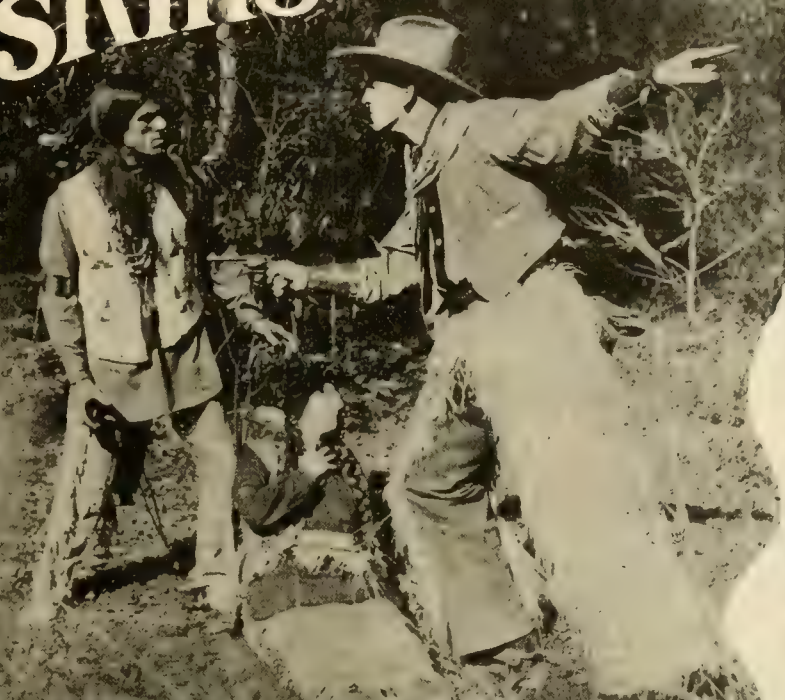

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next five minutes Mustang Pete lives through all the torments of the infernal regions. Promptly he hies himself into the bedroom and once more resorts to his famous suicide stunt to bring her to terms. Sophie finds him supposedly dead and old Beaky Byers, the doctor, is once more summoned. Thoroughly disgusted with finding Slippery Slim shamming, the doctor determines on a method of teaching him a sound lesson. Administering a sleeping potion, he informs Sophie that her husband is dead and the boys slowly carry Slim out to the doctor's office, where he is encased in a nice coffin. The doctor now secures the aid of the tragedian who, dressed in his costume of Faust, stands beside the coffin and, as Slim revives, puts him through another Hades treatment. Scared stiff, Slim collapses into the coffin. Once more he is carried out and buried long enough for Sophie to rid herself of a few tears and depart for home. Slim is then resurrected and is left lying beside the grave by the boys where he can read his own epitaph on the headstone when he awakes. Meanwhile Mustang Pete is again making violent love to Sophie and the ceremony is about to take place when Slippery Slim, who has awakened and found himself beside his own grave, bursts wildly into the room in time to prevent Sophie from taking unto herself a second husband. Matters are explained and all ends well.

THE CALLING OF JIM BARTON (Feb. 14).—A mother's heart always goes out to her wayward son. Jim Barton caused his mother constant worry, and one night his father caught him in the act of tampering with the family strong box. Jim is severely admonished and that night runs away, leaving a note to his mother to the effect that he will never return. The parents are broken-hearted, but are consoled by their other son, who is a good, honest lad. Years later we see Jim's brother, now sheriff, searching for two outlaws, who are terrorizing the whole countryside by their daring deeds. The outlaws inhabit an abandoned hut, hidden from sight by shrubbery. Jim saves a young girl from the insults of his partner, which causes enmity between the two outlaws. Desiring revenge, Jim's pal informs the sheriff of his whereabouts. Face to face with the fact that the outlaw is his long lost brother, the sheriff is about to let him escape, but Jim will not allow him to sacrifice himself, and ends his own life just as the posse break in the door.

LUBIN.

ANTIDOTES FOR SUICIDE (Feb. 9).—Knowing the jealous nature of his wife the boys slip a love letter in Bowser's pocket. Mrs. Bowser finds it and goes into hysterics and prepares a dose of poison. Bowser hears her scream, and, upon rushing to her side, finds her about to take sugar of lead, which, when dropped into water, turns the same color as milk. Bowser snatches the glass from her hand and tries to embrace and find out the cause of her sobbing, but she runs away from him.

He decides to teach her a lesson. He hides the poison, fills another glass with milk, and, after writing a pathetic farewell, is about to drink when she runs into the room. He keeps up the bluff and swallows the milk. She, horrified, falls over his prostrate body and begs him to speak to her. She notices a movement of his arm and thinking there is a chance to save him, rushes out of the house for help. Bowser arises and enjoys a hearty laugh. The doctor and his assistants arrive and Bowser is forced to take all the antidotes for poison. About this time the boys, passing the house and noticing the crowd at the door, investigate. Bowser is rolling around in agony. The boys at first are frightened at the outcome of their joke, but the doctor assures them that Bowser will survive. Happy, they admit their part in the affair. At first the Bowsers are angry, but good nature gets the best of them and the boys are forgiven and Mrs. Bowser is cured of her jealousy.

TAMING TERRIBLE TED (Feb. 9).—Ted Wolf is a terror, but no one wants the job of arresting him or running him out of camp. A reward offer is posted and it gets into the newspapers, where it is seen by Betsy. There is some objections to a woman sheriff, but she stops the argument by taking the badge away from the local sheriff. Ted is warned of her presence, but the poor fool didn't know it was the wife he had run away from. She "does" him up, claims the reward and Ted is led back to domestic slavery, while his enemies weep over the fate of their one-time terrorizer.

THE MEASURE OF A MAN (Feb. 10).—Sandy, a derelict, drifts into a Western camp looking for a job. Bradley, a shift boss, assaults him because his necessity makes him importunate. Mathews, the superintendent, witnesses the assault and discharges Bradley. Sandy is given work. Bradley, in resentment, sets the Mexican laborers against Sandy and they attack him and leave him on the ground unconscious. Again Mathews rescues him and discharges all the Mexicans concerned. He orders Sandy taken to one of the bunk houses and cared for.

Later, Bradley learns that the money for the payroll will arrive in camp late in the afternoon. Mathews and the engineers have planned to spend the day at the headworks, some miles distant. Bradley collects the discharged Mexicans and unfolds to them a plot to seize the camp and obtain the money. The superintendent leaves Sandy and the boy in the bunk house to take care of each other, and departs with his men. Sandy takes a nap, and Tommy goes out to play. He sees the Mexicans enter camp and breaks into the gun room and overhears their plans to raid the powder house next in quest of the ammunition. Hurrying back to the bunk house he wakes Sandy and tells him what he has discovered. Sandy, though still weak from his injuries, realizes that if he can keep the Mexicans from obtaining ammunition he can defeat their plans. He sends the boy over the hills to bring back the men and hurries to the powder house. A hydraulic nozzle used for excavating, and capable of discharging a stream of water at terrific force, is located near the powder house. When the Mexicans led by Bradley appear on the scene, he orders them to stand back, but they laugh at him and charge. Quickly whirling the valve open, he discharges into their midst a stream of water which scatters them right and left. Bradley after a while conceives the idea of sending a couple of men far up the canyon to cut off the water supply. This causes a delay, during which Tommy arrives at the headworks and starts back with help. Just as the stream fails the rescuers appear in the distance. The Mexicans in their eagerness to take possession of the powder house do not see Mathews and his men until they are surrounded. Bradley is captured by Sandy, who hurls himself on him and holds him until assistance comes.

THE SLEEPING SENTINEL (Feb. 13).—This stirring poem by F. De H. Janvier, tells the story of a brave and overworked young soldier who slept at his post during a critical period in an engagement and was court-martialed and sentenced to death. The picture begins with a scene showing the unfortunate soldier on his pallet of straw on the eve of his projected execution. Before him appears the visions of his New England home, his enlistment amid the cheers of his townsmen, and the farewell with his devoted mother. Then comes the news that his mother is making efforts toward securing his pardon, and failing with the military authorities, she decides upon making a personal appeal to President Lincoln, who was never known to deny audience to anyone with a just cause to plead. Then follows the interview with the great martyr president, who is so deeply moved by the plea of the little mother that he at once orders his carriage and proceeds with her to the scene of execution. Now we are on the parade ground with the regiment ready to witness the awful penalty of a soldier sleeping at his post. The firing party files into line, the prisoner is placed before it, and the commanding officer is about to give the fatal word to fire, when a far off call to "halt" is heard. Turning in the direction of the voice, the onlookers are surprised to see a carriage with horses lashed into a foam, and the commanding form of Lincoln, with outstretched hand demanding to be heard. He has come just in time, for he orders the release of the prisoner, who rushes into his mother's arms. Then comes the order for an attack, the prisoner takes his place in his company, and bravely atones for his first and only fault, by gallantry of the field; but, in the words of the poem:

"The first to fall in the unequal strife
Was he whom mercy sped to save
When justice claimed his life."

THE REWARD (Feb. 14).—Dan Maley, a notorious bandit, is being hounded the country over and a price is put upon his head. He staggers, half starved and weak, to the railroad station, where Eileen Herron is the telegraph operator. She takes pity upon him and shares her lunch. In gratitude he reveals his name and character, but Eileen does not avail herself of the opportunity to secure the reward, but sends him on his way with a change of heart. He meets with his old gang, who are plotting a hold-up at the station where Eileen is, there being due a large amount of money by the afternoon train. He tries to influence them against any such action, but in the fight that follows is left half conscious on the ground. When he regains his strength his only thought is of Eileen. By cutting cross country he manages to catch the train that has delivered the money, at a water tank. The crew refuse to believe his story, fearing trickery, but he compels them to back the train to the station at the point of a revolver.

Meanwhile, Eileen has discovered the bandits, who break in the outer door and try to get into the private office where she is calling the next town in an effort to find the sheriff. She gets word to him just as one of the bandits shoots the telegraph instrument from under her hand. Seizing the money, she smashes the window and leaps to the platform just as the bandits break through into the private office. The train backs in and the crew follow Maley to her assistance. Maley is wounded but the sheriff and posse arriving at this moment, save the rest from further injury. Maley goes to jail with the rest, but with a new determination to come back, live a better life and win the respect and love of Eileen.

FITZHUGH'S RIDE (Special—2 Parts—Feb. 12).—Robert Fitzhugh and Cyril Carroll are suitors for the hand of Elizabeth Manners. Fitzhugh is a

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William FOX Features

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The Box Office Attraction Film Rental Co. supplies audience-drawing lithographs, neat announcement slides, a handsome herald and brilliant lobby frames, decorated with a large-size colored photograph with each feature.

William Fox, President of the Box Office Attraction Film Rental Co., takes pleasure in announcing the releases for the week of February 9.

Monday, Feb. 9, "Wives," a Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.

Wednesday, Feb. 11, "The Lotus Dancer," produced by the True Feature Co., a romantic four-reel subject with scenes in India and England.

Friday, Feb. 13, "Ben Bolt," a Solax masterpiece in three parts. A thrilling shipwreck scene and smooth-running story.

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BOX OFFICE ATTRACTION FILM RENTAL CO.

130 West Forty-Sixth Street, New York City

WILLIAM FOX, President **TELEPHONE 7340 BRYANT**

virile, impulsive young man of the South, while Carroll is his opposite. By a ruse Fitzhugh discovers that Elizabeth cares deeply for him and dashing up on his horse, he carries her off from the courting presence of Carroll. Fitzhugh wins her promise to marry him after the war is over, which they expect will be soon. Both men enlist, and after the goodbyes, Elizabeth watches the departure of the troops. Fitzhugh is elected captain of his company, and the mail falls into the hands of Carroll for delivery. He intercepts the letters between Fitzhugh and Elizabeth, so that soon both lovers are believing the other has forgotten. Elizabeth writes to Cyril asking news of Robert, and why he doesn't answer her letters. Carroll allows Fitzhugh to think that Elizabeth is writing to him because she cares more for him than Fitzhugh, and Fitzhugh believes. Word comes to their command to hold their position at all costs. Dawn finds them surrounded and they realize that it means annihilation. Thinking Elizabeth cares more for Carroll than for him, Fitzhugh arranges to have Carroll sent through the lines for help so that he will be saved. Carroll goes and Fitzhugh finds enough of Elizabeth's letter to Cyril, half burned, to enlighten him as to why he has not heard. It is too late to recall Carroll, for the battle has opened. Carroll, caught between the two armies, takes to a tall tree, where he watches the battle in momentary chance of death. The Confederate command is practically annihilated, but Fitzhugh and a few others are captured. Carroll reaches the main command of the Confederates, where he tells that the command perished in its entirety. To Elizabeth he tells a story of Fitzhugh's fickleness and death. Finally winning her consent to a wedding the next day. By securing the permission of a Yankee officer to put his horse through his paces in the prison yard, Fitzhugh manages to escape, after sending the horse at the wall and clearing it. Cavalry give chase but he gets into his own lines in time to hear of the marriage at the village church. With the cavalry at his heels, he dashes for the church, up the steps and down the aisle in time to prevent the ceremony. There he clasps Elizabeth to his saddle and tearing down the aisle, clears the front of the church and is down the road before the Yankee cavalry catch up. The cavalry attack the command of soldiers that were on hand to witness the marriage, and who are now barricaded within the church. Carroll meets his death at the door before Confederate reinforcements come up. By the time the latter arrive, Federal artillery has entered the engagement and the church is rapidly going to pieces under the heavy fire. Fitzhugh, hearing the battle below him, leaves Elizabeth at the trysting place and gallops back, joining Confederate cavalry on the way. They are in the nick of time to turn the tide of battle and the Yankees are beaten back, but the church is a heap of ruins. Back at the tryst Fitzhugh finds the terror-stricken Elizabeth, their love is renewed and a happy future promised.

EDISON.

A STORY OF CRIME (Feb. 9).—Mr. and Mrs. Dorner were in that epoch of their newly-married bliss which in any other disease would be termed the last stages. They hung around each other's necks and cooed at each other. Hence, when one day Mr. Dorner threatened, with playful ferocity, to beat his doting wife if she didn't behave herself, anyone except a peculiarly dense servant would realize that the ferocity was only another manifestation of Mr. Dorner's deep and abiding devotion.

Since she was a peculiarly dense servant, Mary Ann casually informed her friend, the domestic next door, that Mr. Dorner had threatened to beat his wife. From the maid next door the news spread quickly to her employers, the Jones, and from them to the Smiths. Thence, with astonishing rapidity, it flew to the Browns, Robinsons, Schultzes and Murphys. Every time the tale was told it gained in strength and color. Imperceptibly the shadows closed about the Dorner household; imperceptibly the character of Dorner grew blacker and blacker. From a mere vulgar wife beater, Dorner's reputation climbed to sombre criminal heights and at last, when the story reached the Murphys and they learned that the terrible Dorner had brutally murdered his saintly wife, there seemed nothing for them to do except summon the police. When the police arrived, they found the Dorner's engaged in their usual occupation of telling each other how nice they were.

THE STORY OF THE WILLOW PATTERN (Feb. 10).—We have all seen the quaint, blue plates of Nankin ware, with their queer, formal decoration, known as "The Willow Pattern." Not so many of us are familiar with the beautiful old legend which explains the various figures in the pattern. Here it is:

Li Chi of the almond eyes
Lived in China long ago,
Daughter was she of the wise
Mandarin, Ching Ho.

Spake the mandarin one day,
"Chung Wang shall your husband be,"
Answered Li Chi, bravely, "Nay,
None but Chang shall marry me."

In her room above the stream
Ching Ho locked the poor Li Chi,
Left her there to sit and dream,
Till her love for Chang should die.

But Li Chi refused to sit still and dream. She wrote a note, put it in a cocoanut shell and opened her window.

"O kind river flowing there
'Neath my casement," Li Chi sang,
"Of thy mercy, deign to bear
This to mine own lover, Chang."

The river granted Li Chi's prayer and carried the cocoanut to Chang's feet. He opened it and read the letter.

"Heart's beloved, hear my call;
Watch the graceful cherry tree;
When its leaves begin to fall,
Come, and I will fly with thee."

Chang was a man of action. He shook the cherry tree and made its leaves fall. Then he hurried to Li Chi and saved her from her prison by means of a ladder. The lovers fled to the gardener's house. The angry Ching Ho pursued them, but the kindly gardener saved them from him and sheltered them until they could sail to an island far out in the sea. On this island, Li Chi and Chang were very happy.

But Ching Ho soon followed after
To their island in the sea.
Mirthless rose his cackling laughter.
"Certain gifts I bring with me."

"Certain gifts for this whose loving
Runs against Ching Ho's desire.
I will cure them of their roving
With the soothing touch of fire."

Then the cruel father set fire to their house. The lovers must have perished in the flames had not the gods loved them. But because the gods are always kind to lovers, they saved them from the fire and transformed them into a pair of snowy doves.

RORKE'S DRIFT (Special—2 parts—Feb. 13).—In Rorke's Drift in 1879, eighty men, under Lieutenants Chard and Bromhead, of the British army, were attacked by four thousand Zulus, and held their pitifully weak position despite the tremendous odds. Our story of the fight centers about the person of Tommy Brandon, a young soldier in the British army. Tommy was very much in love with Grace, the sister of Kenneth Linden, a brother soldier.

Since Ken Linden was pitifully weak, Tommy had promised Grace to watch over him, and keep him out of scrapes. Hence, one evening when Ken cheated in a card game, Tommy allowed the guilt to rest upon his own shoulders. His generous effort cost him Grace's affection, as well as the contempt of the entire company. Tommy regained his good name when the Zulus commenced an active campaign. The message of the impending danger to Rorke's Drift was telegraphed to Tommy's company by Grace, who had seen the Zulus massing for the attack. Tommy begged his commander to allow him to ride to Lord Chalmsford for reinforcements. The commander consented and Tommy started on his perilous journey.

On the way, he came upon a band of Zulus who had captured the colors from the cowardly Linden. Tommy recklessly charged them, and rescued the flag. Then he continued on his way through the midst of peril, and reached Lord Chalmsford in time to send the relief expedition to the gallant little band at Rorke's Drift. Meanwhile, Grace had found her dying brother, and had learned from him the full story of Tommy's generosity. At Rorke's Drift, four hundred dead Zulus bore witness to the prowess of the desperate band. Chalmsford's expedition arrived in time to complete the rout of the savage natives, and when Tommy returned to Grace, he came as a hero without spot or blemish on his good name.

ANDY GOES ON THE STAGE (Third of the Andy Series—Feb. 11).—When Andy, in his capacity of messenger boy, was given a message to deliver at the theater, he did not realize the tremendous change the apparently trivial incident was destined to make in his eventful career. The theater in question was graced at the moment with the appearance of a child wonder acting in a beautifully sentimental melodrama. At the exact moment when Andy arrived, the mother of the child wonder had just electrified the stage manager by a flat announcement that her darling should act no longer with his company. To the threats and tears of the manager she returned a fixed and unalterable air of determination. Andy entered when affairs had reached a final deadlock. His chivalrous soul was stirred. He'd act for 'em. Sure he could act.

The desperate stage manager seized on Andy as a drowning man clutches a straw. Without a boy to fill the part, the play could not go on and if the play stopped—but that was too dire a prospect for the poor manager even to imagine. So Andy was decked in a gorgeous suit of velvet and to his disgust, a wig of golden curls. Then he was hurriedly rehearsed and the curtain rose. Now, whatever may be said of Andy's school of acting, it must at least be admitted that it was not lacking in vigor. His idea of a gentle, filial kiss, for instance, was hardly in accordance with the usual convention in sentimental drama. However, the play progressed with fair success until the climax of the third act. Here, Andy's somewhat florid interpretation of a poignantly beautiful death scene was rudely interrupted by the arrival of a somewhat spoiled tomato.

The tomato was thrown by a friend of Andy's named Jimmie Brown, who had entered the gallery that afternoon with the virtuous intention of showing Andy's cherubic predecessor the exact measure of his (Jimmie's), contempt. When this hit Andy that young man sprang to his feet and, amid the loud cheers of applause from the excited audience, raced up to the gallery and "licked" his traiterous friend. The audience went wild with delight and the astonished manager discovered that his substitute had made an unexpected hit. So Andy came home and told his delighted family that henceforward the dull commercial life should know him no more. He was an actor.

HIS GRANDCHILD (Feb. 14).—When Robert Blair decided that his son, Bobby, should marry Grace Allison, he neither begged nor threatened. He simply told his son what he wished, and Bobby, who had learned the impossibility of defying his father, consented in order to avoid a hopeless quarrel. But Bobby had weak lungs and before the engagement had been announced, the doctor ordered him away to the mountains. In the mountains he met Joan. In a short time Joan meant more to Bobby than all the rest of the world. So they were married. When Bobby brought his bride back to the city Robert Blair was almost insane with rage. For the first time in his life he had been successfully defied. In the white heat of his anger, he forbade Bobby and his wife ever to speak or write to him again. Bobby obeyed his father implicitly. He died.

Joan, left alone with a young baby, was at her wits' end. Dr. Merrill, her husband's physician, came to her assistance nobly in the attempt to find employment for her, but without much success. Joan would not accept charity and there were few situations open to her which would give her enough money to support herself and the child. Finally, she resolved on a great sacrifice. Placing her child in a basket, she left her on Blair's doorstep, with a little note disclosing the child's identity and telling of her husband's death. It was as impossible for Blair to turn away from his little granddaughter as it would have been to forgive the woman he felt had ruined his son's life. So the little girl was reared in her grandfather's splendid home, while her mother worked as a nurse in a hospital where she had obtained a position through Dr. Merrill's kindness.

One day, three years later, the little girl fell ill. The nurse summoned from the hospital was Joan. All unknown to Robert Blair, the mother nursed her child back to health and strength. Taken with the nurse's capable ways he asked her to become the child's governess. Then Joan disclosed herself. All Blair's former rage came over him. He could not forgive her and he would not give up the child. So affairs stood at a deadlock until Dr. Merrill came in and suggested a compromise. Blair should keep the child and he, the doctor, would take Joan. It ended by Robert Blair taking all three.

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Office of the
President
January 27th
1 9 1 4

INDEPENDENT FILM STORIES

UNIVERSAL.

ECLAIR.

THE GOOD IN THE WORST OF US (2 parts—Feb. 11).—Morton, urged on by Watson, who desires to oust him from the bank, is the president who uses the bank's money for his private speculations. He becomes heavily involved and when the matter is brought to the attention of the directors, he is asked to make good the default or go to jail. Morton would commit suicide except for his stenographer, Mary Lane, a beautiful and intelligent girl. She takes him and talks over the matter with Morton's son, whom she loves. The son and Mary's brother, chums, have just returned from college. The son, Bob, conspires with Mary to make Watson pay for his part in the scheme to ruin the old man. With the assistance of Mary, Bob manages to take considerable money from Watson in a crooked card game at the club. Mary's brother learns of it and tries to make a fuss. The brother is seemly bad himself, and he is thrown from the club.

Meantime, Morton senior, realizes more forcibly his terrible predicament and takes up a pistol to kill himself. At this juncture a tramp, bent on stealing, approaches the window and sees the upraised gun. Believing that it is meant for himself, the tramp shoots and kills Morton. Mary's brother enters at this junction and what with the awful sight and the heavily mental strain he has been under on account of his own debts, he goes temporarily insane. He imagines that he has killed the president. He is arrested and put on trial.

Meanwhile Mary investigates and discovers that the bullet came through the window from the outside; that it could not have possibly been fired by her brother. She goes on the stand, as also does Bob, and tells her story. Things look black for the brother in spite of her testimony. The tramp who fired the fatal shot sits in the gallery filled with remorse during the trial. Unable to control his emotions at a critical point in the trial, he screams out that he is the guilty party. He is carried before the judge and tells his story. Joe is exonerated and a saddened trio leave for home. Previous to this Bob's conscience has reproached him for his part in the crooked card game and he returns the money to Watson. The latter has suffered a change of heart and brings it back, sorry for his part in the tragedy. Joe leaves to commence life anew in the West and Mary and he are married.

THE LEGEND OF THE LILACS (Feb. 15).—Zingara, the gypsy queen, spies on Rossmore Castle, and on her way back to camp comes upon two of its retainers. They ask her to dance. She does so, and under pretenses of rewarding her, press a hot coin which they have held over the fire in her hand. The Lord of Rossmore, a stalwart Scotchman, comes upon the scene and seeing her distress, administers a sound beating to his two followers. Zingara falls in love with him. She returns to camp and relates the incident. The gypsies plan to rob the house in revenge.

The Lord of Rossmore is in love with the Rose of Killarney, the daughter of a neighboring lord. Lord Rossmore and Zingara have met several times. On one occasion he shows her an old Scottish legend, which says that if a murder is committed and the guilty party lays a bunch of white flowers on the coffin, the blossoms will turn black. She laughs at this. Some time later Zingara spies Lord Rossmore as he is riding home and pleads with him to return her love. He casts her off impatiently and in sudden wild rage she stabs him to death. The body is borne sadly in and on the day following as the coffin is lowered into the ground, unseen Zingara creeps to the grave and sadly places a bunch of lilacs thereon. Instantly they turn black. She is seized and carried off to await punishment as the murderer of Lord Rossmore.

GOLD SEAL.

THE BRIDE OF MYSTERY (Three parts—Feb. 10).—At the opening of the play we find the specialists whiling away the evening in a popular cafe. At the next table to his a woman takes a seat. Owing to the cold and alabaster appearance of her face, to her black eyes which seem to gaze through the cafe walls into strange pastures, the specialist at once becomes interested in her. He concludes that she is in a state of hypnosis. A man is seen tampering with the electric switchboard. The lights in the cafe go out. When the cause of the trouble is found the mysterious woman is missing, but across the table which she occupied is stretched the body of a dead man. A detective arrives and finds the butt of a cigarette as the only clue; the cigarette bears the personal monogram of the owner.

A week passes. While sitting in the box of a theater the specialist again sees the strange woman as a dancer on the stage. From the program he learns that she is known as Countess X, and he again notices that she appears to be hypnotized. Following her eyes he observes in the audience a man staring at her intently. It is the same man observed in the cafe in the murder. At this point a fire breaks out in the theater and the specialist has all he can do to save himself. The same night there is a great bank robbery and the detective can find no clue except another butt of a monogrammed cigarette. In the meantime the body of the Countess X has been taken to the morgue of the medical institution in which the specialist labors.

In examining the corpse he finds signs of life and by applying a new discovery of his he revives her. The hypnotist learns the success of the experiment and goes to the specialist's house. Through the window he sees his former victim, but is unable to cast a spell over her. After a time the Countess marries the specialist. At the ceremony the detective comes upon the hypnotist trying to fasten the eyes of his former victim. He succeeds and carries the Countess away. Guests and police follow to the dive. The hypnotist forces are defeated and as a last resort he floods the subterranean chamber with water. The hypnotist is killed and the Countess is rescued from the rising waters.

VICTOR.

THE MAN WHO SLEPT (Feb. 9).—Eddie, a man of the sea, and Mary are about to be married. Eddie is with some friends when he gets an order from his boss to get some kegs from a nearby port. It is not to take him an hour. Eddie is provoked, but he takes his boat and starts out for the kegs, after explaining things to Mary. At the port Eddie meets some friends, who insist upon his celebrating. He leaves drunk. He dozes in the boat while it drifts along. He dreams of the waiting Mary and the guests and sees them depart. Mary goes sorrowfully to the shore to look for him. He sees the father looking for his girl and the mother grief stricken. He sees the girl gradually being overtaken by the tide and finally sees her submerged in the water. Then the boat upsets and Eddie wakes and hurries for home. He gets there just in time and is scolded for his wet clothing, but the dream has given him a lesson which will remain with him.

THE LAW'S DECREE (2 parts—Feb. 13).—Before Flo has served her time behind cold bars she is notified that she has fallen heir to her uncle's fortune. Her mother had died in the meantime, and that has left a dark scare on the child's soul. But imagine the gleam of hope that lighted up her eyes as she received this news. She had spent long nights wondering what was going to become of her when she was out—wondering if there was anything better than the oily waters of the river. True, she could not call her mother back, but she had something to turn to when released now. But how little she understood the world—the face of scorn it is wont to turn upon those who have been pointed out as bad.

The lawyer proved to be kind. Flo came into the money. To carry the kindness further, the lawyer arranged a reception for her, to which he invited a clientele of friends. Flo enters into the scheme whole-heartedly, anxious for the opportunity to retrieve her good name and re-establish herself among decent people. And here enters the most tragic note of the play. Flo's joy is suddenly shattered—her hopes are broken. One of the guests present is the same lady who had her purse stolen by Flo's mother. This woman knows little of the milk of human kindness; she immediately discloses Flo's identity and the poor girl is left alone. Flo, embittered, decides that death is the best thing. She is prevented in her act, however, at the last moment by a burglar—a young fellow who enters the house to escape the pursuing police. Flo hides him and then listens to his story. She gives him a chance to fight his way out of the evil conditions that have crowded him down. The fellow makes good. He enters the lawyer's office and in time becomes a lawyer himself and in time we find these two, both purified by sorrowing experiences, loving each other. We leave them, planning the great event, their marriage.

IMP.

JANE EYRE (2 parts—Feb. 9).—Jane, left an orphan in the Reid family, is unhappy. Under the harsh treatment of her foster parents the child grows delicate and the doctor orders her away. She is sent to the orphan home and there grows up to girlhood. Next we find her in Rochester's home, where she is governess to young Rochester's ward, Adale. Many times during the night she is disturbed by strange noises. Time goes on and she learns to love her young master. He, in turn, loves her and his proposal of marriage is accepted.

It is the wedding eve before Jane comes face to face with the origin of the strange noises: it is a crazy woman. This woman is the wife of Rochester and has been held captive in the upper part of his home for years. The crazy wife attempts to burn Rochester to death. Jane saves him. Rochester confesses all, declaring that the woman she has seen was forced upon him by his parents. While Jane would forgive, she declares herself unable to stay longer in his household—that all is over between them.

The night that Jane leaves, the mad wife again escapes from her room and again sets fire to the house. She rushes to the roof. Rochester attempts to save her. Jane, looking back, has seen the fire. Rushing up, she asks about her lover. The mad wife jumps from the roof and dies. Jane enters the burning house and manages to save Rochester. He is made blind. It is Jane's loving hands that guide him through life.

REX.

THE LAW OF HIS KIND (2 parts—Feb. 12).—The Colonel is a fine type of the English country gentleman. All the formulas and traditions of his race he holds dear and he takes pride in the assertion that his ancestors were men of honor and women of virtue. While visiting a Glasgow inn with a friend, the Colonel learns that his nephew, Lieutenant Pritchard, is mixed up in an unwholesome affair with a woman. Under the threat of cutting him off, the Colonel compels the nephew to give the woman up. Later the nephew leaves for the front in South Africa. The Colonel advertises for a housekeeper. Nina, the adventuress who had known the son, answers the ad and secures the position. The Colonel is ignorant of the girl's past, and in six months we find them married.

The nephew returns; he recognizes his uncle's wife with horror. The Colonel is informed, but refuses to believe when his wife denies ever knowing the nephew. Later, the Colonel learns the truth; he writes a note and shoots himself. The adventuress tries to implicate herself, but dies through drinking a glass of poisoned wine discarded by the Colonel. When the note is found it reads, "My ancestors were men of honor and women of virtue. It is the law of my kind. There was no other way."

FRONTIER.

SLIM TO THE RESCUE (Feb. 12).—Molly is wooed by Slim and Oscar. Slim proves to be the favored one. Oscar swears vengeance and enlists into service two crooks who attempted to hold him up. Molly is captured and taken to the Old Mill and there tied to a barrel of gunpowder with a burning fuse. Molly succeeds in tearing a piece of cloth from her dress, writes a call for help on it with the aid of a nail and blood, and allows the piece to blow away. Oscar and the villains repair to a quiet spot and indulge in a card game.

Slim, meanwhile, is waiting for Molly. Peeved and tired, he falls to sleep, only to be awakened by the note of Molly's, which plays about his face. He reads it, notifies the Bungleville police force, and starts to the rescue. Meanwhile the fuse burns lower. But Slim arrives just in the nick of time. Oscar and the villains return to find that Molly has been rescued. Foiled, Oscar throws his cigarette down, and it falls in the barrel of powder. A terrific explosion results, blowing Oscar and the crooks up into the clouds.

THE HEART OF SMILING JOE (Feb. 14).—Smiling Joe, a bandit, learns that the sheriff is to receive the payroll of the Blue Streak Mine. He enters the sheriff's office and holds him up, takes the money and escapes. But in so doing he receives a severe wound. Tina, who is engaged to the young sheriff, finds Joe at a stream bathing his wound. She attempts to capture him. Knowing that he is dying, Joe secretly gives the money to Helen, Tina's chum, with instructions to return it to the sheriff.

Shortly after the girls are surprised by a band of smugglers and Helen is captured. Joe meanwhile has been captured by some deputies and is taken to the sheriff's office. Tina returns and tells of Helen's plight. Knowing well the haunts of the smugglers, Joe offers to go to Helen's rescue, a proposition that causes the deputies to laugh. Drawing one of the deputies guns, Tina covers them, tells Joe to go, which he does, she following. But weak from loss of blood, Joe falls from his horse after they have ridden some distance. He tells Tina where she can find the men and she leaves him. Tina rides through the smuggler's camp, gets Helen on her horse and the two escape. At the sheriff's office Helen takes the money from her bosom and returns it to the sheriff. The men hurriedly ride after Smiling Joe, and finally find him dead.

POWERS.

AN ACADEMY ROMANCE (Feb. 9).—The boys of a military academy are at their summer camp, and their greatest form of amusement is to perpetrate practical jokes on Dick, a freshman. When visiting day arrives at the camp, Vera, Dick's fiancee, and her parents visit the persecuted freshman. The girl notes that Dick seems to be down at the mouth, and in answer in her inquiry, he tells her his troubles. The girl suggests that Dick perpetrate a joke on his own behalf. He agrees to her scheme, and as a result, Vera is introduced to the boys as Dick's sister. Hoping to make good with her through Dick, all change their manner toward him, and Dick becomes the lion of the camp. One after another, the boys propose to Vera, but to each she says: "I will give you my answer at twelve tonight at the dance." Each believes himself to be the lucky one, until the clock points to twelve. Then all gather at the appointed spot. True to her word, Vera keeps the appointment. From the crowd of suitors, she chooses Dick, the persecuted freshman.

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WITHERED HANDS Feb. 13).—Edwin wearies of the narrow field in his home town, and decides to cast his fortune in a big city. In the moment of parting with his old mother he takes her hands to his lips, and tells her, "Those toil worn and withered hands, dearest mother, will never be forgotten."

Two years pass. He is now established in the city among a Bohemian class and employs a butler and a housekeeper at his apartment. The old housekeeper remonstrates with him for his wild life. Out in the country town, Edwin's old mother, weary of waiting for news of her son, writes him to come home. But the son makes light of his mother's appeal. That night he attends a dance by one of his artist friends. At his apartment the butler drives the housekeeper from the room. The old woman deeply hurt, decides that she will go to Edwin and tell him about it. She talks to him as she would to a son, and tells him of the butler's tirade against her. Edwin takes her hands in his soothingly, and then for the first time in two years he remembers his parting promise to his mother. He leaves the revelers, returns home, and discharges the butler, then packs his carpet bag and returns to his old mother and his boyhood sweetheart.

NESTOR.

THE GREATER DEVOTION (Feb. 11).—The girl has three suitors; a young Mexican, who symbolizes love; a cripple, who symbolizes devotion, and a wealthy haciendiero, who symbolizes wealth. Despite the protests of Love and the pain of Devotion, the girl is given in marriage to Wealth by her father.

A year lapses and the girl has suffered by her father's choosing. Wealth is faithless to her and heaps upon her head humiliation and indignity and finally brutality. Love returns to her and after listening to her story swears that he will kill Wealth, but Devotion restrains him with the advice that if he kills Wealth he can never have the girl. To insure the girl's happiness Devotion kills Wealth himself and then takes his own life. He had loved her most. The story ends with the girl and Love, hand in hand, beside Devotion's grave paying homage to unselfish Love.

HIS ROYAL PANTS (Feb. 13).—His Royal Nibs, of Bomdad, visiting New York is robbed of his elaborate Oriental pants. The Prince's servant-interpreter pursues the thief so hotly that he rids himself of the booty by thrusting it into a packing case before a ladies' clothing shop. The shopkeeper, unpacking the voluminous pants with other goods, believes them to be the latest style in ladies' skirts from Paris, and displays them as such. Two society belles, Rutha and Silvia, resolve to add this real Prince to their collection of suitors. In search of "exclusive" gowns to wear to a ball given in his honor, both girls meet in the shop and quarrel over the pants. Rutha gets them, and Silvia departs in anger.

Rutha, wearing the Prince's pants, arrives at the ball with Reggie, her escort, and creates a dignified sensation. The Prince arrives, wretched in the embarrassment of shabby trousers. The guests stare at these miserable pants because of their similarity to Rutha's costume, and the sensitive Prince curses the garment anew. Silvia fastens to him, but he suddenly forsakes her and makes straight for Rutha, convinced that she is wearing his beloved pants.

When he has convinced Silvia that he is not proposing, but seeks only his elusive pants, she stubbornly refuses to give them up, and defies him to get them. The Prince prepares to use force—but his nerve fails. At last, he melts in helpless tears, and Silvia flees. She leads him a wild chase until she finds refuge in Rutha's home. From Rutha's window the girls drop down the pants, with flowers attached, and a great gladness enfolds the Prince. Relieved, and friends once more, the girls embrace.

CRYSTAL.

GETTING REUBEN BACK (Feb. 10).—Reuben and Annie are sweethearts. Annie's Pa does not look upon Reuben with favor. Reuben and Annie are walking along the road. Si, who is also stuck on Annie, runs home and tells Annie's Pa. He comes out looking for them, determined upon giving Reuben a beating. Meanwhile Claude, the traveling salesman, passes them and flirts with Annie. She becomes stuck on him and dismisses Reuben. Pa sees them and mistaking Claude for Reuben, beats him up, before he discovers his mistake. Claude is invited into the house. Si and Reuben call, but Annie's attentions are all for Claude. Pa re-enters and gets rid of the two rubes. Pa insists upon Claude marrying Annie. Claude refuses. Pa holds him up at the point of a gun. He gets Si to hold the gun while he gets a minister. Claude overcomes Si and escapes. Pa returns with the minister, and is astounded that Annie's beautiful prospects of marriage to a city chap are gone. Annie resolves that she loves Reuben anyway.

BALDY BELMONT PICKS A PEACH (Feb. 10).—Baldy has a job as cook and bottle washer in a boarding house. He is unpopular with the inmates on account of his prepossessing manner. He reads an ad of a woman who advertises as a wealthy girl that is looking for a husband. Baldy answers the ad. One of the boarders sees him writing the letter and glimpses its contents. He tells the other boarders. They write Baldy a letter that she will arrive the next morning. Baldy goes to the station. A disguised man comes out of the depot, asks for Baldy and kisses him. He takes one look and beats a retreat. The boarders who have been in hiding give chase. Later the real woman appears and Baldy gets in right with her. The boarders bring in the man and introduce him as Baldy's wife. Consternation reigns until the man's wig falls off and Baldy is freed from suspicion of being a bigamist.

A SURE CURE (Feb. 15).—Mr. Stout, fat, is lazy. He refuses to exert himself. Mrs. Stout, thin, directly opposite, and cannot understand his lazy proclivities. Their servant girl, Lizzie, is also lazy. Mrs. Stout procures a bottle of medicine which is called "Vitalo," supposed to make people active. Lizzie is entertaining her beau, the cop, and refuses to move. Mrs. Stout pours some of the "Vitalo" into her milk. Lizzie and the cop drink and immediately become victims of speed. They dance about in whirlwind fashion, until the cop becomes exhausted and leaves. Mrs. Stout, seeing the effect, decides to try it on her husband. She puts a dose in his coffee, and immediately the lazy man becomes a whirlwind of activity. He invites his wife to go for an auto ride. This they do, and in the middle of the road the auto breaks down. Stout, full of the strange "Vitalo," gets out and pulls the auto all the way home. Coming into the house, he joins Lizzie in generally scattering things about, much to Mrs. Stout's discomfiture. Mrs. Stout, after viewing the wreckage, decides that she would rather have her husband lazy.

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BISON.

UNJUSTLY ACCUSED (2 parts—Feb. 14).—John Bonner, cattleman, received his son, Tom, back from the East. Tom confides to his younger brother, Frank, that he is heavily involved in debt. They agree that it is best not to tell the father. Frank is engaged to Mary, a sheep-herder's daughter. On hearing of it Frank's father becomes enraged; father and son quarrel bitterly. That night Tom attempts to steal from his father. He is caught in the act; a fight results. Tom kills his father. This is observed by Andy, a cowboy, who was hanging around in the hope of laying his hands on the payroll. Andy compels Tom to divide with him under threat of exposure.

Then follows Frank's arrest and conviction on the strong circumstantial evidence of his quarrel that day with his father, the riding quirt with which he was killed, and his own sudden disappearance.

Mary, determined to prove her lover's innocence, employs a detective and together they establish Tom's guilt. They confront him and his companion with the truth in the presence of the cowboys. In the excitement Andy is killed and Tom escapes with a wounded arm. He is pursued by the cowboys and Mary, but it is Mary who finally meets him alone near a ravine, and in the shots which are exchanged Tom is badly wounded. Mary puts him on his horse and leads him to the courthouse, where the death sentence is just being pronounced upon his mother. Tom addresses the court, confesses his crime, drops into a chair and dies as the others crowd around him.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY, NO. 99 (Jan. 28).—Veterans Propose Change in "Old Glory."—United Confederate veterans will urge Congress to pass a measure adding to the flag of the nation the Cross of St. Andrew, Selma, Ala.

Famous Speed Kings Race.—Barney Oldfield and Lincoln Beachey meet at 70 miles an hour in exciting race, San Francisco, Cal. Lincoln Beachey narrowly escapes death as machine is dashed to ground in avoiding collision with automobile.

Boy Scouts in Belgium.—England's Boy Scouts inspected by the British Minister upon their visit to their brother scouts in Brussels.

From the Bottom of the Sea.—Surrounded by a coffer dam the "Zulia," a 10,000-ton vessel, is raised from icy waters of New York harbor.

Elephant Special.—After a strenuous six-day journey from the Pacific Coast elephants are overjoyed upon returning to their home town, Cincinnati, Ohio.

Fashions.—Sport coats and dresses of the new cotton fabrics. Made from Ladies' Home Journal patterns.

Distributing Gifts at Chertsey.—Wealthy members of the Drivers' Harrier Pack meet outside Chertsey Workhouse and distribute gifts to the inmates, London, England.

Department Store Ruined By Fire.—A spectacular fire in zero weather completely destroys one of the largest department stores in Boston, Mass.

Inauguration of Governor Fielder. — President Woodrow Wilson's successor as Governor of New Jersey is inaugurated in the State Capital, Trenton, N. J.

Desperate Outlaw of Chautauqua Hills Captured.—With his wife and nine children as barriers, Edward Beardsley succeeds in holding sheriff and posse at bay for eight days. At the right: Charles F. Bacus, who captured the outlaw. At the left: Nate Fenton, the philanthropist, who took care of the unfortunate children.

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Scenes on the Border.—At a cost of $1,600 per day, Uncle Sam boards the 3,300 Mexican Federal soldiers and 1,000 women refugees who sought safety in the United States after the capture of Ojinaga. General Salizar, one of the only two generals who succeeded in escaping at Ojinaga.

Cartoons by the World Famous Caricaturist, Hy. Mayer.

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PRINCESS.

WHERE PATHS DIVERGE (Feb. 6).—Billy weds Muriel secretly and antagonism of mother prevents him announcing it. Muriel secretly works on garments of expected child, when Mrs. Greg discovers the clothes and marriage certificate. She destroys evidence of alliance and drives Muriel out. She warns Billy if he continues alliance she will cast him adrift. Muriel loses her position and finds work with Boyd, keeping her past a secret. Boyd learns to love her and proposes marriage, but Muriel refuses. She requests a month's vacation, ostensibly to visit her mother, but goes to the hospital where her child is born dead. She returns to Boyd's employment, and he insists upon at least an engagement. She is heart-broken when a letter permits the diverging path to converge towards happiness.

MAJESTIC.

THE VENGEANCE OF NAJERRA (Feb. 1).—Najerra is a young Indian who works in a mine in Southern California, and is in love with Tula, an Indian girl of his own tribe. But Leandro, a dashing young Mexican dandy having tired of his old associates in the little Mexican town, takes a stroll into the country and meets Tula. He admires her greatly and discards his former sweetheart, a Mexican girl, determining to win Tula. This he accomplishes without much delay; he takes her to town and they are married.

Leandro's friends welcome Tula cordially and she seems quite happy, but he soon tires of her and at the end of a year she is broken in heart and body from his neglect and mistreatment. About this time the annual Mexican fiesta occurs, and during it he ignores her completely, but the end of her patience is reached when she discovers him embracing another woman. She starts for her old home. Her father has, meantime, died, so she goes to the home of her old sweetheart, Najerra. Najerra and his mother take her inside, but the long walk has been too much for her and she expires in his arms.

Najerra, who had taken her departure a year before with stoical resignation, now determines to avenge her death and goes to the town for that purpose. As he stands at the street corner watching Leandro smoking at an upper window, he notices that every few minutes Leandro throws out the end of a burnt cigarette. As he passes beneath the window he sees that all of the cigarette ends have fallen within a very small space. He walks thoughtfully away wondering how he can use this information to advantage. A short distance down the street he meets the dray cart from the mine loaded with cans of powder. As the cart passes on he starts as if to take one, but decides that this form of revenge would be too cowardly. As he watches it a can of powder falls off directly under Leandro's window, where the burning cigarette ends fall. Presently there is a terrific explosion, a burning cigarette end has fallen from the window overhead. When the smoke has cleared, the building is in ruins and Leandro is not to be seen. Najerra goes home thankful that God has saved him from staining his soul with blood and at the last we see him kneeling over Tula's grave, his hands uplifted to Heaven in thanksgiving as the scene fades from view.

THANHOUSER.

WHY REGINALD REFORMED (Feb. 1).—Reginald drank, not wisely but too well. He and his wife had many arguments on the subject, which always ended in the same way, that Reginald kept right on drinking. Finally the patience of the wife came to an end, and she determined that she would cure her husband, no matter what she had to do to him. About this time she ran across an ad from the snake-charmer and it gave her an idea. This man claimed he could do anything with snakes and Mrs. Reginald decided that she would make her husband see snakes and convince him that they were only creatures of the imagination. While Reginald was out one evening, the snake charmer and his family were smuggled into the house and they prepared a warm welcome for Reginald when he returned. He found snakes in his bedroom, snakes in the reception room, and a most interesting entertainment going on, in which reptiles played the principal part in another room.

The upshot of the matter was that Reginald was nearly scared to death, decided that he had been hitting it up too strong, and took a flying leap to the water wagon.

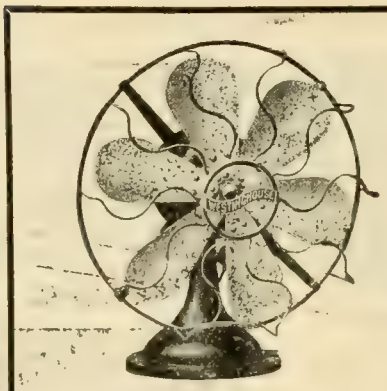
TWINS, AND A STEPMOTHER (Feb. 3).—A young widower had two daughters (twins), he dearly loved and he did his best to provide for them, but being away at business all day, he was unable to look after them as a woman would do. Unknown to him, his servants neglected the little girls and gave them as little attention as they dared. The one woman who showed them love and affection was their Sunday School teacher. The father never told the little girls that he was in love with the Sunday School teacher. One evening he proposed and was accepted. The girls' maid spied upon them and rushed out to the back yard to tell the story to the widower's maid. The widower's maid was angry at the news, and a few minutes later, when one of the little girls asked for some attention, she snapped at her and declared that shortly the twins would have a stepmother who would make them stand around. She did not tell who this stepmother was to be, nor did the twins ask. They were heart-broken over their father's conduct and decided to run away. There was only one place they could run to, and that was the home of their Sunday School teacher, so after leaving a pathetic little note for their father, they trudged out, bag and baggage, to the house next door. The teacher was surprised when they told her, and touched when they urged her to marry their father and keep this other woman, the terrible unknown they dreaded, out of their home. It struck her as a pretty good joke, so she sent for the father, hiding the twins behind a curtain, and told him that his little girls would only be restored to him upon condition that he married the teacher. Of course, he protested more or less violently at first, but at last gave his solemn promise to marry the woman he was already engaged to, and the twins returned home quite happy. In fact, in later years, they frequently mentioned the fact, most confidentially, of course, that it was they who had brought about the marriage between the father they loved and the stepmother they adored.

THE SUCCESS OF SELFISHNESS (Feb. 6).—The heroine was a simple little country girl, but not as simple as she looked. She had two rural swains. Neither one of whom she ever meant to marry, but she found them useful because she flattered them and induced them to instruct her in stenography and bookkeeping. As a result of what she learned from them she secured a position in the office of a daring Wall Street operator and soon became his confidential stenographer. In the course of time the operator found he was likely to have trouble with the U. S. government because of certain business deals in which he had been interested, and he feared that if his little stenographer was called as a witness before the grand jury it might go hard with him. Thereupon he handed the girl a large sum of money and told her to go to Canada and enjoy herself. The little simple country girl did not agree, however, telling him her conscience would not permit her to run away. He protested without avail and finally she played her trump card, telling him that a wife could not testify against her husband.

It was a case of marrying his stenographer or going to jail, and the Wall Street man chose the former alternative. She was a pretty little stenographer, and the kind of a girl who would make a good impression anywhere, so he figured that things might have been worse. Although the girl achieved success, through selfishness, in the end her selfishness was her ruin, for not caring for her husband, she plunged into extravagance, and in the course of time ruined him. Then she was left alone, heavily in debt and often regretted that she had not done like her little sister in the country, who married for love, and although she had little money, was always happy and contented with her lot.

BRONCHO.

YELLOW FLAME (2 parts—Feb. 18).—Jim Condon, the sheriff, receives word that Yellow Flame has been released from prison and is returning to the settlement. Yellow Flame, ill with an incurable disease, has begged to return to his childhood home. When he arrives he takes the trail to the desert and, sitting down beside an Indian grave, falls into a reverie in which he sees himself again as a young man, the favored suitor of Little Fawn. One day while buffalo hunting, he is attacked by Black Feather, also a suitor for the hand of Little Fawn, and Yellow Flame falling in the water, Black Feather reports him drowned. Jim rescues Yellow Flame, takes him to his cabin and cares for him.



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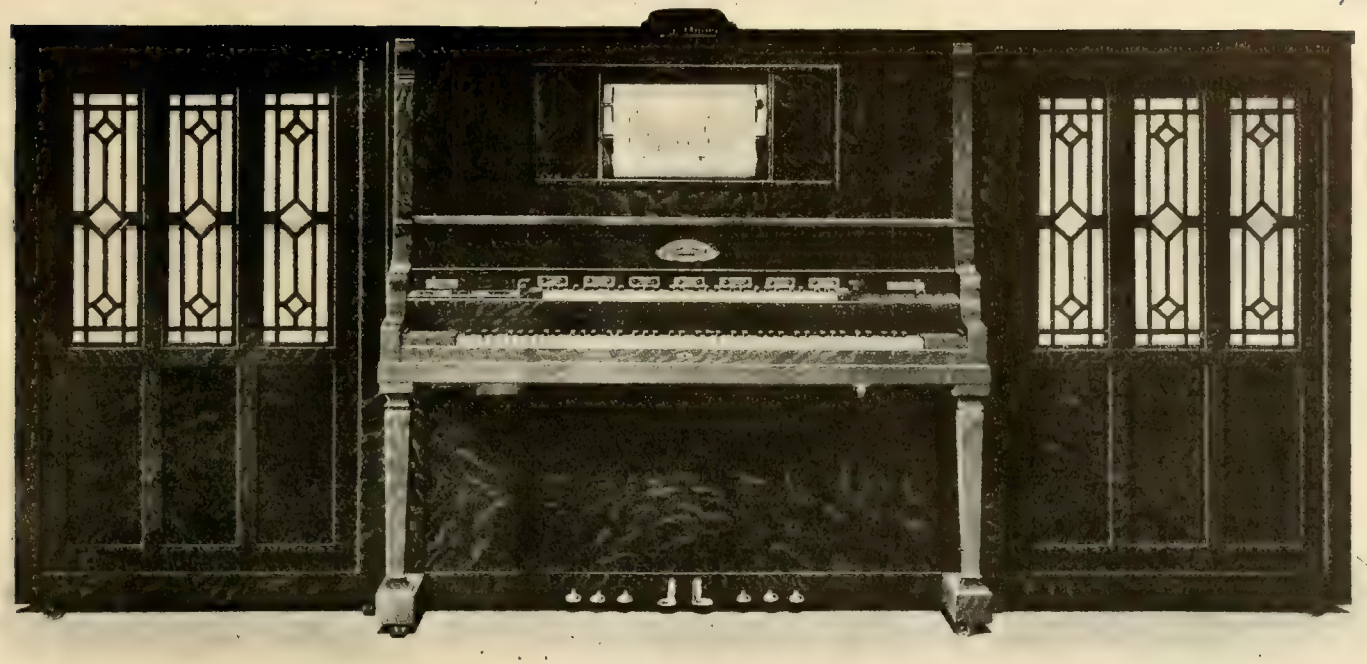

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Scouts report that the Indians are on the war-path and have cut the telegraph wires. Jim sends Yellow Flame with a note to the commander of the nearby fort soliciting his aid. On the trail Yellow Flame is seen by Black Feather, who shoots him, and Yellow Flame, falling unconscious, Black Feather thinks him dead and takes the note. While trying to rejoin the braves, Black Feather is seen by a couple of scouts belonging to the soldiers' provision train. They fire at him, wounding him mortally, but they are unable to find him, as he has retreated to a cave, where he dies. The soldiers, hearing the attack on the settlement, come to their aid. Yellow Flame, recovering consciousness, goes to the settlement and is denounced by Jim. When Yellow Flame comes out of his dream, he hears the call of the happy hunting ground and dies. Jack Hull, one of the settlers, while hunting sees a large snake, which he pursues to the cave, where he finds the skeleton with the note. He returns to the settlement, presents the note to Jim and all start out to find Yellow Flame. When they reach him he is dead and all feel much grieved over their wrong censorship of him.

AMERICAN.

THE LOST TREASURE (Three parts—Feb. 9).—In the frontier days a breath of suspicion was enough to incite the ever-ready mob to violence and the lynch law. It was very remarkable that Amos Brown, a Wells-Fargo Express agent, was allowed to escape with his life when it was discovered that $20,000 worth of bullion had disappeared from the office. The mob quickly gathered and followed him to his home. Bess, a friend of the agent's wife and the stage driver dominated the mob almost at the risk of their own lives and succeeded in saving him from the noose, but he had to leave town within the hour. So, with his sobbing wife, he left the town where a few hours before he had been honored and respected.

The shadow and stigma hung over him and darkened his life for months until chance threw Bess, who was now married to the stage driver and settled on a ranch, on the trail of the real bandits. She immediately got her husband a posse, who captured the bandits with the treasure. End shows agent restored to his position and full restitution made.

THE MONEY LENDER (Feb. 14).—Old Philip Swan, close-fisted, cold-hearted, money lender, had one redeeming quality; he loved and was deeply devoted to his little daughter, Ethel. One of Swan's assets was a mortgage on the property of Edward Gauss, an humble locksmith. Owing to manifold misfortunes, Gauss is unable to keep up the interest and Swan loses no time in foreclosing. Kind-hearted Dr. Ashley, who has tried in vain to make Swan a little merciful, gives Gauss and his family temporary quarters after the old home is lost.

Swan gets a new safe; before he learns the combination he deposits in it the deed for the Gauss property. Ethel while at play locks the safe. That night Ethel is taken ill. A doctor who is summoned, confesses the case is beyond his skill and says Dr. Ashley is the only man who might effect a cure. Swan hates to go to Ashley, but pride yields to love, and Dr. Ashley is called. He says an immediate treatment will save the child, and demands as advance fee the transfer to the Gauss deed. Of course Swan demurs, but he finally yields to terms. He goes to the safe to get the deed, finds the safe has been locked, and realizes he cannot open it. His only salvation is to get Gauss. He appeals to the locksmith, but Gauss refuses to help. At length Gauss's wife persuades her husband to aid their enemy and the safe is opened. Dr. Ashley is given the deed, and Ethel is saved. The next morning Dr. Ashley assigns the deed to the bewildered and thankful locksmith.

KAY-BEE.

DIVORCE (2 parts—Jan. 30).—Anna, the wife of Jim Forbes, is discontented because of his low salary and decides to get a divorce and marry a former lover, Robert White. She leaves her daughter, Mildred, with her husband, who loves her. Forbes does not let the little girl know the truth about her mother. He falls ill and Mildred seeks employment at a department store owned by Robert White. Mrs. Dexter, a neighbor, gives some attention to the sick man during the absence of Mildred, who is employed as an errand girl. Mildred is sent with a package to the White residence and meets her mother. In the meantime Anna has become discontented as the rich man's wife and is glad to meet her daughter. But Mildred on learning the truth denounces her and returns to her father.

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DOMINO.

O MIMI SAN (2 parts—Feb. 5).—The scenes of the story are laid in Japan during the last revolution in the late '60's. The Emperor is growing old and infirm. He has two sons, Yorotomo, the eldest, who will succeed to the throne, and his younger brother, Togowawa, who succeeds to the throne in the event of his elder brother's death. The Emperor, for reasons of state, betroths his eldest son to Sada San, daughter of the Prime Minister. The Chief Shogun, supposedly loyal to the emperor, covets the throne. He realizes the Japanese people would never permit him to ascend the throne himself, and he casts about for a dummy to occupy it. The Shogun calls upon the younger prince and unfolds his plan to kill the elder brother. Togowawa enters into the conspiracy and promises to aid the Shogun. The conspirators are overheard by a spy of the Emperor, who reports the plot. Yorotomo is sent away in disguise. During his sojourn he falls in love with O Mimi San, daughter of the gardener of the summer cottage of the Mikado, who does not know that Yorotomo is a prince. The Mikado dies and Yorotomo is called to take the throne, and he is compelled to leave O Mimi San and marry Sada San.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 57 (Jan. 28).—**The Tango Reaches Spain.**—Thousands in Barcelona turn out and witness a public exhibition of new style dancing.

Ice-Skating Season Opens.—Winter, long delayed, arrives in Van Cortland Park, New York City.

A New Railroad in Africa.—Line from Kenroussa to Kankan is opened with elaborate ceremonies.

Martin Harvey off for Canada.—Famous English actor given a hearty farewell at Liverpool.

"Movies" Now Teach Religion.—Pastor Russel, famous Brooklyn divine, opens New York theater devoted to Biblical stories.

"Teddy's" Triumphant Pilgrimage.—Ex-President Roosevelt is presented with a horse at Buenos Ayres exposition.

A Torpedo Bicycle.—A new wind-shielded two-wheeler is tried out in Paris.

Off on a Long Journey.—Hamburg-American S. S. "Cleveland" carries 500 passengers from New York to the Orient.

A Florida Terrapin Farm.—Southerners now devoting much time to producing for the Northern markets.

Stone Age Relics Unearthed.—Workmen in Los Angeles uncover stone bowl of prehistoric age.

Great Lumber Yards Destroyed.—E. K. Wood plant, at San Pedro, California, is entirely wiped out by fire.

The Beardsley Siege.—Mayville, N. Y., man holds off law officers for one week.

RELIANCE.

OUR MUTUAL GIRL (Third Release—Feb. 2).—Margaret, the Mutual Girl, is found in the first scene of the third release in her boudoir, dressing for the day. Her aunt enters and they plan to again visit Lady Duff Gordon's establishment, the famous Luciles. The aunt tells Margaret that Count D'Orley, whom Margaret met at the Yale-Princeton game, will accompany them on the shopping tour.

At the moment that this conversation is going on, detectives have surrounded the count's home and are waiting for him to emerge, believing him to be the leader of a clever gang of swindlers. Inside of the count's house, he is nervously reading a newspaper which has an account of the theft of the famous D'Rida necklace, which is thought to have been smuggled to America from France. The account states that the French government is co-operating with the American government in tracing the smugglers. The count flings the newspaper aside and hurriedly leaves the house and is followed by detectives. He goes immediately to the center of the white light district, Times Square, where he clandestinely meets two women who had arrived on the steamship several days previously, and as he passes them with scant recognition, one of them hands the stolen necklace to the count. From Times Square, he goes immediately to the home of Margaret, still followed by the detectives, and, in company with the two ladies, he goes shopping. The automobile of Margaret is followed by one containing government inspectors and the country boy. Arriving at Lucile's, the count discovers that he is being followed, and makes an excuse to remain in Margaret's automobile, while they enter the store. As soon, however, as they have gone, he hurriedly leaves the automobile and passes swiftly down the street, still followed by the detectives.

The country boy returns to the dock to find that

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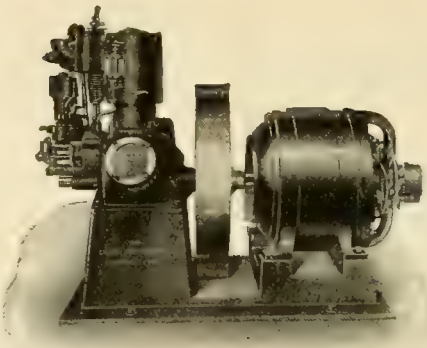
the steamship Mauretania has arrived, and becomes busily engaged in assisting Mme. Tetrazzini, the world-famous songbird, through the customs examination. Surprised at the absence of the count upon their exit from Lucile's, Margaret and her aunt return home after a long drive, during which they pass the homes of Carnegie, Gerry, Rockefeller, and the Vanderbilts. The count manages to elude the detectives by jumping over a fence and disappearing, and returns to his home, where he immediately sends a letter of apology to Margaret for his rudeness.

A day later, Margaret and her aunt, joined by the count, dine at the Hotel Plaza. They are again followed by detectives, and the country boy is directing the shadowing. When Margaret emerges from the Plaza, the country boy races on foot after her automobile, and succeeds in climbing aboard from the back. The count, finding that he is in sudden danger, and still having the necklace in his possession, thrusts the jewels into Margaret's muff without her knowledge. The country boy grabs the count as the car stops and the detectives climb aboard and search him. They find nothing, and in a high state of indignation, the count leaves the automobile, vowing vengeance on the country boy. Margaret and her aunt return home unconscious of the jewels being in their possession.

THE JANITOR (Feb. 4).—Tom, aged seven, and Mary, eighteen, are children of Mrs. Jake Gruber, by a former husband. Jake is a loafer and bum, janitor of a New York flat house, but Mrs. Gruber, a patient slave, does nearly all the work. She is assisted only by her son and daughter, mornings and nights, before going to work, and after coming home, but never, except reluctantly, by Jake, who spends the most of his time at the corner saloon or rushing the growler when the saloon keeper has closed him out. The children, who are getting on in their employment, are arriving at an age when they are ready to rebel from their stepfather's brutal tyranny and shiftless habits. Mary has met a young man, Henry, who is attracted by her, but she is ashamed and afraid to let him call at her home in the janitor's quarters in the basement, so her mother permits her to receive her caller in the apartment of a family on an upper floor, who are away on a visit.

Jake comes home drunk. He wants money, but Tom refuses him. Mother has been with Mary and her caller, but she leaves them temporarily and goes to the cellar where she finds Jake. She has no money for Jake, who follows her to the apartment above and makes a scene, demanding money from Mary and exposing the fact that they are in borrowed quarters, which Mary had tried to conceal. Henry goes, to escape the family quarrel, and Mary believes he is disgusted with her and her people. Mother and daughter return to the basement, followed by Jake, who tries to take money forcibly from Mary, but is prevented by Tom, who fights his father. The next day the landlord notifies Jake he is discharged. Tom and Mary now decide they have enough money to rent a flat for their mother, and they draw their money from the savings bank and prepare to move. When Jake comes in for supper they won't let him eat and Tom throws him out, after showing him their money and declaring they will take care of their mother. Jake seeks consolation with his friends, telling them of the money and the rebellion against his parental authority. They go to the basement to seize the money. Tom barricades the door to their rooms while Jake and his gang try to force their way in with an axe and other weapons and by way of a back window. Meanwhile, Henry has gone to tell Mary he loves her anyway, and he turns the tide of battle at the critical moment. The police drag Jake and his bruised pals away.

FOR HIS MASTER (2 Parts—Feb. 7).—Father Walsh, a rawboned priest, comes to a Western cowtown to preach the gospel. Aside from his calling, his appearance aroused the ridicule of the cowboys and they kid him. A fresh young kid slaps a girl of the underworld and makes his escape on a horse. Father Walsh chases him on another, drags him off the horse and carries him back to the crowd, where he forces him to apologize to the girl and then spanks him, in full view of the crowd, and drops him in the dust, much to the crowd's admiration. Among the lookers-on is a "bad man," who has been concerned with two other men in cattle rustling and stage robbing. He shakes the priest's hand and expresses admiration for him. Walsh sees a streak of good in him and determines to save him, if possible. He follows him into a saloon and prevents him from further drinking. While there the bad man's sister comes to get him to go home and the priest coaxes him to go, thus earning the gratitude of the sister. The priest is the only man that the bad man will listen to and he succeeds in getting him to give up his drinking and is fast molding him into a better man when he is suddenly called away to administer to a miner, who has been hurt up in the hills. During his absence the two pals of the bad man call on him and kid him for allowing the priest to make a good man out of him. Taunted by his pals, he goes to the saloon, gets to drinking and rides away with them on a hold-up expedition. Their plans are overheard by the bad man's sister and when the priest returns she tells him of their scheme. Walsh rides after them, overtakes them in the mountains, overcomes the three of them and takes the bad man back to his home. The two pals go through with the robbery as prearranged, and the next day are captured and strung up. The priest shows the bad man the account of the matter and thus proves to him how lucky it was that he had arrived in time to take him out of such company. The bad man reforms for good and joins the priest in his campaign against the powers of evil.



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KOMIC.

MY WIFE'S AWAY (Feb. 5).—Mrs. Byers takes a trip to the country, leaving her husband at home. The poker sessions Bill Byers has with the boys nightly are something fierce. When wifey notifies Bill by telegram that she is going to return, Bill and the boys put the house in order as best they can. Next morning Bill, on his way to the office, loses his keys, and when he finds them gone returns home and upsets everything looking for them. He has to climb in the front window and is seen by two plain clothes men and promptly arrested, although he strenuously objects. Meanwhile, Bill's wife arrives, and seeing the house all upset, goes to Bill's office to tell him, and is informed by the office boy that Bill had been there and gone in an excited frame of mind. Satisfied that something terrible has happened she at once seeks the police. Dusty Dawkins, a hobo, finds the keys where Bill has lost them and seeing on the key tag that a reward will be given for their return, at once starts for the address to return them, and claim the reward. He finds the door open and no one about, so he enters and makes himself at home. While Dusty is enjoying himself, Mr. and Mrs. Byers return home, she having explained to the police and had Bill released. They seize Dusty and are about to hand him over to the police when he returns the keys and is forgiven. Dusty is about to depart when Mrs. Bill discovers the wine bottles and playing cards that Dusty had taken from their hiding place in the piano. She immediately suspects something and upon making an investigation herself, finds that Bill has been enjoying himself instead of passing the lonely evenings in work at the office as he had informed her in his letters. Enraged she lectures Bill while Dusty makes his escape through the window.

THE SLEEPY HEAD (Feb. 5).—George is a terrible sleepy head. It is a great deal of trouble for his landlady to get him up in the morning. One evening he returns home and informs the landlady that he must be at the office of a certain broker at 9 a. m. sharp the following morning, as he has a package of great importance to deliver. The next morning arrives and after several attempts to get

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George out of bed, the landlady at last succeeds. Meanwhile George's boss, who gave him the package to deliver, has received a letter telling him not to invest the money and is waiting for George's return to the office. He cannot stand the strain any longer and rushes out to the house where George resides. Arriving there he is just in time to find the landlady throwing George out the front door. George hits the boss and knocks him down. When they both get on their feet George tries to explain why the package of money is still undelivered, but the boss is so overjoyed that the investment has not been made that he gives George a week's salary and a week's vacation to get some sleep.

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GAUMONT.

EXCURSIONS IN OLD PARIS (Jan. 22).—Paris has much that is new and much that is old. The old arenas of Lutece, by way of example, are hardly what the up-to-date visitor would expect to find, for these date back to the second and third centuries. Of the various churches which can be seen, the oldest are those of St. Julian the Poor, St. Martin-in-the-Fields, Notre Dame (one of the wonders of Gothic architecture), and that of St. Nicholas. The Palace of Sens was built by Tristan de Salazar, whilst the ancient Palace of Thermes—once inhabited by Roman Emperors—has been transformed into the beautiful Gothic mansions of Cluny. The Palace of Justice, the Conciergerie, with the Treasure Tower and Cæsar's Tower, are other interesting examples, and the film concludes with a picture of the Court of the Vosges, which is comprised of 26 pavilions of brick and stone on a uniform plan, with vaulted galleries.

CALINO AS A STAGE PROMPTER (Jan. 22).—A stage prompter's job, as everyone knows, is a heart-breaking one—both for the prompter and the prompted. Having perforce to be on the constant look-out for signs of forgetfulness on the part of the actors, and then failing to find the place when they actually do break down, is enough to harass the strongest hearted. Calino, however, overcomes the difficulty by repeating the various speeches with the actors, and the result is that he arouses the wrath of a number of peaceful subscribers in the fifth row of the gallery.

LUX.

BERTIE HAS A FREE RIDE (Jan. 30).—Bertie suddenly becomes rich, but the funny thing about it is that he is not rich enough to pay his railway fare to the place where he is to become rich. The difficulty is overcome by a friend, who packs him into a nice big bundle and sends him off as freight by rail. The bundle proves too big to be taken out of the door and so it is promptly thrown out of the window. Alas, poor Bertie. In the train Bert has a look around and discovers a luncheon basket full of good things. Alas, poor Bertie; he is obliged to get back to his hiding-place before he can make a good meal. The customs officer promptly pierces the bundle with a nice pointed sticker when it does arrive. Alas, poor Bertie; he simply gives a yelp, and rushes through the town in his parcel until he reaches the lawyer's office, where he becomes a man of means

PICTURESQUE CORSICA (Jan. 30).—A charming little scenic film, in which the many beauty spots of this picturesque and delightful country are portrayed in a series of finely photographed scenes. The quality throughout is extremely good.

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MASKED MYSTERY (Three Parts).—Leon Dorbier, a rich widower, brings about the engagement of his daughter, Suzanne, to Jacques Clamor. Miss Eddy an American girl befriended by Dorbier, becomes the bosom friend of Suzanne and proves a staunch friend during the outrages that are perpetrated against her. Baronne De Warza, an adventuress, who is deeply in love with Leon Dorbier, finds an obstacle in his daughter, Suzanne. From now on a series of outrages against Suzanne occur, the frustrations of which are largely due to Miss Eddy and Jacques Clamor. On the night that the contract is to be signed, Suzanne's absence causes alarm, but a thorough search finds her in her apartments in a dazed state. The "Masked Mystery" is at work. Dorbier notifies the police, and the detectives are exasperated to find that the "Masked Mystery" had worn gloves so as to hide the finger-prints and render the search more difficult.

Several days later Suzanne and her friend take their daily ride, and the horse, which has been tampered with by the "Masked Mystery," becomes unmanageable and runs away. Suzanne and her friend find it necessary to call the services of a motor car in order to reach home. But fortune seems to be against them. While the chauffeur is repairing his machine the "Masked Mystery" appears and succeeds in kidnapping Suzanne, while her friend, Miss Eddy, escapes and carries the news to Leon Dorbier of his daughter's abduction. The "Masked Mystery" carries Suzanne to a lonely mansion, and when she refuses to sign an agreement that if she is set free she will give up all hope of seeing her father and fiancé, they tie her in a bag and throw her into the river. Suzanne, by means of a penknife which she carries in her bosom, succeeds in opening the sack, and, by a desperate struggle, manages to reach a passing boat upon which she takes refuge. In the meantime, Jacques Clamor and Miss Eddy have left no stone unturned in their effort to rescue Suzanne, and while passing over a bridge in a motor car in pursuit of the abductors of Suzanne, they collide with another car, causing a terrific explosion and a heart-rending scene.

Suzanne is welcomed home by her father, and when she learns of the terrible accident and possibly the death of her lover, she determines to bring the criminals to task. They set a trap for the "Masked Mystery," and at midnight, as he is entering the library window, he is taken by surprise and captured. When the mask is removed the face of Baronne De Warza is revealed. She breaks down and makes a full confession, stating that she is in love with Leon Dorbier, and, wishing to wed him, found an obstacle in the person of Suzanne. After her confession the adventuress makes a break for liberty, but she is closely pursued by the police. Seeing escape impossible, she takes her own life. Suzanne then searches for Jacques who mysteriously disappeared after the motor car accident, and succeeds in locating him in a private sanitarium in a very precarious condition, but by careful nursing he progresses rapidly, and several months later a double wedding takes place, when Suzanne and Jacques are made man and wife and Miss Eddy becomes the bride of Leon Dorbier.

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EVANGELINE (Five Parts).—**PART I.**—Evangeline and Gabriel as children are being taught their lessons by Father Felician, priest and pedagogue. After their lessons they hurry to the forge of Basil, the blacksmith, to watch him at his work.

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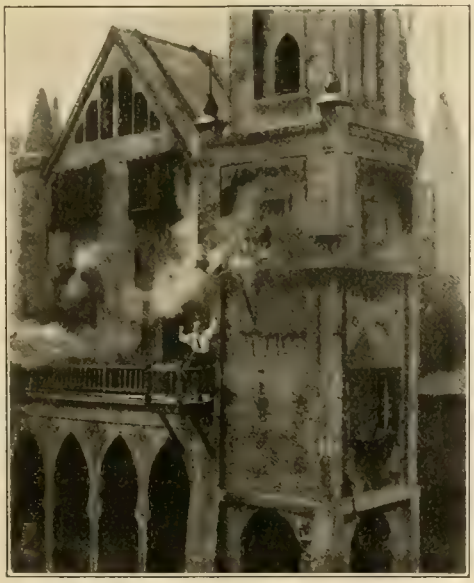

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"Thus passed a few swift years and they no longer were children."

Gabriel, a "valiant youth," helps his father, Basil, at the forge. Evangeline keeps house for Benedict, her father. We see Evangeline carrying a flagon of home brewed ale to the reapers in the fields at noontide. We see the prayerful attitude of the reapers and Father Felican as they hear the Angelus. At eve the flocks return from pastures and "the cows patiently yield their udders unto the milkmaid's hand." "Thus at peace with God and the world, the farmer of Grand-Pre lived on his sunny farm."

PART II.—In part two the Arcadians are still enjoying their happy, peaceful life, but a shadow of gloom is thrown over them at times by the advent of English troops with a proclamation from Governor Lawrence commanding all the men to appear at Church to hear the reading of His Majesty's wishes. Basil believes it threatens disaster. Benedict, however advises patience.

"Now has the season returned when the nights grow colder and longer." We see Benedict by the wide-mouthed fire-place and Evangeline at her spinning wheel. A knock at the door and Basil and Gabriel enter, followed soon by the Notary, who draws the betrothal contract. We next see harvests gathered in, the peasants working on the dikes, and then the betrothal feast spread "under the open sky, in the odorous air of the orchard." After the feast they dance under the orchard trees.

PART III.—"And lo! with a summons sonorous," while they were merrily dancing, "Sounded the bell from its tower" bidding them to come to the church to hear the King's Mandate. "Thronged ere long was the church with men. Without, in the church-yard, waited the women." The English soldiers marched on, and demanding admittance in the King's name, "enter the sacred portal." Colonel Winslow, in front of the chancel, reads the King's Mandate, that inside of five days they must be driven from their homes and their lands be confiscated by the State. Their wives may gather such of their household goods as they can carry with them. The men will be kept prisoners in the church until the day of embarking. After hearing the mandate all is uproar and confusion. High above the others rises Basil's voice crying, "Down with the tyrants." In the midst of the confusion Father Felican enters the door of the chancel and with a gesture, quiets them. Pointing to the figure of the crucified Christ he leads them to repeat His prayer, "O Father, forgive them." Meanwhile, Evangeline listens at the door and window, but in vain. Then, all forgetful of self, she wanders into the village, "cheering with looks and words the mournful hearts of the women."

PART IV.—On the fifth day the women and children are seen carrying their household goods to the seashore, urging on the oxen and looking back sadly at their homes that they may never see again. Late in the afternoon the church doors are opened and the soldiers lead forth the patient Arcadian men. When they reach the shore they find their goods piled in confusion and disorder. "So unto separate ships were Basil and Gabriel carried, while in despair on the shore, Evangeline stood with her father." They lighted fires on the shore and the priest wandered from fire to fire, cheering and consoling, until he approached Evangeline and Benedict. Vainly Evangeline tried to cheer her father. Suddenly there is seen a light, which grows broader and higher and redder. The crowd cry aloud in their anguish: "We shall behold no more our homes in the village of Grand-Pre!" Overwhelmed with the sight the priest and maiden gaze in horror. As they turn to speak to Benedict they find he has fallen, and lies motionless on the ground, his soul departed. Evangeline kneels at her father's side and wails aloud in her sorrow. "Let us bury him here," and the priest said, "Lo, with a mournful sound like the voice of a vast congregation solemnly answered the sea."

PART V.—"Many a weary year has passed since the burning of Grand-Pre." Evangeline commences her endless search for Gabriel, cheered by the faithful Father Felican. Hearing that he is with Basil in the South, they start southward with a few Arcadian boatmen. Evangeline, cheered by a vision of Gabriel beckoning her onward, falls peacefully asleep. "While all are slumbering, through the darkness a light, swift boat draws near and passes on the other shore." It was Gabriel, who goes to the Western wilds seeking "oblivion of self and of sorrow." When they reach Basil's home they find him a prosperous herdsman. Basil goes with Evangeline to pursue Gabriel, leaving Father Felican to rest. Gabriel is always ahead; sometimes they find the ashes of his camp-fire. A Shawnee Indian woman leads them to the Mission of the Black Robe Chief, who tells them Gabriel was there six days before and will return again in the spring. Evangeline remains to wait, while Basil goes back to his home. Gabriel does not return, and at length, discouraged, Evangeline gives up the search, and becomes a Sister of Mercy. "Fair was she, and young, when in hope began the long journey. Faded was she and old, when in disappointment it ended."

After many years a pestilence falls on the city, and Evangeline, in a hospital ward of an almshouse, finds Gabriel, who dies in her arms. "All was ended now, the hope, and the fear, and the sorrow." Meekly she bowed her head and murmured, "Father, I thank thee!"

In an old graveyard are seen two nameless graves, in which the lovers are sleeping, side by side. "Still stands the forest primeval." "Maidens still wear their Norman caps and kirtles of homespun, and by the evening's fire repeat Evangeline's story." "While from its rocky caverns the deep-voiced, neighboring ocean,
Speaks, and in accents disconsolate answers the wail of the forest."

GAUMONT.

MARRIAGE BY AEROPLANE (3 Parts).—During the season the arrival of aviators at Stapleton was of such frequent occurrence that their coming and going aroused very little curiosity on the part of the visitors who thronged the front of this delightful seaside resort. It was different, however, when it was announced that the celebrated aviator, Jack Marriott, would arrive on the following Sunday, and during his stay would give a series of sensational flights. The coming visit aroused much speculation as to the class of exhibition the aviator proposed, but few could have prophesied its conclusion.

In addition to being a clever airman, Marriott had a way with him which appealed to the fair sex, and it was not surprising to find Lucy Harding falling in love with him. Although she had paid close attention to the flights which he gave, it was not until several days after his arrival that the two met. Red Cross day gave her an excuse for calling upon him, and after Jack had subscribed a handsome sum to the charity, conversation veered round to aviation, its risks and attractions. Lucy expressed a wish that Jack would fly round her father's villa, and he promised that he would do so on the following day. The next evening we see the aviator taking repeated flights around the villa and still further arousing the admiration of the girl. She confided to her diary that already she loved him and felt rather unhappy because she could not answer her own questions as to whether her feeling was reciprocated.

Following the flight Lucy went to the aerodrome, where she thanked the aviator for the pleasure he had given her, and artlessly expressed the opinion that the girl who shared his life with him would be very happy. When she had gone Jack thought over their conversation, and finding, after searching his own heart, that he loved too, wrote to Lucy asking her if she would share his life. He loved her and humbly placed his life at her feet.

This was what the girl was waiting for, and she replied that he had all her heart and had better come and "ask papa." Jack did not trouble to consider the opinion of papa, and, assuming that the hand of the girl must be given to him, had a betrothal bouquet cut in the garden of his villa and, flying over Lucy's house, contrived to drop it on the terrace. Her father concluded that things were not as they should be and demanded an explanation. Lucy informed him that Jack was going to ask for his consent to their marriage. The old gentleman was enraged and told his daughter that she should only marry a man of his choice, otherwise he would disinherit her.

Such is the unbounding optimism of the present-day young lady that this threat did not trouble her in the least and she immediately wrote to Jack that her father was opposed to the marriage, but that did not matter at all since they loved each other. She suggested an elopement the following morning when her father would have left for the hunting field. Seeing how matters stood, and realizing that the father's consent would be difficult to secure, Jack decided to adopt this suggestion, and the following morning met Lucy. Her father, however, had not yet left for the country, and was quickly on the track when she left the house, but before the enraged parent's motor car could reach the aerodrome the two had started. Underrating the speed of the aeroplane, the irate old gentleman pursued the machine with his car, but it was quite useless. They steered straight for the sea and within an hour had landed in Lakewood. Here they were successful in enlisting the sympathies of a lady who directed them to the house of the nearest clergyman, and the two wayward young people were made man and wife. Immediately after the ceremony they returned to Stapleton, where they met the father. As the machine approached land, we see the anxious parent watching its evolutions from his house, and he is so thankful to have his daughter safely back with him that he overlooks her conduct and makes the best of the situation as it presents itself.

FIDELITY FILM CO.

THE MYSTERY OF ST. MARTIN'S BRIDGE (Five Parts).—Our picture opens with a beautiful mountain scene and Cora, the belle of a mountain tribe, decking herself with garlands of roses. In the evening Lord Martagne, in disguise, appears at the cave of the mountain tribe and is fascinated by Cora's weird dance. They become lovers, but Lord Martagne soon wearies of the mountain girl and discards her. She calls at his home but is repulsed. She enters secretly at a masked ball in fancy costume to kill her unfaithful lover, but is foiled by his having left the city on urgent business. Lord Montagne goes on important business of a diplomatic character, and becomes a guest at the home of Irma, an attractive young woman who is engaged to be married. Irma is fascinated by Lord Montagne. Cora, the mountain girl, starts out in search of her unfaithful lover. She discovers him seated in a box at the theater with Irma. She leaves the theater when he does and follows him to his home.

On account of financial difficulties Lord Martagne writes a letter to Irma, whose father has recently died, leaving her a fortune. He leaves the letter on his desk and Cora, who enters the house, finds it. The note asks Irma to meet him on St. Martin's Bridge the next night and loan him $5,000. Cora meets Lord Martagne on the bridge and forces him to fight a pistol duel with her. She kills him and he falls from the bridge into the river below. Irma comes to keep the appointment and looking over the rail of the bridge sees the body of her lover below. Then she finds the pistol lying on the bridge and her mind gives way. She is crazed and in her delirium she imagines that she committed the murder. At her home, Albert Norton, her fiancé, listens to her story, which is overheard by a maid. He advises her to leave and escape punishment. The maid informs the police and Irma and Norton are arrested. Then Irma recovers her mind and tries to prove her innocence, but fails. She and Norton are condemned to death.

In the meantime, Cora has become a famous dancer. She learns of the conviction of Norton and Irma. It worries her greatly and on account of her high strung nerves, she falls into the fire while executing a wild fire dance and is terribly burned. When lying in bed she reads that the execution is about to take place and she confesses and insists on being taken to the scene of the execution in an automobile. She arrives just in time to prevent the double execution, and after telling her story, dies of excitement and exhaustion.

ECLECTIC.

THE DEATH OF A GEISHA (Three parts—Feb. 10).—Desperately wounded, Boris Danieff is taken prisoner by the Japanese and removed to their military hospital at Sasebo. Hanako, the daughter of a Japanese nobleman, is a trained nurse and spends much of her time ministering to the wounded Russian. He improves rapidly under her tender care, and in about six weeks is able to mingle with the other prisoners of war. About this time peace is declared between the warring nations and an exchange of prisoners is made. Boris is ordered back to his native land. But he has lost his heart to the fair Hanako and pleads with her to marry him. Her father enters and is enraged at the Russian, whom he still considers an enemy. Boris leaves, but is determined not to give up his sweetheart. He sends her a note asking her to elope with him, saying that he will call that night at moon-rise for her. With a comrade he goes to her home that night and signals to her. Softly making her way out to him, they hasten away. As soon as they are married Boris takes his little eastern bride to his home in Moscow. Here for a time they live like two little birds in a nest. But then the influence of the old environment seems to change the Russian's love for the little geisha. He invites a number of his friends to a reception, where he presents to them his Japanese bride. Among the guests is Olga Petroff, a Russian beauty, who openly makes love to Boris. This is most unwelcome to Hanako, who protests to her bold rival. She receives but scant sympathy from either her husband or Olga. This proves to be only the beginning, however, as Boris and Olga find many occasions to be together to the great sorrow of the neglected little bride.

Finally, Hanako decides to make a last appeal to Olga to remain away from her husband. For this purpose she calls on the Russian at her home. But Olga refuses to listen to the geisha and thrusts her roughly aside. Hanako secures a grip on her arm and by means of a jiu-jitsu trick, hurls her rival to a divan. Drawing a poniard, she is about to kill Olga, but is prevented by Boris, who arrives at that moment. Even this attempt fails to sway the Russian beauty, who again is received by Boris in his home. Realizing that her dream of happiness is over and that her husband no longer cares for her, Hanako commits suicide by stabbing herself. Olga and Boris, in the meantime, are drinking in the next room. Boris has spread a mat on the floor on which they sit side by side. In attempting to escape from her lover's embrace, Olga's hand comes in contact with a dark red fluid which seems to issue from beneath the door. Boris opens the door to find out the cause and is staggered by the sight of his little Japanese bride lying dead in a pool of blood. A flood of repentance comes over him as he realizes too late the strength of his little geisha's love.

WARNER'S FEATURES.

THORNS OF THE GAY WHITE WAY (Three parts).—A political boss is the proprietor of a tenement dive. He is, however, large in heart and spirit, and is ever the friend of the ill-treated girl. When he is confronted with the tragedy of his own daughter's misstep, he is overcome with remorse and closes his cafe and seeks consolement and higher ideals by leaving the trail of the bright lights for the cool green fields of rest in the country.

The politician places his motherless daughter in an exclusive seminary when she is quite young. Here, when a grown girl of eighteen, she meets a young man who fascinates her. She finally elopes with him, and her father from that moment loses all trace of his daughter. Her husband is found out to be an escaped life-termer from Sing Sing and is sent back to prison. On the verge of being put out of her boarding-house for back rent,

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she accepts and from a strange man. He deceives her and uses her as a tool. She is accused of theft and is sent away to the penitentiary for three months. After serving her term she tries to secure a living, but is rebuked and becomes so melancholy over her fight for existence that she is about to plunge into the river and end her strife, but is saved in doing so by a Salvation Army lass, who asks her to accompany her to the man that saved her. She is taken to this same cafe that her father operates and after a few minutes is recognized by him. He is so overcome that he closes up and seeks a cleaner and better life by persuading her to leave the lure of the city.

THE RED SPIDERS (Three parts).—Cassim, a respected Mohammedan, accompanies an American tourist on a treasure hunt for the lost emerald mines, which are said to exist in a remote part of Asia. On the journey back to civilization after discovering the mines the tourist dies, but not before he has entrusted Cassim with the mission of seeking his nephew to deliver over to him his share of the emeralds. About this time The Red Spiders, a notorious gang of thieves with headquarters in New York, send their king and queen to Turkey on an important mission. They kidnap Cassim's beautiful daughter from the harem and bring her back to New York.

CAUGHT IN THE WEB OF INTRIGUE (Three parts).—Farman, a clever rogue, in league with Betty Love, an adventuress, is the trusted secretary of Armor, a wealthy man. Failing to bring about the mock marriage of Betty and Henry, Armor's favorite nephew, Farman dynamites the train in which the uncle and nephew are traveling. They escape unharmed and turn to render help to the injured. One of these is a beautiful girl named Adeline. She promptly falls in love with Henry and in a short time after she recovers they are married.

Armor returns to Paris and is murdered. Henry is told that his uncle committed suicide. A celebrated detective sets to work upon the case. Adeline has a cousin with a criminal record who blackmails her. She is renounced by Henry, who leaves for Paris. There he is kidnapped by Farman's band, who demand a $100,000 check for his release. Adeline, also in the power of the schemers, goes mad and sets fire to the house, in which all the accomplices meet their death. Henry escapes by crawling over the roofs and with the detective's aid rescues his wife from the burning house. By the sea Adeline gradually recovers her reason and her penitent husband.

AMMEX.

HER BROTHER'S PARD (Three parts).—Sam Prior, one of four mining partners, receives a letter telling him that an uncle has died bequeathing to him a fortune. Sam, a black sheep, has not seen his folks for fifteen years. With Jack Norton he obtains from a justice of the peace a letter of identification. Sam becomes drunk in a low dive. In the fight which ensues a gambler is killed. Circumstances point to Jack as being the gambler. When Sam is drowned after an orgy, Jack is arrested, charged with murder. In his pocket is Sam's letter of identification which he was keeping for his friend. He successfully masquerades as Sam.

Jack goes to claim Sam's legacy and meets a girl who is introduced to him as his sister, whom he is supposed not to have seen for fifteen years. Jack learns to love his "sister," who worships her big "brother." Ashamed of his deception he goes away, leaving a note explaining all, and that he loves her—not in a "brotherly way." The girl, realizing her own deep affection for him, follows Jack to the mines. Juan, a Mexican, implicated in the fight in which the gambler had been killed, has become outlawed through his crime and now captains a band of Mexicans. They raid and ransack the miner's camp. They next attack the girl and her miner escort, leaving him for dead and carrying away the girl as a consort for Juan.

The supposedly dead miner revives and gets the news to Jack of Juan's villainy. The miner goes for help while Jack goes to Juan's camp. He acts the part of a boastful desperado and accredits to himself the killing of the gambler. Juan angry, demonstrates how he himself did the killing to settle an old grievance. Juan's scouts tell him of the arrival of the sheriff and his posse. Suspecting Jack he overpowers him and leaves him in a cabin, to which he sets fire. The sheriff dashes in and the girl braves the smoke and fire to rescue Jack. When he emerges carrying her, Juan, fighting desperately, fires his last shot at Jack and misses. The sheriff arrests Jack, who is quickly freed upon the girl's substantiation of Juan's confession.

TRANS-OCEANIC FILMS INC.

THE RACE FOR THE RUBIES (Three parts).—A gang of jewel thieves gain possession of a valuable ruby necklace, cheating the jeweler by a daring ruse. Nat Pinkerton is commissioned to capture the thieves and when pursuing his investigations he receives a mysterious letter advising him that the gang is going to Naples on an evening train. Nat determines to follow up the clue, and missing the train, follows by motor car until he is able to get on board at a wayside station. Maxedo, the leader of the thieves, recognizes Pinkerton and sends a code wire to his confederates at Naples, asking them to stop the train before it reaches that city. By greasing the rails in a tunnel and starting a fire, the thieves hold up the express, and during the confusion that follows Maxedo and his confederates escape. Baffled for the time being, Nat Pinkerton takes up his quarters at Naples and commences a search of that city. He is visited by Danton, a traitorous member of the gang, who tells him that the thieves meet at the Lombardo Tavern. Going to the tavern, Pinkerton learns the plans of the thieves, but unknown to him they learn that he is on their track, and hear him arranging to meet Danton that night. The gang visits Danton's home and attack the traitor, leaving him for dead. One of their number then disguises himself as Danton and keeps the appointment with Pinkerton, giving the detective a letter stating that the rubies are hidden in a certain house. Pinkerton visits the house with his assistant, Dick Sharp, and falling in an ambush is flung into a pit full of bears. Sharp saves his master from the bears, and together they go to Danton's home. There they find the traitor lying dead, but in his final agony the man has scribbled a note stating that his murderers are dining that night at the Palace Restaurant. With a strong force of police, Pinkerton raids the restaurant, and the gang is rounded up. The stolen rubies are being worn by a woman member of the gang, so that Pinkerton's triumph is complete.

AMERICAN KINETO CORPORATION.

THE MYSTERY OF THE FATAL PEARL (Five parts).—The mystery surrounding the temple of Buddha which contains many priceless gems attracts the attention of two adventurers. They plan and eventually steal the holy pearl from the head of the idol. Next morning the theft is discovered by the Brahmins, and the high priest curses the thief, calling on Buddha to wreak vengeance on everyone into whose possession the jewel falls. The thieves hasten to Europe to sell their ill-gotten prize and offer it to Degory Priest, a well-known collector of rare gems, for $10,000. Priest invites one of the thieves, a man named Allen, to stay at his home over night and he will buy the pearl and pay for it next morning. The other man, Walker, decides to keep watch and wait in the grounds of the mansion. During the night, the evil influence of the pearl causes Allen to see strange visions. He has a paralytic stroke from which he dies. Priest, who had a motive for inviting Allen to stay the night, visits his room and finding him dead, takes the pearl. Three days later, Priest meets with a fatal accident while hunting. After his death the pearl is handed over to his son and heir, Charles Priest, who has gotten into financial difficulties and is in the power of a money lender named Lewis. Lewis brings pressure to bear on young Priest who, unable to raise the money and under the fatal influences of the pearl, commits suicide, before doing so, telling his wife to rid herself of the pearl which has brought so much misfortune on his family. She consequently sells it to Lewis. Violet Lewis seeing the beautiful gem in her father's possession, asks to be allowed to wear it for one day only at her coming of age reception. He consents, but as a precaution, has it insured for $100,000. At the reception three Hindoo performers give a show in which the famous William Tell shooting act forms one of the items. Instead of shooting the apple, the Hindoo shoots the pearl out of its setting without destroying it. This supposed accident causes a sensation and a scuffle takes place to find the missing pearl. Finally the manager of the insurance brokers, who is at the reception to guard the interests of his firm, finds the pearl, but on close examination discovers it to be a clever imitation of the original stone. And now the question arises, "Who Has the Genuine Pearl."

BELMONT.

CAPTURED BY REDSKINS (Three parts).—Martin Byers, his wife and two children, one boy, Jim, and a daughter, Polly, deciding to make a home for himself and family in the growing West, reaches a place in a western forest. He strikes a location that seems adapted for the building of a new home, not knowing that it is close to an Indian encampment, the savages being in command of Red Dog. An Indian scout sent out to reconnoiter for Red Dog returns with the information that a party of settlers has just pitched camp almost within the Indian encampment. Upon this information he orders an attack.

Martin Byers' daughter, Polly, a child of five, noting the approach of the savages, becomes panic-stricken and strays away. The settlers, realizing their danger, forget about the little one and drive away in haste pursued by redskins. The Indians decide to abandon the chase and "cover" their trail as best they can. They return to their tents and on their way find the child. Red Dog takes her in his arms and returns to his home, where he decides to bring the child up as an Indian. Jim had been given a locket with his sister's photograph in it, and as years roll on she is forgotten by her people and the Indians bring her up to become a squaw for the red man. Martin Byers becomes addicted to gambling. He has in his possession the locket which he has stolen from Jim's sweetheart. He places it on the table as one of the stakes.

Polly is now an Indian squaw, and has been wooed and promised to an Indian chieftain, Red Dawn. She decides she must escape from her captivity and steals away from the encampment. Red Dawn, suspicious, follows her and after confronting her and pleading that she return to his people, which she refuses, he attempts to throttle her and perhaps might have killed her were it not for Jim Byers, who enters upon the scene and at the point of his pistol drives Red Dawn away, picks up Polly, whom he no longer recognizes, and carries her to the cabin of his sweetheart.

Polly is revived and decides to make her escape. Red Dawn makes a captive of Jim and demands of him Polly's hiding-place. Jim tries to guide them to another point, but the redmen follow the trail and reach the cabin before Polly makes her escape. They torture Jim, but threats do not bring Polly's whereabouts from him and the redmen order that the cabin be burned. Red Dawn scales the walls of the cabin, attempting to gain an entrance therein through the chimney, and drops down in the cabin room. The Indians set fire to the cabin, thinking they can drive the inmates out. The cowboys in the vicinity are aroused by the commotion and rush to the rescue. Red Dog has searched in every white man's home for the child, but without success. He enters the gambling den just as Martin Byers decides to play for the value of the locket, but after second thought puts it back in his pocket, thinking that he cannot lose the valued keepsake. Martin, attracted by the rush of the cowboys, enters the chase with them and after a hand-to-hand conflict, the redskins are defeated and made to retire. Polly is brought forth from the cabin unhurt and, after telling her story, the locket is produced and Martin exclaims that this Indian girl is his daughter.

JESSE LASKY FEATURE PLAY CO.

THE SQUAW MAN (Six parts).—James Wynnegate, an English army officer, is made the guardian of a trust fund raised by the members of his regiment for the relief of the widows of those who die in battle. The Earl of Kerhill, a member of Wynnegate's regiment, by means of a forged check, embezzles the fund.

To save the honor of the family, Wynnegate agrees with the Earl's mother to disappear and let it be understood that he is the embezzler. He leaves England in a trading schooner. The schooner, in mid-ocean, catches afire, and burns to the water's edge, the crew being saved in the lifeboats. The boat containing Wynnegate and others is rescued by a steamer bound for America, and in the garb of an English tourist, he is seen next on the Great White Way.

Wynnegate changes his name to Jim Carston and is instrumental in saving a Westerner from a confidence game. He and the Westerner become friends and at the latter's suggestion, they go West, where Carston buys a ranch. His general good fellowship, manliness and upright dealings incurs for him the jealousy and hatred of a noted bad man, "Cash" Hawkins. Hawkins makes several attempts on Carston which, however, are unsuccessful. Hawkins on the third attempt nearly succeeds, but is shot down from behind by a beautiful Indian girl, who secretly loves Carston. The Indian girl, Nat-U-Rich, later saves Carston from death in the mountains and again from an attack of mountain wolves.

Out of gratitude, Carston marries Nat-U-Rich and a little boy blesses the union.

In the meantime the Earl of Kerhill's mother is advised to seek another climate and locates in the vicinity of Carston's ranch and they meet, after two years. Carston is now known as the Squaw Man, a successful ranchero.

The Earl of Kerhill, injured unto death during a polo game, signs a confession, exonerating Carston.

Carston's friends and relatives in England then endeavor to prevail upon him to return, but realizing that his squaw wife would not endure in English society, remains on his ranch at Green River. He decides, however, to let his little boy return to be educated for his station in life, for the child eventually will be rich and bear the title of Earl.

Nat-U-Rich—the mother—learns her son is to be taken from her and misconstruing the intent, suicides. The widow of the Earl of Kerhill is at the ranch with English friends and as the picture slowly fades away, the Squaw Man turns to her—his first love.

RAMO.

THE GOVERNOR'S GHOST (Three parts).—Stuart Homer, backed by the reform party, runs for the assembly. Rev. Richard Walters and his son, Horace, aid him. Homer wants his sister, Alice, knowing nothing of her love affair with Jefferson Blair, a young lawyer. Helen, Homer's wife, knows, however, and opposes the match and an elopement is planned. Helen finds Blair's note to Alice, reading simply, "Come to my bungalow, I love you. We will go away together. Believe me, sincerely, Jeff."

Determined to prevent this, Helen starts for his bungalow alone, Homer being at the political meeting. Alice, on her way to Blair, crosses an old bridge to avoid being seen by Walters, who happens in that vicinity. The bridge falls, throwing her unconscious in a deep ravine, where she is exposed to the storm until found by strangers and later brought home. Helen is seen by Walters en-

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FEATURE FILMS

tering Blair's bungalow. Forming an unjust conclusion, Walters hurries to Homer at the meeting. Homer, not knowing of Blair's love for Alice, goes to the bungalow. Meanwhile Helen has surprised Blair, and shown him the note and told him she intends to wait and take Alice home. At this junction, Homer arrives and upon finding the incriminating note, orders Helen to leave his house and her little girl. Helen is caught in the storm and picked up practically out of her mind by an automobile party of questionable character. Alice is brought home only to die. Her story and Blair's grief convince Homer of his terrible mistake. He is agonized at obtaining no clue to Helen's whereabouts. Helen's despondency makes her a ready convert to the fast life of her companions.

After fifteen years, we find Homer as State Governor, his daughter, Mary, away at school, and his wife a leading factor among her associates in their reprehensible career. Fate brings Mary Homer, her daughter, under the consideration of "the Master." Unknowingly she aids in the bringing of Mary into "the Master's" power. Mary's disappearance arouses the Governor's fears, but to avoid the dangers of publicity and disgrace, he puts a detective, Reggie Wilde, on the case. A restaurant is the means of picking the acquaintance of "Crooked Fingers" as Reggie looks easy, and entrance is gained to the house, where "the Master" lives, and Mary is detained. Wilde arrives during an attempted escape of Mary, the result of which is the discovery by Helen of a birthmark on Mary, proving to her that Mary is her own daughter. Helen plans Mary's escape. Meanwhile Wilde, finding the situation with "Crooked Fingers" and his confederates has reached a climax, shows his hand and under forceful "persuasion" the crooks are forced to telephone for the police, and then locked in a closet. "The Master" takes Wilde by surprise, overpowers him in a terrific struggle and stops Helen in her attempt at escaping with Mary. In desperation Helen shoots "the Master" pust as the police arrive. Mary has fainted and Helen is arrested for the murder. Wilde takes Mary to the Governor.

Blair, now a prominent lawyer, is assigned to the defense of Helen "Smith." On conferring with Helen, he recognizes her, but promises to keep her identity a secret. Mary is the chief witness against Helen "Smith," and during her testimony the Governor recognizes his wife. Tortured and powerless, he hears her testimony, which results in a verdict of guilty. The Governor visits Helen's cell and promises her to keep so that their daughter may not suffer disgrace.

Urged by Blair, the Governor decides to pardon Helen, realizing that to do so, he must satisfy the public and get his reasons and thereby bring disgrace on himself and daughter. The decision proves needless, for Helen's weakened condition and refusal of food results in her death before the pardon leaves the Governor's hands. The Governor's Nemesis has disappeared; a Higher Court has assumed jurisdiction; who will be adjudged guilty?

GREAT NORTHERN SPECIAL FILM COMPANY.

A DAUGHTER OF EVE (Three parts).—Claire Esmarck is a woman of charm, but she is headstrong and filled with caprice and brings trouble into the lives of those about her. In the story she is first seen at a reception and here she comes face to face with Jacques Ramm, her first husband, from whom she had been divorced. She scorns him at first, but relents when told of the cunning ways of the child of their union. Ramm grants her permission to see the child, but the couple is observed by Dr. Esmarck, who is jealous and unaware that his wife is a divorced woman. On the following day Claire accompanies Ramm to his home and holds her child in her arms with maternal delight. While she is with Ramm, Dr. Esmarck is visiting his avaricious old uncle, who is making his will, but who declares that he will cut his nephew off unless he repays the money he has borrowed from him.

Next day Ramm's child is taken ill and he hastens to Claire, urging her to plead with her husband to attend the child. Dr. Esmarck is jealous of Ramm and at first refuses, but when Claire drops to her knees and confesses that she is the mother of the child and reveals her past, he relents and visits the little one. This duty performed he sells his wife's favorite horse in order to meet the demands of his greedy old uncle. He leaves the latter's house, but the financial transaction is observed by a tramp. The latter enters the room and the shock of his sudden appearance causes the old man to die of heart failure. The housekeeper finds him on the floor and noting that Dr. Esmarck had been with him a few minutes before, causes his arrest on a charge of murder. By a strange kink of fate, Jacques Ramm, the lawyer, is selected to prosecute the doctor and during the ordeal Claire sits beside her husband and listens to the burning denunciations by the father of her child. The jury returns a verdict of guilty.

Being left thus alone she engages herself as a nurse in a nearby hospital. She is assigned to attend a patient who had been injured in an explosion. It is the tramp who was responsible for the death of the old uncle. During his convalescence he reads of the conviction of Dr. Esmarck on a charge of murder and confesses the truth to Claire. The latter hastens to place the matter before the authorities and in due time her husband is released. Realizing her great devotion, he forgives her for her secret past and they go forth together to enjoy the inheritance which comes to them through the old man's will.

CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 59 (Jan. 24).—Disastrous Shipwreck Off California Coast.—Pilot schooner "Pathfinder" caught in gale is crushed on rocks. Motion picture camera man on scene to catch craft just before sea swallowed her up.

Quarter Million Dollar Fire at San Pedro.—Conflagration, thought to have been started by I. W. W. agitators, wreaks vengeance on the largest section of southern California city.

Newly Elected President of United Railways.—Jesse Lilienthal, one of the city's most celebrated lawyers and executives, elected to succeed Patrick Calhoun as chief of San Francisco's street car service.

In Monterey County.—Motion picture film testifies to the great scenic beauty of resort section. Cypress tree over 100 years old has odd resemblance to ostrich.

Ocean Makes Assault Upon Land.—Sea, angered by terrific storm, tears away embankment at Cliff House and threatens to destroy old landmarks.

Fighting Captain of San Francisco "Seals."—Del Howard demonstrates the strategies of bat, glove and ball to new recruits on his team.

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Picture Theaters Projected.

New York, N. Y.—Economy Real Property Company are planning to construct an apen air moving picture theater, with seating capacity of 1,800, and to cost about $12,000.

Chelsea, N. J.—William J. Farley, Atlantic City, N. J., has had plans prepared for a one-story moving picture theater, 50 by 40 feet, to cost $22,000.

Everett, Mass.—Penn Varney, 25 Exchange street, Lynn, Mass., is preparing plans for a two-story moving picture theater, 53 by 108 feet, to cost $15,000, to be erected here sometime next spring.

Clarksburg, W. Va.—O. K. Borham is planning to have a store property remodeled into a modern moving picture theater, to seat about 300 persons. The improvements are estimated at $5,000.

Cleveland, O.—The United Realty Construction Company, care Louis Abrams, Williamson Building, have awarded the contract for the erection of a one-story moving picture theater and store building, 47 by 150 feet, with seating capacity of 550, and to cost about $15,000.

Milwaukee, Wis.—Charles Buchholz, 395 Mitchell street, has let the contract for the erection of a one-story moving picture theater, 30 by 120 feet.

Lyons, Ia.—Miller Ladehoff, 1103 Comanche avenue, Clinton, Ia., has obtained the contract to construct a one-story theater building, 40 by 106 feet, for the Lyons Investment Company. The building will have a concrete foundation.

Washington, D. C.—Beahm & Rice, 615 Fourteenth street, Northwest, have been awarded the contract to build a one-story moving picture theater, 44 by 90 feet, to cost $4,000, for Dr. Louis Kolipinski, 631 First street, Northwest.

Minneapolis, Minn.—American Realty & Building Company, 211 West Lake street, have secured the contract to build a $15,000 moving picture theater, 42 by 128 feet, for the Lake Amusement Company, James P. Agnew, president, 31 West Lake street.

Milwaukee, Wis.—H. C. Hensel, 402 Caswell building, has prepared plans for a one-story theater building, 40 by 100 feet.

Brooklyn, N. Y.—L. B. Mantonya, 74 Columbia Heights, contemplates building early in 1914 a ten-story theater and office building, 100 by 100 feet, to cost $280,00.

Brooklyn, N. Y.—Ellen M. Lyons, 857 Prospect place, will have rear exit built to her moving picture theater to cost $4,000.

New York, N. Y.—Theodore W. Myers, 20 New street, is to build a one-story moving picture theater, 36 by 100 feet, to cost $15,000.

Deposit, N. Y.—P. H. Mather, Colport, N. Y., intends to erect a one-story balcony moving picture theater, 30 by 90 feet, to cost $5,000.

New York, N. Y.—The Walter C. Rollins Estate, care Theodore C. Jung, 2 East Fordham road, has had preliminary sketches prepared for a theater and apartment building. The theater will have seating capacity of 1,500 persons. There will also be several stores on the ground floor.

New York, N. Y.—Henry Morgenthau Realty Company, 18 East 42d street, are planning to build a one-story moving picture theater, to seat 600 and cost $10,000.

Detroit, Mich.—Preston & Walker, 1932 Dime Bank building, have prepared plans for a two-story theater, store and flat building, 40 by 95 feet, to seat 400 persons.

Dayton, Ohio.—Theodore C. Lindsay and E. A. Leonard, 916 Reibold building, are to build a six-story moving picture theater and office building, 33 by 125 feet, to cost $90,000.

New York, N. Y.—M. L. White, E. D. Merrill and S. T. Jackson, 59 Wall street, have had plans completed for alterations to a residence building which is to be turned into a modern moving picture theater. It will have seating capacity of 600 persons and will cost about $10,000. Charles Steiner is the lessee.

New York, N. Y.—Louis A. Sheinart, 194 Bowery, has prepared plans and specifications for a $25,000 moving picture theater to seat 1,000 persons.

Dayton, Ohio.—Greater Dayton Amusement Company, care Joseph Montgomery, 210 South Jefferson street, are planning to erect a two-story moving picture theater, 52 by 75 feet, to cost $12,000.

New London, Conn.—E. W. Maynard, 226 Tremont street, Boston, has prepared plans and specifications for a two-story theater building, 50 by 140 feet.

Brooklyn, N. Y.—Samuel Pallen, 1683 Pitkin street, will build a one-story moving picture theater, 42 by 100 feet, to cost $15,000.

Hartford, Conn.—John E. Talcott, 1003 Main street, will erect a two-story theater building, 110 by 130 feet.

Birnamwood, Wis.—Village of Birnamwood, Guy Van Doren, clerk, contemplates in spring erecting hall building and opera house, to cost about $10,000.

Cincinnati, Ohio.—B. F. Keith, G. B. Cox and associates, 519 Walnut street, contemplate building the early part of the year a twelve-story theater and office building, 123.2 by 100 feet, to cost $350,000. The theater will be of fireproof construction and contain, besides all modern improvements, a lobby.

Anglo-American Official No. 2--Tour Announcement.

BEFOREHAND, ATTENTION IS RESPECTFULLY CALLED TO THIS PRELIMINARY OBSERVATION:

Upon the heralding of a European masterpiece, whether filmed or dramatic, all business centres immediately swarm with inferior imitations of the approaching ORICINAL, only to deceive and disappoint the expectant public—as in the case of "Quo Vadis?" and other impressive productions.

FORMAL ANNOUNCEMENT IS NOW MADE OF THE SPEEDY EXCLUSIVE BOOKINGS IN FIRST CLASS THEATRES IN NEW YORK CITY, AND THROUGHOUT THE UNITED STATES OF

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By the Celebrated Film d'Art of Paris

OF ALEXANDRE DUMAS' HEROIC ROMANCE

THE THREE MUSKETEERS

WHICH HAS FOR MONTHS BEEN THE SWEEPING SENSATION OF EUROPE, ASIA AND AFRICA, THE CURRENT SEASON, ALSO AT LAURILLARD AND SEDGER'S RENOWNED NEW GALLERY KINEMA, IN LONDON. PRESENTED IN 7 MIGHTY ACTS AND 279 SCENES WITH SPECIAL MUSIC BY AN AUGMENTED ORCHESTRA AND REALISTIC SOUND EFFECTS ALL DUMAS-INSPIRED. UPON THE TERMINATION OF THE NEW YORK PREMIERE, THE GREAT MASTERPIECE WILL BE GENERALLY RELEASED.

DETAILS OF ABOVE BOOKINGS WILL BE MADE KNOWN IN THE NEXT OFFICIAL ANNOUNCEMENT NO. 3.

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Sixty Years a Queen

THE CONSUMMATE WORK OF THE BARKER MOTION COMPANY OF LONDON, DEPICTING, WITH ADORING FIDELITY, THE MOST MOMENTOUS EPISODES OF HER UNSULLIED REIGN, AN AGGREGATE OF NEARLY 10,000 PEOPLE AND HUNDREDS OF HORSES PARTICIPATING IN THE 7 IMMENSE ACTS AND 289 SCENES.

For the first time in Motion Picture Industry the advertising material of this and succeeding Anglo-American exhibitions will be strictly patterned after the standard regular attractions, and the material will emanate from the Morgan lithographic studios in Cleveland under the personal direction of the noted theatrical artist, Mr. Benj. Wells.

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GEORGE W. LEDERER, Director General
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YES—ANOTHER NEW BRAND

COSMOS—A WORD WHICH MEANS:—PERTAINING TO THE UNIVERSE AND TO THE LAWS WHICH GOVERN IT. IN OTHER WORDS:—SOMETHING FOR ALL THE WORLD.

OUR FIRST RELEASE

Famous Battles

COSMOS FILM CO.

COSMOS FILM COMPANY
COSMOS
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THIS WEEK WE MAKE OUR BOW

AND WE HAVE COME TO STAY. OUR BUSINESS WILL BE TO PROVIDE FILMS OF THE BETTER CLASS TO THOSE WHO ARE PARTICULAR AS TO WHAT THEY EXHIBIT.

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IN THREE PARTS, BEING A PICTORIAL RESUME OF THE HIGH TIDE IN THE AFFAIRS OF THE EMPEROR, IN THE YEARS OF 1807 TO 9. POSITIVELY THE PEER OF ANY MILITARY PRODUCTION TODAY.

145 W. 45th St.—New York

The Star Who Made the Motion Picture Famous 'Round the World

Marion Leonard

In the Three Part Success

THE AWAKENING OF DONNA ISOLLA

The frenzied, fearful moonlit fight o'er a wounded woman's soul—the deadly duel in the dark of night lit by the flashes of crashing swords

Are just two features

of its scene after scene of something startling, something new and something better done. Penciled, produced and promoted by Stanner E. V. Taylor at Miss Leonard's Studio, 423 Classon Ave., Brooklyn.

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SUITE 601, WORLD'S TOWER, 110 W. 40th ST.

CHARLES L. GASKILL, Director-Manager
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THE productions of the Helen Gardner Picture Players will hereafter be sold only through

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ORGAN ORCHESTRIONS

PLAYS TWO WAYS

AUTOMATICALLY
AND
BY HAND

MEETS EVERY REQUIREMENT

An instrument of this kind will meet the requirements of any first-class picture theatre. You can play popular, classic, sacred or dance pieces, as the instrument is only limited to the kind of music desired.

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THEY REPRODUCE THE PLAYING OF THE GREATEST ORGANISTS

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When you purchase a WELTE instrument you eliminate experiments. Your value is represented in every detail, as is attested by being in the homes of the wealthiest and most representative people in the world.

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M. WELTE & SONS, Inc., 273 Fifth Avenue, N. Y. City
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A Wonderful Production
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If you want these features, quick action is advised. Write for details.

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In Three Full Reels

With hypnotizing one, three and six-sheet posters to pull the patrons in. All kinds of advertising.

For further details write or wire

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Projection Lenses

have proved a revelation to thousands of exhibitors who thought they had a good picture. We improved their pictures.

Gundlach-Manhattan Optical Co.
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RADIUM GOLD FIBRE SCREEN

EXHIBITORS everywhere are seeking a screen that will show natural and lifelike pictures and relieve their patrons of the terrible eye-strain that they are now subject to. In the RADIUM GOLD FIBRE SCREEN you will find what you are looking for.

The Screen That Will Solve Your Projection Problems

THE RADIUM GOLD FIBRE SCREEN is absolutely free from the imperfections of other makes, and shows no veil, halfmoon or cloud effects. The whites and blacks are natural, and the tints and colors show up beautifully. The screen gives a wonderful depth and perspective to the picture. Every detail is perfectly brought out, and although the picture is clear as crystal, brilliant and beautiful, it is also soft and restful to the eye.

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Get our large free samples—let us show you the evidence of your own eyes

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35,000 square feet of floor surface. A complete screen regardless of size every 30 minutes. We guarantee shipment within ten hours after order is received. We guarantee MIRROROIDE for five years against oxidation, cracking, peeling or in any way deteriorating. Will any other manufacturer of screens give you this guarantee?

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FOR MIRROROIDE

Why can we sell you the world's best screen at this price? Simply because we can turn out more screens in one day than our competitors can in two weeks. Because this is a factory. We have machinery, the capital, the factory, the competent employees that know.

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Gentlemen: Newburgh, N. Y.

I wish to advise you that we have received the curtain, and it is now in use in our Grand Theatre, and certainly is a beauty. We cannot speak loud enough in our praise of this curtain. Our patrons—and they are numbered by the thousands daily—are simply delighted with the improvement of this curtain, and we would be more than pleased to use our name as reference in case anyone in this territory, or any other for that matter, that is in the market for the best in the curtain line.

Wishing you continued success, we beg to remain, Yours very truly,

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THE BIGGEST MONEY GETTER EVER RELEASED

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Features—
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ISSUES, COUNTS, REGISTERS and PROTECTS.

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Moving Picture Theatres in the United States and Canada use
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A sensational story of romance and war, showing how an American soldier of fortune joined the Mexican rebel army and had many narrow escapes from death.

A timely subject, right up to the minute, regarding which columns and columns are being written in the daily papers. The title alone will draw the public.

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First January Feature

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IN THREE EXCITING ACTS

This photo feature will make you hold your breath with excitement

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A NO. 1 MOVING PICTURE.—Operator and machine repair man. Years of experience. Gilt edge references and now working. Been with this house three years. Want a change of climate. Address O. A. R., care of M. P. World, N. Y. City.

SUCCESSFUL MANAGER.—Wants position. Will take full charge for proprietor, accept partnership, or lease theater. Send full particulars to MEREDITH F. DAVY, Rutherford, N. J.

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CAMERAMAN—Open for position with or without camera. Experienced studio and topical photographing. Address CAMERAMAN A, care Moving Picture World, New York City.

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WANTED—Picture show in Nebr., Iowa, Mo., or Western state. Price must be right. State all in first letter. K. & R. PICTURE SHOW, Alexandria, Nebr.

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FOR SALE OR RENT—Seating capacity 800 to 1,200—some suitable for vaudeville—guaranteed O. K., with Chicago Ventilation ordinance. HUMM, Room 513, 608 S. Dearborn St., Chicago.

THEATER—300 seats, family patronage in growing Chicago neighborhood. Clearing $75 week, no competition, good lease, $5,000. Open to rigid investigation. P. S., 428 So. Harvey Ave., Oak Park, Ill.

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WANTED—$1,000 worth good films for western Pennsylvania. What have you? Full particulars. Fakirs save stamps. FILMS, care Moving Picture World, New York City.

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GREATEST BARGAINS—Ever offered in feature films. Perfect condition, with elaborate advertising. NATIONAL SALES CO., Janelew, West Va.

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PIPE ORGANS—Specially constructed for moving picture theaters, with all modern accessories, by Henry Pilcher's Sons, Louisville, Ky. Recent installations: Hippodrome Theater, Dallas, Texas; Queen Theater, Galveston, Texas; Vaudette Theater, Atlanta, Ga.; Newsome Theater, Birmingham, Ala.; Queen Theater, Houston, Texas; Hippodrome Theater, Waco, Texas; Tivoli Theater, Beaumont, Texas. Correspondence solicited.

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MISCELLANEOUS.

AGENTS WANTED—Flame arc lamp. Our new enclosed, long-burning lamp is ready. Superior to any now on the market. Longer life, more candle power, better distribution, lower price. Attractive proposition to responsible agents in position to properly push the sale of this lamp. Write for exclusive territory. HELIOS, care of Moving Picture World, New York City.

WOULD LIKE TO RENT.—Exhibitors camera and film making outfit for several months, with privilege of buying. THOS. RATIGAN, 1022 No. 26th St., So. Omaha, Neb.

FEATURE BUYERS.—Get on our mailing list. Brand new two and three-reel features, also second-hand features in perfect condition. 8,000 feet of comedies, brand new. We will act as your representative and save you time and money. 20th CENTURY FEATURE FILM CO., 248 West 35th St., N. Y. City.

CAN ACT—As New York representative for exchanges. Know the feature market well. References given. Address S, care Moving Picture World, New York City.

MOVING PICTURE MACHINE—Economizer and arc lamps for sale. Operator wishes position, with or without machine. OPERATOR, 692 Flushing Ave., Brooklyn, N. Y.

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Just Plain Facts

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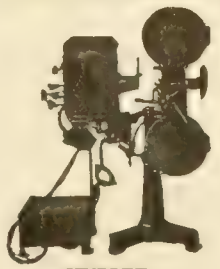
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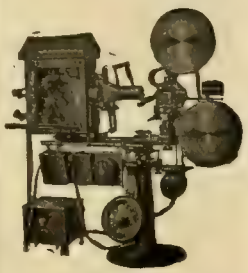
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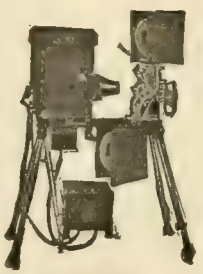
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Jan. 24—At the Potter's Wheel (Indus.).....1000
Jan. 26—A Blowout at Santa Banana (2 parts—Comedy-Drama).....2000
Jan. 31—Calamity Anne In Society (Comedy)..1000
Feb. 2—The Hermit (2 parts—Drama).....2000
Feb. 7—True Western Hearts (Drama).....1000
Feb. 9—The Lost Treasure (3 parts—Drama)..
Feb. 14—The Money Lender (Drama).....

AMBROSIO.

Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Topical)
Jan. 21—Fred's I. O. U. (Comedy).....
Jan. 4—The Tale of a Shirt (Comedy).....

BEAUTY FILM.

Jan. 21—Fooling Uncle (Comedy).....
Jan. 28—Bess, the Outcast (Drama).....1000
Feb. 4—Sally's Elopement (Comedy).....1000

101 BISON.

Dec. 27—The Water War (2 parts—Drama)..
Jan. 10—The Eleventh Hour (2 parts—Drama)
Jan. 17—The Flash of Fate (2 parts—Drama)..
Jan. 24—For the Freedom of Cuba (2 parts—Drama).....
Jan. 31—The Mad Hermit (Three parts—Drama)
Jan. 31—In the Dolomite Alps (Scenic).....
Feb. 7—The Vagabond Soldier (3 parts—Dr.)
Feb. 14—Unjustly Accused (2 parts—Drama)...

BRONCHO.

Jan. 21—Conscience (2 parts—Drama).....
Jan. 28—Romance of Sunshine Alley (Drama)..
Feb. 4—New England Idyl (Drama).....
Feb. 11—Romance of the Sea (Drama).....
Feb. 18—Yellow Flame (2 parts—Drama).....
Feb. 25—Repaid (2 parts—Drama).....

CRYSTAL.

Jan. 27—Oh! You Puppy (Comedy).....
Jan. 27—His Vacation (Comedy).....
Feb. 1—A Grateful Outcast (Drama).....
Feb. 3—What Didn't Happen to Mary (Com.)
Feb. 3—Gee, But It's Great To Be Stung! (Comedy) .....
Feb. 8—For a Woman (Drama).....
Feb. 10—Getting Reuben Back (Comedy).....
Feb. 10—Baldy Belmont Picks a Peach (Com.).
Feb. 15—A Sure Cure (Comedy).....

DOMINO.

Jan. 23—The Informer (2 parts—Drama).....
Jan. 30—Heart of a Woman (3 parts—Drama)..
Feb. 5—O Mimi San (Drama).....
Feb. 12—The Mystery Lady (Drama).....
Feb. 19—The Play's the Thing (Drama).....

ECLAIR

Jan. 28—Just Kids (2 parts—Comedy-Drama)..
Feb. 1—At the Crossing (Comedy).....
Feb. 4—Into the Wilderness (Three Parts—Drama) .....
Feb. 8—Valentine's Day (Comedy) .....
Feb. 8—The Black Sea (Comedy).....
Feb. 11—The Good in the Worst of Us (2 parts—Drama) .....
Feb. 15—The Legend of the Lilacs (Drama)....

FRONTIER.

Jan. 22—Slim and the Indian (Comedy).....
Jan. 24—Abide With Me (Drama).....
Jan. 29—Slim and the Dynamiters (Comedy)..
Jan. 31—The Turning Point (Drama).....
Feb. 5—Slim Becomes An Editor (Comedy)..
Feb. 7—Put Yourself In His Place (Drama)
Feb. 12—Slim to the Rescue (Comedy).....
Feb. 14—The Heart of Smiling Joe (Drama)....

GAUMONT.

Jan. 1—Tiny Tim Frightens His Mother (Com.)
Jan. 1—The Suffragette's Revenge (Comedy)..
Jan. 6—An Amateur Sportsman (Comedy)....
Jan. 8—Tiny Tim's Sweetheart (Comedy)....
Jan. 13—Mother-in-Law Pays a Visit (Comedy).
Jan. 15—Simple Simon's Honeymoon (Comedy).
Jan. 15—Tiny Tim the Fisherman (Comedy)....
Jan. 20—The Lawyer's Courtship (Drama).....
Jan. 22—Oscar's Heroic Poses (Comedy).....
Jan. 27—Calino As a Stage Prompter (Com.)..
Jan. 27—Excursion in Old Paris.....
Jan. 29—Miss America .....
Feb. 3—The Obsession (Drama).....
Feb. 5—Oscar Wins the Shopgirl (Comedy)...

GOLD SEAL.

Jan. 6—The Lie (2 parts—Drama).....
Jan. 13—A War Time Reformation (2 parts—Drama) .....
Jan. 20—The Unsigned Agreement (2 parts—Drama).....
Jan. 27—One of the Bravest (2 parts—Drama)
Feb. 3—In the Fall of '64 (2 parts—Drama).
Feb. 10—The Bride of Mystery (3 parts—Dr.).

IMP.

Dec. 20—King the Detective in the Jarvis Case (2 parts—Drama) .....
Jan. 1—The Trials of Alexander (Comedy)..
Jan. 5—Sam Slam'em Slammed (Comedy)....
Jan. 8—The Watch Dog of the Deep (3 parts—Drama) .....
Jan. 12—The Militant (3 parts—Drama).....
Jan. 15—Percy Needed a Rest (Comedy).....
Jan. 19—Getting Rid of His Mother-in-law (Comedy).....
Jan. 22—Absinthe (Drama).....
Jan. 26—A Doctor's Deceit (2 parts—Drama)..
Feb. 2—A Hot Finish (Comedy).....
Feb. 5—King the Detective in Formula 879..
Feb. 9—Jane Eyre (2 parts—Drama).....
Feb. 12—The Elixir of Love (Comedy).....

JOKER.

Jan. 21—Mike and Jake Join the Army (Comedy)
Jan. 24—Heaven Will Protect the Working Girl (Comedy).....
Jan. 28—A Freak Temperance Wave (Comedy)..
Jan. 31—In the Year 2014 (Comedy).....
Jan. 31—Historic Bremen (Comedy).....
Feb. 4—Love and Politics (Comedy).....
Feb. 7—The Midnight Alarm (Comedy).....
Feb. 11—Universal Ike's Wooing (Comedy)....
Feb. 14—The Chicken Chasers (Comedy).....

KAY-BEE.

Jan. 23—A Kentucky Romance (Drama).....
Jan. 27—For Her Brother's Sake (Drama)....
Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb. 20—The Raiders (2 parts—Drama).....

KEYSTONE.

Jan. 22—Women In a Closet (Comedy).....
Jan. 24—Rebecca's Wedding Day (Comedy).....
Jan. 26—Double Crossed (Comedy).....
Jan. 29—Little Billie's Triumphs (Comedy)....
Jan. 31—Mabel's Bare Escape (Comedy).....
Feb. 2—Making a Living (Comedy).....
Feb. 5—Little Billy's Strategy (Comedy).....
Feb. 7—Kid Auto Races at Venice (Juvenile)..
Feb. 7—Olives and Their Oil.....
Feb. 9—Mabel's Strange Predicament (Comedy)
Feb. 12—A Robust Romeo (Comedy).....

KOMIC.

Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Comedy).....
Jan. 8—Chasing Gloom (Comedy).....
Jan. 8—The Servant Question (Comedy).....
Jan. 15—Walt's Photo (Comedy).....
Jan. 15—The Vapor Bath (Comedy).....
Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy).....

LUX.

Jan. 2—His Twin Soul (Comedy)..... 855
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Jan. 30—Bertie Has a Free Ride (Comedy).... 600
Jan. 30—Picturesque Corsica (Scenic)..... 350

MAJESTIC.

Jan. 13—Jake's Hoodoo (Comedy).....
Jan. 17—The Lackey (Drama).....
Jan. 18—What the Crystal Told (Drama).....
Jan. 20—The Power of the Mind (Drama)....
Jan. 24—The Thief and the Book (2 parts—Dr.)
Jan. 27—(No Release This Date).
Jan. 31—A Riot in Rubeville (Comedy).....
Feb. 1—The Vengeance of Najerra (Drama)..
Feb. 3—The Portrait of Anita (2 parts—Dr.)..

NESTOR.

Jan. 14—The Intruder (Drama).....
Jan. 16—Cupid's Close Shave (Comedy).....
Jan. 21—Countess Betty's Mine (Drama).....
Jan. 23—Snobbery (Drama).....
Jan. 28—The Wheel of Life (Drama).....
Jan. 30—When Billy Proposed (Comedy).....
Feb. 4—Fires of Conscience (Drama).....
Feb. 6—Twixt Love and Flour (Comedy).....
Feb. 11—The Greater Devotion (Drama).....
Feb. 13—His Royal Pants (Comedy).....

POWERS.

Jan. 23—A Deuce and Two Pair (Comedy).....
Jan. 26—The Saint and the Singer (Comedy)..
Jan. 30—A Coincidental Bridegroom (Drama)..
Feb. 2—The Germ in the Kiss (Comedy)....
Feb. 6—Into the Lion's Pit (2 parts—Drama)
Feb. 9—An Academy Romance (Comedy).....
Feb. 13—Withered Hands (Drama).....

PRINCESS.

Dec. 19—The Law of Humanity (Drama).....
Dec. 26—Cupid's Lieutenant (Comedy-Drama).
Jan. 2—A Rural Free Delivery Romance (Dr.)
Jan. 9—A Circumstantial Nurse (Drama).....
Jan. 16—When the Cat Came Back (Com.-Dr.)..
Jan. 23—The Vacant Chair.....
Jan. 30—The Loser Wins (Comedy-Drama)....
Feb. 6—Where Paths Diverge (Drama).....

RELIANCE.

Jan. 10—The Sacrifice (Drama).....
Jan. 12—Slim Hogan's Getaway (Drama).....
Jan. 14—The Two Slaves (Drama).....
Jan. 17—The Faith of Her Fathers (2 parts—Drama).....
Jan. 19—Our Mutual Girl (First Release (Dr.)
Jan. 21—The Man (Drama).....
Jan. 24—The Hidden Clue (Drama).....
Jan. 26—Our Mutual Girl (Second Release—Drama) .....
Jan. 28—Tricked By a Photo (Drama).....
Jan. 31—Too Proud to Beg (Drama).....
Feb. 2—Our Mutual Girl (Third Release—Dr.)
Feb. 4—The Janitor (Drama).....
Feb. 7—For His Master (2 parts—Drama)....

RAMO.

Nov. 5—Wives (5 parts—Drama).....
Nov. 26—The Fangs of Hate (3 parts—Dr.)..
Dec. 10—The Devil Within (3 parts—Drama)..

REX.

Jan. 25—The Leper's Coat (Drama).....
Jan. 29—From Father to Son (2 parts—Drama)
Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....

THANHOUSER.

Jan. 13—Adrift In a Great City (Drama).....
Jan. 16—Coals of Fire (Drama).....
Jan. 18—Turkey Trot Town (Comedy).....
Jan. 20—Her Love Letters (Drama).....
Jan. 23—The Elusive Diamond (Drama).....
Jan. 25—The Elevator Man (3 parts—Drama)...
Jan. 27—The Woman Pays (3 parts—Drama)..
Feb. 1—Why Reginald Reformed (Comedy)....
Feb. 3—Twins and a Stepmother (Com. Dr.)..
Feb. 6—The Success of Selfishness (Drama)....

VICTOR.

Jan. 16—The Romance of a Photograph (3 parts—Drama) .....
Jan. 19—The Man Who Lied (2 parts—Drama)
Jan. 26—A Dangerous Experiment (2 parts—Drama).....
Jan. 26—Dances of To-day (Topical).....
Jan. 30—The False Bride (Drama).....
Feb. 2—U. S. Government Inspection of Beef (Educational) .....
Feb. 6—Irene the Onion Eater's Daughter (Comedy) .....
Feb. 9—The Man Who Slept (Drama).....
Feb. 13—The Law's Decree (2 parts—Drama)..

FEATURES— (A. Blinkhorn).

Jan. 5—The Vicar of Wakefield (Hepworth Mfg. Co.) 4 parts (Drama).....
Jan. 8—The Younger Sister (Florence Turner, Ltd.) (Drama).....
Jan. 12—Jean's Evidence (Florence Turner, Ltd.) 2 parts (Drama).....
Jan. 19—Motherhood or Politics (Hepworth Mfg. Co.) 2 parts (Comedy-Drama).....

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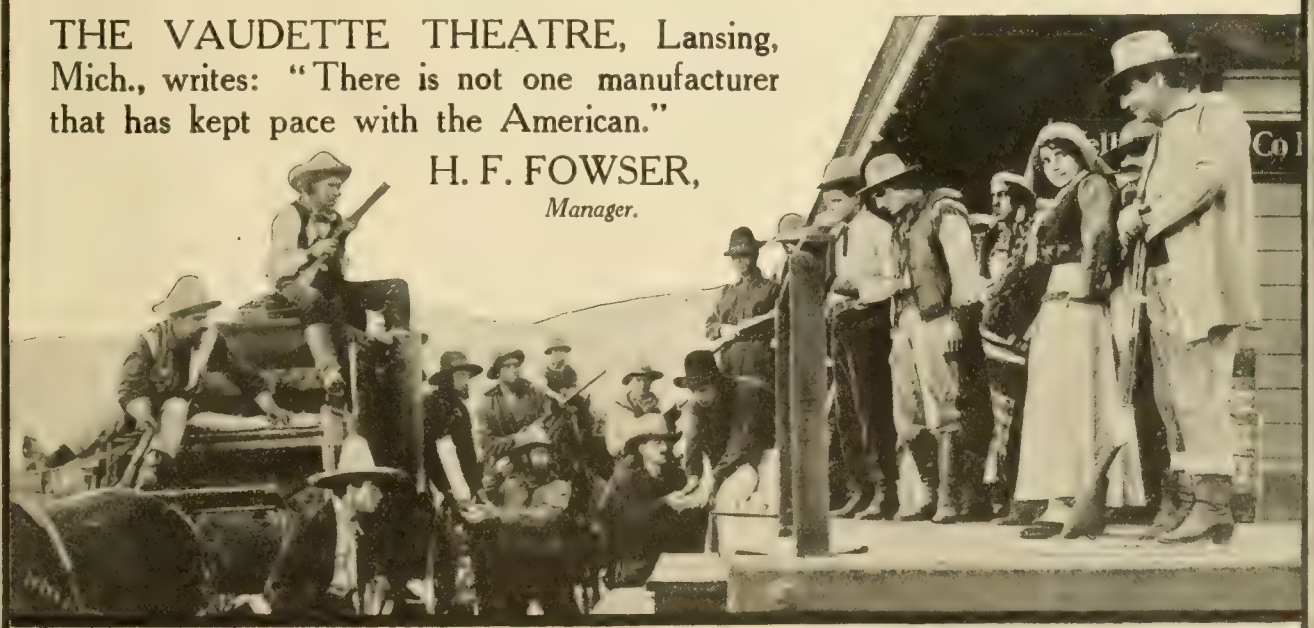

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Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Jan. 24—The Husband's Experiment (Drama)..
Jan. 26—His Fireman's Conscience (Drama)...
Jan. 29—Buy Wool (Comedy).....
Jan. 29—Out of Sight, Out of Mind (Comedy).
Jan. 31—The Fallen Angel (Drama).....
Feb. 2—If It Were Not For Polly (Drama)..
Feb. 5—The Dilemma (Drama).....
Feb. 7—Beating Their Board Bill (Comedy)..
Feb. 7—The Faddists (Comedy).....
Feb. 9—One Thousand to One Shot (Comedy)..
Feb. 9—Skelley Buys a Hotel (Comedy).....
Feb. 12—As It Might Have Been (Com.-Drama)
Feb. 14—A Nest Unfeathered (Drama).....

EDISON.

Jan. 23—The Necklace of Rameses (Special—3 parts—Drama) 3000
Jan. 24—United in Danger (Drama).....1000
Jan. 26—The Lovely Senorita (Second of the Wood B. Wedd series—Comedy)...1000
Jan. 27—The Mystery of the Talking Wire (Third of the Cleek series—Drama).1000
Jan. 28—How Bobby Called Her Bluff (Comedy)
Jan. 28—The Call of the Footlights (Comedy)..
Jan. 30—The Silent Death (Special—2 parts—Drama) 2000
Jan. 31—The Perfect Truth—First of the "Dolly of the Dailies" series (Drama).....1000
Feb. 2—How the Earth Was Carpeted (Com.).1000
Feb. 3—A Treacherous Rival (Drama).....1000
Feb. 4—On the Lazy Line (Comedy).....1000
Feb. 6—An American King (Special—2 parts—Comedy-Drama) 2000
Feb. 7—The Man of Destiny (Drama).....1000
Feb. 9—A Story of Crime (Comedy).....1000
Feb. 10—The Story of the Willow Pattern (Dr.).1000
Feb. 11—Andy Goes on the Stage (Third of the Andy Series) (Comedy).....1000
Feb. 13—Rorke's Drift (Special—2 parts—Dr.).2000
Feb. 14—His Grandchild (Drama).....1000

ESSANAY.

Jan. 24—Broncho Billy and the Bad Man (Dr.).1000
Jan. 27—The Testing Fire (Drama).....1000
Jan. 28—Nearly Married (Comedy).....1000
Jan. 29—What Came to Bar "Q" (Comedy)....1000
Jan. 30—The Girl at the Curtain (Special—2 parts—Comedy-Drama) 2000
Jan. 31—Broncho Billy and the Settler's Daughter (Drama) 1000
Feb. 3—Dawn and Twilight (Drama).....1000
Feb. 4—Into Society and Out (Comedy).....1000
Feb. 5—A Gambler's Way (Drama).....1000
Feb. 6—The Grip of Circumstance (Special—2 parts—Drama) 2000
Feb. 7—Broncho Billy and the Red Man (Dr.).1000
Feb. 10—Speak No Evil (Drama).....1000
Feb. 11—Miss Milly's Valentine (Comedy).....1000
Feb. 12—The Weaker's Strength (Drama).....1000
Feb. 13—Sophie Pick's a Dead One (Special—2 parts—Comedy) 2000
Feb. 14—The Calling of Jim Barton (Drama)...1000

KALEM.

Jan. 24—Explosive "D" (Drama).....1000
Jan. 26—The Shadow of Guilt (Special—2 parts—Drama) 2000
Jan. 28—The Masquerader (Special—2 parts—Drama) 2000
Jan. 30—The Medicine Show at Stone Gulch (Comedy) .....
Jan. 30—Making High Grade Paper (Indust.).
Jan. 31—Playing For a Fortune (Drama).....1000
Feb. 2—The Convict's Story (Special—2 parts—Drama) 2000
Feb. 4—The Hand Print Mystery (Special—2 parts—Drama) 2000
Feb. 6—Vaccinating the Village (Comedy)...1000
Feb. 7—The Indian Ambuscade (Drama)....1000
Feb. 9—The County Seat War (Special—2 parts—Drama) 2000
Feb. 11—Indian Fate (Special— 2 parts—Dr.)..2000
Feb. 13—Out in the Rain (Comedy).....
Feb. 13—The Gun Behind the Man (Comedy)...
Feb. 14—The Fatal Clues (Comedy-Drama)..... 800
Feb. 14—Flood of the Dae River (Topical)..... 200

GEORGE KLEINE.

Dec. 23—At Cross Purposes (Cines Special—2 parts—Drama) 2000
Dec. 30—When a Woman Wills (Cines—2 parts—Drama—Special) .....
Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....

LUBIN.

Jan. 23—The Moth (Drama).....1000
Jan. 24—The Blinded Heart (Drama).....1000
Jan. 26—The Windfall (Drama).....1000
Jan. 27—His Excellency (Drama).....1000
Jan. 29—Treasures On Earth (Special—2 parts—Drama) 2000
Jan. 30—An Unintentional Hero (Comedy).... 400
Jan. 30—A Stage Door Flirtation (Comedy).. 600
Jan. 31—The Pale of Prejudice (Drama).....1000
Feb. 2—Her Wayward Son (Drama).....1000
Feb. 3—The Catch of the Season (Comedy-Drama) 1000
Feb. 5—Out of the Depths (Special—2 parts—Drama).....2000
Feb. 6—The Vagaries of Fate (Drama).....1000
Feb. 7—Her Side-Show Sweetheart (Comedy).. 400
Feb. 7—Pat's Revenge (Comedy)..... 600
Feb. 9—Antidotes for Suicide (Comedy)..... 400
Feb. 9—Taming Terrible Ted (Comedy)..... 600
Feb. 10—The Measure of a Man (Drama).....1000
Feb. 12—Fitzhugh's Ride (Special—2 parts—Drama) 2000
Feb. 13—The Sleeping Sentinel (Drama).....1000
Feb. 14—The Reward (Drama).....1000

MELIES.

Dec. 11—At Phnom Penh, Cambodia (Scenic)..
Dec. 11—Beautiful Angkor-Wat, Cambodia (Sc.)
Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 370
Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).

PATHE.

Jan. 14—The Seventeen-Mile Drive—California (Scenic) .....
Jan. 15—A Thief of Hearts (Special—2 parts—Drama) .....
Jan. 15—Pathe's Weekly, No. 5—1914 (News)
Jan. 17—Good Pals (Special—2 parts—Drama).
Jan. 19—Pathe's Weekly, No. 6 (News).....
Jan. 20—Insects that Mimic (Zoology).....
Jan. 20—Submarine Mysteries (Zoology).....
Jan. 21—Three Pairs and a Cat (Comedy)....
Jan. 21—At Home with the Heron (Zoology)..
Jan. 22—Pathe's Weekly, No. 7 (News).....
Jan. 22—A Sword of Damocles (Special—2 parts—Drama) .....
Jan. 24—God's Warning (Drama).....
Jan. 26—Pathe's Weekly, No. 8 (News).....
Jan. 27—A Two Family Affair (Special—2 parts—Comedy) .....
Jan. 27—The Oasis of Gabes—Tunis (Scenic)..
Jan. 28—The Patched Adonis (Comedy).....
Jan. 29—Pathe's Weekly, No. 9 (News).....
Jan. 29—The Power of Print (Drama).....
Jan. 29—Seringapatam—Southern India (Scen.)
Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....
Feb. 2—Pathe's Weekly, No. 10 (News).....
Feb. 3—Wooing the Cook (Comedy).....
Feb. 4—The Fat Man's Burden (Comedy)....
Feb. 5—Pathe's Weekly, No. 11 (News).....
Feb. 5—Behind Comedy's Mask (Special—2 parts—Drama) .....
Feb. 7—In the Mesh of Her Hair (Special—2 parts—Drama) .....
Feb. 9—Pathe's Weekly No. 12.....
Feb. 10—Orphans of the Wild (Drama).....
Feb. 11—All on Account of Polly (Comedy).....
Feb. 11—A Typical Buddhist Temple (Typical)
Feb. 11—Scenes Along the Cauvery River (India) (Scenic) .....
Feb. 12—Broken Lives (Special—2 parts—Dr.)..
Feb. 12—Pathe's Weekly No. 13.....
Feb. 14—Chains of Honor (Special—2 parts—Drama) .....

SELIG.

Jan. 15—Blue Blood and Red (Drama).....1000
Jan. 16—A Message from Across the Sea (Dr.).1000
Jan. 19—Too Late (Special—2 parts—Dr.)....2000
Jan. 20—His Guiding Spirit (Drama).....1000
Jan. 21—The Charmed Arrow (Drama).....1000
Jan. 22—A Friend In Need (Drama).....1000
Jan. 23—Doc Yak, Moving Picture Artist (Com.)1000
Jan. 26—The Adventures of Kathlyn—No. 3—The Temple of the Lion (Special—2 parts—Drama) 2000
Jan. 27—The Conspirators (Drama).....1000
Jan. 28—The Old vs. the New (Drama).....1000
Jan. 29—Bringing Up Hubby (Comedy).....1000
Jan. 30—A Splendid Sacrifice (Drama).....1000
Feb. 2—A Modern Vendetta (Special—2 parts—Drama) 2000
Feb. 3—At the Eleventh Hour (Com.-Dr.)....1000
Feb. 4—The Heart of Maggie Malone (Dr.).1000
Feb. 5—The Little Sister (Drama).....1000
Feb. 6—Tony and Maloney (Comedy).....
Feb. 6—Italian Games and Dances (Typical)..
Feb. 9—The Adventures of Kathlyn—No. 4—The Royal Slave (Special—2 parts—Drama) 2000
Feb. 10—Reconciled In Blood (Drama).....1000
Feb. 11—A Strenuous Scoop (Comedy).....1000
Feb. 12—The Mistress of His House (Drama)..1000
Feb. 13—Their Lesson (Drama).....1000

VITAGRAPH.

Jan. 22—Anne of the Golden Heart (Drama)..1000
Jan. 23—The Perplexed Bridegroom (Comedy)..
Jan. 23—Decoration Day at Old Soldiers' Home (Topical) .....
Jan. 24—Hearts of Women (Special—2 parts—Drama) 2000
Jan. 26—The Return of Jack Bellew (Drama).1000
Jan. 27—Pickles, Art and Sauerkraut (Special—2 parts—Comedy) 2000
Jan. 28—Scotland Forever (Comedy).....1000
Jan. 29—The Little Bugler (Drama).....
Jan. 30—The Lucky Elopement (Comedy).....1000
Jan. 31—The Love of Tokiwa (Special—2 parts—Drama) 2000
Feb. 2—How God Came to Sonny Boy (Dr.)..1000
Feb. 3—Caught With the Goods (Special—2 parts—Drama) 2000
Feb. 4—How Burke and Burke Made Good (Comedy) 1000
Feb. 5—Lincoln the Lover (Drama).....1000
Feb. 5—Marrying Sue (Comedy).....1000
Feb. 7—Tainted Money (Special—2 parts—Drama) 2000
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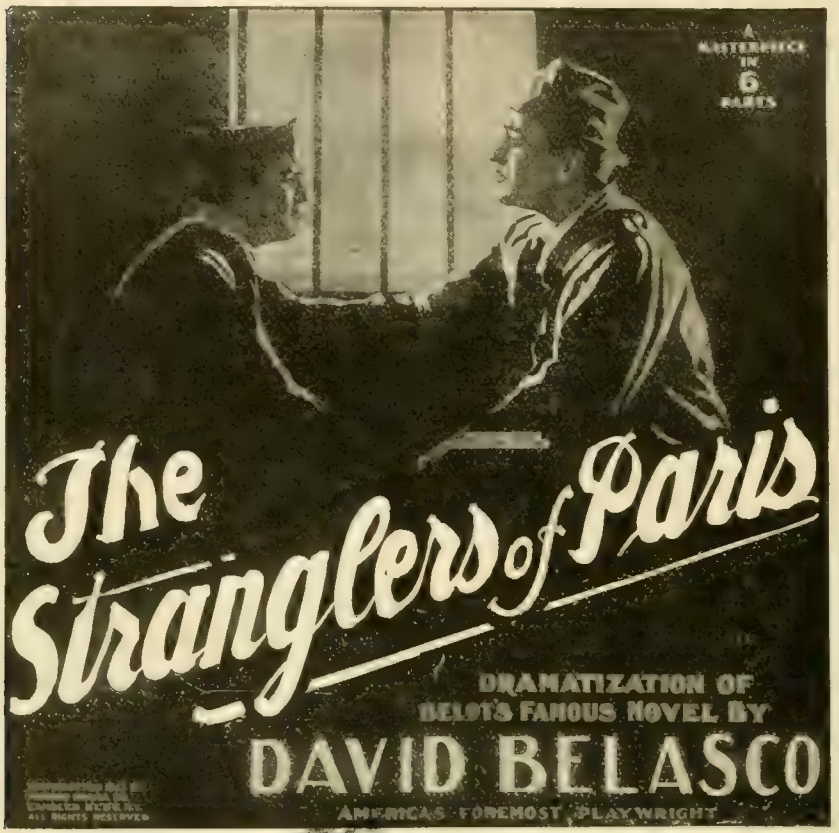
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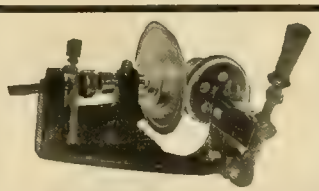

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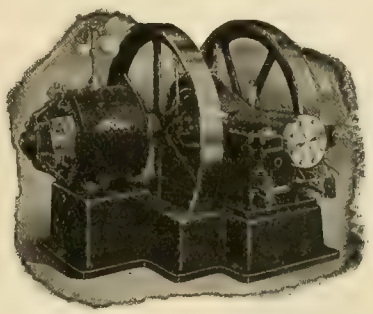

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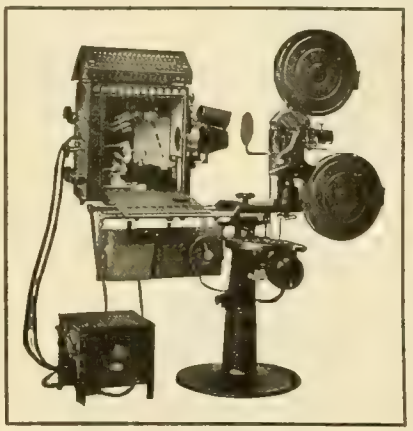

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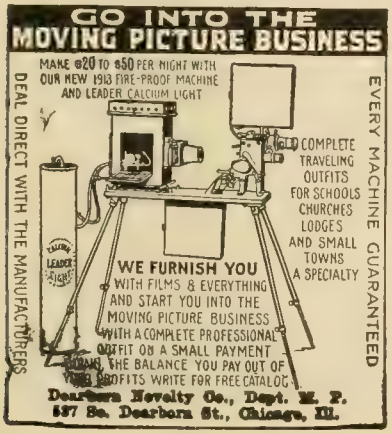
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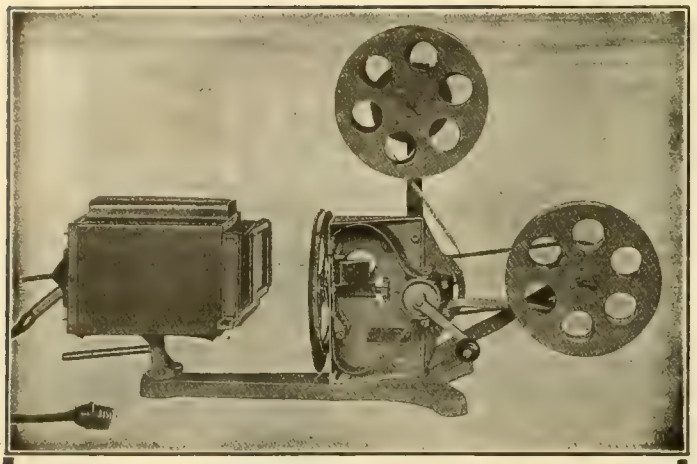

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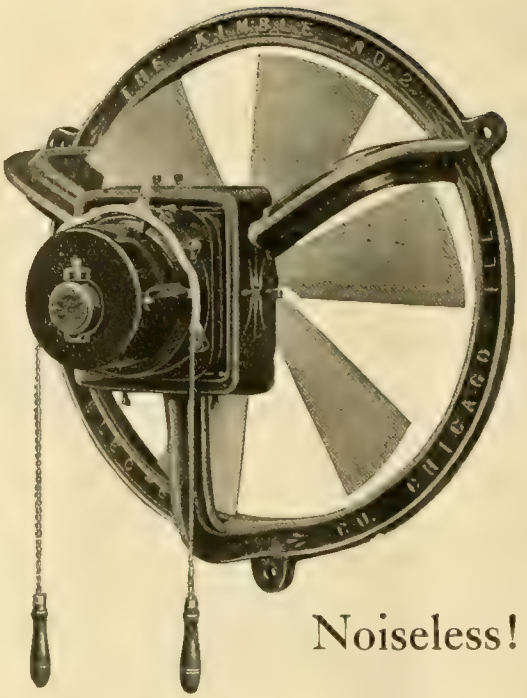

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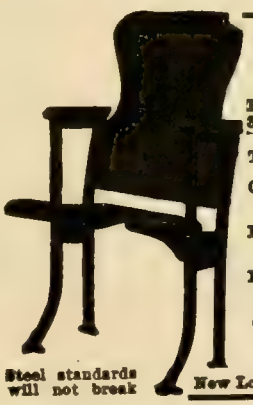

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"THE PORTRAIT OF ANITA," 2 REELS, Romance. Out Tuesday, Feb. 3rd. With Lucille Younge, Eugene Pallette, Lamar Johnstone, Francelia Billington, Andrew Robson, Elizabeth Stone, Al Von Harder and Sid Diamond.

NO RELEASE Saturday, Feb. 7th, due to release of extra reel on Tuesday, Feb. 3rd.

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February 10th

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February 11th — **"A STRENUOUS SCOOP"**

A cracking good comedy, involving a newspaper reporter, a prima donna, and a porch climber.

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A bachelor brings home a girl-wife, and his widowed sister in charge of his household reluctantly resigns her office.

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MOVING PICTURE WORLD

THE FILM INDEX

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Sunday, Feb. 8th—**"PERCY'S FIRST HOLIDAY"** is based on the recent American adventures of W. S. Percy, Australia's greatest comedian, who came over to this country on his first vacation. The Yankeeland experiences of the famous Antipodean funster would make a mummy laugh. Thanhouser favorites are with him every minute, to make you remember always that Thanhouser grabbed the privilege of filming the comedian visitor.

Tuesday, Feb. 10th—**"THE DANCER,"** TWO REELS, again gives you the returned Marguerite Snow in a powerful emotional role—one that brings recollections of Miss Snow in "East Lynne," "Carmen," "Lucile," and her greatest emotional successes. The story is a thrilling one of life behind the scenes. Arthur Bower plays a villainous stage manager and the Thanhouser Kidlet is the dancer's little daughter. Carey Hastings, Justus D. Barnes and N. S. Wood have strong parts, too.

Friday, Feb. 13th—**NO RELEASE** because of extra-reel release of preceding release day.

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"SOPHIE PICKS A DEAD ONE"

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A clever Western comedy filled with hilarious situations. This is positively a riot from start to finish. Margaret Joslin as "Sophie Clutts," Victor Potel as "Slippery Slim," and Harry Todd as "Mustang Pete" at your service in this sensational feature.

Released Tuesday, February 10th.

"SPEAK NO EVIL"

A splendid dramatic attraction that teaches a moral, featuring Irene Warfield, Richard C. Travers, Leo White and Ruth Stonehouse.

Released Wednesday, February 11th.

"MISS MILLY'S VALENTINE"

A screamingly funny farce comedy featuring Helen Dunbar, "Bobbie" Bolder and Chas. Stine.

Released Thursday, February 12th.

"THE WEAKER'S STRENGTH"

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Released Saturday, February 14th.

"THE CALLING OF JIM BARTON"

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"SHE WAS ONLY A WORKING GIRL"

and it will be released FRIDAY, MARCH 6th, the same week as the first "Universal Ike" release. Ask your exchange for an early booking. Remember, this is an ALL STAR COMEDY COMPANY with such clever funmakers as Lee Moran, Eddie Lyons, Russell Bassett, John Steppling and Victoria Ford in the leading roles. Under the direction of Albert E. Christie they have turned out a comedy that is a GENUINE FEATURE! (Note:—I advise every Universal exchange to buy EXTRA PRINTS of this comedy feature in order to give unusually quick bookings.) CARL LAEMMLE.

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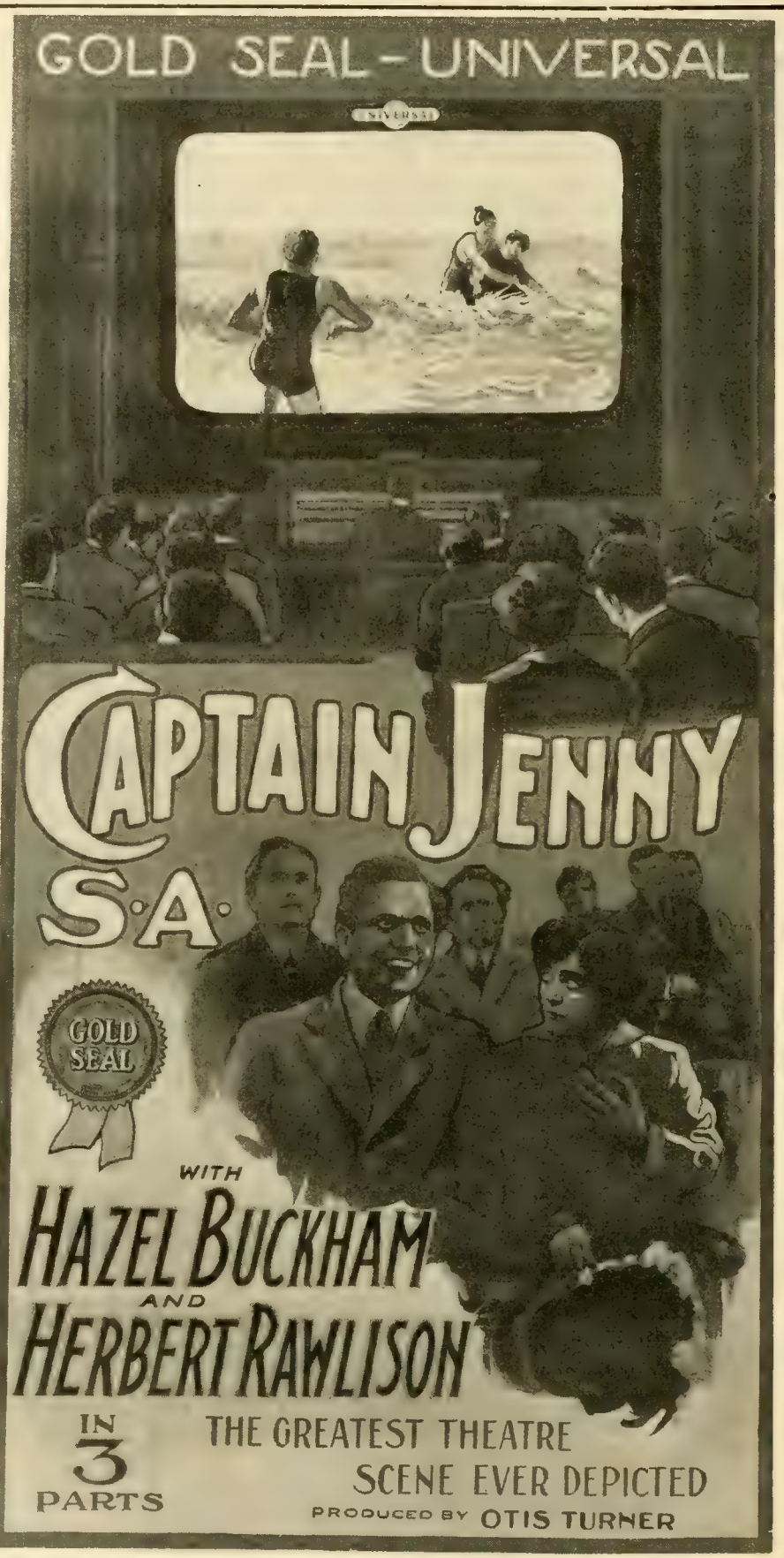

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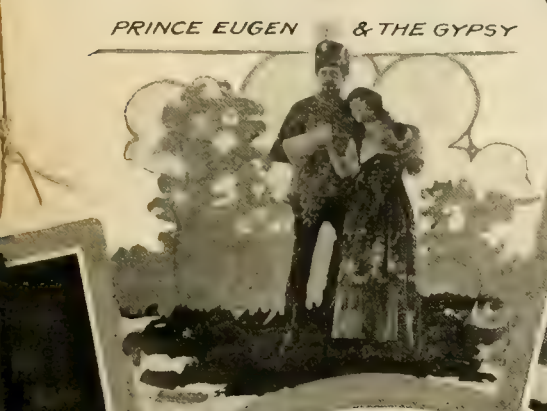

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PRINCESS OTTILIE SEEKS THE PROTECTION OF JENNICO CASTLE.

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Mar. 5th--For The Wearing of the Green	2	"

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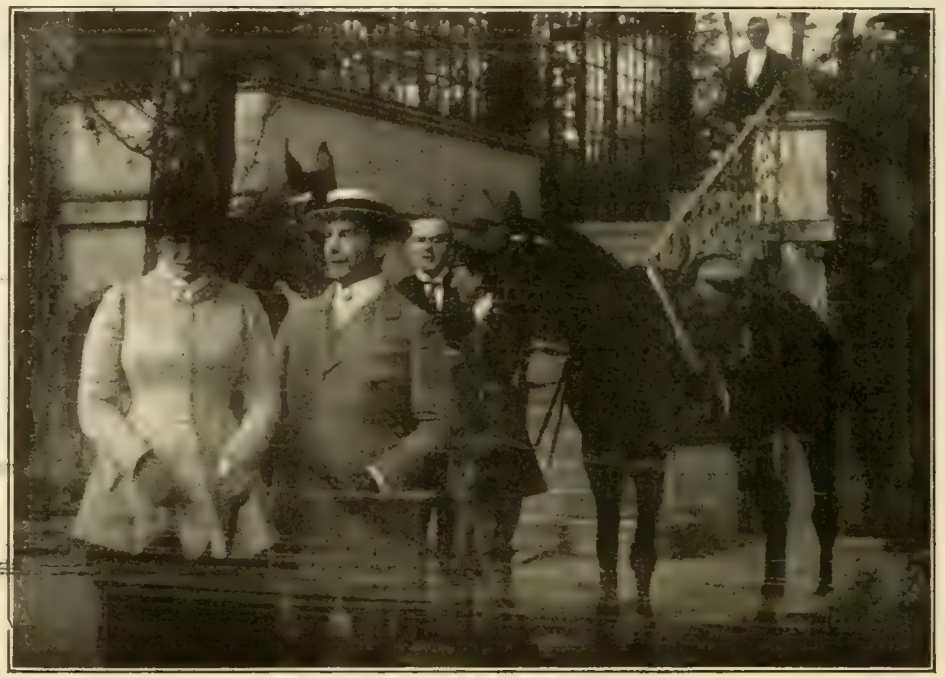

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***The Story of the Willow Pattern**
Drama. Released Tuesday, Feb. 10th.

****Andy Goes on the Stage**
Third adventure of Andy.
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****His Grandchild**
Drama. Released Saturday, Feb. 14th.

***Sophia's Imaginary Visitors**
Comedy-Drama. Released Tuesday, Feb. 17th.

***Courting Betty's Beau**
Comedy. Released Wednesday, Feb. 18th.

****The Powers of the Air**
Drama. Released Saturday, Feb. 21st.

COMING MULTIPLE REELS

*****All For His Sake**
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Two Multiple Reels Each Week

(BEGINNING WITH WEEK OF FEBRUARY 16th)

The regular Monday releases will be discontinued, to permit us to satisfy the demand for Lubin Multiple Reels, which have become so popular with all Exhibitors.

The Regular Lubin Weekly Program will be as follows:

Tuesday--A Comedy
Wednesday--A Multiple
Thursday--A Multiple
Friday--A Drama
Saturday--A Comedy

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IN SIX REELS

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"THE HOUSE OF FEAR"--Drama, Special in 2 Reels - - - - - - Thursday, February 19th

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"ANTIDOTES FOR SUICIDE"—Comedy—	MONDAY, FEBRUARY 9th
"TAMING TERRIBLE TED"—Comedy—	MONDAY, FEBRUARY 9th
"THE MEASURE OF A MAN"—Drama—	TUESDAY, FEBRUARY 10th
"FITZHUGH'S RIDE"—Drama, Special in 2 Reels—	THURSDAY, FEBRUARY 12th
"THE SLEEPING SENTINEL"—Drama—	FRIDAY, FEBRUARY 13th
"THE REWARD"—Drama—	SATURDAY, FEBRUARY 14th

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Two Vitagraph Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy every Wednesday and Friday.

"THE WINNER WINS"

Drama. Monday, February 9th

To foil his chances in the great motor-race, the villain burns the big motor-drome. In the face of plotting, fire and villainy, the young champion wins the race and a bride.

"THE MASTER OF THE MINE"

Drama. Special Two-Part Feature
Tuesday, February 10th

A terrible explosion entombs the miners. The young master risks his life to rescue them. His young wife saves him and their love for each other is firmly cemented. W. D. Taylor, and Bertie Pitcairn are strong leads.

"SONNY JIM in SEARCH of a MOTHER"

Comedy. Wednesday, February 11th

He finds a good mother for himself and a pretty wife for his father. He finds her in a tree with the help of a cow. Dorothy Kelly, Bobby Connelly, Tefft Johnson, Rose Tapley and William Shea are the cast.

"SOME STEAMER SCOOPING" "NIAGARA FALLS"

Comedy and Scenic. Thursday, February 12th

1. The female reporter gets some stirring items in mid-ocean. The most interesting concerns her engagement to the man who was in love with another girl. Maurice Costello and Clara Kimball Young are the leads. 2. The most magnificent view of scenic splendor in the world.

"BUNNY'S BIRTHDAY"

Comedy. Friday, February 13th

He secures the unexpected loan of his neighbor's silverware. He returns it next day. He is accused of burglary. He is honorably discharged. John Bunny and Flora Finch assume the leads.

"CHILDREN OF THE FEUD"

Drama. Special Feature in Two Parts
Saturday, February 14th

It's a terrible and bitter mountain vendetta. Through the intermarriage of their children, forgiveness and peace are established and bloodshed wiped out forever. Edith Storey, Ned Finley and Harry Northrup are the principals.

SIX A WEEK

"SAWDUST AND SALOME"
Comedy-Drama.....MONDAY, FEBRUARY 16th

"BACK TO BROADWAY"
Special Two-Part Feature.....TUESDAY, FEBRUARY 17th

"FATTY ON THE JOB"
"LUMBERING IN SWEDEN"
Comedy and Educational.....WEDNESDAY, FEBRUARY 18th

"THE FIRST ENDORSEMENT"
Military Drama.....THURSDAY, FEBRUARY 19th

"HIS LITTLE PAGE"
Comedy.....FRIDAY, FEBRUARY 20th

"IRON AND STEEL"
Drama—Special Two-Part Feature—
SATURDAY, FEBRUARY 21st

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Jean's hatred towards Sarah, her stepmother, drives the latter to Ware, a friend of the family and her former suitor, for advice. How Jean, stricken with remorse, sacrifices herself to save her stepmother from disgrace will bring tears to every eye.

Released Monday, February 23rd

Striking 1, 3 and 6-sheet posters that attract the eyes of the crowd

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In Two Parts

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Superb 1, 3 and 6-Sheet Posters

REGGIE, THE SQUAW MAN

A full-reel burlesque on Indian life that is one great laugh. The son of wealth marries an Indian girl and brings her home to his parents. What happens when they try to civilize her, makes this a comedy that's *immense!*

Released Friday, February 27

THE DELAYED SPECIAL

A railroad story that rings true of the iron trail. The despatcher who risks his position and future to save a boy's life, will win the heart of every "fan."

Released Saturday, February 28th
Special 1 and 3-Sheet Posters

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KALEM COMPANY

235-239 W. 23rd Street **New York**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

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(*The index for this issue will be found on page* 886)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, February 14, 1914.

Facts and Comments

WE earnestly hope that the exhibitors of this state, and especially the exhibitors in the big cities of the state, are closely watching the attempt to prohibit exhibitions of motion pictures on Sundays. A bill has been introduced in the Assembly making the exhibition of motion pictures on Sundays a misdemeanor, and extending the punishment not only to the exhibitor, but likewise to the owner or agent of the building in which such exhibition may be held. The bill not only subjects the offender to the usual punishments which the law has provided for misdemeanants, but it makes him liable to a penalty of five hundred dollars. This penalty is "to be recovered in the name of the people of the State of New York for the benefit of The Society for the Reformation of Juvenile Delinquents in the City of New York and the overseers of the poor in any other city or town for the use of the poor." In addition to these penalties the proposed law provides the revocation of the license of any theater, etc., violating the law.

*

It is not unnatural to suppose that the society which is named in the bill as its chief beneficiary is interested in the fate of this measure. The aims and motives of this society may be the best in the world. Its aims and motives are indeed immaterial and not at all in issue. The practical aspect of the question is what we have to consider. In New York and in most of the big cities of the state, motion picture exhibitions on Sunday have, to say the least, been wisely tolerated. The late Mayor Gaynor and other jurists have, on more than one occasion, declared unequivocally in favor of the legality of these exhibitions. We have yet to learn of a single instance where the right to open on Sundays has been abused by the exhibitor. It is now generally conceded that the motion picture draws the public away from the unwholesome atmosphere of the saloon and similar resorts. In spite of many shortcomings, it is impossible to deny that the motion picture has an educational and refining influence. Certainly there have been no complaints of disorder in or around motion picture theaters, whether on week days or on Sundays. Why, then, this proposal to forbid a rational amusement on the very day when it can do the most good? We hope that this bill will not get further than the committee to which it has been referred, but hoping alone will accomplish nothing. Eternal vigilance is the price of liberty, and it behooves the exhibitors of this state to kill this senseless and reactionary measure beyond the hope of resurrection.

* * *

A THEATER in Columbus, Ohio, is reported as doing "capacity business" with the nastiest of all the white-slave films. We are glad to say that the theater in question is not and never was specially devoted to pictures. There is no city in the Union with a finer class of exhibitors than Columbus, and it is altogether natural to assume that not one regular exhibitor would pollute his house with such exhibitions. We know from the best possible source that the public in Columbus is used to clean shows, and has repeatedly registered its disapproval of the freak feature. We have no means of verifying the alleged claim of capacity business, but assuming the report to be correct, we do not believe that the business is furnished by regular picture patrons. "Capacity business" proves nothing on the ethical side of the question. An execution used to be the most popular of all exhibitions within the memory of men still living.

* * *

WE comment specially upon the election of Mr. Samuel Wheeler as President of the State League of Pennsylvania, because it is typical of the remarkable improvement of the personnel of the exhibitor. Mr. Wheeler has a substantial stake in the exhibiting business. He is the owner of a chain of prosperous motion picture theaters in the city of Philadelphia. He is an attorney, and has on more than one occasion asserted the rights of the exhibitor in the courts of his state. He is essentially constructive. He has exalted ideals of the mission and the responsibility of the exhibitor. He is progressive, and places the welfare of the exhibitors' organization above any consideration of self. We congratulate the exhibitors of Pennsylvania upon their excellent choice.

*

We take this occasion to record our emphatic belief that the strengthening of the individual state organizations is the most important task which confronts the advocates of organization. The exhibitor derives his most substantial and tangible benefits primarily from the state organization. The state organization alone can deal with the legislative measures which may possibly affect the welfare of the exhibitor. Such problems as Sunday opening, building regulations, measures of safety, etc., are essentially local problems and generally within the jurisdiction of the state.

Just Complaints of Exhibitors

By W. Stephen Bush

IN one day's mail recently The Moving Picture World received three apparently well-founded complaints of precisely the same nature. Our readers, all of whom are practical and successful exhibitors, register strong objections against indecent and suggestive pictures.

One of our readers, whose picture theater is located in a state on the Pacific Coast, protests against an alleged comedy, in which the scanty clothing of young women bathers seems to constitute the only striking point. Our friend wants to know "where the Board of Censorship was holding forth when this production was allowed to pass." He goes on to a detailed description of the offensive features of the film and then continues by saying that "the first he knew of the character of the reel was when it appeared on the screen." "Now, when I tell you," he goes on to say, "that this play came to my theater at a time when there was a big union revival being held within two blocks of the theater you can imagine the consequence. Moving picture shows were made the topic of a special tirade and referred to as the 'dirty picture shows' the night following. The moving picture theaters of Olympia were opened for the first time on Sundays about five years ago through the friendly interest of a newspaper reporter who later had to make a fight to prevent a united church fight against this method of desecrating (?) the Sabbath. You can imagine his indignation when this weapon (naming the objectionable picture) was put into the hands of his opponents to fight back with."

A similar complaint comes from an Ohio exhibitor, while a correspondent in Wisconsin sends a postal card which he had received from a patron who threatened to stay away from his show if any more "vile stuff was put on the screen." Our Wisconsin friend says he is a small exhibitor and states that even with the exercise of the greatest caution he cannot always prevent his exchange from sending him an occasional very bad picture, and as his nearest exchange is one hundred and fifty miles away he either has to "cut" his program or run a chance of offending the best part of his audience. He scores the so-called comedies of certain producers as the most likely to contain objectionable matter.

Exhibitors as a rule are busy men, and when they take the time to sit down and write a letter there generally is good cause for their complaint. It is altogether likely that these three exhibitors voice the sentiments of a large part of their colleagues. Their grievance therefore deserves careful consideration.

It is unfortunately true that too many directors confound humor with vulgarity. Nothing reflects our character more infallibly than the things we laugh at. Tell me what a man considers laughable and you have given me a distinct outline of his general character. There are minds to whom the indecent and the suggestive appeal as humorous. They are in the minority. In the average mind an exhibition that has anything vulgar or obscene in it excites no feeling except that of a lively disgust. Before a director is allowed to act out his conception of humor before a camera, which Jack London has so finely called "the eye of the audience," the owner of the studio ought to make sure that his sense of humor is normal. It does happen at times and it has frequently happened in the past that the owner of the studio is himself the worst offender. In this latter case there is but one remedy: the exhibitor must refuse to show the film. There is not the slightest affinity between humor and vulgarity or coarseness or indecency or malice. Humor has its source at the well-spring of hope. A man who has no humor can have very little hope. Even farcical humor, quite a legitimate subject for the competent producer, gains nothing whatever through descending to what is indecent or obscene. The hearty laugh follows clean humor. The guffaw of the vulgar follows the questionable joke.

Humor has a universal appeal. Like the language on the screen it can be understood anywhere, the manifold national variations of humor to the contrary notwithstanding. American humor in particular is welcome all the world over and it is ordinarily noted for its cleanness. I have spoken to producers of almost every nationality and they all declare that American humor has a catching quality and is much preferred to the native article in such countries as England and Germany.

Why, then, should "comedies" be made the vehicles of objectionable matter? Why above all things should the American-made humorous picture be thus defiled? No answer can be given, for there is none. The evil has not grown large enough to be beyond control and now is the time to check its further spread. Let us exercise double and treble precaution in keeping comedies absolutely clean. There is no objection to them being boisterous; a rough and rollicking humor often gets the greatest number of laughs. Some of us prefer refined comedy, and there never can be enough of that, but the farce comedy has its legitimate place on the screen.

While agreeing with our complaining friends and readers we cannot help pointing out to them that they are in a position to help themselves and to abate the evil of which they so justly complain. Every new development in the conditions of the industry tends toward increasing the power and independence of the individual exhibitor. He will in the future more than ever before in our history be the arbiter of his own fate. He must learn to depend wholly upon himself and to have confidence in his own judgment. Program building is going to be both the science and the salvation of the exhibitor of the future. The man with the eclectic and critical eye will go to the top and remain there. It is true that choosing is not an easy task. It is much more comfortable to trust to labels. Unless all signs fail, however, the day of labels is rapidly passing away. The successful exhibitor will have to go back of the label and make his own examination. Nor will he be able to evade the necessity of screen examination. Our friends whose complaints have been set down here all say that they did not realize how objectionable and offensive the picture was until they saw it on the screen with the audience looking on. That is wrong of course. No exhibitor can afford to trust himself and his audience to the judgment of others. He must take the trouble of looking his program over before he lets it go in the machine. He must be his own censor. "I did not know it was loaded" has never been a popular or acceptable excuse.

By exercising this careful supervision over his own program the exhibitor will re-act strongly and favorably upon the producer of motion pictures. The exhibitor is not likely to abuse this power of the veto which the new developments of the market have put in his hands. He realizes the difficulties of the producer and as a rule is in hearty sympathy with him and quite ready to forgive and forget an occasional slip. The exhibitor will not, however, hesitate to set his face against the pirates of the industry, whose appeal is always to the lowest instincts and who care nothing whatever for the name and fame of the motion picture.

Your Program

By Louis Reeves Harrison.

WHAT is the best program?

A. One of variety, accompanied by appropriate or delightful music. Comedies consistent and inconsistent, so long as they entertain, dramas intense, intellectual, beautiful or sensational, so long as they interest. Short stories if they are crisp, long ones if they grip and hold, even continued ones if they contain an element of suspense which arouses curiosity that must be satisfied.

How about the flash?

A. If it helps, but picture shows were thronged before great names were flashed, and those are still the most patronized which present the best uniform quality. Fine acting has carried along many a mediocre stage play, but the loss of personality in silent interpretation makes it necessary for the exceptional performer to have abundant opportunity.

Does variety mean both old and new?

A. That depends upon whether people are looking backward or forward. Most people are busy striving for something they do not possess. This implies a belief in the future, a passion for progress. On the other hand, many cultivated minds dwell almost constantly on the past, which seems to them more surely artistic, or which is veiled in the eternal twilight of romance.

What is most attractive in a story of dead ages?

A. A live meaning. With that in view, an artist may use subject matter found in history, legend, myth or ancient tale of any kind. An author of imaginative insight has but to rub his magic lamp to make men and events archaic his slaves, build new and dazzling palaces out of old and worn materials.

What old stories live the longest?

A. Those of great love seem to be eternal. Then it is well known that some of the greatest men have been almost unremarked or poorly understood by their contemporaries—they had no peers to judge them—and not only their works but themselves may be more justly presented by the superior enlightenment of ages following that of their supreme efforts. Old stories live the longest that have in them the subtle quality of suggestion, even if they do not clarify what we would know. Those who would enjoy understanding a great character of the past might be shown his relation to his environment and left to form their own estimate. Old stories would be interesting that picture suggestively what has offered problems hitherto unsolved.

For instance?

A. What were the hidden motives and purposes behind the remarkable acts of great men and women of history. Even more interesting to a mixed audience than noteworthy deeds of the past is the emotional spirit animating them. The facts have a scientific value—what leads up to them counts in the drama. In the drama of any age the line of interest is not as close to the act itself as to its conception and significance.

May not old stories be new to many people?

A. Worse than that, much that seems new may be very old. Prof. G. T. W. Patrick wrote in the Popular Science Monthly last May that he saw an interesting inscription on an old stone in the Constantinople museum, written by King Naram of Chaldea, 3000 B. C., which said, "We have fallen upon evil times, and the world has waxed very old and wicked. Politics are very corrupt and children are no longer respectful to their parents." King Naram was evidently in his decline, pessimistic and inclined to look backward. It is not a question of whether old stories are new to many people, but whether they are worth while to many people. Hundreds of generations historic have gone by with scarcely an event of modern interest to mark their passage. Only what still lives in our thoughts is worth new interpretation on the screen. The best old subjects are those which still engage mental speculation.

What modern spirit seems most popular?

A. That of science. It is re-shaping civilization. The fact that scientific works run a close second to those of fiction in public libraries indicates the growing taste for knowledge that is gathered by experiment and reasoning. Karslake makes a nice distinction between art and science, "Both may be investigations of truth, but science inquires for the sake of knowledge and art for the sake of production." Science disproves past dogmas and makes straight for progress.

Do people care for dry facts?

A. They need not be dry. Some of the most mysterious and fascinating of modern stories are those which probe the depths of the human mind. Moving picture audiences are as broad as they are tolerant, but they rather enjoy seeing the old forces of bigotry and ignorance knocked out by the courage and honesty of logic and plain facts. Young science is a bold spirit, a sort of a Paul Revere, calling the people to rebellion against old oppression that they may attain new freedom.

How can facts be put in story form?

A. By contrasting new truth with old error. Every one who has lived and thought is conscious of the gradual correction of early errors. From our own mistakes and those of other people we slowly reach a point of advantage—self-interest makes the picturing and exposure of unfounded assumptions of deep interest—and one of the most powerful weapons in the hands of the screen dramatist is ridicule of uncorrected false ideas. There are many farcical beliefs still cherished by the mentally unemployed.

What is amusing in scientific facts?

A. Knowledge of our own weaknesses. Hopeless vanity furnishes abundant comedy material. There is quite as much tragedy in superstitious resistance of truth, in the suffering and misery entailed upon humanity by ignorance. Moving pictures are to be one of the great spans of progress toward an end none can foresee.

Should modern drama rank first on the program?

A. Not to the exclusion of all others, but the very fact that few of us are satisfied with what is, that we are trying to live, to enjoy, to express ourselves, to be understood and appreciated, to increase our capacities by growth, indicates that we are most deeply concerned with the present and the future. Life and its troubles of yesterday are familiar enough to most of us—we are hoping that tomorrow will be brighter and better. One way to make it so is to deal with present issues.

What are present issues?

A. Those pertaining to our welfare. A very large number of people who attend the picture shows have no real opportunity to live and enjoy life as they should—if our civilization fails at all, it fails to supply growing human needs—and, even if screen portrayals do not point the way to superior conditions, they may be of service through suggestion. Many now are, hence the tremendous hold of moving pictures on the hearts of the people. Nothing could make them more dear to all than their broadening the paths of common thought and common humanity.

Vitagraph Picture Theater

Famous American Photoplay Company Leases Old Criterion Theater and Will Present "Broadway Star" Features with Elaborate Setting—Novel Entertainment Planned.

AT LAST the Vitagraph Eagle, famous bird of the photoplay, will flap its wings and fairly scream at the passerby from a huge electric sign attached to the outer wall of a Broadway theater and there has been added to the blaze of electricity that has made Broadway one of the wonders of the world another bright spot on the "Great White Way." This new "bright spot" appeared for the first time on Saturday, February 7, at the northeast corner of Broadway and 44th Street, formerly known as Charles Frohman's Criterion Theater, but henceforth to be the home of the Vitagraph Broadway Star Features.

For some time the Vitagraph Company has been working upon the details of this ambitious plan. Great difficulties were encountered in securing the house. There were prejudices to be overcome and terms to adjust, but patience and persistence finally won the day and obtained for the exhibition of motion pictures probably the finest location in all New York and a theater that is better adapted than all of those not specially built for that purpose. With this as a beginning and the changes since made in the interior of the house to better suit it to the uses of the pictured drama, it is doubtful if motion pictures will have a finer presentation anywhere than at the Vitagraph Theater.

The seating capacity of the Vitagraph Theater is approximately 1,000 persons. A careful study of the house revealed the fact that not a seat, with the exception of the upper proscenium boxes, which are seldom used, is cut off from a full view of the screen and that a splendid view of the picture is obtained from the last seat in the highest gallery. A better arrangement of seats could hardly have been obtained had the theater been especially designed for the needs of the picture.

With this unequaled location and excellent house, it is the purpose of the Vitagraph Company to spare neither effort nor expense to adapt that house to the requirements of its new use. Beginning with the lobby a special decorative plan has been adopted. The scheme is East Indian in treatment, and has transformed the once uninviting entrance into a bower of Oriental beauty. In the auditorium a complete lighting system, calculated to make it possible for one to read a newspaper at any time, has been installed. Upon the walls back of the orchestra seats appear a gallery of the leading Vitagraph players, beautiful portraits done in pastel by Anders Randolph, the well known Norwegian painter. The body of the house has been renovated and furbished throughout.

Probably the most noticeable feature will be found in the treatment of the stage. After considerable experimenting it was found that ordinary stage settings would not provide an adequate framing for the image on the screen, so a special setting was decided upon. The firm of Gates & Morange, scene painters, and designers and builders of stage settings, was called into consultation. From suggestions submitted by J. Stuart Blackton, of the Vitagraph Company, a most elaborate and ornate structure was designed.

Regarding this setting, Mr. Blackton explained to the writer that considerable thought and research had been expended before a satisfactory design had been obtained. "In the course of the quest for a suitable idea," he said, "the thought came to me that an exhibition of pictures would harmonize with an artist's studio and I went to work with that idea in mind. This idea has been perfected with most beautiful results by Messrs. Gates & Morange, whose long experience in building stage effects afforded us valuable assistance at this time.

"What you will see from the body of the house," continued Mr. Blackton, "will appear to be one end of such a studio as might have been constructed by some great artist—a Meissonier or an Alma-Tadema—adorned with beautiful friezes, rare draperies and rich and costly furniture, art objects and rugs. A low flight of steps approach a large French window, opening upon a balustrade and through the window will be seen a view of New York harbor with its Statue of Liberty in the distance, while the foreground will show the lower end of Manhattan Island with its tall buildings.

"The interior of this studio is constructed after the French Renaissance. The woodwork is finished in mahogany and the decorative tones are brown and gold. Curtains of velour in a shade of blue will drape the window and entrances. The entire structure is of a permanent character and will occupy the full stage. I have seen many picture theaters, here and abroad, but nothing has been done in any of them that approaches this effect."

At the studio of Gates & Morange, 155 West 29th Street, the writer saw the work on the set in full swing. Mr. Morange ex-

Design for Permanent Stage Setting for the Vitagraph Theater. Executed by Gates and Morange, New York.

plained that the structure would be fifty-six feet wide, twenty-two feet deep and thirty-five feet high. The screen will be hung to drop across the window and will show a picture about 14 feet by 18 feet.

Mr. Blackton has called this the "Window of the World." When the theater drop curtain rises it will be upon a full lighted stage with the scene on the back drop showing through the window. The lights will be gradually dimmed to represent the closing of the day when the lights in the buildings and the harbor will appear. With the coming of night a curtain will drop across the window, the stage lights will go out and the first announcement of the picture will appear. Back of this curtain the special picture screen will be dropped, the first curtain raised and the picture will be shown. At the end of each act of the program from this point on the velour portieres will drop across the screen to indicate the close of that part of the entertainment.

The back, or scenic drop, is fifty feet wide and thirty feet high and presents a very realistic view of the harbor of New York. The tall office buildings in the vicinity of Bowling Green appear in the foreground, with Battery Park, the Aquarium, and the ferry slips that fringe the end of the island. In the distance may be seen the Statue of Liberty and the other prominent structures of the upper bay. This effect may be changed from time to time, giving other noted views of the world's grandeur.

Appropriate music for the picture has not been overlooked by the promoters of the Vitagraph enterprise. There are various methods by which adequate music might be provided for picture entertainments, but everything in connection with this particular entertainment is being done upon the most novel as well as the most elaborate scale, and so it is that a distinct novelty will be introduced in the line of music. Maybe that you have heard of the Hope-Jones "Symphonic Orchestra." It's the last word in special organ building, superior in many respects to the already well-known Hope-Jones Unit Orchestra, built by the Rudolph Wurlitzer Company, and is being installed in the Vitagraph Theater at a cost of $30,000. We will not attempt to describe this instrument here—too technical—but it is said to be capable of producing almost every known sound appreciable by the human ear, or that could be desired to interpret the human emotions portrayed upon the motion picture screen. It must be heard to be appreciated.

Will Run Four Shows Daily.

The Vitagraph Company's plan of entertainment contemplates four distinct shows daily. The morning show will commence at 11 o'clock and continue until 1:30 o'clock. Doors will open at 10:30 o'clock. For this show the admission will be twenty-five cents to all parts of the house.

For the regular matinee show the doors will open at 2:00 o'clock in the afternoon and the entertainment will begin at 2:30 o'clock, lasting until 5 o'clock. Admisison 25 and 50 cents, all seats reserved.

The second matinee or "supper show" will commence at 5:30 o'clock in the evening and continue until 7:30 o'clock. Admission, twenty-five cents. No reserved seats.

The regular evening performance will begin at 8:30 o'clock and continue to 11 o'clock. For this entertainment the prices will be 25 cents, 50 cents and one dollar. All seats reesrved.

An additional feature of the regular evening show will be a one-act "silent drama," in which the leading stars of the Vitagraph Company will appear. This is a distinct novelty in the photoplay entertainment; something that has never been done in any picture theater, here or abroad. The first performance will be looked forward to with unusual interest.

The opening performance of the Vitagraph Theater will occur on Saturday, February 7, at 10:30 o'clock in the morning and the regular schedule as above noted will be followed, but the public "first night" presentation will be on Saturday evening.

A rehearsal for the press and the friends of the company will be given Friday evening at 8:30 o'clock.

A splendid program of pictures has been selected for the opening entertainment. The first picture to be shown will be a four-part drama entitled "A Million Bid," adapted from the play, "Agnes," written by George Cameron and directed by Mr. Ralph Ince, under the supervision of Mr. Albert E. Smith of the Vitagraph Company. Miss Anita Stewart plays the leading part of "Agnes" and is supported by Miss Julia Swayne Gordon, Mr. Harry Morey and Mr. E. K. Lincoln in the principal parts.

The second picture is a burlesque in three parts entitled "Goodness Gracious, or "Movies As They Shouldn't Be," written by Mr. J. Stuart Blackton, of the Vitgraph Company, and directed by Mr. James Young under Mr. Blackton's supervision. It is one of the greatest laugh provokers we have seen in many days.

For the "Silent Drama" number Mr. Blackton has written a sketch entitled "The Honeymooners." It will be portrayed by Mr. John Bunny, Miss Mary Charleson and Mr. James Morrison.

The Vitagraph Company took charge of the house on February 2, and the past week has been spent in installing the stage setting, decorating the lobby and making such alterations as have been found necessary.

Rothapfel Rehearsing.

In Full Blast For Two Hours Before Giving Final O. K. to "Quo Vadis?"

By W. Stephen Bush.

ROTHAPFEL, the Napoleon of Dramatic Kinematography, and at present director general of the Regent Theater, is having distinguished audiences these days when he puts the finishing touches on any of the great film productions. Rothapfel rehearsing "Quo Vadis?" was watched by more than one picture expert, and he was surely worth watching. He comes to the rehearsal in a spirit of get-results-or-die. He has his eyes on a thousand things at once, and woe to him who shows any "wobbling" at the "dress rehearsal."

You can learn some things by watching him, but other things he does are so evidently the result of his own individual inspiration that you can admire but not imitate. Take, for instance, his idea of opening "Quo Vadis?" The theater is in perfect darkness. Spotlight on two seats in one of the upper boxes. Discovered a boy seated and an elderly man standing up, the boy in the attitude of a learner and listener, the old man evidently the beneficent friend and instructor of youth. The boy ingenuously asks the old man for the meaning of "Quo Vadis?" The old man explains, putting on additional airs of benevolence. Here a great problem is solved. The audience is educated without having its ignorance obtruded upon itself. We are a lot of hypocrites, you know, and love to appear wiser than we are. This neat device of Rothapfel secures him at once the good will of his audience, and puts them in pleasant humor. It's a trick well understood by the ancients, as capturing the good will of the audience was the first lesson taught in all the old schools of rhetoric and eloquence. Before this feeling of good humor has a chance to lose itself, behold! how cleverly Rothapel creates the atmosphere of ancient classic Rome, two antique benches of marble lit up by a gentle glow of alternating red and white, the light coming in different directions, and missing not a single spot of the scenery. Next, an overture breathing the very spirit of "Quo Vadis?" and a call of what he calls the "Aida" tubas, and the curtain parts—the picture is on, and the audience keenly, if unconsciously, enjoys being thus carried into the midst of things without a dull moment in the preliminaries. As the film unwound itself, behold!—oh, horrors!—a picture out of frame. The effect on Rothapfel was electric. He leaped into the air and came down accompanied by a shower of polite profanity. He stands there for a moment, his portly form quivering with repressed rage.

"... in a house like this ... you know this ought not to happen here. ... there is absolutely no excuse for it. ..." I felt sorry for the operator, as, after all, he, too, was but human, and thought of saying a word or two by way of smoothing things over, but a careful survey of Rothapfel, as he stood before me, still trembling, and darting wrath from his eyes, made me change my mind.

What is the meaning of the electric light in the middle of the orchestra? Why do the young lady and the young man sit before this light with a large board spread out before them? That is part of Rothapfel's staff. They watch things generally and record the lengths of the musical pieces with the precision and accuracy of a chronometer in the Greenwich observatory. They see to it that the cues are properly distributed and properly followed. The young lady is a stenographer, and ready to take down anything that comes into her general's mind. Rothapfel is constantly distributing himself all over the theater. A word or two to his staff in the center of the battle, then a jump on the stage where he deplores "too much brass in this last piece," and the next minute in the operator's booth having a heart-to-heart talk on his favorite theme of projection. He has to contend with the bony accretions frequently found in and about the skulls of stage hands. He does not rest until at last there comes an answering gleam of intelligence into the eye of the stage hands, and they understand to the dot just what he wants of them. Rothapfel is an adept at piercing the aforesaid bony accretions, and getting at a grade of intelligence which ordinarily is quite unapproachable. Do not get the impression that Rothapfel's assistants are comprised in this unflattering description. Au contraire—Rothapfel himself says that he could never expect to achieve the results without the intelligent and loyal coöperation of his chief assistants, and he cannot say enough in praise of Carl, who bosses the music. I agree with him. Carl is at the very top of his profession plus motion picture enthusiasm.

HERMAN FICHTENBERG IN NEW YORK.

Herman Fichtenberg, proprietor of the Alamo Theater, New Orleans, La., and president of the Fichtenberg Amusement Enterprises of that city, has been in New York for several days absorbing local color for transplantation to the Gulf city. He seems to be pretty busy circulating around the big film centers, all of which, no doubt, portends some surprise in store for New Orleans exhibitors or photoplay fans, or both.

"Comedy and Tragedy."

Two-Reel Edison. Released Through General Film Co.

Reviewed by Louis Reeves Harrison.

THIS adequate presentation of a highly dramatic story is called a "revival," but it is far more than a return to life—it is a regeneration, with enormously increased vigor, activity and efficiency. Two reels give breadth and freedom to what one reel cramped. In fact, what may well be called the "vital action" of a screen story is usually hampered, if not crippled, by all too careful measurement. There should be absolutely no limitation placed upon the time, or its equivalent in film, consumed in picturing what is demanded by inherent logic of theme, in other words, a full response must be made to what the audience has a right to expect.

The story of "Comedy and Tragedy" is one most carefully devised to give opportunity to an accomplished actress. She is the hypothenuse opposite an angle formed by a princely lover and one of his captains. She is called upon to settle a wager as to whether she is better in comedy than tragedy at a time that an actual tragedy is being enacted in the garden of her home. She portrays a comedy scene, and has just finished, when a note is handed her that indicates what is going on. She is frantic, but her wild attempts to escape are misinterpreted by her friends as part of her

Scene from "Comedy and Tragedy" (Edison).

acting. She is restrained at a moment when she is attempting to stop a duel between her prince and her captain, the first and least loved being reasonably sure of killing his antagonist through superior skill.

As all events in the preparatory scenes lead up to this one, it is manifestly the author's purpose to dwell upon it for the sake of rousing high mental tension. It is now adequately portrayed, whereas, in one reel versions, it has hitherto been so abridged as to be almost burlesqued. The free rhythms of development are in no place sacrificed from lack of room; the characters of the prince and the captain are contrasted with leisurely force; the thoroughly feminine scene where the actress sacrifices the captain's idealization of her to save his life, is given the scope it deserves; the product, like the pattern, is one of symmetry.

Although honors, according to the opportunity, are supposed to go to the lady in the case, impersonated by Mary Fuller, they are in reality carried off by Marc MacDermott, as Prince Gautier de Severac, and Augustus Phillips, as Jaques Duval, captain of the prince's bodyguard. The acting of these gentlemen is masterly in every situation—they intensify interest by admirable interpretation of contrasting characters. The long and fierce duel they fight has little of stage artificiality in it. From all appearances, it is a genuine affair between two skilled swordsmen in dead earnest.

Miss Fuller's acting may have suffered from directorial instruction, but her presentation of comedy is entirely too forced to be convincing, whereas her tragic performance seems spontaneous as well as powerful in the supposed comparison. This is as it should be to a certain degree, but it is over-contrasted. I do not share the theatrical superstition about brunettes, that dark eyes are the symbols of passion, soulfulness and intensity, though the ancient prejudice still remains, but all indications point to her superiority as a tragic actress. She does so well as one that she balances a general performance of high merit.

"From Gutter to Footlights."

A Five-Part Barker Production, Released by the Apex Film Company.

THE moral of this tale might be: "The evil women do dies with them." This means that the female of the species ceases to be deadly only when she is dead. The female in this particular instance is a severe corroboration of Kipling's recent poetical argument against votes for women. She is so deadly that out of five principals who start the story, only one is left alive to tell the tale at the finish, and his troubles vanish when the female is dead.

The picture tells the story of a woman's ambition that looks at nothing in its path except as a stepping-stone to an ultimate self-gratification and glorification. She says of mere man No. 1, "This fellow can be of no further use to me; in fact, he is a

Scene from "From Gutter to Footlights" (Apex)

hindrance, therefore, he must be rid of." She says of easy gent No. 2, "I can use this poor fool to get rid of No. 1"; which he does, and goes to prison. She says of weaker sex No. 3, "This jelly-fish can help me in my business." She says of conceited hide No. 4, "This ape can help me more than No. 3, hence out with No. 3." In four steps she goes up the social scale, beginning at the bottom and ending at the top. No. 1 is an organ grinder for whom she danced in the gutter; No. 2 is Giovanni, a struggling Italian artist; No. 3 is a theatrical manager's son, and No. 4 is a genuine roué count.

Younita, the danceress, can hardly be blamed for starting all this trouble, but the means she employed will spoil anyone's good opinion of her. She had probably been taught to dance by Reno, the Italian organ grinder, who considered that he had some interest in her future success. If the theatrical manager who offered her a job had invited Reno to come along with his organ everything would have been all right, but he didn't. On her part, Younita considered that she had only one life to live, and she wanted to make the best of it. But she didn't consider that Giovanni also had only one life to live. Because he loved her she induced him to make away with Reno and laughed when Giovanni was sent to prison. Dick, the theater manager's son, fed his all to her vanity with no thanks at all and had to make way for the Count.

Chickens have a way of coming home to roost. Giovanni came back after his escape from prison to find Younita with the Count. Her lies made matters worse, and Giovanni started out to exterminate the cast, including himself. Dick was spared, which saved the play from being a general catastrophe.

As a drama, it works up logically, and has many startling situations. The acting is far from bad, and the work of Fred Paul, a well-known English actor, as Giovanni, is very excellent. Altogether, the picture makes a very fair offering for a feature of the ultra sensational kind.

LADIES' WORLD HERO CONTEST.

The publishers of the Ladies' World announce very satisfactory results from the "hero" contest now running in that magazine. The particulars of this contest have been published in the Moving Picture World in a previous issue. Seven contestants are in the race and the standing of the contestants up to and including January 24th are as follows:

J. Warren Kerrigan, 129,880; Maurice Costello, 112,885; Crane Wilbur, 109,380; Francis X. Bushman, 107,580; Arthur Johnson, 58,785; King Baggot, 56,310; Carlyle Blackwell 35,530. The total number of votes cast is 610,350.

"The Mystery of the Fatal Pearl"

Under the Empress Brand the American Kineto Corporation Will Release a Real Mystery in Five Parts.

Reviewed by George Blaisdell.

IT has been a generally accepted theory that the screen story must be told in chronological order—that events must be shown in sequence—as opposed to the freedom of relation obtained in the printed tale. In "The Mystery of the Fatal Pearl," a five-part subject to be released in February by the American Kineto Corporation under the Empress brand, there is a most interesting departure from the usual custom. The story is told in two sections, the first consisting of three parts and the second of two. The climax is reached at the end of the third part. We are deeply in doubt as to the situation of affairs—it is one that would give occasion for the consumption of many pipefulls of real

Scene from "The Mystery of the Fatal Pearl" (Am-Kineto).

strong tobacco on the part of a most competent Sherlock Holmes. In the second section the story is taken up at the beginning; we see outlined the course of action of the opposing forces. Gradually the mystery is unraveled, the guilty punished and the stolen property restored. The picture may be shown as one subject, or, as the makers advise, it may be divided and shown on different days, thus giving the members of a community an opportunity to talk over the situation and make their guesses as to the identity of the possessor of the pearl. If the diversity of opinion prevailing in the party of which the writer was one be any criterion, there will be lively controversies in many neighborhoods, with the possible result of uncovering more heat than light.

The story is as interesting as it is mystifying in spite of the strain at times on the credulity—the forcing of situations. These, however, are in great measure lost sight of. It is not in reason that the curse of the high priest that "misfortune and death shall come to all into whose possession our pearl shall fall" will have any effect in cold life. Furthermore, it is decidedly improbable that the original thief should obtain employment as a butler in the family of the possessor of the jewel, or that when that butler went to an amusement agency to secure talent for a reception there should be assigned to the function the very Hindu commissioned away off in India by the priest to bring back the pearl. There is a host of characters employed in the production, but they are well identified and the story is clearly told.

Two men, Allen and Walker, steal a holy pearl from an idol in India. Safely back in Europe, they attempt to dispose of it. Allen stays overnight at the home of a jewel collector on the promise that the stone will be bought in the morning. Allen sees things during the night—it is a vision of the idol—he suffers a stroke and dies. The collector steals the jewel. In the morning there is a strong scene when Walker insists on seeing Allen. Walker finds the body, but he cannot find the pearl. Three days later the collector is thrown from a horse and killed. The stone passes into the possession of his son, on the verge of ruin through speculation, and in the clutches of Lewis, a money lender. The son, presumably under the potent and fatal influence of the stone, commits suicide. His wife sells the stone to Lewis. The money lender has it insured for $100,000. Walker secures employment as Lewis' butler. He learns of the presence in the house of the jewel. At a reception Lewis' daughter wears the jewel on her forehead. A Hindu standing by her has an apple on his head. A second of the same nationality stands just opposite. A third is to shoot the apple. Instead he shoots to the floor the stone. There is a mad scramble. A representative of the insurance company picks up a pearl which a moment later he denounces as an imitation. The first section ends here.

At the opening of the second division the story is retraced as a sort of synopsis for the benefit of those who may not have seen the first part. Following the theft we see the priest give his emissary an imitation. Thus we believe, of course, one of the Hindus has the jewel. It develops later, however, that Lewis has it. The money lender collects his insurance. At the ending Lewis commits suicide, the money is returned and the stone goes back to India in the possession of the Hindus. The picture is well staged, well played by a most competent cast, and should have unusual value for the exhibitor.

THE THANHOUSERS IN EGYPT.

Mr. Edwin Thanhouser and Mrs. Thanhouser are still leisurely pursuing their journey about and around the globe. This latest picture shows them fresh from an attempt to interrogate the Sphinx on the future of motion pictures in America. Mr. Thanhouser writes in the accompanying note, dated Cairo, January 17th:

"I fear this photograph will give you the impression that I am not accustomed to ride a camel, and the fact is I am not. Mrs. Thanhouser and I, however, are enjoying a sojourn in Egypt, though the Sphinx is as uncommunicative as ever. Mrs. T. joins me in sending our sincere regards."

$12.000 PICTURE HOUSE AT PLAINVIEW, TEX.

Dr. J. N. Grant has opened a $12,000 picture theater on North Pacific Street, Plainview, Texas. The name of the new theater is the "Mac I," and it is managed by J. S. Bonner.

"Joan of Arc"

World Special Films Corporation Shows a Five-Part Subject Based on the Career of This Great Girl.

Reviewed by George Blaisdell.

THE World Special Films Corporation is now booking a fine five-part picture made by Savoia Films portraying the last three years of the life of Joan of Arc. The producers take up the career of this great character at such a point as will enable the representation to be made by one person. Mlle. Maria Jacobini is the artist on whom falls the responsibility of delineating the short and glorious life of the female whose achievements will stand as the greatest in the history of womankind. Yet it is hardly fair to describe her as a woman—she was but nineteen years old when she was sent to her death, in the graphic words of Mark Twain, "on that black day whose accusing shadow will lie always upon the memory of the mitered French slaves of England who were her assassins, and upon France who stood idle and essayed no rescue." Miss Jacobini gives a strong performance, reverential, sympathetic, commanding. The religious atmosphere of the story is heightened by the titles, which accentuate the spiritual aspect of the influences at work in the mind of Joan—what she construed as the command of God to serve Him by serving her king.

Scene from "Joan of Arc" (World Special).

There are many spectacular scenes—pomp and pageantry, contending soldiers, ecclesiastical gatherings. Some of the best of these are where Jean appears before Charles VII and pleads with the king, whose disguise she has penetrated, and asks for soldiers that she may save France from further humiliation; the crossing of the Loire at the head of her army; the fight at the towers in the battle of Orleans; the crowning of the king at Rheims, and the triumphal procession in celebration of the event; the stirring battle under the walls of Paris and the wounding of Jean; and the capture of the commanding officer at Compeigne. Then follow the days of captivity, the days of persecution and brutal treatment. We are shown where Jean refuses an opportunity to escape. We do not see the two futile attempts she really did make to escape. We are shown her delivery into the hands of her English enemies through the machinations of the infamous Bishop Pierre Cauchon.

The attempt of the Earl of Stafford to stab the chained and helpless Joan is shown. Loyseleur, the confessor, who assisted in the betrayal of the maid, is introduced. We see but one of the many trials, presumably the last. It is on the 24th of May, exactly a year from the day of her capture, that she is condemned to die at the stake. There is a dramatic moment when Loyseleur appeals to Joan as she is borne to the place of execution; he "grovels in the dust" and asks for pardon, which Joan yields. Then follow the lighting of the brands and the death of the Maid of Orleans.

Throughout the story are the visionary figures from which proceeded the voices that directed the course of Joan. The picture will make strong appeal to those who have read the life of Joan—such a one, for instance, as that penned by Mark Twain. It will have deep interest for those religiously inclined. The production is of marked value also from an educational standpoint, and from this angle of view should be warmly welcomed in churches and schools. Much attention has been paid to properties and costumes to preserve the atmosphere of the fifteenth century. There is a large cast and a most competent one.

Joseph Fornas Visiting New York

As Special Representative of Mr. Ambrosio, of Turin, He Comes to Feel the Pulse of the Film Market.

BRINGING with him a four-reel subject entitled "Napoleonic Epics," Joseph Fornas, of Turin, Italy, arrived in New York on January 28. Mr. Fornas comes as a special ambassador of Mr. Ambrosio, the producer of the subject named. In the making of "Napoleonic Epics," Mr. Ambrosio has expended a great deal of thought, time and money. He has asked Mr. Fornas to talk over trade matters with American film men and learn what he can of the desires of buyers and exhibitors. It is Mr. Ambrosio's intention to give especial attention to the American market, and it is with this particular object in view that he sends a commissioner to us. Certainly he could not have made a happier choice than in Mr. Fornas, who has not only a command of fluent English but a most pleasing personality. Mr. Fornas has traveled widely, has met many men, and to the qualities that go to make the successful salesman he brings those of camaraderie, the art of making quick and lasting friendships.

Mr. Fornas was for eight years with the Fiat Automobile Company of Turin, in the days when this thriving Italian city was among the leaders in the production of cars. It was while in this line of work that Mr. Fornas visited in New York and made many friendships which he is now renewing. Among his former "pals" by whom he is now being entertained is Ad. Kessel, of the New York Motion Picture Company, than whom none is more competent to explain to Mr. Fornas the ins and outs of the puzzling American situation. John Hardin, of the Ambrosio office in New York, is also showing Mr. Fornas around town. Mr. Kessel was host to Mr. Fornas at the Screen Club ball on Saturday evening—at least he was for such time as he could keep track of him, for there seemed to be many others who were seeking the companionship of the interesting Italian. Mr. Fornas met many of the leaders of the film industry and also a large number of the players. What seemed most to impress the visitor were the attractive women screen players.

"New York manufacturers are very fortunate in having the great population of the metropolis to draw upon," said Mr. Fornas Saturday evening, as he gazed about the spacious Grand Central Palace and feasted his eyes on the inspiring scene. "The larger the city, the more beautiful women there are. I know, of course, that the possession of good looks does not also indicate artistic attainments, the ability to act. Fine-looking women do, however, add a charm to the finished screen production—they embellish ensembles and make more interesting the views of large social functions. Surely this Screen Club ball is one of the most remarkable affairs it has ever been my pleasure to attend. Everybody associated in any way in the kinematograph industry should be proud of the high estate this comparatively new art has attained. It speaks well for the business itself; more than that, the presence of such a throng is a sure reflection of the interest of the great public in the motion picture. It is magnificent!"

Mr. Fornas said that the Ambrosio Company was the first motion picture company to establish itself in Turin, the city that had been made famous by its automobile manufacture. He said that his company had a most complete plant. As an indication of the number of employes he cited the fact that 150 women and girls were employed in the wardrobe departments in the making of costumes, etc., for productions large and small. There are five directors, each with his assistant. Eighteen cameramen are available for work at home or abroad. Mr. Fornas will remain in the United States probably until February 11. He will carry back with him a host of pleasant memories as well as substantial information if what he said to a World man on Monday morning may be taken as a criterion. He is good to meet.

FAMOUS PLAYERS SECURE ARNOLD DALY.

Arnold Daly, one of the most prominent actors of the American stage, famed as an exponent of the "intellectual" drama, has joined the gallery of Famous Players. Mr. Daly will be presented to the motion picture public in "The Port of Missing Men," by the famous novelist, Meredith Nicholson. Mr. Daly's delineation of character and his delicate artistry have stamped him as one of the foremost actors of the modern stage. Those who remember his polished and precise portrayal of Napoleon in Shaw's "Man of Destiny" will quickly recognize his special fitness for the role of John Armitage, the clever Austrian-American who is the hero of "The Port of Missing Men," and who outwits the spies of Austria's enemy, does great service for the Empire, yet remains loyal to his adopted country, America.

Motion Picture Exhibitors' League

FINAL PROCEEDINGS OF OHIO CONVENTION.

Annual Convention of Ohio State Branch No. 1, M. P. E. L. of America, at Cincinnati.

By James S. McQuade.

THE fourth annual convention of the Ohio State Branch No. 1, of the M. P. E. L. of America, will go down in the history of the league as being the most imposing, important and harmonious in the history of the organization thus far. There was just one feature about the various sessions which calls for vigilance to prevent its recurrence at succeeding conventions; namely, the loss of time caused by the failure of members to be promptly in their seats at the hours appointed. The failure of members to do so, in this instance, caused the president a great deal of needless worry and personal effort.

The Censorship Question Discussed in Detail.

Most of Thursday morning's session was devoted to the censorship question, and Mr. Neff made a long speech and went into all the details, voluminous correspondence from various quarters and interests being read. President Neff, in speaking of those who opposed the Ohio state censorship board, said; "They are not builders and instructors. They tear down and do not build up. They wait for you, fellow exhibitors, to do the building.

"Why don't the manufacturers organize to protect their customers? The censor board is in the hands of the governor of Ohio. If censorship is declared constitutional, a national censor congress, in connection with other states, can be formed. If declared unconstitutional, where is the plan? Will anyone furnish one, unless we exhibitors do so? The trade papers always come back and say the exhibitors ought to do it; but manufacturers should show a disposition to censor their own pictures and bring them clean to the exhibitor.

"The producing director is largely responsible for undesirable pictures. Why don't the manufacturers do something? They place all the burden on the exhibitors.

"I will emphatically say here that I do not endorse Maud Miller's censoring. If she were my own sister, I would not endorse her work. I stand for Messrs. Maddox and Vestal, who have done their work fearlessly and honestly. They have the respect of every manufacturer in the United States.

"It is up to you what to do in the future."

H. E. Vestal Speaks of Work on Censorship Board.

H. E. Vestal, who was present at the meeting, in the absence of Mr. Maddox, gave a detailed account of their method of censoring films.

"We always tried to be fair with the manufacturer, the exchange man, the exhibitors and the public generally," he said.

"We found, on visiting Cleveland, that the exhibitors there had passed a resolution asking exchanges not to have films censored, as they were opposed to censorship. We talked to Mr. Hennessey, of the Mutual, who said that he was going to have his films censored, but that he was not ready just them. He later stated that he was in favor of censorship and believed in it; but did not believe in the state handling it. He preferred municipal censorship.

"Every elimination and rejection by us was made known to the manufacturer concerned.

"Out of 7,000 reels censored, 62 were rejected and 50,000 feet of cut-outs made. We were very careful in these eliminations. No films were mutilated and we always saw that the cut-outs did not interfere with the story. In some cases, where the films originally were to blame in not carrying the story clearly, and exhibitors made complaints, the exchange man laid all the blame on us."

Convention Endorses President Neff Unanimously on Censorship Action.

Lem S. Miller then moved that the action of President Neff in connection with the censorship board be endorsed by the convention. Mr. Sybert, of Marietta, seconded it. The convention endorsed the motion unanimously, and with great spirit.

Some Feature Film Men Denounced.

Max Stern, of Columbus, reminded the convention that the members present at the Columbus convention had all voted for the censorship bill, and that it was only fair to President Neff to back him up, since he obeyed the wishes of the majority. He only carried out instructions. In his opinion there was not much cause for complaint by the General Film Co., the Universal and the Mutual. "The so-called feature film men, really leeches on the business, and the small exhibitors who had not made a success, are responsible for much of the trouble," he said. "None of these men have a hearty interest in the future of the business. We must get rid of the men who issue such films. Ways and means should be devised to eliminate these men who are bringing the business into disrepute. Intelligent exhibitors cater to the good opinions of the people, and this convention should devise a plan against these so-called feature men, who are sucking the life blood of the business. These sensational and suggestive pictures must be boycotted, and also the sensational posters."

Another motion endorsing the censorship by J. A. Maddox and H. E. Vestal was carried unanimously. A motion was then made and carried that all picture theaters built in Ohio henceforth shall have the ceiling not less than 15 feet high, and the auditorium not less than 25 feet wide.

Printed Price Schedules for Film Service and Posters.

In the telegraphed report appearing in the last issue, concerning posters, owing to an oversight in the instructions, it was made to appear that a committee was appointed to call on exchanges and manufacturers, instead of to make a report to the convention on Thursday. On this committee were: Max Stern, of Columbus, chairman; F. L. Emmert, Cincinnati, and Ed. Kohl, Cleveland. Mr. Stern delivered his report orally, which recommended that exchanges shall have a printed schedule on prices both for service and posters. There must not be two or more prices for the same service in the same city. "We cannot get something for nothing," said Mr. Stern. "We cannot get the posters free. If you do, you are paying for them in some other way. Be fair to exchange and poster men, and demand and secure fairness and a square deal from them. Pay for your posters, the film exchange to charge a fair price with a reasonable profit in it."

The report was accepted by the convention.

Delegates and Alternates to National Convention at Dayton.

A committee for the election of officers and of delegates and alternates to the national convention at Dayton was then appointed. The following state officers were elected unanimously: M. A. Neff, president; J. H. Broomhall, secretary; W. R. Wilson, treasurer; J. M. Kaufman, first vice-president; G. D. Spragg, second vice-president.

The following delegates were elected: J. M. Kaufman, Gallipolis; Otto Luedeking, Cincinnati; W. D. Belknap, Columbus; O. J. Sybert, Marietta; G. D. Spragg, Bellaire; Lem S. Miller, Cincinnati; Max Stern, Columbus; P. J. Peters, Mansfield; H. Heimerdinger, Cincinnati; Geo. W. Heimbuck, Cleveland; A. A. Dingelstedt, Norwood; Chas. Reark, Sandusky; W. B. Gandy, Lima, and H. O. Alexander, Dayton.

The alternates elected were: John Kasper, Pomeroy; J. J. Huss, Cincinnati; John Swain, Columbus; W. C. Bettis, Toledo; Lula M. Riefsnyder, Urbana; F. L. Emmert, Cincinnati; J. H. Johnson, Troy; V. Raberge, Dayton; P. Chakers, Springfield; R. L. Miller, Akron; W. C. Kasper, Cleveland; Mrs. F. J. Lotz, Cincinnati; O. B. Weaver, Dayton; W. D. Clark, Marion, and F. Simmons, Cleveland.

Proper Speed for Running Pictures.

The proper speed employed in the running of pictures was next discussed, and it was recommended that the speed shall be normal, not faster than 15 minutes for 1,000 feet of film.

Next State Convention at Cleveland.

Secretary Broomhall then moved that the next state convention be held in Cleveland out of respect for Edward

Kohl, a stanch and loyal Cleveland adherent of the league. Akron, Ohio was also mentioned, but Cleveland carried the vote by a large majority. The date of the convention was left in the hands of the executive officers of the Cleveland branch.

Recommendation for Number of Reels on Programs.

The discussion raised by the reading of a letter sent in by a member of Sandusky Local No. 7, regarding the number of reels to be run for five cents and 10 cents, brought out the following recommendations: Pursuant to the recommendation of Sandusky Local No. 7, your committee appointed to draft a resolution as to the entertainment in picture theaters respectfully reports, with recommendation for adoption, the following resolution:

That it is the sense of the Ohio State Branch No. 1, M. P. E. L. of America that two reels of films constitute a proper program for five cents and four reels for 10 cents.

The resolution was carried with the understanding that no attempt should be made at forcing competitors who violated the sense of the convention, the recommendation being especially designed to educate the people.

Ohio By-Laws Amended.

The following resolutions, submitted by W. R. Wilson, state treasurer, were passed:

Be it resolved that it is the sense of the Ohio State Branch No. 1, that the by-laws be amended to read: All dues shall be due and payable in advance, and a member or local shall be in arrears whose dues are not paid before thirty days after becoming due; and, if after 90 days, they shall be notified and automatically suspended.

Be it resolved that it is the sense of Ohio State Branch No. 1 that the by-laws be amended to read: All locals shall give a correct list of their members to the treasurer when paying dues, and only members for whom the per capita tax is paid, shall be considered members.

A motion was then made and carried to draft and spread on the minutes an expression of regret for the death of members of Ohio State Branch No. 1 since the last convention.

National Secretary Wiley Speaks.

National Secretary Wiley, for Missouri, was then called upon by the chair to address the meeting, which he did in a felicitous manner. One of the telling admonitions given the members was that personal jealousy among themselves, in their business, must be eliminated.

This was another: "Get in closer touch with American manufacturers and co-operate with them."

He announced that he had always been strong for the small exhibitor in the small towns and recommended that his brethren in the large cities should get in touch with him and give him much needed encouragement.

Hopes to Unite Factions Before Dayton Convention.

He reported that the financial condition of the M. P. E. L. of America was in good shape. He was fervent in expressing the hope that the national executive committee will succeed in putting an end to all dissension between the two factions at present estranged, and that this would be effected before the national convention at Dayton.

He declared that there was a lack of promptness on the part of state secretaries in making their reports to the national secretary, and urged that this be remedied.

National Executive Committeeman Cory, of California, who had come all the way from San Francisco to attend the convention, was next called upon by President Neff. He seconded every word of Mr. Wiley's speech, but acknowledged that he knew little about the business except in his own state and that he would confine his remarks to it.

Mr. Cory Talks of Past and Present Conditions in San Francisco.

"It was three and one-half years ago when I entered the exhibiting business," he said. "I was very green then and did not know a single soul in San Francisco when I started. I know that I was very jealous of my competitor around the corner, and I soon began to think that the exchange man was giving him the best of it. I, accordingly, increased my service to the tune of $10.00. I did not think of the fact that my competitor might do the same thing. He did so with the result that in a short time each of us was paying $20.00 more for service than we had paid before.

"The formation of the local in San Francisco opened the eyes of both of us, and it has brought many exhibitors into harmony and has banished jealousy.

"Why, some of the exhibitors at that time were giving away bacon, ham, flour, and even automobiles to induce patronage, with four or five reels of films and four or five acts of vaudeville, for five cents! The league has done away with all those abuses and with the pernicious premium system."

Mr. Cory stated that exchanges and manufacturers were always ready to co-operate when the exhibitor got into the right spirit.

He gave an apt illustration showing how some exhibitors cheapen their picture entertainment, by citing the case of a shoe black, who gets 10 cents for shining an exhibitor's shoes, and then pays only one half of it to see a picture show in a house that represents an investment of many thousands of dollars.

Mr. Cory stated that there are 64 theaters in San Francisco, and that the owners of 46 of these are now members of the league; that there are three others which would make good members, and that the rest are small houses, which he described as "meal tickets for brokers," as they are always changing hands. He is of the opinion that the price and

Banquet of the Ohio Exhibitors' League, at the Sinton Hotel, Cincinnati, Thursday evening, January 29.

number of reels can be best handled locally. Prices in San Francisco vary according to the house. Many charge ten cents on Saturday and Sunday, and five cents for the remaining days of the week, running five reels instead of three at the higher price. Some charge ten cents all the time, and others twenty and thirty cents.

He declared with emphasis that loyality to the officers of the league and to the organization meant the key-note of success. He paid a glowing tribute to President Neff for his able discharge of the duties of his office.

Co-operation with Manufacturers Urged.

He closed his remarks by again recommending exhibitors to co-operate heartily with the manufacturers, as all are in the same business and working toward the same end. Mr. Cory was then presented with a mammoth bunch of artificial lilacs, with illuminating effects, by President Neff, for the California branch.

Large Attendance at Cincinnati Convention.

President Neff then announced that the cards signed by members of the league, other exhibitors and visiting friends, showed an attendance of 1,583 during the convention.

Mr. Ramsey, of Lexington, Ky., the first state secretary that Kentucky had, was then invited to address the convention. He informed his hearers that a bill had been brought up to the Kentucky legislature to close moving picture shows on Sunday, but he believed that the move will not be successful.

"Harmony with a big 'H' is what is needed now," he earnestly said.

On the motion of President Neff the convention, by a standing vote, thanked the management of the Sinton Hotel for cordial treatment and magnificent liberality.

He closed the convention with the words, "I hope soon to see the day when the men who have been misled by the bolters will come back into the parent organization."

Mr. Vestal then moved a vote of thanks to the press and another to the sender of the large box of carnations, Lewis J. Reynolds, of Columbus, which had been distributed among members during Thursday's session. "Auld Lang Syne" was then sung by the members to the accompaniment played by a Wurlitzer demonstrator, on one of their display instruments, and the convention adjourned.

The Banquet.

Wednesday evening the big hall in the Sinton Hotel was set for the Convention Banquet, and, at the appointed hour every seat was taken. A "dutch lunch" was served with an "added attraction" in the form of "hoe cake," a viand famous in Southern song and story. When the last number of the lunch had been served there was speaking. Governor Cox had promised to be present, but other engagements prevented his appearance, and Attorney General T. S. Hogan appeared and spoke for him. The assemblage listened to Mr. Hogan with rapt attention and gave him frequent applause.

Other speakers were Peter J. Jeup, of Detroit; George Magie, of New York and the Universal Company; M. E. Cory, of San Francisco; F. J. Rembusch, of Shelbyville, Ind.; G. H. Wiley, of Kansas City, Mo.; Max Stearn, of Columbus, Ohio; Ed. Kohl, of Cleveland, Ohio; Judge C. C. Williams, of Columbus, Ohio, and Joe Gilligan, of Cincinnati. G. B. McClellan, of Osgood, Ind., sang a few songs, which closed the festivities. President Neff was toastmaster.

The Grand Ball.

Thursday night was a festival occasion for the motion picture folk of Cincinnati and their friends. Fine music was provided, and the dancing lasted till the small hours of the morning.

Manufacturers' and Supply House Exhibits.

Excellent arrangements had been made for the exhibition of accessories in a spacious hall on the convention floor. The room was tastefully decorated and lighted and the displays attracted a crowd throughout the convention. The following houses were represented:

Nicholas Power Company, Bert Bohannon, traveling representative; Luna Light Company, Richmond, Ind., Lewis G. Reynolds, demonstrating the "Luna Light Screen" and accessories; American Theater Curtain and Supply Co., St. Louis, Mo.; Joe Gilligan, demonstrating Radium Gold Fibre Screen; Fort Wayne Electric Co., Julian Speer, demonstrating the "Compensarc"; Precision Machine Company, New York; George S. Bothwell, demonstrating "Simplex" machine, owing to absence of J. E. Robin, general sales manager, who was sick in the east; Enterprise Optical Manufacturing Company, Chicago, Ill.; L. E. Newkom, demonstrating "Motiograph"; Theater Specialty Manufacturing Company, Cleveland, O., represented by George W. Armstrong, president, and J. G. Smith; American Slide Company, Columbus, Ohio, represented by L. J. Gardiner, manager, R. J. Gardiner, representative and E. A. Witte, salesman; Rudolph Wurlitzer Company, Cincinnati, represented by Messrs. F. McHugh, sales manager, H. D. Young, H. P. Schafer, H. Bemis, and G. W. Wilson, demonstrating styles "R," "G," "H" and "K" organs; Newman Manufacturing Company, Cincinnati, Ohio, S. J. Newman, secretary and treasurer, demonstrating various sized easels for posters; The Poem-O-Graph Company, Cleveland, A. Siegel, demonstrating talking picture devices; National Marking Company, A. Mill, Jr., demonstrating national coin changing machine.

The following feature film exchanges were represented: Exhibitors Feature Film Company, Toledo, by H. R. Ashbrook, manager; World Special Films Company, Cincinnati Branch, by G. J. Trask and J. C. Mack; Empress Feature Film Company, Indianapolis, Ind., by B. D. Crose, secretary and treasurer and P. B. Elliott, Cincinnati representative.

PLANNING DAYTON CONVENTION.

National Executive Committee Decides to Commence Operations at Once—Secretary Wiley in Charge.

At a meeting of the National Executive Committee of the Motion Picture Exhibitors' League, held Thursday, January 29th, at the Hotel Sinton, Cincinnati, Ohio, it was decided to begin at once the preparations for the National Convention and Exposition to be held at Dayton, Ohio, July 6th to 11th. Secretary Wiley was instructed to secure headquarters in Dayton immediately, and was appointed chairman of the convention subcommittee. Clem Kerr was appointed promotion secretary. The event will be known as the Fourth Annual Convention of the Motion Picture Exhibitors' League and the Second International Exposition of Motion Picture Arts.

To define the attitude of the Exhibitors' League toward the motion picture manufacturing interests of America the Executive Committee adopted these resolutions:

Resolved, That it is urged and recommended by the Motion Picture Exhibitors' League of America that every motion picture exhibitor in America confine his support to the recognized American manufacturers and exchanges handling or distributing their product.

Resolved, That the members of the various state branches and locals of the Motion Picture Exhibitors' League of America are urged to seek the co-operation of the above-mentioned manufacturers and exchanges in handling any matters or questions that may arise with the view of securing mutual benefit.

OKLAHOMA EXHIBITORS TO MEET.

Oklahoma State Branch No. 23, Motion Picture Exhibitors' League of America, will hold its next meeting in Oklahoma City on February 11th and 12th, at Lee Huckins Hotel. The meeting is an important one, and a good attendance is expected. All members are urged to be present the first day at 10 o'clock A. M., so that we can attend to business first and pleasure afterward. The entertainment committee, consisting of O. McLane, B. H. Powell, and Thos. Boland, are working hard to make their end of the convention the best ever, and have mailed invitations to every exhibitor in the state of Oklahoma and adjoining territory. Those who contemplate attending are requested to notify Mr. McLane at 117 West Main St., Oklahoma City.

VOTE TO DECIDE SUNDAY OPENING.

The city of Redlands, Cal., is so excited over the question of Sunday opening that the city trustees have refused to go on record in the matter and have decided to put it to vote at the approaching city election. The matter was thrashed out at a meeting held January 21, at which heated arguments were heard on both sides, the trustees being importuned on the one hand to pass an ordinance prohibiting Sunday opening and on the other to be liberal minded and keep their hands off. They went so far, however, as to refuse to permit Menard, of the Majestic Theater, until the matter has been decided by vote. The Board of Censorship, which was appointed to pass on Sunday films, took a part in the proceedings. The Rev. Ralph P. Smith, its chairman, is a broad-minded man, and, while he would not declare himself in favor of Sunday opening, refused to go on record as being opposed to it. As Redlands is known as a city of church people the vote will probably be against the Sunday opening, though the poolrooms are permitted to do Sunday business unchecked. If the vote is adverse to Sunday opening, the evangelistic meetings, which one of the churches has held from time to time in a local picture theater, will have to be discontinued or held without the picture exhibition which was a part of them. The pastor of this church said: "We are holding these meetings in a picture theater, because that is the only way we can reach the people who attend them."

MILWAUKEE EXHIBITORS' BALL.

The first annual ball of the Milwaukee Moving Picture Exhibitors' League was held on Saturday evening, January 24th, and was attended by about 8,500 backers and fans of the screen. It proved a great success and surpassed anything of its kind ever attempted in the middle west.

James Cochrane.

Dancing commenced at 8 o'clock and continued till the wee small hours, while a continuous picture program was shown from 7 P. M. till 1 A. M., giving the dancers an opportunity to rest between numbers. Universal, General and Mutual, together with several feature companies, had elaborate booths at one end of the hall, and a cabaret entertainment was also given, Mort Livingston being the chief attraction in this.

Francis Bushman and Beverly Bayne, of the Essanay Stock Company, led the grand march, and Mayor Bading, of Milwaukee, addressed the assembly, saying he appreciated the clean film being shown in the city at the present time. Bert Ennis, the Eclair "dopester," was very prominent in the vicinity of the Universal booth.

Two reels of pictures were taken, most of which was devoted to the grand march, and about fifty still views were made.

James Cochrane, chairman of the Exhibitors' League, stated after the ball that it had been a signal success, and that it would, in all probability, become an annual affair.

The committee of arrangements were: James Cochrane, T. Tufts, M. Rice, Tom Saxe, H. Imhoff, F. Bruemmer, F. Sillman and Sam Pylet.

JERSEY SOLONS OUT FOR CENSORSHIP.

A censor bill intended solely for motion pictures has been introduced in the New Jersey Legislature by Assemblyman Harry Kuhlke, of Hudson County.

The measure provides that three persons shall be appointed by the governor as a State Board of Censors at a salary of $1,500 a year and with a term of office of three years. A state license fee of $25 a year is placed on moving picture theaters, and in addition to this a fee of $1 is to be paid to the Board for every film it is required to pass upon. It is not entirely clear in the bill whether the films to be shown in New Jersey are to be passed upon at the place of creation or at each individual picture house before they are publicly shown. There is a minimum fine of $25 and a maximum fine of $300 for violations of the law and a minimum term of imprisonment of thirty days and a maximum term of one year.

Section 7 of the bill says: "Ninety days after this act shall take effect no films may be publicly shown or exhibited within the State of New Jersey unless they have been passed and approved by the said Board and stamped and numbered by such Board as provided herein."

Section 14 says: "Any person in interest being dissatisfied with any order of said board in so far as the censorship of motion picture films are concerned shall have the right to appeal to the State Board of Education, provided said person shall, within ten days from the order made by said Board of Censors, file with the said State Board of Education a petition in writing requesting a hearing as to the reasonableness and lawfulness of the order so made as aforesaid, and said State Board of Education shall have the right to set aside, vacate or amend any order so made by said Board of Censors."

PHILADELPHIA EXHIBITORS' BALL.

At the regular Friday meeting of the Philadelphia Branch of the Motion Picture Exhibitors' League, by a unanimous vote, it was decided to hold the second annual ball at Horticultural Hall, Broad and Locust Streets. The date selected was February 20th, which falls on a Friday, and which was the only open date for an available hall before the Lenten season.

The following members were named as a committee on arrangements with power to act: M. Spiers, chairman; J. Weinrich, George H. Roth, D. Baylinson, D. R. Sablosky, M. J. Walsh, J. M. Solomon, Jr, Nat Fisher, J. Greenbaum, J. W. Pierce and Jay Emanuel. Sub-committees will be appointed by Mr. Spiers at an early date.

The three boxes which the hall contains have already been sold, the General Film Company and the Universal having each taken one, and the Mutual and an unnamed bidder are fighting for the third. The General, the Universal and the Mutual companies have all agreed to have some of their leading players present. The Vitagraph will also furnish its full quota as will the Lubin Studio. The ball last year proved a huge success and promises to outdo itself this year.

During the meeting the limited program for a set price was discussed, and the president, Mr. Wheeler, appointed a committee of three — Mr. Penn, Mr. Spiers and Mr. Walsh — to draft an agreement on the number of reels to be run and the price of admission. The consensus of opinion seemed to be not over four reels for five cents and seven reels for ten cents.

The matter of the odious "Philadelphia Fire Slide," with its flaring red "Fire Notice" and other objectionable wording, was discussed, but action was delayed until Mr. Wheeler had interviewed the fire marshal. Most of the members have refused to run the slide, as being a sure panic breeder.

BANQUET TO WALLACE.

At a meeting of the Board of Directors of the Motion Picture Exhibitors' Association of Greater New York, a motion was made and unanimously carried that a banquet be tendered in honor of the retiring Chief of the License Bureau, James G. Wallace, Jr., on Thursday, February 19th.

A number of city officials have promised to grace this occasion with their presence and quite a representative body of exhibitors will be there.

The price of tickets are ten dollars ($10) and can be obtained from the banquet committee, Mr. J. A. Koerpel, chairman, Palace Theater, 1968 Amsterdam Ave., and Mr. Edward Valensi, treasurer, 15 Bowery, or at the association rooms, No. 136 Third Avenue.

FEATURE EXCHANGE MEN FORM ASSOCIATION.

Several feature film exchanges in New York have just formed an association known as The Feature Film Renters' Association. This corporation will exercise the usual functions of a Board of Trade.

The officers of the new association are: Jules Burnstein, president; Joseph E. Arnett, vice-president; Charles Streimer, secretary; Isaac S. Cohen, treasurer.

The directors are: Robert Richter, Harry Samwick, Morris Streimer, Jacob Weinberg, Joseph E. Arnett.

Messrs. Graham & Stevenson, of No. 15 Broad Street, New York City, have been retained as counsel for the association.

JOSEPH GROSSMAN A WORLD VISITOR.

Joseph Grossman, who is erecting the Standard Theater, of Cleveland, was a recent welcome visitor at the office of the Moving Picture World. Mr. Grossman said he had made the rounds of the New York studios and been most pleasantly entertained. Also he has been looking over the larger theaters in the metropolis in search of ideas for his new house, which he hopes to open about April 1. Among the equipment Mr. Grossman selected is an Automatic ticket seller and cash register.

G. F. CO. SERVICE DESPITE FLOODS.

The General Film Company's offices at Los Angeles, Cal., were up against a puzzling problem Monday, January 26th, with most of the suburban houses to which it caters cut off by the floods from city communication. Out on the San Bernardino line no trains ran through for nearly two days, from Sunday night to late Tuesday afternoon. The managers who change their film Monday night sent frantic appeals to the company to get their changes out. The company finally sent out, under the charge of R. E. G. Scott, proprietor of two houses in Redlands, who chanced to be in the city, the film for the houses at Pomona, Ontario, Upland, Colton, San Bernardino and Redlands. Mr. Scott, with a good driver and a Mitchell 36, took from 1 to 8 P. M. to make the journey, and the car was the only one of ten which started out for San Bernardino and Redland to reach the latter place, Mr. Scott making the rest of his journey to Redlands by Pacific Electric. Conditions such as prevailed during this storm have not been seen before in many years. Miles of detour had to be made to avoid washouts and mudholes.

Foreign Trade Notes

PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

SEVERAL new picturedromes have opened recently, including the Mozart Palace, at Auteuil, and the Cinema Lutetia Wagram. Both buildings are very fine and vastly superior to the majority of old established movies.

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The Eclipse Company and Pathe Freres announce the forthcoming release of a moving picture version of "Anne Boleyn." The former company's scenario is by Max Pemberton.

* * *

The titles Pathecrome, Stereocolor, Kineidochrom have been registered by Messrs. Pathe Freres, Louis Mauclaire and Maurice Audibert respectively.

* * *

Selig's "In the midst of the Jungle" was a tremendous success here. It was boomed at all the leading picture theaters.

* * *

Monat, proprietor of the concern "Monatfilm," has secured the services of a London comedian who will be known as "Piff." Monsieur Monat intends to produce some short length comics.

* * *

The Biogram Company have placed on the market a topical feature entitled "The Tango."

* * *

The Societe Anarctica has been formed for the purpose of marketing the "Anarctica," an apparatus which it is claimed permits a film to be stopped in a projector for a prolonged period, thus eliminating the risk of fire and appreciating the value of the cinematograph for educational purposes. Capital of the company is twenty eight thousand dollars.

* * *

The Eclipse Company has secured the agency for Thanhouser films for France, Belgium and Holland. The films will be placed on the open market.

* * *

Owing to increased business in Southwest France, Pathe Freres Bordeaux branch has been removed to larger premises.

* * *

A new firm, the Cinema Comptoir, announce the release of a D. B. feature "William Tell." The production was photographed in Switzerland.

* * *

Charles Mary is looking after the interests of the well known Henny Porten and Suzanne Grandais features.

* * *

Mlle. Polaire on the film is a sure winner in Paris, and the photoplay "Le Friquet," is the star film of many movies this week.

* * *

The Agence Generale are handling a sensational Danish military drama entitled "Vengeance of Death." It is the work of the Tivoli Film Company, of Copenhagen.

* * *

Beverley B. Dobbs' picture "At the Top of the World," which played for five weeks at a picture theater here, is being exploited by the Exclusive agency. The same firm controls the rights of Kalem's "From the Manger to the Cross."

* * *

The American Biograph, in the rue le Peletier, has once again changed its policy and is now featuring the Kinoplastikon pictures.

* * *

Superior vaudeville has been added to the show at the Kinemacolor Edouard VII theater. A new series of pictures is shown every week at Charles Urban's sumptuous building.

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Casanova Arderius, the film agent of Barcelona, was a recent visitor to this city. He is selling, with considerable success, Warner's Features.

The remarkable Cines photodrama, featuring Maria Carmi, is the first important exclusive to be handled by the newly established Paris offices of the famous Italian firm. The Marquis de Serra, director of the French branch, has carried out an unprecedented publicity campaign in the French press and this week all Paris is flocking to the Gaumont Palace Hippodrome to see the wonderful production.

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Joseph Menchen's first film of the Arsene Lupin series was recently shown as an exclusive at the Casino de Paris. This hall is now undergoing alterations and will open in February. Meanwhile it is uncertain when the long delayed exhibition of "The Miracle" will take place here.

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From, what I saw on a recent trip to Vienna, Louis Aubert should do big business in France with the Northern's "Atlantis," which has not yet been released here. This great film drama has been a huge success in the Austrian capital. The following picture theaters boomed "Atlantis": Elite Kino, Kartner Kino, Munstedt's Kinoplastikon, Trianon Kino, and the Heimat Kino. Display advertisements appeared in the daily press and the picture was the talk of the town.

* * *

Thomas Alva Edison's Kinetophone is drawing big crowds to the Schonbrun Kino, and the occasional slight defects in the apparatus amuse the audience vastly.

* * *

Moving picture business in Vienna is flourishing and the halls are the finest in Europe. JOHN CHER.

A REVIEW OF BRITISH YEAR BOOK.

By F. H. Richardson.

The Kinematograph & Lantern Weekly, Tottenham Street, London, W., England, has favored us with a copy of its Year Book, a handsome and substantially bound volume of 442 pages. It is designed to be a glossary of information for theater managers and others connected with the business. The range of subjects covered is too large to enumerate. However, there is a directory of London, London suburban and provincial moving picture theaters, and special articles by such well known authorities as G. Lissenden, H. B. Montgomery, Low Warren, T. J. West and others.

There is a retrospect of the past year by E. T. Heron, editor of the Kinematograph Weekly, a review of legal decisions by Humphrey Williams, a survey of the year's technical progress by Colin N. Bennett, F. C. S., and an article on the law and the Kinematograph by J. E. Taplow.

Altogether I am sure the work will be a popular one with theater managers and others connected with the business, especially in Europe.

ANGLO-AMERICAN CORPORATION EXHIBITIONS.

As a result of the great popularity enjoyed by their first two productions in Europe, the Anglo-American Film Corporation promise a magnificent presentation of the "Three Musketeers" when they have completed negotiations for a theater. The production will be offered with all the pomp and circumstance of an important stage production. More expert people will be required for its presentation than for a spoken production of corresponding import, there being interminable details for attention which have to be executed with mathematical precision as well as dramatic intelligence. Mr. Laurillard, who is associated with Mr. Lederer in the company, has the advantage of his experience with both productions in his fine New Gallery Kinema, in London. The magnitude and stirring completeness of these two masterpieces are at least calculated to win for them the recognition that they scored abroad.

ITALIAN-AMERICAN IN NEW QUARTERS.

The rapidly increasing business of the Italian-American Film Company, of New York City, has compelled it to move from its original quarters in the Columbia Theater Bldg., 47th Street and Broadway, to its handsomely furnished new suite of offices in the Fitzgerald Bldg., 1482 Broadway.

Music for the Picture

Conducted by CLARENCE E. SINN

A Novice.

E. S. writes:

> I am a young pianist starting out on a career of picture playing, but I am troubled by the task of telling what to play for each picture. For instance, drama's—it is slow waltzes isn't it? For comedy pictures I don't know what to play, and those educational pictures—about birds, snakes, etc., have me puzzled also. And pictures with parades I don't know about either. I play fairly well (without bragging), have played in public before, but this is my first job in picture work and the manager don't want to take me as I have had no experience. I should like to show him I can hold the job even though I lack experience. Any suggestions you may offer will be appreciated.

You are confronted with the same obstacles that beset every beginner in this and any other line of work. But you cannot acquire experience unless you first get a job to practice on. Now do not make the mistake so many are making and imagine you can get your experience for nothing. If it is worth going after it is worth paying for, and your principal expense will be for music. Your music represents to you what tools represent to another workman. You cannot "get by" with a few waltzes and two-steps and truthfully call yourself an experienced picture pianist no matter how long you stay in the business. So your first step must be a gradual collection of good music—a little at a time—the expense will not be felt so much in that way—until you have a library of good music. Popular music is useful, of course, and should have a place in every library, but it is evanescent—wears out quickly, and it is not wise to confine yourself too closely to this class of music. The standard compositions are always reliable, and while some may cost a little more than popular music, are cheaper in the long run as you never need throw them aside. Nearly all the piano albums contain material useful in picture playing and many are quite cheap. Slow waltzes (I presume you mean the "waltz lento"), are all right so far as they go. Music of this nature makes an excellent "fill-in" for neutral scenes in dramatic pictures. By "neutral" I mean scenes in which the action runs along in a commonplace sort of way without rising or falling to any marked degree. Ordinary waltzes are also useful for this sort of work as well as things on the intermezzo order. Get some pieces like Dvorak's "Humoreske" and Offenbach's "Tales of Hoffman" Barcarolle.

The more emotional scenes can often be effectively accented by the accompanying music; sometimes this is best done by accelerating or retarding, swelling or diminishing as the action may require, but more frequently it is better to change to a different piece—one descriptive of the character of the scene. It may be sad or gay, gruesome or exciting; if the scene remains long enough to develop any particular emotion you should follow it with your music. Novelette's, caprices and bright waltzes are of a cheerful nature. The flower songs, serenades, meditations and cradle songs are more on the sentimental or pathetic order.

Fit Your Music to the Scene.

Continue the music so long as the action calls for that kind of music and change when the action suggests a change. Don't simply play a number through once and then quit because you have reached the end. Adapt your music to the length of the scenes—not to the length of the piece—comedies are usually lively and the music is of like character. These generally offer good opportunities for your rag marches and popular song stuff. This ground has been threshed over so much it seems impossible to add anything to what has already been said.

Regarding the educational pictures, there is seldom anything which calls for suggestive music. Pictures of birds would, of course, suggest bright and dainty numbers—or lively and pretty pieces; generally you can play almost anything pleasing in these pictures. Of course, you wouldn't use anything pathetic, and then one should be cautious about introducing popular songs which might detract from the interest of the picture. Otherwise one can play almost anything for most of the educational pictures. As to "what to play for parades," there is only one thing—marches. A parade is usually accompanied by a band. The band plays marches. Even when there is no band shown in the picture the marching columns, whether walking or riding, will suggest march music. You can't very well parade to any other kind. This is so obvious that we wonder if you are trying to think at all on your own account. In another part of the letter the correspondent asks what kind of music should be played in the intermissions. I don't know. It depends on the house and the intermissions. Personally I don't understand why a manager should insist on working his musicians perpetually. They will rest at some time. They must; and if not during intermission, then during the show, If the manager values his "ballyhoo" more than his show, he will probably tell you what kind of music he wants. No doubt something which can be heard in the next block.

Concert in the Intermissions.

In some theaters, the intermissions are set aside for concert music. While the audience is resting from the pictures, they have an opportunity of enjoying some good music for its own sake. In these places, so far as I have observed, arrangements are made to permit occasional rests for the musicians. If done judiciously it will mean a rest for the hearers also. A perpetual banging on the piano is tiresome. But it is evident that E. S. is not using the intermissions for concert work else he wouldn't ask what to play. He would know before he got the job, otherwise he might "stall" in some of the educational pictures. He cannot very well do it in the other parts of the show and keep up the interest as it should be done—not according to the present day ideas of applying music to pictures.

Why, Yes Certainly.

W. S. Clarke, Naval Theater, Olongapo, Philippine Islands, in a recent letter says: "If you wish I can give you an account of the fun a moving picture pianist has in the Philippines."

But he stopped there. Cousin Clarke, if you know anything funny about playing for the pictures in the Philippines step up to the front and let us hear it. Or even if it isn't funny, we'll stand for it if it is interesting—and I'll bet W. S. C. can make it that. Come on now.

"Not Enough Time."

A. W. W. (name of town withheld), says:

> We have an orchestra of four pieces. Enjoy your page very much and only wish it appeared more frequently. We try to "play to the picture" so far as we are able and manage to play a pretty fair class of music as well. But it is a pretty hard matter sometimes to fit the picture as we know it should be done, for the reason that there is so little time. Our house gives evening shows only. Four reels—usually three shows nightly. Change the bill every day. The first show we "dope out" the music—roughly, of course—that is more in the nature of a rehearsal than anything else. The second show is played just about as we first laid it out. The third show we smooth up the rough spots—and then it is time to go home. Just about the time we are ready to play the picture the way we think it ought to be played, it is time to quit.

This is an obstacle all orchestras, for "evenings only," must contend with. In some theaters a preliminary run is given in private for the purpose of laying out the music, but this is not always expedient. In such cases one must get along the best he can, but a conscientious leader with a good bunch in the orchestra and a fair library on his shelves is not apt to go very far wrong; particularly if they have a serviceable stock memorized—and it is a safe bet that "A. W. W." and his orchestra have.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE best of us are liable to a lapse of good judgment and make mistakes, and the best of us should be willing at all times to accept suggestions tending to pave a way by which we may avoid such occurrences; therefore the members of the Screen Club cannot reasonably object if something is directed toward them for the purpose of showing a slip of judgment in connection with the ball given a few nights ago under the auspices of the organization.

* * *

One of the chief aims of the leaders among the legitimate producers and exhibitors of motion pictures has been to convince the public that from the standpoint of art and dignity the motion pictures are entitled to and should receive the same recognition accorded the best products of the theatrical world. This recognition has been won after a long, bitter struggle and all engaged with the field should at all times be alert to see that nothing intervenes to weaken confidence on the part of the public in that connection.

* * *

It is not a matter of years since the people playing parts in motion pictures were looked upon by the public, more especially those working in and patronizing the theatrical field, as figures of no more importance than those who played minor parts in such pantomimic productions as "Humpty Dumpty." It was quite common to overhear in theaters such expressions as "He's like a harlequin," or "Look at little Red Riding Hood," yet many of the originals of the figures upon the screen had done some very good work. The public was slow to recognize it because the critics, skeptics and conspirators were untiring in their battle of ridicule against the pictures. The people have since realized that those playing responsible parts in the screen plays are actors and actresses; that their work and standing is coupled with the same amount of dignity that attaches to the favorites in the stage profession.

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The duty for holding this recognition devolves upon the people who play the parts in the pictures and they cannot be too zealous in the performance of it. In advertising the Screen Club ball there was an invitation to the public to attend the event and dance with their favorite photoplayers. Ordinarily the invitation would be looked upon as a very clever piece of advertisement. It was a big bid for attendance of the non-professional people, and no doubt it brought to the event hundreds of people who would not have been there had their attention not been drawn to the opportunity.

* * *

From a professional standpoint the advertisement met with unreserved criticism. Adverse comments were plentiful and many of the players either refrained from attending the ball, or cloaked their presence as much as possible. One well known player who is generally among the most prominent and popular attendants of such events expressed himself substantially as follows: "My heart is with the affair and the boys, but I cannot be with them on this occasion. I know that success upon the screen is as much due to public opinion as that upon the stage and I am most grateful for the scores of complimentary letters I receive during the course of a week from the patrons of the photoplay houses, but I cannot undergo the ordeal of an audience at a public ball, much less the strain attending a tango, turkey trot, or something along that line with the dear girls that admire me so much. I assure you that I am not conceited in this matter. I simply feel that, as between the photoplayer and the public, the same line of reserve should be maintained as that in vogue among the stage people, and anything that tends to weaken it is a step towards weakening appreciation of the player's work. There must be restriction upon the intimacy between the players and public. Somebody has said that 'familiarity breads contempt,' and I think the expression fits this case exactly."

* * *

Another player said, "The photoplay has attained a connection with the family circle similar to that of the school and church and the players practically hold the same relative positions as the teachers and pastors, with the additional advantage of being the household entertainers. As such the public and the players can approach each other only to a certain point. To go beyond it means a removal of that illusion which is one of the most vital holdings of the player. One of the strongest arguments against any movement towards bringing about personal contact of players with the public is supplied by visits to the studios. More than half the people who visit them seem to leave disappointed. Something in the appearance of an idol, or some expression he or she may drop, seems to unfavorably impress the visitors; and from that time it is the play and not the players that counts. The player is the loser. I have given this matter some thought for a long time and at one time I was seriously opposed to the social gatherings of players with exhibitors, because I knew that at all such events there is a large attendance of friends of exhibitors who have no connection with the business and who attend them solely in a spirit of curiosity. On the other hand I realized that the exhibitors are practically in the same position as the regular theatrical managers, so I have governed myself accordingly. But I cannot relinquish my right to privacy beyond that point. It has never been done in the regular theatrical sphere and I cannot see why photoplayers should do it. It is true that professional people have served at booths in events held to raise funds for their organizations and in that way have come in personal contact with the public; but in doing so they have been able to maintain their professional dignity. I am pleased that this matter has been brought up for discussion. I am quite sure that many of the players have not thought of it in the light now presented."

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"No; I am not going to the ball," said a well known funny man. "My wife won't let me. Both of us intended going, but when my better half heard that everybody had been invited to meet and dance with me there she promptly vetoed the proposition. 'Why, my dear,' said I, 'wouldn't you be delighted to see how many admirers I have? It is a matter of business, my dear.' 'What!' she exclaimed. 'Me sit there and see you waltzing about the place with some blond dame and have her basking in the lovliness of your mug. Not if I know it. I can attend to all the admiration you require, and the others may keep their eyes on the screen. That is close enough for them. What would you say if they didn't admire you after getting a good, close look, eh? Suppose those big feet of yours got on somebody's train? Suppose—suppose—well, suppose something happened to displease your admirers and you and I had to go on the road again? That would be a fine matter of business, wouldn't it?'"

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In spite of the great number of new films that are issued every week there is a surprising amount of old stuff still in use. During the past week two houses displayed subjects that were issued over four years ago, and they were not features, or of the kind that had received care to preserve them. Both the houses are located in Greater New York. One of the managers said he had never heard of the subject he ran before it was sent to him, as he had not been in the business very long. Such explanations will not satisfy the audience. Exhibitors have ample opportunity to keep posted on releases, a subscription to the Moving Picture World, for instance.

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The business capacity shown by some exhibitors makes one wonder how they ever got together enough money to own a house. An exhibitor recently opened a place in a respectable residential district with a well selected program. During the course of the first two weeks he learned that competition within easy distance was too strong for him to maintain an admission price of ten cents, so he reduced it to five cents. With the cut he slashed the quality of his service, booking lurid stories of life in the underworld. Now he is wondering why he cannot get the people even at half the former price.

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The case of an exchange owner and his assistants, who are charged with unlawfully getting possession of a large quantity of films, recalls the great trouble manufacturers of and dealers in films had in battling against unfair competition in the early days of the business. Mr. Marcusson, one of the accused, claims that all the films in question were purchased in Europe, although they are of American make. In the early days some long-headed fellows conceived the idea of buying films for export, thus saving the difference in price charged for films for home use. The films were shipped to friends in some foreign port and then reshipped to this country, when they were offered for sale at from one to two cents a foot cheaper than the home dealers could sell them. Naturally the latter were the targets for complaints by the people paying the domestic rates and both manufacturers and dealers were in hot water for some time before they got the matter regulated. Few of the newcomers to the motion picture field know that this export trick was one of the chief causes for some manufacturers adopting a system of leasing films to exchanges instead of selling them outright.

Moving Picture Educator

"THE ANGEL OF THE HOUSE" (Gaumont).

MORE appropriate than "The child is the father of the man," would be the older and greater truth. "A little child shall lead them" to best designate the key-thought of this somewhat serious "comedy" so called. The average of the play is good, but deals with truths and conditions in life too serious to be classed with the comedies. The entire setting is French, and requires some knowledge of the French way of doing things to fully appreciate all that is portrayed.

Marie, the only child of a somewhat wealthy couple, brings sunshine in the home on her return from boarding school and exhibits her prizes with much welcome satisfaction; being rewarded by her father with a bank-note for her successes.

Finding life at home somewhat monotonous, the father decides to visit Dinard. With the usual license practiced by the unfaithful, he arranges to meet an actress for a season of loose living. This fact becomes known to wife through

Scene from "The Angel in the House" (Gaumont).

a wrongly sent telegram which reveals both his whereabouts and the company he is in. Naturally the wife is much depressed and little Marie knowing that the cause is her father's absence, decides to go after him and bring him back to her mother. Stealing away in the night, and taking the money her father had given her, she starts for Dinard. The journey is a bold venture of the writer of this play, fortunately the child actress proves fully equal to her part which minimizes the boldness of the author in causing her to undertake so great a task. The travelling scenes, real and thrilling, are very good, and form a strong part of the whole. On the journey a clergyman becomes interested in the child and upon learning her mission decides to accompany her. Arriving at their destination and finding the apartments of the father, they take possession in his absence; upon his arrival his surprise is naturally unbounded, and he is compelled to battle against most mingled emotions of good and evil. The offices of the clergyman are, however, very opportune in disposing of the actress, and persuading the father to fulfill the mission of his child by accompanying her home.

In the home again, the child and the minister are able to bring about a complete and lasting reconciliation, and the united family circle with the minister as a guest becomes happy in the affection with the "Angel of the House" has brought about. The scenes in this play are particularly good, many settings becoming superior, The mission given to the child is most appropriately accomplished by an actress of tender years, who wins the affections of the audience by her ability and thoroughness. If judged by the purpose of the play, the whole is well sustained and has many good parts.

"The Moving Pictures Are Teaching the Bible."

This title is the heading in one of the New York leading Sunday newspaper magazines. Notice of it is recorded here because of the positive nature of its declaration that moving pictures "are" teaching the Bible.

The question as to the use of the kineomatograph in religious and biblical teaching was an open one for sometime; now, however, the magazine referred to declares: "Progressive ministers, school teachers and others interested in religious education are awakening to the importance of motion pictures as an effective method of familiarizing both old and young with the great events of Biblical history. Such remarkable progress is being made by all the leading film manufacturers in the reverent portrayal of religious subjects, that a motion picture projection machine and a wide assortment of films will soon be considered an essential part of the equipment of every church and Sunday-school.

Turning the Bible into scenarios for motion picture plays began long before there was any idea that the film would take its place alongside the catechism and the pulpit. This was when the industry was in its infancy—long before all the famous novelists and playwrights had begun writing for the films, as they are doing to-day.

With the public demand for pictures growing by leaps and bounds, it was but natural that the producers in their search for material should turn to the Bible. The Scriptures are uncopywrighted and their pages abound in plots powerful to stir the ambitions of the most capable actors and the most skilful stage directors.

The Pictures Serving a Doubly Educational Purpose.

Interesting Americans, and educating the mixed natives of the Philippine Islands, is one of the latest double accomplishments of the kinematograph.

Dean Worcester, for some time secretery of the interior of the Philippines, is at the present time interesting Americans by a series of kinematographically illustrated lectures on the many and varied problems of those islands. An elaborate number of films taken in all parts of the islands are proving very helpful in bringing to the American Government and people, a thorough knowledge of the conditions with which they have to deal in those far off and much scattered lands.

The greatest interest, however, centers in the graphic descriptions of how the various tribes are being lifted from savagery to civilization, by means of the moving pictures. Professor Worcester says: "Wonderful results have been achieved among a number of wild Philippine tribes by the use of the motion picture. It has always been difficult to convey the desired lessons by word of mouth alone. It is also difficult to put the principles of sanitary science into the language of wild peoples, and here the moving pictures have proved of greatest value. The natives of the non-Christian tribes have lived in appaling squaler, but, when shown the pictures of better conditions, contrasted with the old, have manifested a most encouraging disposition to profit by the lesson. Naturally the pictures are not devoted entirely to those matters; scenes from foreign life are shown, conditions in America are shown and arouse the keenest interest and are very effective in helping to impress them with our ideas."

Education in Comedy.

It is impossible to study the large and growing list of releases without being impressed with the number of comedies issuing from all makers. Of the licensed releases for the current month, twenty per cent. are comedies; while the independent releases shows over forty per cent. of that class of picture.

We have now come to the time when everything that is best is incorporated in every class of film. Of course, there are still a few mediocre makers of mediocre comedies, but they do not belong to the rank and file of moving picture manufacturers.

A close survey of these comedy releases reveals what has been aptly described as an "up to the minute" use of all possible advantages in science and art.

The best class of "trick" photography is used, together with the most pleasing of "double picture" and other "changing" effects. The old saying applied to the circus clown "It takes a wise man to make a fool," is repeated on a much larger scale in moving picture comedies, in that it now takes many educational principles, keen philosophy, and a great blending of the arts and sciences to produce these situations in life, the representation of which, are as interesting as they are entertaining.

A good sample of this is in a recent Gaumont release entitled:

An Elopment by Aeroplane.

In this picture some clever aeroplane work is made necessary, so that a skilled aviator is now an essential part of a moving picture comedy. The ability of the military aviator to drop a bomb on the deck of a battle ship, finds its counterpart in this comedy, in that the aviator lover must needs drop a bouquet of flowers in close proximity to the home of his lady love. Many of the most difficult arts of flying are made to serve in giving new life to this class of picture, so that an exhibition in aviation is made to serve as an aid to the latest class of comedy. A race between the aeroplane and an automobile is another feature in this film so that it is readily seen that such pictures as these are more than simple laugh raisers.

It is not surprising, therefore, that a large increase in this class of pictures is now shown, when it is remembered that crude jokes, and questionable comicalities are now replaced by making the arts and sciences legitimate servants of the humorist and talented fun maker. With all these resources manufacturers have neither the will or the power to produce anything but that which is good. The increasingly educated public taste will "hold the balance true" so that we do not look for any abuse of the advantages now seen to be at hand for the broadest powers of legitimate and entertaining educated comedy.

Exploits City by the Moving Picture.

The Chamber of Commerce of the city of Redlands, Cal., has decided that motion picture advertising is of immense value to a community and is preparing to follow up an experiment in that line, which has already been tried. Sometime ago films were used in picturing various phases of life in the town, some of its beautiful features and other things of interest. Arrangements were made for showing these in many cities between California and Chicago. The result is being shown by the many letters of inquiry which are being received at the Chamber from people who viewed the film and who are anxious for more information on the desirability of the city for a place of residence or for a winter stopping place. Encouraged by these results the Chamber has decided to have a new series of pictures taken which will include pictures of the orange industry from start to finish, and to exhibit them wherever possible all over the United States. The Chamber is also planning to film every happening of important news value, and to get the picture included in the film weeklies. The Chamber has bought a motion picture camera of its own and has secured a competent operator to run it, and the plan for exploiting the city through this means will be continued indefinitely.

Motion Pictures in Oregon Asylum.

Motion pictures are being introduced as a permanent institution at the new Eastern Oregon State Branch Hospital, and are meeting with good success. The service is furnished by the General Film Company, of Portland, and three reels are shown at each twice-weekly performance. A Power's 6-A machine is used. The installation of this worthy feature shows the progressiveness of the institution and reflects great credit upon Dr. McNary, who is directly responsible for it. Musical selections are rendered between reels by an orchestra composed entirely of employes of the hospital.

Moving Pictures in Japanese Schools.

The school system of Japan is using the motion picture as a means of education, especially in the smaller grades. Power's Cameragraph No. 6-A projection machine is used extensively throughout Japan, as is evidenced by the shipment of a Power's machine last week to the Y. M. C. A. of Nagasaki, Japan. The Nicholas Power Company also reports the shipment of Power's Cameragraph No. 6-A motion picture projection machines to Hong Kong, China, and to Honolulu, Hawaii.

DAVID HORSLEY GOES TO THE COAST.

Universal's Superintendent of Laboratories and Equipment Will Inspect Plant and Supervise Installation of Machinery.

David Horsley, superintendent of laboratories and equipment of the Universal Film Manufacturing Company, left New York on Tuesday, January 27th, for Los Angeles, Cal. He was accompanied by Mrs. Horsley and their young son. It is the intention of Mr. Horsley to inspect the Universal's coast plant and also to supervise the erection of buildings and the installation of new machinery. The new equipment is to take the place of that destroyed in the recent fire. Mr. Horsley is no stranger at the coast, having made several visits there since his first trip to establish the Nestor studio. Mr. Horsley has been described as the "Nestor of the independents," a phrase that has applicability to him as well as to the brand of film of which, before its absorption by the Universal, he was the owner. The former Nestor maker has always been deeply interested in the photographic end of the motion picture business; it was in recognition of this fact that the Static Club of America, an association of men connected with the technical end of the business, recently elected Mr. Horsley an honorary life member. Mr. Horsley was some time ago requested to time his arrival at Los Angeles for a Sunday, so that his friends in the coast city might be at the station to meet him. As he left New York on Tuesday, it is fair to assume that his many friends in the Universal and other camps will have ample opportunity to greet him on the day they appointed.

The distribution of Lumiere film, of which Mr. Horsley is the American agent, will during his absence be under the direction of his manager, Roland E. Blaisdell.

A TRUE LUBIN ROMANCE.

A few months ago the Lubin editor handed out a scenario of a romantic war picture entitled "Fitzhugh's Ride," which will be released early in February. Edgar Jones got the script and, being leading man of his own company, cast himself for Fitzhugh. He also selected for his story sweetheart little Louise Huff, who is listed as the Kate Greenway girl of the studio. Miss Huff is a fair little doll with blonde hair and a pair of beautiful blue eyes. Truly in the photoplay she was a bride worth fighting for. In the closing scene Fitzhugh, who was supposed to be dead, hears that his dear one is about to be married to a rival. Fitzhugh mounts his horse and gallops to the church, riding up the aisle just in time to prevent the ceremony. In a second he snatches the girl to the saddle of the horse and flees, outpacing all pursuers. During the wild ride Louise held tightly with her arms around the gallant soldier's neck and Fitzhugh with his arm around her slender waist. There was love in the situation which neither could resist, the acting became real, and the sequel was consummated on Tuesday (January 27th), at the same little country church at Oaks, near Norristown, with the Rev. George W. Barnes who assisted at the photoplay scene. The little Kate Greenway girl was married to her director Edgar Jones. W. H. Kerry, purchasing agent of the Lubin Company, acted as best man. John E. Ince and many more associates of the plant provided atmosphere. Miss Huff's mother and sister, Justina, were also present to cheer the little bride up. After the ceremony the party were serenaded by the Lubin cowboys with the typical yells and revolver salutes as Mr. and Mrs. Jones, with their automobiles filled with friends, sped off to the Jefferson Road Inn to celebrate the pretty sequel to the photoplay romance which has put the Lubin plant in a flutter.

JOHN M. NICKOLAUS GOES TO COAST.

John M. Nickolaus, who has been in charge of the Universal plant at Bayonne, N. J., left New York on Tuesday, January 27th, in the party of David Horsley, bound for Hollywood, Cal. Mr. Nickolaus, three years ago, established in California the Nestor plant when Mr. Horsley began the production of pictures on the coast. It was this factory which became the nucleus of the great Universal establishment of the present day, and the superintendency of the technical end of which Mr. Nickolaus now goes west to assume. The new photographic sharp of the coast organization has been known to his friends as the "Nestor quality man," and they are sure that under his direction the present high standard of the Universal's technical product will be sustained and, if possible, improved.

UNIVERSAL MUST ANSWER.

Judge Giegerich of the Supreme court has overruled the demurrer interposed by the defendant, Universal Film Manufacturing Company, in the action brought against them by Joseph A. McKinney and George F. Parker. Defendants are allowed to answer over upon payment of costs.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Fighting Long Programs.

QUALITY rather than quantity should be the keynote of most of the advertising against the long show, for it stands to reason that the manager who knows no better than to wear down an audience with an over-long show does not know enough to give proper projection and assuredly cannot run his program at a proper speed.

It is the personal belief of this writer that at no time is it either wise or politic to admit competition. A direct attack upon a business opponent is suicidal, and the more bitter the attack the more probable it is that the sympathy of the public will go to the other man. If you have a house next door to you on both sides, do not admit competition either in your advertising or in your conversation with your patrons. If someone comes out of your house and tells you that your entertainment is twice as good as that offered by your competitor, do not promptly offer as your opinion the fact that the bullet-headed, beetle-browed scum of the earth can run a show at all is one of the wonders of the age. Thank the speaker and express the hope that he will always enjoy your performance. Promise that you will always do your best, but do not accept the speech as your cue to launch a diatribe against the much-hated competitor. The comment will be certain to get back to the other fellow and all who hear your speech will figure that such heat is based on the fact that the other man really is running a better show than they thought.

Spend every penny of your advertising appropriation in advertising yourself and let the other fellow do the roasting and the hammering. Then he may help you and you will not be helping him. One of the then largest vaudeville circuits in the east went down to oblivion merely because another man opened a theater a mile away. The heads of the circuit were scared stiff, and instead of attending to the proper conduct of their house they spent the energy that should have been so directed to killing competition. Then they had ten houses. Today the name is but a memory. The man who was to be killed recently sold out his interests for several million dollars.

It is the same way in any branch of the business. If you attend to the proper conduct of your own business you have all that one man can intelligently handle. If you attend to your competitor's business and he to yours, both of you will go down. In everything you do make it your slogan that you're the only man in the world, and go ahead on that basis. Know that there is competition, but don't let anyone else know that you know or else they will feel that you are scared and the other fellow must be of some account or you would not be alarmed.

In your advertising, therefore, do not directly fight your many-reeled opponent, but conduct an educational campaign without particular reference to any specified house or houses.

Things To Say.

Do not for example, say that Smith's show is bad. Say your show is good and tell why in such a fashion that people can judge for themselves just why Smith's show is bad. They do not know it is bad because he rushes through the show. They think the fault lies with the film and not the grey matter that Smith does his thinking with. Something like this:

DON'T HURRY.

We don't and that is why we get such perfect projection. Photoplays are made to be shown in fifteen to eighteen minutes to the reel. We take the proper time and give the acting its fullest value. We could get the film through the machine in seven minutes—but that wouldn't be fair to you, to the man who made the film with painstaking care, nor to ourself. You are entitled to the best projection. We give it.

Work several advertisements along this line. Here is another suggestion:

RUSH JOBS.

Seldom are jobs well done, because haste prevents care. Motion pictures are made to be shown at the rate of sixteen individual pictures each second. If more are shown the acting is too rapid and the effect is lost. We try to give you good acting, instead of a lot of it. We also give you no more than enough. We do not cater to bargain hunters, but to people of intelligence and appreciation. We could not do this if we had to show too many reels.

Speak of the effect of an excessive number of reels. Try this:

Ten drinks make one drunk.
Perhaps you remember the old table:

Ten cents, one drink,
Ten drinks one drunk,
One drunk, ten days.

Ten drinks are too much, not too much of a good thing, but just too much. It's the same with other things. Enough is plenty and too much is more than enough. Ever come out of a theater feeling that the pictures were growing tiresome? Ever stop to think that it was because you had seen too many pictures at one time? We could give you ten reels for ten cents, but you would not enjoy any of them. You will enjoy the four we do run, and so you'll get the full value of your money.

In some sections even this allusion to drunkenness will not appeal. Try something along this line:

HALF A DOZEN DINNERS.

Are all right on half a dozen days, but no man wants to do all his eating for a week without getting up from the table. It's the same way with photoplays. Don't take too many at a time and you won't get mental indigestion. That's why we only run four reels. We want you to enjoy the performance at the
Dreamland.

Here is another angle:

WE COULD SPEND MORE MONEY.

And get three or four times as many reels as we show, or we could spend less and still get more program than we have. But we could not spend more money and get better reels than we have and we know you are discriminating enough to prefer a few of the best reels to a lot of junk. We offer the best and plenty of the best, but not so many as to tire. That's the secret of the good show at the Idle Hour.

Perhaps you will want to give greater detail. Here is the foundation for something on this line:

TRADE SECRETS.

You can hire photoplays from a dollar a day up, and you'll get just what you pay for. The longest show is not always the best and generally it does not cost as much money. We think you'll appreciate the fact that a few good reels properly projected make a better entertainment than a lot of cheap stuff run off so quickly that you see the last scene almost the same time you see the title. We give quality, not quantity here, plenty of the best, only the best and not too much to tire you.

In all of this suggestion we have used the straight reader form, because it is supposed that you will use this merely as the starter for an advertisement that will run on to tell about your program for the day or week, but it can be adapted to display with small trouble.

Program Argument.

A better place for this propaganda is the house program if you have one. Do not try to tell it all at once, even if you have the space. Give a brief, convincing argument each week and it will carry more weight than a paragraph so long that no one will stop to read it through. Here are a series of paragraphs that will suggest others:

We do not believe in sending our audiences from the theater all tired out. We seek to entertain you, not to bore you, and so we run a short, carefully selected program that will please, rather than a longer program that would satiate you. We could get ten or twelve reels if we wanted to for less money than we pay for four good subjects, but we don't want to run that sort of a program and we know you would not like it. We want you for a regular patron and we know you would lose your interest in photoplays if we gave you twice as much program. You can get tired of anything if you get too much of it, and so we stick to quality, believing that you will appreciate quality.

We have been asked why we do not run longer programs. We could, if we wanted to, but we take a pride in showing perfect pictures and we could not do justice to fine photoplays if we ran too many, because we would have to run them too fast. Possibly you've seen plays where the action was so fast that it could hardly be followed. Perhaps you thought it was the fault of the films. It was not. It was because the projection machine was being run too fast to get the show over and the people out. There is a standard speed for running pictures, and you do not get the best there is in a picture unless that speed is adhered to. The proper speed cannot be used on too long a program. We run our films just right and so give you the best possible performance. We think you appreciate this.

We do not save money by running a short program, nor do we want to save money. We want to give you the best possible entertainment and this means good films and proper projection. We could get subjects for a dollar apiece a day. Sometimes these subjects are called "commercials," but generally they are called "junk." Junk is film that used to be good, but which is now so old that it cannot command a decent price. It is dirty and worn and full of "jumps" where the film has been torn and patched together again. sometimes even whole scenes have been removed, or the printed explanations are missing. This is good enough for "junk," but we do not feel that it is good enough for our audiences and so we pay more for fewer films and get the best there is to be had. You can't buy ten yards of silk for the price of three yards and get the same grade of silk, and you won't like what you get. We give you the best and only the best, and it looks all the better because there is not so much of it.

We try to play fair with our audiences and not swindle them. We would be swindling you if we gave you anything but the best. We do not try to give you six reels of film in the same time that three can be properly shown, because to do so would be to run the subjects so fast that you would not enjoy them. This would not be fair to you and it would not be fair to the players, for you would blame them for crude work where no blame was deserved. You cannot do two minutes of acting in one minute of time and have it look as good as though you took the two minutes the scene demands. That's why we run short programs; not because we are stingy, but because we want to be honest with you and give you what you are entitled to when you buy a ticket. When we sell you a ticket at the box office it is our guarantee that you will be given an interesting program run at a proper speed, neither too fast nor too slow, but just as the players acted it. That's the only honest way. Don't you think so?

The Better Way.

In none of this stuff is there any direct reference to competition. You state the facts and leave inference to the audience. They will make the application quickly enough. If you sailed in and skinned the hide off the man down the street you would defeat your object, because all would be certain that you were more eager to kill the other show than to tell about your own, but telling about your show and ignoring others puts your readers in possession of the facts and they will do the rest.

It takes nerve to keep your head and watch someone else get your patrons for a time, but it does not always follow that because your patrons go away they will stay away. Of course, if you've run a three-reel show that for merit measures about up to the six-reel show the other gives, you are in his class and cannot win your patrons back, but if you have been running a good show right straight along, let the other man get your people and they will not only come back to you, but they will come back more ready to stick, for they now have a standard of comparison and will be more appreciative of the merits of your performance.

You use the telephone every day of your life and never think what a wonderful thing it is. If there should be a strike and no telephone service for a few days, you would be better able to appreciate what a wonderful convenience the telephone is. Your regular patrons are like the telephone users. They never realize how good you are until they go somewhere else and see the difference.

On the other hand, if you are the newcomer and fight a ten-reel show with three or four reels, the patrons of the other house will come to you through curiosity and stick by you because they learn, for the first time, that there are better and higher standards. The man with the really good entertainment always wins in the long run. Hold to your standard. Do not lower it to get on the same plane with the competition.

On Wheels.

Here is the photograph of a new idea, a motorcycle with a trailer. It is sent in by the West Point (Ga.) Amusement Company. They explain they call it "Getting Out and Getting It," and they say it gets them in. A motorcycle can cover a lot of ground in a day and this trailer, which

is made from a pair of old buggy wheels and gas piping, is certainly a handy attachment. It is commended to other exhibitors.

If you have no motorcycle how about the trolley company? In a small town it might be feasible to attach this to a car on its regular tracks where the car does not run over a suburban right-of-way, and even there a spare truck might be used.

So Do We.

S. Shultz sends in his weekly program with the statement that it makes business for him. We think so, too. It is a four-page issue for the Dreamland Theater, Caribou, Maine; though we suppose the same idea is used by Mr. Shultz in his three theaters in Lewiston. There is nothing pretentious about it. It is in black on yellow, the pages about five by eight, but it is well set up and well printed and doesn't try to carry more type than the space will permit. The front page, in particular, impresses favorably because it is so neat and businesslike. Inside the top third is given the vaudeville act for three days, and below is the film program for those three days, four reels being used. The only waste comes on the back page, where the line "Save this program for reference" is the sole letter press. We think that this back page could be made to work for the house. It is to be supposed that most of Caribou knows the house and its advantages, but just the same it is a good plan to recite these advantages, to point them out, lest they be overlooked. In winter tell of the steam heat, in summer brag about the ventilation. Talk always of the excellence of the bill and the courteous care of the attendants.

No one would pay a man a seven-day salary and expect him to work only four days a week. If you pay out money for a program make every page of the program work for you. The show's the thing, just as Shakespeare has said before us, but it is not all. Yesterday's show is of use to you only in the memory it has created, but your house will be there tomorrow and the next week. Tell about it. Point out the good things. Get and hold the interest of the people in yourself and your house, as well as your films, and then you'll get full value from your program. It may mean a little work to change copy each week, but it's worth the trouble and more, and it is worth the additional cost of typesetting.

Likes a Program.

M. D. Singleton, of the Crystal Theater, Dallas, Texas, finds that the weekly program builds business for him. He gets a lot of work out of a small four-page; more than many managers get from double the space, because he uses it to the best advantage. We hope that he will respond to the frequent requests for sample programs or, better still, that intending publishers send him a return envelope for a copy.

On the first page below a well set, permanent heading, he uses a general argument. In one program he has indentation on one side and when he makes a new paragraph he changes the indentation to the other side. which gives an odd but pleasing effect. The copy is changed weekly, but he always runs the line:

> This little newspaper is issued every Friday to enable our patrons to know what good things we have in store for them.

The second page carries a few items of general film interest and the advertisements of the specials for the week and later. The third page gives the program for the week, the names of the leading players being added to the titles. The back page is also given to reading matter relating to Universal films. This is a compact and orderly arrangement of material and without being costly, the sheet is effective in every line.

A Good Calendar.

The Olympian Theater, Seattle, gave calendars for Christmas presents and offered an excellent one. It is on brown fabric finished paper printed in gold with an attached calendar pad. The usual picture is replaced by the design of the house in purple on the gold ground. Being frankly an advertising calendar, we think that the use of the design in place of the picture is advisable where the work is as well done as in this case. It probably cost as much, if not more, than a picture calendar, and it gives a greater suggestion of dignity and, what is equally important, special preparation. The addition of a hurriedly printed advertisement to a stock calendar somehow suggests a makeshift where more careful printing of the advertisement is apt to impress.

Personality.

It is gratifying to note an increasing use of names in advertising the films; gratifying because the success of the photoplay is more dependent upon the player than the play in most instances. Many managements now list the players, either by casts or mention, and we like the forecast used by the Gem Theater, Pittsburgh, which runs:

> NOTED PLAYERS IN THIS WEEK'S PICTURES.
>
> This week's pictures at The Gem contain an array of talent superior, we think, to anything in the motion picture line. Each day's feature contains an artist or artiste of national reputation and our patrons can rest assured of seeing the highest-salaried and most efficient actors in the silent drama. Following is the list: On Monday we will have William Clifford in "The Raid of the Human Tigers;" Tuesday, Barbara Tennant will appear in "Partners;" Wednesday's star is Wallace Reid in "Fires of Fate;" Thursday we will see Edwin August in "A Stolen Identity;" Friday's notable is Francis Ford in "Winona's Vengeance," and on Saturday we will present Warren Kerrigan in "Back to Life."
>
> Then, also, in the single reels we will see some world-renowned performers. Heading the list will be King Baggot, on Wednesday, in "The Child Stealers of Paris." Louise Lester as "Calamity Ann" will be seen on Saturday.

In the early days the regulars used to invent names for their favorite players, and the use of actual names has done much to create and hold loyalty to the players.

Pick Them Carefully.

Estes & Estes, of the Town Square Theater, Brooklyn, Mich., sent out a very handsome New Year's card, but they overlooked the fact that the card selected did not give them a printing surface. Their own greeting is printed on the back of an embossed card and the embossing causes their letter press to look cheap and crude where, in reality, the fault lies not in the printing but the surface. If you select a stock card to be printed, pick out one that will give a proper printing surface, or even copper plate will not show up. Make certain that there is an absolutely flat surface where you want your card to run or, no matter how pretty the card itself will be, the effect will be poor.

Information Wanted.

Will any manager who has had experience of any sort with the use of matrons in his house kindly communicate the results of his experience to the Rev. E. Boudinot Stockton, in care of this paper. Dr. Stockton is anxious to procure this matter as quickly as possible in connection with certain proposed legislation, but he wants the truth whether it is for or against, so do not color your reports to suit his supposed desires. He wishes to obtain the facts, not to support any contention of his own and he approaches the matter with an entirely open mind.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

HERE'S a picture of Emmet Campbell Hall, at present a staff writer for the Lubin Company and one of the soundest writers in the business. Four years ago Mr. Hall was turning out a professional, workable script, and at that time he had never seen a studio, indeed his first glimpse of a studio was nearly a year after his first script was sold and then he stopped off at Philadelphia for a look in at Lubin's on his way to New York for a talk with the Biograph. Mr. Hall has been widely quoted by the correspondence schools in a manner to suggest that he had been a pupil of that particular school, but he was doing finished work for nearly a year before the first school was started. He had come to Washington from the south to take a position in the civil service, but he found writing more to his liking and gave his attention to "fillers" for magazines and newspapers. He early turned to photoplays and, with nothing more than a form sheet as a guide, he started in and soon attracted the attention of the Lubin, Biograph, Selig and other companies, his original hits being mostly placed with the Lubin and Biograph companies. He has twice refused a position with the Biograph, not liking the idea of living in New York, but when the Lubin staff was formed he joined them as staff writer. Some of his early successes were: "Indian Blood" (the first story with that title), "The House with the Closed Shutters," "His Trust" and "His Trust Fulfilled," the last two being practically a two-reel picture.

Emmet Campbell Hall.

Supplies.

If you really mean to be a writer, lay in supplies in proper quantities. Do not buy a box of paper. Buy a printer's size ream and have it cut. Get your carbons by the box and not by the dozen, and do not have to run down to the store for things just at the time you feel most like writing. You'll save money and time.

Classifying.

Our form for cover sheets carries the three classifications, "Farce," "Comedy," and "Drama." A friend objects that this does not include provision for melo-drama.

It is not necessary to classify closely; indeed, it is not necessary to classify at all, but if you do farce, farce-comedy, comedy, comedy-drama and drama is sufficiently exact. Unless you do use a printed cover it is not necessary to classify at all, and above all other things, do not call a story a half-reel. Some editors might buy it for a whole and pay you for the half you say it is.

Reading.

Do you read to gain knowledge or do you merely read? A novel may give you an insight into some phase of life, but not much. We got for Arabian stories out of the foot notes to the Sale version of the Koran and two more from extracts from the Rodwell version. The Ramayana gave us two modern stories and the travels of Mungo Park helped with the Zulu stuff we sold last year to Lubin. We did not find the stories themselves there, but the suggestions for stories and the local color. We've read most everything we could lay hands on, from the Bible to Rules and Regulations for the Guidance of Station and Baggage Agents on the New York Central Railroad, and we have gotten information and suggestion out of both.

Using Clips.

Where do you stick your paper clip, in the middle of the sheet or at one end? Put it on (and just one) about an inch from the left hand corner. Then the script can be read without removing the clip, that is, if you do not start your script at the top of the page, but make the proper drop of two inches.

Casting Plays.

Don't cast your plays. Lately a woman wanted to know if perhaps this was the reason her plays came back so quickly from a certain studio, and we opined that it was. She explained that a friend suggested that she mark in the players of certain parts for the guidance of the studio and she did so, and not only did the scripts come back more quickly than usual, but not all of her return stamps were used.

If the boy who has been bringing you groceries for the past year should suddenly come around some morning and ask for the job of building the new house you planned to erect, wouldn't you be apt to regard dubiously his skill as a builder? Wouldn't you figure that experience delivering groceries scarcely qualified him as a builder?

On the other hand, if the man who recently built a handsome row of houses across the street should approach you about the contract, you would give attention to his arguments, for you would know him competent and well qualified.

It is the same way when an editor reads a script. If it looks like the product of an experienced workman, he feels that it probably is good. If it fairly shouts its amateurishness, he argues it very probably is poor, and past experience has proved to him that nine hundred and ninety-nine times out of every thousand he is right.

No experienced writer casts his play for a certain studio. He may, now and then, suggest that a part is particularly well suited to some star of that studio, but he will convey this suggestion in a letter and not on the script. He will not write John Bunny's name on a script sent to Vitagraph, for instance. He will know that the part might suit James Lackaye or Hughie Mack equally well. He knows, too, that the director casts the play and that the editor will probably resent the cocksureness that virtually suggests that the studio will have to purchase the play. The practised writer leaves his script in such a shape that if it comes back from one studio in good shape it can go on to the next in good order and without recopying; whereas, if the play has been cast, he must write another cast sheet. It is almost impossible to get a ribbon impression that will match the other sheets and this, of itself, is a tacit admission of a previous rejection.

Knowing all these things, the editor will argue that the play cannot be worth while and is apt to send it back without reading it.

But the final and most positive evidence of amateurishness is the enclosure of loose stamps with the manuscript and no return envelope. The first letter of the writer's alphabet is always to send a stamped and addressed envelope with every submission and one for each script in that submission. Not to do so is to confess inexperience.

Where loose stamps do come in they are appropriated to the editor's use and the script goes back with the single stamp that will move it out of the office.

Don't advertise your ignorance. Try to conceal it.

Mr. McCardell's Views.

Lately we spoke of a story in the Green Book. This story started in with a pretty little paragraph about a man in a railroad car jotting down on the back of an envelope a story he would subsequently sell some company at a fabulous sum, the writer being Roy L. McCardell. Just in passing it might be mentioned that the writer, Hugh Weir, is now under medical observation, having developed hallucinations, and William Lord Wright cleverly suggests that this Green Book story was one of them. Anyway it has served to bring a letter from Mr. McCardell and he shows that even a famous humorist (and he is famous) must do his share of hard work if he would find reward. This is what he writes:

> I appreciated your temperate paragraph on the Green Book article. I hardly need to say that I knew nothing of the writer or the article until I saw it in print. I only wish I had known it was in preparation that I might have referred the author to you to get the right dope. However, what does it matter? The insiders know better and the boobs like to read that sort of stuff.
>
> I do get any amount of letters, not only from boobs, but also from people who should know better. I find it useless to endeavor to be patient or instructive to any of them. In the first place, they have not the brains, and in the second place, they will not take the pains. I suppose if they *had* the brains, they *would* take the pains. When I tell them to buy your book, they only write me more letters and send me more deathbed junk in four, five and six scenes. Personally, it has been a good year for me with Selig, Vitagraph, Kalem, Edison, Mutual and Biograph, in order named. The end of the year finds me with but two unsold manuscripts. One of these, an outdoor skating winter comedy, and the other, a fantastic Chinese story on the Yellow Jacket order. Both have been refused with regret because concerns they were sent to were not prepared to take such pictures.
>
> Regarding Ed-Au Club: I am going to join, but I stay home Saturdays and write moving pictures with my secretary, Mr. Roese, whom you will have the pleasure of meeting. We work all day and we sometimes work all night, and Sundays too, laying out campaign for the coming week and filling what orders we have in hand, etc.
>
> I have been selling to Keystone, too. But this is the only Los Angeles studio I send to. Selig being my farthest west. I find the companies I have named to you, and in the order named—Selig, Vitagraph, Kalem, Mutual, Edison and Biograph, are now a good, strong market for me and practically take everything I write at excellent prices. I have the reputation with these good, solid, honest companies of furnishing full, complete *working scripts*. They tell me that while their directors may and do make changes in my scripts, yet my scenarios can be placed in the hand of new and more or less inexperienced directors, and if they follow my directions they will get a good picture. I average six or seven pages to a reel and am doing a great deal of two and three reel stories. In response to a Balboa advertisement I sent a script, which they accepted. But their copyright release blank only called for the payment of ten dollars. This I refused to accept, and had no difficulty selling the script to a good company for fifty dollars.
>
> Mrs. Brandon has, personally, been as nice as she could be and I believe her to be absolutely on the level. But the Eclair directors "stalled" on some scripts, which she had practically accepted at twenty-five dollars each; but I also had the good fortune to dispose of them promptly at fifty dollars each. I get twenty-five

dollars a split-reel; fifty dollars a full reel; one hundred for two reels, and so on. But I will sell synopses for twenty-five dollars per reel. I have had the good fortune to receive several bonuses, and, within a few months, you will see a great deal of my work, as I am placing practically all I write with the companies I mentioned. I am going to do a lot of slapsticks, and two-reel comedies and dramas in the next few weeks in synopsis form, which I will make complete scenarios of, if desired.

The New York Motion Picture Studios.

By Marc Edmund Jones.

The studios of the New York Motion Picture Company, manufacturing the films released under the Kay-Bee, Broncho, and Domino brands, together with those of the Keystone Film Co., a subsidiary corporation, are all located at Los Angeles, and the production offices and scenario departments for both companies are in Edendale, scripts being mailed to the New York or the Keystone Company, at 1712 Allesandro Street, Los Angeles, and not being sent to individuals, to New York, or to Santa Monica, under any circumstances.

The script desk for the Keystone Company is being filled on trial at this writing, Mr. Coolidge now being the editor for the St. Louis Motion Picture Co., at Santa Paula, Cal. At the script desk of the New York Co. Mr. Richard G. Spencer continues in his capable editorship, assisted by William H. Clifford, a staff writer, and the usual staff of readers. Synopses only are desired by the Keystone Company, and decisions are given as quickly as they can be read by Mack Sennet, the chief producer and vice-president of the company. A similar system exists in the scenario department of the New York Company, where either completed scripts or synopses are considered, the best of the scripts being held and read at a meeting attended by Thomas H. Ince, the production head and vice-president of the company, by Spencer and by Clifford.

The location at 1712 Allesandro Street is now the property of the New York Motion Picture Co., and permanent improvements are being made. The new negative developing plant and technical department is nearly completed at this writing, and work is about to start on the new office building. A handsome mission wall will surround the grounds and keep the curious out. Edendale is just within the city limits of Los Angeles, lying about fifteen minutes ride on the street car northwest from the central section of the city, on the route to Glendale.

The Keystone stages, dressing rooms, etc., are all located on the Edendale lot, and six directors, including Mack Sennet, are now working. The type of story fitted for Keystone comedy is probably more generally familiar than the requirements of any other company—so much so that another editor will ask for a "Keystone" story. It is merely necessary to add that the present is for melodramatic comedy—bomb throwing, and the like.

For the other brands a little more detail in the matter of requirements should be of value. This company does not feature their players, and does not care to have the identity of the players or directors given any publicity. It is possible, however, to give a very exact statement of the stories that will find favor in this studio, for the very reason that certain players are not featured and that consequently it is not necessary to build stories to fit the people, and for the further reason that the directors are not catered to particularly, as the stories are purchased considerably ahead of requirements, and without any regard for who may possibly be called upon to produce it. In other words, the story is the thing. As in the case of the American company, the screen is no criterion of their wants, as they aim for variety, and a series of any one style of picture, such as the Puritan series, will be all produced and ready for release before the first one is released. It is safer to keep away from costume stories as a matter of principle, and there is one prohibition—All-cowboy Westerns are not wanted.

The New York Motion Picture studios are located at the old 101-Bison ranch, five miles north of Santa Monica, on the ocean in Santa Ynez Canon, and covering a tremendous piece of ground that must take up half of the mountain side. Thomas H. Ince is manager and chief director, and there are six other directors at work with a stock company of 250, of which about 30 are principals. There are eight stages for interiors, and a number of special exteriors, such as complete Puritan, Irish, Japanese, Spanish, and Western villages, which have been built for large productions and for special series of pictures. "Making a Motion Picture" or a release under a similar title, will shortly appear under the Keystone brand, and this film shows the stages, properties, and various phases of the work, all taken on the ranch at Santa Ynez. Some of the directors are seen at work. The locations here cover nearly everything from the sea to the mountains, and Santa Monica, or even Los Angeles, is readily accessible for city locations.

The New York Motion Picture Co. is anxious to win early consideration of the work of regular contributors, of which they have practically only one outside of the staff, and authors will find prompt, courteous treatment. although they will find that only high-class material will be bought from the outside. Payment is liberal. Credit on the screen will be given to any author whose work does not require extensive reconstruction, and who sells them over five scripts. They prefer stories in synopsis form, and pay almost as well for a synopsis as for a completed script. There are no contract writers, and but two staff writers, including the editor.

Practically any original story with dramatic situation is acceptable. A short cast with not over four or five principals is preferred, not because of expense, but because it is felt that it is hard for the audience to follow more. Their technique runs a few more scenes to the reel than the average. One to three reels are used.

Saving Money.

Time is money and so is the stuff that carries the government stamp and both are valuable to the man who makes pictures. If he had a story that can be made in three days instead of a week, he saves three days. Now suppose that his running expense for that company is one hundred dollars a day. He has saved three hundred dollars just as surely as though someone handed him that much in real money and he put it in the bank. If you plan simple productions and look to your story rather than the scenery to gain you your effect, you can save some manufacturer that much money. If you fuss the story all up then you'll waste that much or more.

It is a bit confusing at times. Recently a company turned back a two-reel story with the suggestion that it would be taken if certain scenes aboard a yacht were switched to an automobile. It was a pursuit; not a chase, and called for a yacht and a tug. And while the author was working on the changes the same company announced that it had a five-reel story in preparation for which it had hired a handsome yacht. That sort of thing looks contradictory, but figure it out. In the big picture no expense was to be spared. It was to be sold for more money and part of the investment in the film was regarded as chargeable to the advertising. For this picture the yacht was necessary. For the other it was not. It's the same all along the line. A company will spend money when it has to. It won't when it does not have to. Save money where you can.

Get Hep.

Someone sent a story with an alligator hunt in it to one of the Jacksonville sections the other day. It was a nice, lively script, but it costs ten cents even to look at an alligator down in Jacksonville.

Rejections.

A rejection means that a company cannot use your script. It does not mean that no company can use your script. Not all editors "see" stories alike and what one man will call poor another will like. One current hit was rejected by two companies, but a third paid $50 for it. One editor even wrote that he thought it hurt our reputation to send out such stuff, and yet, nine times out of ten we will defer to his judgment. This happened to be the tenth time. Lately a writer named three companies and asked if we thought that rejection by all three argued a lack of merit. All three together do not buy a dozen scripts a month, because they are the tightest of the tight markets. Of course, the large percentage of scripts would not pass anywhere, but mere rejection counts for nothing.

Writing to Objects.

Ever try writing to objects? You may not get a very good story at the start, but it will be good practice if you pick out the right object. A tin can, for instance, does not suggest much, but suppose that a small boy found some labels a druggist had thrown out and started in to "play drug store." He places a poison label on the can and, tiring of the game, wanders away. A tramp comes along and sees the can. It will serve as a cup and there are some almost empty beer kegs around the corner. He fills the can, drains it, and then sees the label. His imagination does the rest.

Simple? Sure! Try it.

Impossibilities.

Sometimes we wonder if some writers are crazy or whether they merely imagine that the editors are. How is this for a plot?

A girl is determined to go on the stage. The stage managers laugh at her. She locks the star in her dressing room after binding and gagging her and plays the leading role, winning the plaudits of the audience and a long time contract. Mind you, she did not offer herself as a substitute. she merely went on and played the part, pretending to be the star, and all the players who had been playing with the woman presumably for weeks, never guessed the deception until the fall of the last curtain, when she removed her wig.

Silly sort of story, isn't it? To be sure it is. But look here, are you absolutely certain that you have no plots just as absurd? Look it up.

With a Laugh.

Do you write your comedies with a laugh and your dramas with a tear? We don't mean the sort of laugh that brings the janitor to your door with the suggestion that you are annoying the other tenants, but the pleased little laugh that doesn't even get to the lips, but which lingers in the eye; an internal laugh, if you will, or the swallowed sob. In a word, do you back out your stories or do you write them with your whole heart?

After you have been writing for a number of years, writing becomes a habit, but we think that every real writer does his work with a sob or a tear and not merely in a mechanical fashion. If you cannot get interested in your work yourself, how can you expect others to be interested?

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Important Notice.

It is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service those sending 4 cents in stamps to cover the cost of same will receive a carbon copy of the department reply by mail. Those desiring the full list of questions, now running in the department, may obtain same by remitting 25 cents to the editor.

Question No. 19.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Suppose your motor-generator ran fine for a time after installation but presently the brushes began to spark and a black mark appeared on either side of the commutator, directly opposite to each other. The trouble spreads quickly to include about one quarter of the commutator and the generator will not pick up its load, or if it does the brushes flame badly. We will assume that brush-shifting has been tried and the armature tests out clear, so far as shorts and grounds are concerned. What is the trouble and its remedy? How does a shorted shunt field coil on a compound wound generator affect the other field coils? What general effect does it have on the generator?

Roll of Honor.

There was a small basket full of replies to question 13, but a large percentage of them were really replies to question 12. This was the editor's fault, since the two questions, to a considerable extent, covered the same ground. I have had one awful struggle with these questions. It looks simple until you tackle it, but a football skirmish is a joke by comparison. To first select just those questions which are best calculated to serve the purpose in view, to word them in the best possible way and then to keep one from overlapping on another is one great big job, believe me.

The Roll of Honor for this week is as follows: Harold Weiss, Battle Creek, Michigan; E. L. Rawlins, Eagle Pass, Texas; Chicago, Illinois (4), three answers by members of L. U. No. 2; Philip Glaser, Lancaster, Ohio; Toronto, Canada; Clarence Dowsley and L. S. Usher, both of Winnipeg, Canada; W. S. James, Camden, New Jersey; L. C. LaGrow, Albany, New York; Ernest Wills, Brookings, South Dakota; Cleveland, Ohio, (4); C. A. Webster, Cameron, Missouri; Joseph R. Aaron, Calgary, Alberta, Canada; Fort Worth, Texas (2); New Orleans, Louisiana; Lee Kelley, Ft. Flagler, Washington; Denver, Colorado; Tacoma, Washington; Henry Joesten, Brooklyn, New York; St. Louis, Missouri (2); Joseph L. Waldock, Brooklyn, New York; Robert D. Marshall, Wilmington, North Carolina; St. Paul, Minnesota, and Los Angeles, California.

Answer to Question No. 13.

By "Commutator," Washington, D. C.

The question:

What care should be given to a commutator and what is the best evidence that it is in A1 condition? Explain what troubles the commutator is liable to and how you would remedy each.

The Answer:

The best evidence that the commutator is in A1 condition is a sort of glazed appearance, smooth as glass, a brownish shade in color and a slight squeak from the carbon brushes when the armature is revolved slowly. To obtain and maintain this condition the following care must be given:

(a) That the brushes are kept set as nearly as possible at the sparkless point, and this point may vary with the load.

(b) That the brushes have just sufficient tension to make good electrical contact with the commutator, remembering that every particle of unnecessary pressure will tend to wear both commutator and brushes unduly, and groove the copper unless the armature has a little end play.

(c) That the commutator be kept clean and free from dust. This may best be accomplished by cleaning the whole machine once every day, blowing the dust out from around the field poles, etc., with a bellows and, last of all, wiping off the commutator with a canvas pad made as follows: Cut a piece of ordinary canvas six inches square, fold this so that it is two inches wide by six long, which will form a pad with a face of one thickness, backed by two thicknesses. Next open up your pad and smear a little vaseline on the center section, which is the back side of the face of the pad, after which re-fold the pad and it is ready to use. Sufficient vaseline will gradually soak through the pad to give the commutator all the lubrication it needs, and that is mighty little. The foregoing holds good in summer, and in winter, too, if the generator is located in a warm room, but if, on the other hand, the machine is cold then it will be well to moisten the face of the pad by dropping a few drops of a very thin oil on a piece of glass, spreading it around evenly and then wiping it off on the face of the pad, the idea being to get the oil evenly distributed on the pad. Remember this, however, too little lubrication is better than too much, and heavy lubricants must never, never, never be used on a commutator. If one application as above every six hour's run does not suffice, then it is likely that; (1) your brushes have too much tension, (2) your machine is overloaded, (3) your brushes not properly set, or (4) there is some other trouble. (See reply to question 12.) Never use gasoline or benzine around a commutator as it is likely to attack and sofen the shallac and insulaion and set up serious trouble.

(d) That sufficient oil, or combined oil and carbon dust, has not collected at any point or spot, either on the commutator or face of any brush, to form a semi-insulation.

(e) That there are no high bars, low bars, etc., and that the commutator is perfectly round. (See reply to question 12. Ed).

(f) That a fragment of copper does not drag across the insulation between two adjacent bars, or that oil and carbon dust does not form such a bridge.

(g) That the brush springs do not carry sufficient current to heat them.

(h) That the brushes fit properly in their holders and are kept free from accumulation of dirt, dust, etc.

(i) That the brushes are neither too hard or too soft.

(j) That the armature "floats" slightly—*i. e.*, has from 1-16 to ⅛ inch end play, according to size of machine. This tends to prevent the brushes cutting grooves in the commutator.

(k) That the copper and mica insulation wears down evenly.

(l) That the generator is not overloaded and that there are no other faults present which would tend to cause unnecessary sparking or otherwise injure the commutator.

As to remedies, I think question No. 12 took care of that end of things and that you have inadvertently overlapped the two so that extent, therefore, I will dock the ship, put out my headlight, put the reels away and retire to dream that by happy chance I shall see my name, or at least (thanks to that r-o-t-t-e-n "law") my *nom de plume*, on the Roll of Honor in due course of time.

On the Map.

Messrs. Francis Fox and Melvin Cummings, Hillsdale, Michigan, by their combined efforts have accomplished the following:

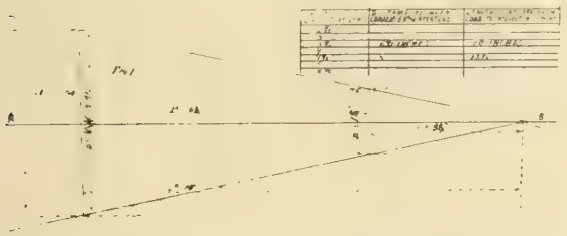
As we have seen nothing in our department from Hillsdale, we wish to let you know that this little city is on the map. I have been operating three years, and Brother Fox, who is writing half this letter, has been struggling with a crank for an equal period of time. Projection here is good and we are trying to learn everything possible. After reading the Handbook until the type turned red, we ask the following: In an issue of May, 1913, there is a diagram for an oil tight casing which encloses the geneva movement, but we do not understand it and would like you to give more detailed information.

I can see by your letter that both of you really have been operating just three years, because one-half of the typewritten letter is precisely as good as the other half, therefore, your ability must be equal. Signed: Sherlocko, the Editor. As to the oil casing in question: It was illustrated on page 485, May 3, 1913, issue. The thing is simple enough. Brother Klink, Canton, Ohio, made a new cam and intermittent sprocket shaft for his Edison machine, and made them long enough so that they extended out on the left hand side of the machine a sufficient distance to allow of the cam and star being placed on the end of the shaft outside the mechanism. He also put them on the shaft in reversed position, that is, pointing the other way. He also removed the left hand bushings from their present position and put them in a separate bearing, as shown. I think this should make it clear to you. Remember that the cam and sprocket have been taken out of their present position and put on the extension of the shaft on the outside of the left hand side of the machine. That is probably what puzzled you. Possibly Brother Klink will write you and explain matters more fully. The address of Brothers Fox and Cummings is either the I. X. L. or Mantauk Theater.

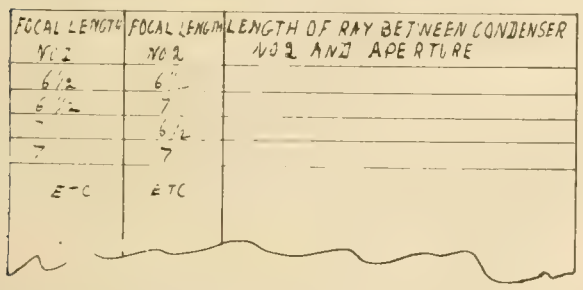
An Excellent Letter on the Lens Question.

John Griffiths, Ansonia, Connecticut, writes:

With regard to the recent article by Brother James, of Camden, New Jersey, page 1,540, December 27th issue, it does indeed seem strange that after all these years we are still largely in the dark as regards the proper focal length condenser to use under the various conditions we meet with in our work. I, myself, have given the subject considerable thought, and after a close study of Brother James' article have come to the following conclusion, viz.: That when we have obtained the conditions shown in the diagram accompanying Brother James' article we get a clear field by reason of the fact that the light rays are traveling true through the objective lens, or, in other words, they are not distorted during their passage through the objective. One important point I gather from Brother James' experiments is that the position of the lamp house is definitely fixed at a certain point with relation to the intersecting point in the center of the objective lens. For instance: We will assume that a 1½-inch spot at the aperture is standard, therefore, if we draw a line from the center of the objective lens passing through the outer edge of the spot and bring the lamp house into a position when the line would pass through the outer edge of the condenser lens, we would have obtained the position in which the condenser ought to be because, unless we change the size of the spot, it is the only position in which the conditions shown in Brother James' diagram could be obtained. As I will attempt to show, it is comparatively easy to make a table from which we could set our lamps in the right position by measurement and not by experiment. Also, I will endeavor to show how a table can be compiled showing what combination of condensing lenses we need with any objective lens we may happen to be using, but, please understand, Mr. Editor, that this data is only good in so far as Brother James' theory and practice is correct. It is a pretty large order, but I think that between us we will be none the worse for trying. With regard to the table dealing with the position of the lamp house and the cone representing the rays of light from the condenser to the center of the objective lens the diagram in Figure 1 is pretty much self-explanatory, when taken in conjunction with rough draft attached thereto.



The table dealing with the combination of lenses is not so simple, however. After reading Brother James' article again with regard to removing the ghost, I found I had another think coming. Inasmuch as we are dealing with the lamp house only, remove the machine head; also, if possible, the cone and slide carrier, so as to get a clear unobstructed view of the light rays directly from the condensers. Now with the condensers in position and not to exceed ¾ of an inch apart, get a piece of tin and paint it as Brother James suggested. Preferably this tin should be a large one which can rest on and slide along the table. Scribe a circle 1¾ inches in diameter in position which would correspond, to the machine aperture if the machine head was in place, so that a point in the center of the circle would be in line with the optical system. Having prepared our black screen we will now place it in the



light rays so that the spot just fills the 1¾-inch circle before mentioned, being certain, however, that you are not working on the back focus or beyond the intersecting point of the light rays. If there is a ghost in the circle, advance or pull back your lamp (not the lamp house), at the same time following with the screen so as to keep the spot 1¾ inches in diameter all the time. We will thus find a position where the spot will show no signs of a ghost, though it is still 1¾ inches in diameter. When that position is determined, remove the black screen and, without altering the light, measure the length of the light cone from the condenser to the intersecting point of the rays, which gives us the factor we are after, i. e., the length of the light cone projected by that combination of condensers. This experiment must be repeated for every combination of condensing lenses used in the projection of moving pictures, or to cover all the lengths of cones that the table attached to Figure 1 says we should have based on the different objective lenses in use.

Figure No. 2 shows a suitable way of tabulating the results of these experiments. From this it may seem that the producing of these tables means a whole lot of work, but, on the other hand, it would save a whole lot of useless labor for others in future, and above all things we must not lose sight of the main point, viz.: That it would produce better projection. I would suggest that some machine manufacturer might detail an expert draughtsman to execute table indicated in Figure 2. This table should be very carefully made, as large errors could easily creep in on angles of this kind. I would suggest that such a table properly and carefully compiled, could be sent to operators with the advertisement of the manufacturer on the back, and the manufacturer could rest assured that it would not find the waste basket.

Brothers Griffiths and James between them have certainly succeeded in starting something, and that something looks very promising to the editor. However, it appears to me that two factors enter into the matter, from the practical point of view, the first being that the compilation of that table lies properly with the lens maker rather than with the machine manufacturer, and after all who desire to do so have expressed themselves on this matter I shall refer the same to the Bausch and Lomb and the Gundlach Manhattan people for their opinions. However, the application of such a table with accuracy would hardly be practicable, I think, due to the fact that we are using cheap condensing lenses and that scarcely any two of the supposed-to-be, for instance, 7½ condensing lenses really measure alike. But it seems to be that such a table might at least very largely improve matters. I have not studied this thing closely and in detail, and I have not time to do so just now, but on the surface it looks promising. I believe for one thing it might not only eliminate the ghost, but would stop a considerable waste of light between the film and the objective lens, and thus make for better results all around.

From New Hampshire.

Harvey Conant, Bristol, New Hampshire, breaks ground thusly:

Please observe that this is from the Granite State. Have followed the department for two years, and while I find it O. K. in every way, I seldom or never see anything from New Hampshire. I am manager and operator of the Lyric Theater in this city. We use a. c. through a Fort Wayne compensarc, the projector being a Power's Six A. A plaster wall with the necessary coating is my screen. The house seats 200. The population of our little town is 2,000. We always have your Handbook ready in case of trouble. Some book, believe me! There being no license law here in New Hampshire I am not a licensed operator but I hope to be one in the near future. However, the license doesn't make the operator. (You never said a truer word in your life friend Conant.—Ed.) With regard to writing on glass: It may be done with ink made by the Thaddeus Davids Company of your city, called Letterine. It comes in colors and I have been using the same for two years; it costs 10 cents a bottle and gives perfect satisfaction, using a common pen. Am sending sample of slide made with the same.

The license, brother Conant, is a good thing, although in all too many cities it is shamefully abused and you are quite right in saying that the license doesn't make the operator, or, in other words, the fact that a man is licensed does not always prove that he is a competent operator by several good long hops. We have licensed operators here in New York City, and there are licensed operators in Chicago and in nearly every other city who know as much about real projection as a tom-cat knows about architecture. The Thaddeus Davids Co. has just submitted samples of its new ink called "glassine," and it is fine; works perfectly on raw glass. It supersedes "Letterine." See advertisement.

Live Wires.

John W. Rose, Greenville, Texas, sends in 25 cents for the questions and writes:

Just a few lines to the "Old Reliable" to let you know the Greenville boys are not dead ones. Have been reading the department since its inception about four years ago. There are four theaters in this small city all using Power's Six-A projectors, two in each house. A new house opened recently and the operator is one of the old school; I note that Mr. Travel Ghost is present most of the time. I recently obtained some patent lamp lubricant which was advertised. It is a flat failure. When the lamps became cold the lubricant caked and made it almost impossible to adjust the lamp. Vaseline and graphite for mine in future.

I would suggest, Brother Rose, that the directions for lubricating the lamp as set forth on page 199 of the Handbook is the ideal method. I don't think you can improve upon it. And why use patent lubricants when a box of powdered graphite and a little kerosene, or other light oil, is all that is necessary? The oil is merely to make the graphite stick until the lamp is put together; therefore, use a very light oil. My compliments to the Greenville boys. The other matter you spoke of has been referred to headquarters.

Out of Focus Effect.

Leon Loeb, Selma, Alabama, who is an old timer in the M. P. line as an exhibitor and who has had some experience with the camera, says:

I note on page 169, January 10th issue, the complaint of Mitchell, South Dakota, relative to certain scenes of films being out of focus, while others on the same reel appear sharp. In my opinion such scenes as appear out of focus and which refocusing does not make clear and sharp, were taken by a camera which was itself out of focus at the time that particular portion of the film was taken. Your suggestion regarding several cameras making the different scenes is, in my opinion, incorrect. It should not matter how many were used so long as each was in perfect focus.

Very likely you are right, Brother Loeb. I am not a camera man. We would appreciate it if some member of the New York Cinema Camera Club would set us right in this matter.

The Condenser Matter.

L. C. LaGrow, Albany, New York, lands on Brother James, Camden, New Jersey, all spraddled out, as follows:

> The point raised by W. S. James is one of more than passing interest to me, and probably also to most progressive operators. I cannot see how this hypothesis has any foundation in fact. (Sic him Tige! Bow-wow-wow! Fireworks from Camden.—Ed.). However, as we know, light must travel in straight lines until the medium of travel is changed, or, in other words, so long as the path of the ray is through a medium of equal density. James says: "Emerge in a straight line" (I take it he means emerge in parallel lines), "and do not begin to spread until * * * several inches from the lens." If the rays emerge from the front of the objective in parallel lines what would deflect them thereafter? I believe Brother James is led astray by diffused light and the fact that lenses reflect as well as refract light. The lens tube and machine head are always full of diffused light, part of which is reflected along through the lens factors and as this light strikes the lens factor from almost every angle, and since the angle of incidence has to do with the angle of refraction, we have considerable unused illumination emerging from the objective lens, most of which is dissipated. Proof of this: Continue lens tube to aperture plate painting inside of continuation black and not having it exceed the lens tube in diameter, and then work the front of your machine head so as to eliminate as nearly as possible all unrectified light from the aperture and try your light on a piece of cardboard painted flat black. (Phew! O my! such a headache.—Ed.). It will be found that the cardboard screen is truncating a cone of light, the apex of which is the true focus of the entire lens system. (Hey there! Somebody quick catch my coat before he escapes entirely.—Ed.). Rays not nor nearly parallel. I believe brother James is entirely in error in his assumption with regard to the length of lens focus and the crossing of light rays. This condition may obtain in short foci lenses, but, as I understand it, the best compounds have their point of convergence built outside of the tube in the longer focal lengths. Whether the point of convergence is inside or outside of the tube can be determined by diaphraming down inside the tube and finding the focus from parallel rays of light. Should the point of convergence be inside the tube the image will show greater definition on slight diaphraming, owing to the lessening of spherical aberration. If the point of convergence be outside the tube the image will show loss of intensity so marked as to be convincing. Definition will be greater at first but will suddenly be lost on diaphraming. What I am trying to say (thank you, that's the dope. Ed), is that a lens compounded so that the point of convergence is inside the tube, i. e., between the factors, can be stopped down much more than one so built that the convergence is outside. Diffused and unrectified light causes flicker when the shutter is too far ahead of the lens, or at least that is my opinion. We would all like some sure way of matching our optical system, and I think that if you and the boys would dig into it we would soon have a way. I am trying brother James' plan on page 1540, December 27th issue.

I wish to assure you gravely that the editor is, metaphorically, seated on top of the flag-pole on the Woolworth building looking down, and his stenographer is glaring out of the office window at him. Some words, my boy, *some* words. I do not think brother James meant to express the opinion that rays emerge from the objective in parallel lines; that would, of course, be manifestly absurd, since they would continue to travel in parallel lines clear to the screen. I am given to understand that Professor Wall is working on this problem, and that the results of his labor will be submitted to the department for publication, therefore I think I would rather wait than enter into an extended discussion of these points at this time. Personally without going deeply into the matter, brother James' plan appeals to me, and I am of the opinion that there is a good deal in it too. Your remarks concerning diffused light are unquestionably correct, and, moreover, this diffused light does, under certain conditions, cause travel ghost, or at least I think it does; but I am not going into this subject just now. In the first place the questions are occupying so much of my time and energy at present that I have not the necessary time to devote to the matter. Later on, if Professor Wall does not settle it for us, we will see what can be done. It is, however, encouraging to see operators taking up advanced questions of this kind. It would be especially interesting to have the views of Mr. Miller, Chicago, on this matter.

A Watch.

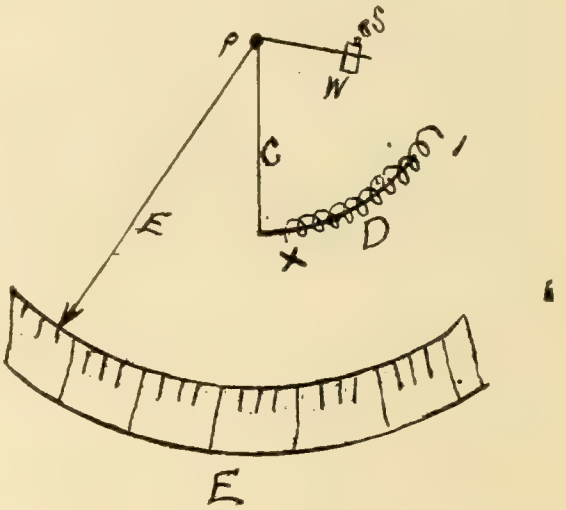
Maine sends in 25 cents with the idea of starting a fund to buy the editor a watch, to be suitably engraved as coming from his friends. He wants to know if there has been anything about the Kinemacolor machine in the department, and if not, could I give him a description of the shutter, etc. He has something new in slides which he will contribute shortly.

In the first place, brother, while I appreciate the spirit which prompted you to propose the watch business, still I feel amply repaid for my labor in the knowledge that I am doing you boys some good. Moreover, while 25 cents seems an almost insignificant sum, still it is a good deal to thousands of operators, and, therefore, I cannot encourage the idea. As to the Kinemacolor sutter: It consists of a regular shutter, the effect of which is the same as the shutter of any machine and, in addition to that, there is an auxiliary shutter which contains two colors of gelatine and it is the combination of these two colors which produces the colors on the screen. In order to give you an intelligent idea of this I would have to consume a great deal of space. The Kinemacolor machine was described once, but it was a long time ago; it would be quite a job to hunt it up now and, moreover, I don't think you could get the back number at this late date. As to your trouble with the No. 5, it is rather hard to say what is wrong, but, at a guess, it would lie in the toggle movement, which is probably badly worn. By "toggle movement" I mean the bar and gears on the left hand side, which make possible the framing of the carriage.

Valuable Experiments.

Fort Worth, Texas, writes as follows:

> First let me say concerning the Joke, page 45, January 3rd issue, Brother Sturgeon didn't say how he beat it up the street so fast that the paving blocks have not entirely cooled off yet, and secondly, as to that Photometry, page 47, January 3rd: I made the tests with a Weber photometer and wattmeter, both of which have been feloniously abstracted (stolen) from your humble servant since that time. It is the only portable photometer I know of. But arc measuring is just approximate, owing to the variation of the amount of light given out in one direction at any one time, this due to the variations of the quality of carbons, position of arc, and color of light. I find that with carbons giving off a greenish light a little more illumination is produced on the same wattage. Next comes a yellow or orange cast, with purple cast the least effective of all. I am now experimenting on the color of light, and expect in the near future to produce a greenish cast which will be so perfect that you could hold a piece of purple silk dyed with methol violet 6B and get the same shade or effort in daylight as is given by the arc light. I don't say I will succeed, but if I do it will well repay me for my efforts. Now as to the ammeter illustrated on page 45: I will give you a diagram of one that will work, although, of course, it is not very correct, especially in lower readings, due to hysteresis in the iron core.



When the current to be measured is passed through the coil it draws the soft iron core D, which is pivoted at P. The needle E is fixed to C at P. The core is drawn into the coil against the force of gravity, W serving as an adjustment. W must have a set-screw to hold it in position. This is what would be called an electromagnetic pendulum ammeter, and is built something like the ammeter of early days. The greater the current in the coil the greater will be the deflection of the needle.

The General Electric Company informs me that your tests, as recently set forth in the department, are approximately correct, and that endorsement has been published. My compliments to you. As to the ammeter: I know that sort of an arrangement will work, but whether or not it will work as well as or better than the one illustrated on page 45, I don't know. However, those things are worth experimenting with, because an ammeter in the operating room, placed right square in front of the operator, is to my mind an exceedingly important piece of equipment. As to the light experiments, we will be glad to receive your report when it is ready. If you can accomplish what you expect to it will be, it seems to me, a very important matter indeed.

What Is It?

C. J. Berger, Rochester, New York, writes:

> Although the titles of my films are in focus, the pictures are blurred, foggy and hazy looking. I had my operator change the condensers, using various combinations, but the trouble has not been vanquished. The machine is a Power's Six-A. The curtain is a plain canvas, one coated with alabastine. The current comes through a Bell & Howell 110-volt a.c. compensarc and the lens is a Bausch & Lomb; the throw is 90 feet, using 45 amperes. The machine is somewhat noisy. Could you suggest a remedy?

In the first place the proposition you put up seems to be if not impossible, at least highly improbable. If all of your titles are in sharp focus then your pictures ought to be so too, except for possibly an occasional scene badly photographed or developed. I am inclined to think the whole business is out of focus, and that you don't notice it so much in the titles. Examine your lens carefully and see if it is not dirty, oily, or if there is not a faint finger mark. Take the objective lens apart and wash the lenses with alcohol, polishing carefully with a perfectly clean, soft cloth, being sure that you get them together again properly, as per Figure 146, page 362 of the Handbook. Possibly you have had the lens apart and it was not put together properly, or that one of the combinations is loose in the barrel. I am quite certain your trouble lies in the lens. As to the noise in the machine, I could not give you an intelligent opinion without having more complete information as to what kind of a noise it is. Possibly the machine is badly worn, in which case it should be sent to the Nicholas Power Company for repairs. I would refer you to the instructions on the Power's machine on pages 270 to 290, inclusive, of the Handbook.

Another Experiment.

John Griffiths, Ansonia, Connecticut, is here with the following:

> This letter is not in the nature of an argument as to who gave the correct answer on the glass heating matter. I admit that I was barking up the wrong tree myself. However, anything which tends to increase our knowledge in matters connected with our profession is worth finding out. (Right-o! Ed.) And now I am going to suggest an experiment which will cause even more surprise than the glass stunt. Take an ordinary thermometer, having an exposed bulb, and put it in the cone of the lamp house for fifteen seconds, with the bulb within one-half inch of the hot condenser, and note the degrees rise in temperature. Now, after allowing the thermometer to cool down to its original temperature, hold the bulb in the light rays near the aperture and you will find that near the aperture is by far the hotter place (that is where the glass surprise came in. Ed.), which seems to prove, beyond doubt, that my reasons why the glass in the slide carrier got so hot were correct. The experiment with the thermometer should be made when everything is good and hot, say at the close of the show, but if you have any respect for the thermometer keep your eye on the mercury when the bulb is in the light ray at the aperture. You can leave it close to the condenser for one full minute without damage, provided it is not actually touching the lens, but half a minute near the aperture would cause the bulb to explode and that fact ought to satisfy Brother Foltz, Findlay, Ohio, that there really is some heat there after all. I am not yet prepared to accept the theory that the greater part of heat rays, as effecting glass, are extracted when light passes through the first glass. I would not think of disputing that proposition, but I am inclined to believe that a glass becomes hot exactly in proportion to the amount of light it absorbs. (Hum! that is worth thinking over some. Ed.). A piece of mica is not so clear as glass, therefore, it would absorb more light and get a little hotter, and if another piece of mica were placed so as to intercept the light ahead of the first one, then the second piece would naturally not get so much heat, since it would not receive so much of the light. Now here is something not generally known: A piece of tinned iron would not get as hot as a piece of black iron, because, although the tinned iron stops just as much light as the black iron, the tinned iron reflects a large portion of the rays back again, and the iron only gets hot in proportion to the amount of light it absorbs. For proof of this last statement cover the bulb of an ordinary thermometer with a piece of black iron and another thermometer with a piece of tinned iron and in both cases have the back of the iron touching the bulb of the thermometer. Now hold each one in the rays of light for the same interval of time and the one with the black iron will register the greater amount of heat.

Your last statement is, to my mind, not correct, in as far as light be concerned, neither of the pieces of metal absorbing any light whatever. It is, however, a fact well recognized by those who have to do with heating that an iron radiator painted black will radiate more heat than one covered with silver bronze or any light color and, conversely, black iron will absorb more heat (not light, mind you, but heat) than when painted white or a light color. Of course, I must admit that the question of light rays and heat rays are here to some extent jumbled together, and pretty closely interwoven. I have not the space now to go into this matter extensively, but it is interesting and, as you say, anything which tends to give us an enlarged knowledge of anything having to do with the operator's profession, or line of work, is of distinct value. That is one difficulty the editor of this department is now contending with. It is a perfectly simple matter to get almost any operator to see the value of knowledge which will help him, for instance, to stop his picture from vibrating on the screen, but it is not every operator who can see and understand the fact that discussions of this kind also have a very decided and distinct value in the broadening of knowledge.

It is the desire of the editor of this department to co-operate with the more advanced men, gradually, so far as possible, dropping the answering of simple, kindergarten questions, and to devote the department almost wholly to matters of higher class. There are hundreds of matters, some of them purely theoretical, some of them practical, and some of them a mixture of theory and practice, which can be profitably discussed. Neither this department nor its editor has any apology to make for its course in the past. If it was all to do over again I cannot, in looking back, see where I could have modified to any material extent, what I have done, taking everything into consideration. What the course of the department will be in the future will depend to a considerable extent on the co-operation shown by advanced individual operators and by operator's organizations. Meanwhile, let me say to Brother Griffiths that discussions and experiments as he has set forth in this letter will always be welcome, and will be given space so far as is practicable in the present very crowded condition of the department.

Operators Attention.

At last, after a long hunt, I have found what seems to be a really practical work on electricity which fits the need of the moving picture operator. I have been looking for this kind of a work for lo, these many moons. It has been extremely difficult to find and the credit for its discovery lies with W. H. Rosenblum, Chicago, Illinois, who very kindly sent a copy to the editor. The book is entitled, "Lessons in Practical Electricity," by Swoope, fourteenth edition, revised, and up-to-date.

After carefully examining this work I can heartily recommend the same to operators. I believe this book, in conjunction with the Handbook, will supply every need of the moving picture operator, at least so far as the electrical end of things goes. Mr. Swoope's work is such that any man can readily grasp and understand it. It gives the rules, and other things which the operator ought to know, in plain understandable language; the part dealing with generators is particularly excellent. This book contains 502 pages of text matter and illustrations, aside from the index, etc. It is well bound in cloth; the price is $2. Until other arrangements are made orders sent to the editor of this department, accompanied by money order in the sum of $2, will be taken care of, and, in view of the questions now running, I would again strongly recommend all operators to invest that sum in Mr. Swoope's work.

From Canada.

Charles S. Stuckey, Edmonton, Alberta, Canada, writes:

> I guess I had better wake up and take a little more interest in your series of questions, which will undoubtedly prove of great help to many operators. Attached find my answer to Question No. 12. Am now operating at the Monarch Theater in Edmonton. Our outfit consists of a combination Power's Six and a dissolver with a G. E. rectifier for the projector and a rheostat for the dissolver. We pull 35 to 40 amperes at the arc and get very good results on our 125-foot throw, projecting an 18-foot picture on a plaster wall covered with some special coating. I enclose picture of my operating room taken by myself while my partner, David M. Stimac, was running the machine.

I am sorry, old man, but your reply to Question No. 12 came too late. Get a hustle on. You are not the only one those questions are waking up and showing how little they really do know when it comes right down to the technical side of their business, and just you wait! Some of the questions already asked are easy compared with some of them yet to come. The motor, generator and engine will last fully six months or more, probably considerably more, and there are some very pertinent questions to be asked which I think will put even the best of you to grubbing. But let me tell you, friend Stuckey, that the compilation of this series of questions is proving to be one great big task. I had no idea what a job it really would prove to be or perhaps I would not have tackled it at all.

Carbon Resistance.

Brooklyn, New York, writes:

> My employer is also an operator, or was one. I recently asked him why he did not get 12-inch carbons. His objection was that by using a 12-inch carbon the resistance would be such that it would injure the light; his son is also an operator and claims the same thing, whereas I believe they are in error.

Unless you are working right up to the capacity of your carbons, a thing which it is not advisable to do, the resistance of 12 inches of cored carbon is negligible. By actual experiment, made by the editor, the insertion of a 12-inch 5/8 cored carbon in a circuit carrying 35 amperes only caused a drop of a little less than one ampere, so while, of course, this amount is something, still it is not worth bothering with in practical affairs. Your employer and his son are mistaken. A great many operators believe there is an enormous amount of resistance in 12 inches of carbon, but, as a matter of fact, there is not, unless, as I say, you are working right up to capacity, which would with a 5/8 carbon be about 45 amperes. But aside from this the use of 12-inch carbon doesn't mean you would have 12 inches of the carbon actually in circuit. You could not have much more than 6 inches, unless you had a very short lower carbon and a correspondingly long upper one, a condition which is not the best. With modern lamps there is no use in using 6-inch carbons on top; they are built to take a 12-inch carbon and the use of the 12-inch carbon is more economical and much less bother.

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Comments on the Films

Licensed

"A TWO FAMILY AFFAIR" (Pathe), January 27.—A farce with little that is new, but acted in a brisk, pleasing way. It is a good offering for the gallery and is wholly inoffensive. There was little laughter.

"THE OASIS OF GABES" (Pathe), January 27.—Excellent pictures of one of the fertile spots in the great desert of Sahara. It is worth seeing.

"THE CONSPIRACY" (Selig), January 27.—A melodrama on the detective story plan and utilizing the usual sensational incidents. There is no marked suspense, but it has been fairly acted and produced.

"HIS EXCELLENCY" (Lubin), January 27.—A romance of a youthful president of a South American country who, bored by his fine uniform and calm duties, goes in disguise among the people where he is soon in the sweet toils of a love story. It is built on an unusually acceptable formula, but has not been produced with much care as to unimportant details. However, just as it is, it is a bit out of the rut and makes a likable offering. It was written and produced by Paul Powell.

"THE MYSTERY OF THE TALKING WIRE" (Edison), January 27.—A detective story with fair suspense and some feeling of mystery. From "The Chronicles of Cleek," it is the third of the series to be produced. The author is Thomas W. Henshaw and George A. Lessey produced it. Benjamin F. Wilson is taking the leading role in these stories as a Scotland Yard detective. A likeable offering; it entertained a large audience.

"HOW BOBBIE CALLED HER BLUFF" (Edison), January 28.—Sumner Williams has given us a pleasing bit of insight into a human and likable young miss and her brother, who is "onto" her. It makes a comedy that will amuse nearly everyone. Charles M. Seay has produced it and made some charming scenes, well acted, naturally set and photographed.

"THE CALL OF THE FOOT LIGHTS" (Edison), January 28.—On the same reel this broader farce may make louder laughter. Two stage-struck employees of a theatrical hotel furnish amusement to an actress who sets them up to going through their paces. They "go on" at a real stage on amateur night and get the hook. Charles H. France wrote and produced it.

"THE OLD VS. THE NEW" (Selig), January 28.—Love story with the old doctor's daughter and the young doctor as centers of interest. This theme is a good one and has been treated in a number of ways in other pictures. This one has elements of popularity, but failed to hold one audience here in New York. Written by Wallace Clifton and produced by N. MacGregor.

"NEARLY MARRIED" (Essanay), January 28.—Farce comedy of a lost wedding ring. It is a bit too far-fetched to be really amusing, but there is a scene in it after the sub-title, "Nearly Married," that is worthy a better plot and preparation.

"SCOTLAND FOREVER" (Vitagraph), January 28.—This farce of kilties instead of pants made laughter, but a good deal of its fun is not spontaneous. It deals with the adventures of a fat boob in New York. He was without his pants and wearing newspapers and some young Scotchmen give him a job in the Caladonian Club. His coming home to the village in kilties makes a stir. The Vitagraph players are good at this sort of thing and made much of it amusing. Charles Brown is author and it was produced by Captain Harry Lambert. There are passages of poor photography in it.

"THE PATCHED ADONIS" (Pathe), January 28.—The girl has her own ideal of Adonis and the artist, it chances, is making a painting, but can't find a model, so chooses three of the most promising and does a composite of them. The girl has been tantalizing her lover, a friend of the artist, and he uses the painting and the model (three men in a row) to show her that Adonis is not to be found among mortals. It is done in a fairly successful burlesque spirit and gave a good deal of amusement.

"THE LITTLE BUGLER" (Vitagraph), January 29.—This story of army life in the Philippines makes a nice appeal. During an engagement on the battlefield the little bugler, a boy named Tommy, sounds the call to charge, the regular bugler having been killed. There are some attractive views of picturesque lowlands. This strikes a patriotic note.

"BRINGING UP HUBBY" (Selig), January 29.—A domestic comedy number with a lot of good humor running through it. The scene where the young husband sits down in the custard pie is very laughable. After repeated experiences the young wife gives up trying to train her spouse. The scenario is by W. E. Wing.

"OUT OF SIGHT, OUT OF MIND" (Biograph), January 29.—In this comedy half-reel a young man with a fickle disposition loses both his Eastern and Western sweethearts because of his inconstancy. The contrast of New York and California scenes is interestingly handled. The story is slight, but entertaining.

"BUY WOOL" (Biograph), January 29.—This, on same reel with above, makes quite an amusing yarn. The secretary, seeing the words "Buy Wool" on his employer's cuff, plunges heavily. The words really referred to woolen underwear, but the stock rises just the same and the young man is accordingly happy. A good idea in this.

"WHAT CAME TO BAR 'Q'" (Essanay), January 29.—Once more in this number is the perennial comedy of the tenderfoot on a Western ranch successfully put on. Only in this case both a young man and his sister are initiated into Western life. The newcomers both handled their parts very well and the fun runs high from the time they appear. A lot of laughter is brought out by this offering.

"BATTY BILL'S HONEYMOON" (Melies), January 29.—A clever French farce-comedy, with some extremely hilarious moments in it. Bill's adventures with his music-loving bride are convulsing in places. The subtitles, couched in musical phrases, were cleverly handled.

"WINKY WILLY AND THE FISHERMAN" (Melies), January 29.—This, on same reel with above, furnishes a milder form of amusement but is very enjoyable. The manner in which the little French boy obtained the fisherman's lunch was quite original. A good farce-comedy release.

"THE MEDICINE SHOW AT STONE GULCH" (Kalem), January 20.—John E. Brennan as Dr. Connem, a "skin" showman, and Ruth Roland as his assistant, get some easy money out a primitive town and have a narrow escape in making a getaway on the roof of a freight car. The picture will mildly amuse.

"MAKING HIGH-GRADE PAPER" (Kalem), January 20.—On the same reel is this interesting advertising-industrial; advertising because not only have we in the initial sub-title the name of the concern and its location, but following this is a panoramic view of the great sign of the firm; later this is emphasized by showing us the die of the watermark and the finished imprint. It is industrial because we are shown the process of making paper from rags, in well-photographed close-up views.

"THE LUCKY ELOPEMENT" (Vitagraph), January 30.—Cornelius Shea writes and Ralph Ince directs this comedy in which there are some extremely funny situations. Mr. Ince also plays the lead, and contributes much of the humor. There will be a big laugh as the country youth jumps on the neck of the burglar and the two roll over the turf. George Stewart, the little fellow who bears messages between the lovers, shows talent. Miss Stewart is charming in the bit she has to do. Tod Talford as the burlesque sheriff and Charles Wellesley as the father of the girl do their share in the fun-making.

"A SPLENDID SACRIFICE" (Selig), January 30.—Maibelle Heikes Justice writes this fine drama and Mr. Le Saint produces it. There are a number of strong situations and they are splendidly handled. One of the little things that indicate quality in the picture is the incident of the dropping of the handkerchief. The scenes at the denouement were dramatic and stirring. Stella Razetto, as the cousin of the wife; Guy Oliver as the husband, Al Filson as the friend of all, and Eugenie Besserer as the wife make an excellent cast.

"AN UNINTENTIONAL HERO" (Lubin), January 30.—A comedy in which there seems to be a dearth of new situations.

"A STAGE DOOR FLIRTATION" (Lubin), January 30.—On the same reel as the foregoing. The best thing in it seems to be the close-up views of Mae Hotaling and her impressionable companion watching the show, or rather the latter as he watches the show and being watched by the former. The story is of two men made up as Jewish characters, "sports," coming to grief and being beaten up by a female impersonator and the "actors" when they try a little flirtation with the soubrette. The skirt-lifting incident by the car door might have been omitted.

"THE PERFECT TRUTH" (Edison), January 31.—The first of "Dolly of the Dailies" series by Acton Davies, and is a delightful little comedy picture. Its humor springs cool and fresh from below the surface of things and it is played so that even its peculiar characters are human and good company. Its best characters are very attractive. William West, as Dolly's father, couldn't be improved upon, while both Dolly, herself (Mary Fuller), and Bobby (Edwin Clark) are excellently chosen and excite lively interest. The story that Dolly writes for the town newspaper, giving away the "perfect truth" about the village people, stirs them up and makes them exemplify it for us in an amusing way. The incident makes a self-contained story and we are left longing to know what the bright girl's further adventures are to be. Walter Edwin produced it.

"PLAYING FOR A FORTUNE" (Kalem), January 31.—A melodrama with a conventional plot. Its feature is a struggle between police officers and a gang of thugs, the former led by a lover of the girl who is sister of one of the gang and reluctantly an accomplice. It is not made realistic, nor is it really exciting, but will serve as a commercial offering. Some interesting shore scenes cluttered with cabins and shanties are shown. The photography is clear.

"BRONCHO BILLY AND THE SETTLER'S DAUGHTER" (Essanay), January 31.—A good, dashing offering in which the hero fights Indians to rescue a girl and the two are rescued just in time by soldiers who find their cabin already ablaze.

"THE FALLEN ANGEL" (Biograph), January 31.—A love story on a somewhat trite pattern and of a not wholly healthy kind. It is over sentimental and melodramatic with no marked suspense, but there are many who will count it a fair picture. We are also sure that there are many who will not like the taste of it. The acting is reasonably fair.

"THE PALE OF PREJUDICE" (Lubin), January 31.—An unscientific picture dealing with methods of healing without drugs, but not in a clear-headed way. As entertainment it is weak, for in its over-drawn story there is little

freshness and no moment when it is effectively convincing. The acting handles the subject as well as possible, and the photography is excellent.

"HOW GOD CAME TO SONNY BOY" (Vitagraph), February 2.—An excellent Sunday-school offering with a story very like some told by preachers. Sonny Boy is a child of a poor artist and his mother needs medicine. The father finds an old masterpiece as in answer to prayer on the part of child and its mother. There is no "punch" to it. One fails to believe that its producer really felt his imagination stirred by it and it doesn't live. It won't offend any; but neither will it please any very much. Some in the audience watched, some talked in groups.

"IF IT WERE NOT FOR POLLY" (Biograph), February 2.—There is an amusing situation in the development of this picture; but it comes a bit late and a good deal of the early business is poor amusement. As a whole it is only fair. Polly is a child comedienne, but there is nothing spontaneous in her work.

"HOW THE EARTH WAS CARPETED" (Edison), February 2.—A phantasy with little real humor. It has one good idea, the invention of shoes; but this is too little for a whole picture. Ethel Browning wrote the script and it was produced by Ashley Miller.

"HER WAYWARD SON" (Lubin), February 2.—Story of the West with nothing new in character or situation, except what is due to the kaleidoscope of life by which nothing can happen twice the same. The characters are not life-like and do not interest. It lacks effective direction. The author and producer is Jos De Grasse.

Licensed Specials

"WRECKED IN MID-AIR" (Eclipse), January 27.—A three-part special offering of substantial merit as a sensational melodrama. Through most of the first reel the backgrounds are in and around a large aeroplane manufacturing plant for entire control of which the villain schemes against the heroine's father. Frustrated in his first villainy, he becomes bandit and, finding buried treasure, has means of making himself felt by his one-time partner. The scenes which show how he captures the heroine in her own automobile and how the hero, flying past overhead, sees and gives chase, only to be captured himself, are indeed entertaining. The adventure in the cave where the bandit has imprisoned his captives and the escape after setting off a tremendous blast of powder are sensational enough even for modern audiences. A good offering.

"PICKLES, ART AND SAUERKRAUT" (Vitagraph), January 27.—For review see page 267, issue of January 17, 1914.

"THE MASQUERADER" (Kalem), January 28.—A two-part offering with Carlyle Blackwell as a romantic crook. The story is not quite up to the best in his productions, but has the qualities that careful handling and good acting give a picture. The story pleases without convincing at all and does so mostly by its showing of something good in humanity. The heroine had loved the crook before he was arrested and had a bundle of his letters. These her maid steals and, with the help of an accomplice, is blackmailing her just as she is about to be married. The crook, now out of prison, steals them back for her.

"PLEASURES ON EARTH" (Lubin), January 29.—A two-reel offering by Clay M. Green. This is a well-pictured story of a miserly father whose wife and son leave him. After a lapse of seventeen years they are restored to him by the workings of fate. A factory strike figures in the story. The chief drawback in this is that the observer can foresee the developments too much in advance, which makes the action seem slow. The plot is well constructed, but seemed to lack novelty.

"THE POWER OF PRINT" (Patheplay), January 29.—This film story, which runs about a reel and a half, is rather a formal mixture of newspaper and political life. The opening scenes are carefully planned and lay the ground work for some excitement, but the action does not come up as well as it promised, and the ending seemed a little disappointing. The photography and acting are acceptable.

"SERINGAPATAM, SOUTHERN INDIA" (Patheplay), January 29.—Showing the old fort besieged by Lord Cornwall, with monkeys running over the walls; street scenes, etc. This is on same reel with above; pleasingly picturesque.

"THE GIRL AT THE CURTAIN" (Essanay), January 30.—In the second scene of this two-reel story the writer noticed a jarring note—in the ridiculous manner in which the stenographer was made to chew gum. From this time on until the last scene the picture held tight in spite of one or two instances in which slight improbabilities entered in. Mr. Bushman as the unwilling bridegroom and Beverly Bayne as the even more unwilling bride do splendid work in a drama replete with strong situations. The mother dictating to her shorthand-studying daughter will recall to thousands sad quarters of an hour spent with the pothooks. At times there is a vein of delightful if momentary comedy, as when the wife who has never seen her husband finds she is employed by him and that he is unaware of her identity. The story has unusual appeal and stirring quality; it should be a real hit. "A Misplaced Confidence" is a short comedy at the end of the second reel. It is not new, it is distinctly old, but it is very funny.

"THE SILENT DEATH" (Edison), January 30.—A story supposed to be laid in Central America; the only physical indication that it was not was the big "Fla." following the name of a town on a river steamer. The picture has fine quality as a scenic, with the jungle-bordered placid river, the semi-tropical forests, the great plantation and the shot-holed or crumbling old fortification. An American stricken in the woods with fever is helped by an Indian maid-servant, and by the judicious use of a rifle with silencer attachment is enabled to break up a conspiracy having for its object the death of his brother and partner. Two men are shot and one wounded, and later the latter, in a fight of his own seeking, is thrown into the river and drowned. The picture will interest.

"THE LUNATIC'S CHILD" (Pathe), January 31.—A rather grim story of French peasants. It has a sensational plot, but is not melodramatic and tells no love story. A wealthy family is bringing up a lunatic's baby and think it their own, which really was drowned while in care of a nurse, who then stole the crazy woman's child and substituted it. The fraud is discovered. We have a series of striking situations and they give a well utilized chance for strong, effective acting so that the picture makes a substantial offering. As usual in Pathe offerings made in France, the backgrounds are interesting. The photography is serviceable and clear.

"THE LOVE OF TOKIWA" (Vitagraph), January 31.—A two-part story of Japanese and Americans and set perhaps on the coast of California. The characters, especially the Japs, are well set forth. Tokiwa, the unfortunate daughter of a brutal fisherman, is played by Margaret Gibson; her father by Otto Lederer, and the lover to whom the father sells her, by George Kunkel. In these characters there is a good deal that is distinctly foreign and it passes for Japanese. Bertie Pitcarin and William Taylor play the Americans. The story is fresh and clearly pictured, but few will count it a powerful one, although there are two distinctly sensational incidents. The lack of power comes not from improbability so much as from lack of liveliness in the characters. The photography serves. It was written by W. E. Wing and produced by U. Davis.

"THE CONVICT'S STORY" (Kalem), February 2.—This is another "crook" story that has been well put on by Carlyle Blackwell and his company. In the development there is something so astonishingly novel that we dare say it will be the most noticeable offering of all to-day's releases. It seems as though a little care in the statement of the situation would have got rid of some of the unconvincing things that at present mar it. To have the girl's fiance suspected so quickly weakens our interest just where it should have been carefully bolstered. People will like the picture.

"A MODERN VENDETTA" (Selig), February 2.—A three-reel production that is likely to leave all but the wakefulest confused about much of its story. The main thread is clear. An escaped prisoner kidnaps the son of a judge and brings him up to be a forger just for revenge, and although the boy escapes from the toughs, he is in later years, yet innocent, sentenced by his own father, who fails to recognize him. Then there's a happy ending. Many of the lesser threads are not clear and it impresses one as a poorly produced offering. There was padding in the first reel which added nothing and, as the story progressed, we noticed jumps in the action. Of the former, take those scenes with the carriage just before the accident. Of the latter, take those scenes where Tom saves Barnes' daughter. Just what happened there we don't know. There is plenty of interesting matter and a good many will enjoy the situation and story; but it is not an absolutely sure feature number. Edward McWade is the author and it was produced by Oscar Eagle.

"IN THE MESH OF HER HAIR" (Pathe), February 7.—The Pathe Company is showing in these new two-part offerings a marked advance over its former work of late. This holds true in many departments as plot making, acting, etc. Pathe staging and photography have been good right along. This number is a romantic drama with Eleanor Woodruff and Irving Cummings in the lead, and they are ably supported by well-drawn characters—one by Paul Panzer and one by Sam Reid being especially noteworthy. Florence Dyer and Claire Rae also do good work. There is a touch that reminds one of Ibsen in the State of mind of the hero as he goes to the scenes where he and the girl, whom he thinks drowned, were once happy in each other's love.

Independent

"WITHERING ROSES" (Beauty Films), January 14.—An allegorical picture, teaching that "With deeds of kindness is the road to happiness paved." It has many pleasing scenes, although its double exposures are not always perfect. It fails to convince as a picture of life, but as a fairy tale it will get by and perhaps please many. People certainly like these unobtrusive sermons—it does none of us any harm to see such pictures occasionally and we know it so we are willing to pay for them; that's why it is a good offering.

"ANIMATED WEEKLY NO. 99" (Universal), January 28.—Showing the changes asked for in the National flag by the Confederate veterans, a race between Barney Oldfield and Lincoln Beachey and various scenes of about ordinary interest. Hy. Mayer's drawings at the close were extremely laughable.

"THE PURSE AND THE GIRL" (Princess), January 30.—A love story with crooks in the background. The latter serve as the means of drawing the young people together. The plot without novelty has sufficiently the sense of newness and with business that is not convincing, the characters are lively and excite interest. Produced in a simple forthright way, it makes a pleasing release.

"THE VENGEANCE OF NAJERRA" (Majestic), February 1.—Najerra is an Indian humble lover of a beautiful Mexican girl who marries a dashing youth and moves to the village. Soon she is treated coldly and forsaken for another senorita, and we are given scenes of cafe life with senoritas smoking cigarettes on the tables under the vines or shade trees. Najerra comes to town for vengeance, but, as by the hand of fate, he is saved from soiling himself with blood by an accidental explosion which kills the villain. Such pictures offer little chance for fresh comment, but still serve a useful purpose as entertainment.

"THE GREAT PASADENA ROSE TOURNAMENT" (Apollo), February 1.—This annual flower fete at Pasadena has been pictured again and we think that there will be many among the spectators who will be very glad to see the street parade and the floats of flower-decked cars. The photography is clear, if not always artistic.

"WHY REGINALD REFORMED" (Thanhouser), February 1.—If there are any prettier rooms than in Thanhouser pictures we don't know where they are. This picture opens with a specimen of sets that are picturesque and elegant, but the story, though amusing, is not artistic. It is light, with broad humor; is well acted and doesn't drag. We think the majority will be amused by it.

"OUR MUTUAL GIRL NO. 3" (Reliance), February 2.—There is no doubt that many people are deeply interested in the adventures of "Our Mutual Girl"; if one inquires, he hears of it. But that the series has been so far inartistic is also very true. In this installment the girl's country

beau has already turned into a sleuth, who is of service to the regular detectives trying to arrest the "count" for smuggling. The picture ends with the scoundrel's temporary escape after leaving the gems where they will probably be found in the girl's muff, but she doesn't know it yet. Sights of the great city are included, with glimpses of Laurette Taylor, of Tetrazinni, the opera singer, and also of some famous hotels and houses. We also spend more time in the studio of the modiste, whose showrooms occupied so much space in the first installment.

"TWINS AND A STEPMOTHER" (Thanhouser), February 3.—A likeable little picture that is not at all pretentious, but wholesome, cheery and pretty. Thanhouser has turned out a good deal of work of this kind and we have found it fairly popular.

"THE JANITOR" (Reliance), February 4.—This picture may be a sore trial to some who, it may chance, have burdens something like it shows, to carry. At least there is something of real experience about it. It powerfully convinces and it is, even with its happy ending, a tragic story. It, like all really tragic stories, is hard on the spectator for the moment, but like medicine to cure pain with hope, later. The horrible drunken father, who is a janitor, is like a defacing smutch on the clean sweet robe of a love story. Love finds a way to conquer even it. The acting is very serviceable and we count it a strong release.

"MY WIFE'S AWAY" (Komic), February 5.—A rough farce with comical situations in which, now and then, there is a touch of newness. It is played in a speedy way.

"THE SLEEPY HEAD" (Komic), February 5.—Sharing the same reel with the foregoing is this, also a farce with an old joke. Every experienced entertainer knows that old jokes are often very acceptable. It will please a good many.

"IRENE, THE ONION EATER'S DAUGHTER" (Victor), February 6.—This number, written by Walter McNamara, has quite an ingenious plot of a burlesque sort, though the humor is somewhat forced in places. The villain in the piece buys up all the onions in the world and the girl's father is driven insane because he cannot get an onion to eat. The photography is very good and the production quite novel.

"TRUE WESTERN HEARTS" (American), February 7.—There is passion in the way it is brought out in this picture that the father and son who had toiled for five long, self-denying years for money to buy a farm would die rather than give it up to outlaws, but finding a widow and her baby in need, think little of giving it all away to her. The faces of the players tell in bringing this human fact home to the spectator, especially does that of the old father, whom the roughs were torturing to make him reveal where the gold is hidden. The picture makes a powerful impression. It is well put on and a worthy offering in every way. Such pictures are worth while.

"THE ELIXIR OF LOVE" (Imp), February 12.—This picture is a number of only ordinary interest. Some of the situations have in them an element of humor, but the story of the rival lovers is not consistent enough in development to hold the interest strongly. The outdoor scenes are attractive.

"SLIM TO THE RESCUE" (Frontier), February 12.—Molly, Slim's sweetheart, is tied near a keg of dynamite, with a burning candle in it. Slim comes to the rescue just in the nick of time. This is well pictured, but the burlesque situation is very old and is not very strongly handled here.

"THE HEART OF SMILING JOE" (Frontier), February 14.—Smiling Joe was a road agent who came to the aid of some helpless girls. His wound should not have been made so serious, as it made his gallant work seem too improbable. This is a story of the ordinary Western type.

"THE MONEY LENDER" (American), February 4.—A picture with the situation once more common in commercially-made offerings—that in which a doctor bargains for a fee before he will lift a hand to help a sick child. In this case the father of the child is rich and a ruthless money lender, and the fee is to be a restitution of a house which the broker had taken from the doctor's friend, but there is little popularity in such a situation. The story is not made convincing and it depresses.

"THE CHICKEN CHASERS" (Joker), February 14.—A burlesque having for its basis the misinterpretation by the wives of two chicken fanciers of an innocent business letter. Two chickens are pretty roughly handled in the making of the picture. The subject will have appeal to those liking the more pronounced slapstick stuff.

Independent Specials.

"THE PORTRAIT OF ANITA" (Majestic), February 3.—A pretty, pathetic story with love followed by after-marriage coldness on the part of an artist husband and then contrition when it is too late and the lovely Anita is asleep in the graveyard. Lamar Johnston plays the artist, with Francile Billington as Anita, the beautiful girl of the mission village. It is produced in the costumes of early days in the Southwest and is graceful and well acted, although there is no real passion or anguish in it. Perhaps it will be the better liked for that. A certain amount of sentiment is all right, but we are seeing a good deal of tears and sorrow in pictures this week.

"JANE EYRE" (Imp), February 9.—Frank H. Crane is the producer of this two-reel adaptation of the famous novel of Charlotte Bronte, first printed in 1847. Irving Cummings and Ethel Grandin have the leads. At times there is an atmosphere of suspense, due in a measure to the spooky situations. It is a picture that will probably be liked by the average house.

"THE LOST TREASURE" (American), February 9.—This three-part picture, although it tells a story very much like that in a single-reel picture of a year or so ago, is a fair offering. It is a good story, exciting in action, if not wholly convincing, and has a pleasing sentiment. The players act naturally, as is expected in releases of this brand, and the photography clearly sets it forth with semblance of life in an interesting country. The story deals with outlaws who cleverly manage to extract from a large invoice of gold four bars. They get access to the express office the night before and fix things so that it is possible. In the developments that follow there is a good deal of padding, but interest is very fairly maintained.

"MYSTERY LADY" (Domino), February 12.—A romance very Cinderella-like in the method bringing about the happy ending. The place is Jamestown in the days of the first settlement. The heroine is a girl made an orphan by Indians and made a drudge by her adopted mother. The fairy god-mother is a dutchess (the lady of mystery) in hiding in America, who sends the poor girl in fine clothes to the governor's ball. Because this story is a bit too closely like its portotype, the suspense suffers, but the atmosphere is interesting and well maintained; the acting fair, the photography good.

"THE ARROW MAKER'S DAUGHTER" (Kay-Bee), February 13.—A vigorous two-part picture of the Western plains that will stir the house, even if they have seen every one of the other Indian picturs that licensed and independent makers have turned out—it will seem to them as good as any of the others. It is introduced by a few scenes, giving a Crow Indian love story and soon the lover is a part of a small hunting band that is overwhelmed by the Sioux. The lover is wounded by an arrow and, helped by a comrade, takes refuge with a caravan of white people crossing the plains. The Sioux attack this and there follows a savagely pictured, grim and terrible battle taken close up and well handled so that the spectator is made to hold his breath. It is a popular picture most surely.

"THE LAW'S DECREE" (Victor), February 13.—This two-reel film at once sets in motion an interesting story. Florence Lawrence appears as a shop girl, who takes the blame for her mother's theft. The scenes during and after her imprisonment hold the interest unflaggingly; the plot is original and the action and photography good. H. L. Solter demonstrates again a correct knowledge of proportion in directing this number. A desirable release.

Flickers.

ROMEO said; "What's in a name." You and I have probably not given this much thought, but go up and ask W. Milligan (of the Billboard), if he is W. Milliken, then give him ten minutes to identify himself and watch his complexion change. This happened to him last week in the Candler Building, when two city detectives, who are trailing a W. S. Milliken wanted by the police for larceny, heard our friend called by name, and he being in the film business they nabbed him. The different spelling of his name did not satisfy the sleuths, and not until some of the boys, especially Joe Farnheim and Charlie Feature Abrams, positively identified him, did the gum shoe men relinquish their hold.

* * *

Harry Lande, proprietor of the Feature Photoplay Company, is putting over a good three reel comedy; a burlesque on the "Traffic In Souls" picture. The comedy is being directed by Sidney Golden and will be called "Traffickers In Souls." The story is said to be one continual laugh from start to finish.

* * *

R. F. Mundstuk, until recently one of the owners of the M. & F. Feature Film Company, in Chicago, after selling out his interest in that concern, has opened new offices in the Long Acre Building, Broadway and Forty-second Street, and from now on will handle only large productions of foreign manufacture, mainly Italian made pictures, among which the Savoia brand will take a prominent part. The pictures will be marketed on the state rights plan, and all buyers will be protected by the U. S. copyright laws.

* * *

W. E. Greene, one of the pioneer film renters and known to every exhibitor "Down East," has given up his office in that part of the country and will now be found in the World's Tower Building, 110 West 40th Street. Mr. Greene will import and sell only feature subjects. It's in the air.

* * *

Miss Jeanette Cohen, city representative for the Metro Lithograph Company, after a week's illness, has left for her home in Nashville, Tenn. The doctors think that a rest for two weeks will be sufficient to restore the young lady to her former self, and she has promised to be back among us by that time.

* * *

If any of you film manufacturers are in need of a leading lady, and will treat the information confidentially, I will give you the name and address of a well known dramatic picture actress looking for a change of position.

MAC.

DEATH OF JOHN KENNY.

Mr. John Kenny, aged twenty-five, a brother of Miss Mae Kenny, secretary of the New York Motion Picture Corporation, died Monday, January 26th., in St. Luke's hospital where he had been taken to be treated for an injury received some time ago. Mr. Kenny was very well known in New York City and Brooklyn on account of his connection with the municipal government. The funeral was from the young man's house, and the body was escorted by a dozen uniformed policemen, who also acted as pall bearers.

CHICAGO LETTER

BY JAS. S. McQUADE.

THE Chicago Tribune of January 30th had the following editorial under the heading, "The Dangers of Censorship," which is well worthy of prominent space in THE MOVING PICTURE WORLD:

"The controversy between Maj. Funkhouser and the proprietors of moving picture theaters is important not only because of the great number of moving picture theater patrons who are interested, but also because of the problem of censorship involved.

"The question of how far one set of people shall decide what is proper for another set of people to do; and, conversely, how far the second set of people may conduct themselves to suit themselves in violation of the feelings of the first set of people, is as old as history, and will last as long as the world.

"The tendency has been and always will be for the faction in power, whether theocratic, autocratic, bureaucratic or democratic, to gratify its sense of the proprieties and its sense of power at the expense of the rest.

"In direct ratio to the power of office holders to harass is the revolt against it strong and bitter.

"In comparatively free America there are no publications to compare in lasciviousness, brutality, and bitterness, with the periodical press of autocratic Germany.

"With the recent flood of vice plays, a movement was started to censor the "legitimate" drama, but the public has shown by its withdrawal of patronage that it is eminently qualified to protect its own morals. And this calls to mind that the nasty theaters of the Sam T. Jack type of the last decade have failed from lack of attendance.

"If censorship had been enforced in the theaters, we may feel sure that the vice show would have persisted under police blackmail, while the great political or social lessons which some of our plays have taught would have been suppressed by the force assailed.

"In the case of the moving picture theaters it is said, with great reason, that they appeal largely to children, and that, therefore, scenes calculated to instill low principles of morality should be eradicated.

"Admitting this, it must be understood that the pruning knife should be wielded with a maximum of discretion.

"The first principle of our government is—the people supreme above the office holders.

"Brass buttons on a blue coat do not give unquestionable judgment on matters of propriety. Nor does enthusiastic willingness to superintend other people's business bring with it an equal soundness of judgment.

"The trouble with censorship is that it is almost invariably used or warped to serve the interests of the censor. A policeman will use his power to prevent even justifiable criticism of the police, just as a monarch will use his power to prevent justifiable criticism of the monarchy, or a political factionist will use his power or influence to exalt the faction to which he belongs.

"Censorship at all times and of all kinds is dangerous, and can only be permitted to exist when it is exercised with the utmost forbearance and the utmost common sense."

The Amusement Protective League.

At the meeting of the Amusement Protective League in the Sherman Hotel, Monday, January 26th, the following officers were elected: Joseph Hopp, president; George Gilmore, treasurer; Ora E. Chapin, secretary, and Hy J. Toner, general counsel. About $500 was subscribed during the meeting to aid in conducting a campaign against the present police censorship.

Anyone connected with any amusement enterprise is eligible for membership, and members of the I. M. P. A., Chicago; the Operators' Union, and the White Rats of America, are accepted as affiliated members.

Voluminous resolutions were adopted, among them this one:

"That all exhibitors, theater owners, operators and exchanges in the city of Chicago be urged to join in an active campaign to protect their rights, their investment, and the rights of the patrons, against unjust and oppressive methods of censorship, unfair ventilation inspection, limited lobby, fire and police regulations, proposed five-minute intermission ordinance, or any other unjust attack that may be made by the city of Chicago upon the moving picture industry."

Also this resolution: "That an immediate appeal be made to the patrons of all of the moving picture theaters in the city of Chicago, and that the candidacy of those persons running for the office of alderman of the city of Chicago only be supported who favor a sane censorship law, a reasonable ventilation and fire requirement, honestly and intelligently administered."

It is the opinion of some of the most substantial and representative people in the industry here that there is too much blaring of trumpets and red fire in the action of the Amusement Protective League thus far. The speeches made against Major Funkhauser, it is feared, will make a seeming martyr of the head of the Chicago censor board. The recent action of the forum study class, of the City Club, in passing the following resolution would seem to point that way:

"Whereas, It is of vital interest to all women of Chicago that Second Deputy Superintendent of Police Maj. M. L. C. Funkhouser be upheld and supported in the crusade he is now making for the betterment of the moving pictures. Therefore, be it

"Resolved, That we recommend and urge all women's organizations of the city, regardless of party or other affiliations, to indorse this movement and to pledge to Maj. Funkhouser their support."

Also the following resolution by the members of the Chicago Woman's Club:

"The reform department of the Chicago Woman's Club has watched with the utmost satisfaction the effectual work performed by Second Deputy Superintendent of Police M. L. C. Funkhouser, in dealing with vice conditions generally, and with the suppression of objectional moving picture exhibitions in particular.

"In guarding our children and young people from being shown pictures of crime, vice, and cruelty, Maj. Funkhouser is rendering an invaluable service to this community.

"The thanks of the Chicago Woman's Club and the assurance of its earnest support are hereby tendered to Maj. Funkhouser."

The next meeting of the League will be held Monday, February 9th, at the Sherman.

Election of Officers, Illinois Branch, I. M. P. A.

The members of the Illinois branch of the International Motion Picture Association met at Royal League Hall, Masonic Temple, this city, Monday, February 2nd, to elect officers for the ensuing year. The following were unanimously chosen to serve: Robert R. Levy, president; Geo. Henry, vice-president; Wm. J. Sweeney, treasurer (re-elected); Sidney Smith, recording and financial secretary (re-elected), and I. Gelder, sergeant-at-arms.

On the executive committee the following were elected: Samuel Katz, chairman; I. E. Berkson, Harry Hyman, C. C. Whelan, M. A. Choynski, Fred Hartman, and H. W. Lederer.

Moving Pictures Reduce Infraction of Rules in Penitentiary.

Warden Thomas Tynan, of the Colorado Penitentiary, at Canon City, is a firm believer in the moving picture as a powerful moral and corrective agent among the men in his charge.

"Experience has taught me that if you want to build a man up morally and mentally, you have to begin by building him up physically," he said recently. "In the first two years after the installation of the moving picture machine our report showed 400 less violations of the rules than the highest number theretofore recorded."

Now Warden Tynan is supplementing the work of the moving picture by the addition of a six-acre athletic field and amusement park, which will be in readiness at the state penitentiary about the opening of the baseball season. Provision will be made for athletic contests of all sorts, including track events, running, jumping, pole vaulting, hurdling, baseball games and when the fall season arrives, for football and basketball contests. The arrangement of gates will permit the public to witness the contests from a portion of the grandstand and for the convicts not engaged in the games to observe them from another portion of the structure.

Grand Exhibitors' Ball at Milwaukee.

Owing to the fact that my last Chicago letter was sent in Sunday, January 25th, prior to my departure for the Ohio State Convention, at Cincinnati, before any data was received, the exhibitors' ball at Milwaukee, on Saturday evening, January 24th, was not chronicled in the last installment. My friend, Frank Cook, however, and others who attended report a gala time. It is said that fully 800 people participated in the festivities, many outside visitors being present.

The grand march, an imposing spectacle, took place under the eye of the camera, and the entire throng of Milwaukeeites and visitors who participated in it have been already viewed in pictures by cinematographic fans in the Cream City, the film having been shown in theaters there. In these pictures Francis Bushman and Miss Beverly Bayne, of the Essanay Company, take the place of honor, as they were unanimously chosen to take the lead in the opening number.

Mr. Bushman, who has established an envious reputation as a platform lecturer on films, was in big demand during the hours preceding the ball. He delivered a lecture at the Alhambra, and another at the Princess, both on the Saxe Amusement Circuit, late in the afternoon. These enjoyable lectures were devoted to

the subject, "How Moving Pictures Are Made." A single Essanay reel was also run off to illustrate the lecture at each house, and for the purpose of outlining the dialogue spoken by the actors while a picture scene is being taken. Mr. Bushman spoke the exact lines used by him during the taking of the negative of this particular Essanay reel.

The pictures were taken under the direction of D. W. McKinney, president and general manager of the Acme Commercial Film Company, of Chicago, assisted by M. G. Watkins and W. A. Baier, of Milwaukee.

The booths were held by the Selig Polyscope Co. (represented by John F. Pribyl, the Essanay Co. (represented by V. R. Day), the General Film Co. (represented by the Milwaukee branch manager), the Universal (represented by George Magie and J. C. Flaherty), the Mutual, the American (represented by R. R. Nehls), the Laemmle Film Service (represented by Tom Norman), the Anti-Trust Film Co. (by C. R. Plough), the Acme Commercial Film Co. (by D. W. McKinney), the American Cinematograph Co. (by Capt. A. L. A. Boening), and a number of representatives of manufacturing and supply houses. The booth of the Motion Picture Operators' Union had an interesting exhibit, showing the development of the motion picture machine from 1892 to the present day.

Films to Show Proper Handling of Food Products.

The Illinois Food Commission has organized a moving picture show and traveling museum, which will be sent to every part of the state to give free exhibitions as a means of educating the public in the proper handling of food products. The work was inaugurated by W. Scott Matthews, of Carbondale, Ill, state food commissioner, after consulting with Dr. H. W. Wiley and Commissioners Crumbine, of Kansas, and Bernard, of Indiana. The films and other exhibits soon will be ready for the road.

Exhibitions will be given in theaters, schoolhouses and assembly halls in the towns and cities of the state, under the direction of Dr. John Owens, former educational secretary of the Indiana State Board of Health. Lectures will be given, the character of the milk supply of the community investigated, and efforts made to promote the use of pure foods and the betterment of sanitary conditions.

Successful Opening of the New Park Theater, St. Louis.

W. J. Flynn, general manager of the Associated Circuit of Theaters, St. Louis, writes that the New Park Theater, a magnificent new house devoted to high-class vaudeville and moving pictures, was opened January 19th. A local paper writing of the opening says:

"The New Park Theater is the latest of the vaudeville and picture establishments, and the claim of those responsible that it is among the very best and handsomest in this line must be allowed without stint.

"It is truly a beautiful place of popular entertainment inside and out. The promise of the facade is more than redeemed by the elegance of the interior. Mural, ceiling and proscenium decorations are in liberal taste, and the lighting effects throughout the auditorium are among the handsomest in this part of the country. The width and height of the interior impart a sense of freedom to the audience, and with it corresponding comfort. The boxes and the balcony are readily accessible, and after the manner of the playhouses built in modern style,, every seat being in line of sight and sound with the stage.

"Notwithstanding an immense crush an hour before the opening, which crowd was constantly augmented by latecomers, the attaches handled these throngs with celerity. In the box office, on the doors and along the aisles things moved with the precision of a long-established playhouse, a fact which only those who have attended many of these opening exercises know just how to appreciate.

"Grace Van Studdiford, prima donna and queen of light opera, was, of course, the one real attraction which the Park Theater management did well in securing for their inaugural. Miss Van Studdiford wore several stunning gowns at yesterday's prime occasion, and, with Miss Anita Owen at the piano, sang three well-chosen numbers, with which she was easily enabled to display her voice. The singer was given the closest attention, and her faintest notes were distinctly audible in all parts of the house. Miss Van Studdiford was instantly en rapport with her listeners, among whom were hundreds who had made special trips from remote parts of the city to welcome her. Every seat in the Park was taken continuously from 7 P. M. until the final presentation of the long and neatly varied program."

The New Park seats 2,400 people.

Chicago Film Brevities.

Mr. and Mrs. Samuel S. Hutchinson left for Santa Barbara on Saturday, January 31st. Mr. and Mrs. John Freuler accompanied them.

* * *

Mr. and Mrs. C. E. Wirick paid a visit to THE WORLD office last week. Mr. Wirick is owner of the Olympic and Majestic Theaters in Sioux City, seating, respectively, 300 and 400 people. Mr. Wirick has been indisposed for the past six months, but has now sufficiently recovered to proceed to his home from a Michigan sanitarium. He is president of the Iowa State Branch Local No. 16, M. P. E. L. of America, and reports that the organization is in good shape, in his state, at the present time. Mr. Wirick has been an exhibitor for six and one-year years. He uses Mutual programs. There are 11 moving picture theaters in Sioux City, the largest being the Royal, with a capacity of 600.

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Beginning February 8th, the Chicago Examiner will devote a full page to moving picture news every Sunday. This section will be edited by Mr. Haydon, publicity man of the Celebrated Players Film Company, this city.

* * *

Mr. Hazel, owner of the new Rex Theater, Naperville, Ill., called at this office last week. He stated that he had installed the latest Simplex machine in his house, and that he will operate it himself. He has been an operator in Chicago for the past six years, and is a member of the I. M. P. A. He says that Naperville can well be proud of the new Rex. Licensed service is used.

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David Mundstuk, of Munstuk Features, paid a flying visit to the city, arriving Sunday, February 1st, and returning the following evening to New York City.

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O. F. Langworthy, of Sistersville, W. Va., owner of "Thee Show" in that city, was a visitor at the Ohio State Convention in Cincinnati. During conversation, he reported excellent business.

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George L. Cox, general manager of the Advance Motion Picture Company, was an interested visitor at the Cincinnati Convention. As usual, George was out for business.

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Charles F. Stark, of the Essanay force, stopped over at Cincinnati to take in the convention, on his way to Pittsburgh on business. He took in the ball on Thursday night and had a royal good time.

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Our friend, George A. Blair, of the Eastman Company, Rochester, N. Y., spent several days in Cincinnati during the Ohio State Convention, and renewed acquaintanceship with many friends.

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C. Lang Cobb, Jr., of the Ramo product, and Mrs. Agnes Egan Cobb, of Union Features and Features Ideal, were prominent visitors at the Cincinnati Convention.

* * *

F. J. Rembusch, of Shelbyville, Ind., came on for the banquet of the Ohio State Branch No. 1, on Wednesday, January 28th, and was warmly welcomed.

* * *

George Magie, district manager of the Middle West for the Universal Film Mfg. Co., attended the Cincinnati Convention in place of Carl Laemmle, who was unable to attend, owing to a slight indisposition which called him to the springs at West Baden for several days. Joe Brandt was not in attendance on account of pressing business in Chicago. Mr. Laemmle and Mr. Brandt were scheduled to leave for New York, Tuesday, Feb.3rd.

* * *

William Sievers, secretary and treasurer of the New Grand Central Theater, St. Louis, spent two days in the city last week on business. He reported that for the week of January 12th, "The Third Degree" was run in his theater; "The Battle of Shiloh," the week of January 19th, and "The Lion and the Mouse," the week of January 26th. The first two subjects showed to remarkable business. On Thursday, during the run of "The Lion and the Mouse," the box office took in $782, at an admission of 10 and 20 cents. The audiences were comprised of the very finest people, and it was an ordinary sight to view more than sixty automobiles lined up near the theater.

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Mrs. F. J. Lotz and her daughters, Misses Freda and Martha, are the only women exhibitors in Cincinnati. They own and manage the Norwood and the Nemo. The former, seating 1,150 people, is managed by Mrs. Lotz, and the latter by the young ladies. An airdome, to the rear of the Nemo, which seats 500 people, is operated by them during the summer months. Mrs. Lotz informed me that their houses are growing more popular every year, and that they have used licensed service all through the four years they have been in business.

* * *

The Princess Theater, St. Louis, formerly managed by the late Dan S. Fishell, and controlled by himself and brother, Arthur Fishell, has been purchased by Arthur J. Fitzsimmons, William J. Flynn and Judge Frank M. Kleiber, of the Associated Theaters, St. Louis. Since the death of Dan S. Fishell, the members of his family have been reluctant to operate the house on a sentimental ground, as it had been the life work of the former manager in St. Louis. The new owners will conduct it on a plan similar to that on which the other houses on the circuit are run.

"The Merchant of Venice"

Shakespeare's Play in Four Reels by the Smalleys Full of Dignity and Scholarship.

Reviewed by Hanford C. Judson.

SHAKESPEARE could be a careful weaver of plots and many of his plays are perfect in the artistic setting forth of the story; but his mind was so rich that he often makes story overlap story. In "The Merchant," there is the interest of which Shylock is the center, and there is Portia's love story, with the relief and criticism that it gets from Jessica's adventures in love, and besides these, one or two smaller stories such as the comedy episode of the rings. In making a picture of the play for the average spectator, it is inevitable that the love story, with its broad emotional appeal, should be prominent, and in producing this picture, the Smalleys have fortunately done just this. In doing so they have brought out much of its wonderful significance. It is hard to estimate the value of this picture to the thoughtful mind, or to praise it too highly as interpretation, for thus setting it so clearly forth leaves us free to catch the deeper significance of the different threads that are fed into it. These things are subtle, and, in their scholarly and dignified production, the mind will catch glimpses of things that a newspaper reviewer of the picture cannot stop to develop. Suffice it that it is very rich in sidelights on Shakespeare's human truth, and has value aside from its entertainment.

As an offering of entertainment to the public, the picture has many fine qualities. While the love story is being developed, it is deeply absorbing, the more so because Jessica's love affair in the narrower compass of four reels is brought in closer relationship to Portia's romance and greatly enhances its value. The center of this is Lois Weber as Portia. The charm, the dignity, the womanliness that are needed to make the spectator feel the great value of the prize Bassanio has at stake are all there. The courtliness of her surroundings is not overdone. Her palace, her attendants, etc., are reflections of herself; it shows art that they are only what is needed. She is not well supported in Bassanio, whose lovemaking is unfortunate. The choosing of the caskets in each of the three cases has been made into an impressive ceremony, and in each case it is done slowly enough so that the significance of it can sink into the mind. We want to repeat that the whole picture gets its peculiar quality from the fact that condensation helps us to see the whole at a glance, so to speak. The author of the scenario, Lois Weber, shows wisdom, too, in the quick strokes with which she has drawn Jessica's elopement with her father's jewels and ducats. It is like a flash to one side, as though one said, "See how others, under other circumstances, enjoy their romances." Jessica is played by Edna Maison, who, without attaining any passion, has given an even, pretty portrayal. The episode is light and acceptable rather than especially praiseworthy. Antonio, the merchant, is convincing in both affection and in dignity; is a man of worth and honor; but we are not made deeply interested in his fate, for the terror that Shakespeare put in the play is not brought out strongly.

The role of Shylock is played by Phillips Smalley, and, while it is certainly a good, human piece of work, it hardly does justice to the skill of the actor. In make-up, in bearing, in the self-respect due his gray hairs and keen mind that has carried him successfully through one long battle against great odds, the Jew is all that could be desired; but the bitterness of the struggle is not there. Even when he sharpens the knife there is no real ferociousness in him. This is not to be wondered at. The poet's lines carry, when spoken, continual suggestions to the heart of the player and to spectator alike. In drawing such a character, the living vibrations between these two must count for much. Here, the whole scheme of the picture makes it hard for the spectator to understand the attitude of Shylock. He is not likely to fear the kindly eye under Mr. Smalley's bushy eyebrows. Then the pert mocker of the "A Daniel Come to Judgment" episode rather hinders than helps.

The ending of the story which gives us the comedy of the rings is a bit obscure. Such as do not remember the story will be apt to miss some of it. Of the staging, the highest praise is due. Many of the scenes make lovely pictures, and none of them is awkward. Grace, dignity and charm are found all through the offering.

BILLY QUIRK WITH THE VITAGRAPH.

Billy Quirk has hooked up with the Vitagraph Company. He put in an appearance at the Flatbush studio on Monday, February 2, and it is said that in a few days he will be actively at work in comedies. This will be news as good as it is interesting to the friends of the well-known comedian, who has a large following among picturegoers. Mr. Quirk has played with Pathe, with Solax and with the Universal.

MR. LYTTON RETURNS FROM VACATION.

L. Rogers Lytton, the well-known Vitagraph director and player, is back at work after a four weeks' vacation on the island of Bermuda.

The Casket Scene from "The Merchant of Venice," a Universal Feature Under the Gold Seal Brand.

"A Celebrated Case"

A Four-Part Kalem Production of the Well Known French Play Loses None of the Virility of the Original.

Reviewed by W. Stephen Bush.

THIS is a most ambitious and altogether creditable effort to produce a famous French play in films. The effort is on the whole successful. The spectacular effects are very strong, well conceived and well executed, while the settings are superb throughout. The pictures were made in Florida, but the scenes are so well and artistically chosen that one is, throughout, reminded of La Belle France.

Scene from "A Celebrated Case" (Kalem).

In the course of the action scenes from the battle of Fontenoy are introduced. They afford eloquent testimony of the gigantic progress that has been made in the reproduction of historic battles. The situations in this feature are at times very tense. Indeed, the story was originally written for the legitimate stage and is said to have had a remarkable run in France. The acting is up to the true Kalem standard. Alice Joyce, who never fails to grace and adorn the picture in which she appears, has a comparatively small part but displays her best skill in the rendition of it. The plot, woven by a practiced hand, grows more interesting

Scene from "A Celebrated Case" (Kalem).

not to say mystifying as the action advances, and this surely is a good test of its quality.

It would be impossible to enumerate all the fine points of the production within the limits of this review, but one or two may be mentioned as typical of the general excellence of the play. The scene showing the interior of the gallery in which the innocent father of Adrienne is toiling his life away is most impressive and novel. It reminded me of a leaf taken from the book of human cruelties and barbarities. A word of praise is due to the correctness of the military uniforms of both the French and the British contingents in the historic battle. Historic accuracy is rarely found in motion picture films—the more's the pity—but the Kalems have always aimed at perfection in this regard and it is common knowledge that their aim has been uniformly good.

It is but just in an appreciation of this feature to give a special word or two to the powerful climax in the last scene. The last two reels all work toward this strong denouement, which comes with a most dramatic suddenness. There are some minor defects. I believe that the early portions of the feature might have been compressed, but it may well be urged that the condensation would have resulted in the loss of atmosphere.

The story told in outline is as follows: Jean Renaud, a soldier in the French army, is married to Madeline Renaud, a foster-sister of the Duchess d'Aubeterre. Madeline, on her marriage to Jean, has received a precious locket as a wedding present from her noble foster-sister. Jean Renaud is called to the front and his company takes part in the battle of Fontenoy. Count de Mornay, a nobleman, has been exiled by the king. His life is in danger and he decides upon a hasty flight. Before leaving he places his infant daughter in the care of the Chanoinesse of the College d'Hyereo. On his flight the Count de Mornay is caught between the fires of the two contending armies at Fontenoy and falls mortally wounded from his horse. A hyena of the battlefield seeks to rob him, but is frightened away by Renaud, who comforts the dying moments of the Count. The latter gives him his purse as a reward and asks him to preserve for the future heir of the house the jewels and papers of the house of Mornay. Renaud accepts the mission and steals away from his command to place the papers and jewels in the care of his wife. Lazare, the foiled hyena of the battlefield, has seen all and follows Renaud to his home. Renaud delivers the precious objects to his wife commanding her to keep them sacredly against his return and then hurries back to his place in the ranks. Lazare steals into Renaud's house and demands the jewels and papers. Madeline, though no match for the burly villain, refuses and resists. Her cries of help are heard by her five year old daughter who, jumping out of her bed, rushes to the door of her room and joins in the cries of her mother. The villain under horrible threats compels the mother to quiet the girl by saying: "Keep still, your papa is with me." The child then keeps quiet and the villain renews his demands for the jewels. A struggle ensues and Lazare stabs the unfortunate Madeline to death. The next moment the child enters and sees her mother dead on the floor. She is disconsolate and as the neighbors arrive, attracted by her cries, she tells them that "papa was the last person with mamma." Renaud in the meantime has captured a British standard in the battle at Fontenoy and has been commended in the ranks for his bravery. A few moments later a magistrate appears from Renaud's native village, accompanied by little Adrienne. Renaud is accused of murder and his little daughter unwittingly is the most damning witness against him. A kindhearted Irish sergeant assumes the care of Adrienne, while poor Renaud is condemned to serve in the galleys for life. Adrienne is adopted by the Duchess d'Aubeterre and her life is under this black shadow of her father's supposed crime. Lazare, the villain, now thinks the time is ripe to claim the estates of Mornay, whose exile has been revoked by a royal order. Lazare seems to triumph until confronted by the Chanoinesse of the College d' Hyereo. The Chanoinesse remembered Count de Mornay and she exposes the impostor. The locket on the bosom of little Adrienne establishes her identity. She recognizes in the wretched convict, who is allowed a little rest in the gardens of the d'Aubeterres, her own father. The guilt of Lazare is then discovered and everything ends very happily.

N. J. MOTION PICTURE COMMISSION MEETING.

The New Jersey Motion Picture Commission, which is drafting a new state law for the regulation of moving picture exhibitions and theaters met in the commission rooms in Newark, January 29th, and took up the detailed discussion of the first draft of the bill which it intends to introduce into the Assembly. Each item of the bill was carefully discussed and revised and then referred back to the executive committee which is to redraft the bill and present it for further discussion. Mrs. Ritter, an exhibitor from Red Bank, and the Rev. Dr. Stockton, of the Moving Picture World, were the representatives of the business present, the other members being delegates from the various civic and social service organizations of the state. The commission is making every effort to deal with the questions involved from a practical and common sense point of view, and to be fair to every interest concerned, and it earnestly asks the co-operation and support of every one both inside and outside the moving picture business in order that its work may subserve the best interests of the business itself as well as of society.

"The Ruby of Destiny"

Romance Full of Mystery and Intrigue, in Six Reels, by Warner's Features.

Reviewed by Hanford C. Judson.

THIS new picture gives us a romance woven around the State Ruby of the Kingdom of Styr. It really is a mixture of old-time royal romance and of modern thrilling adventure story without sentiment or dignity; but the early parts that tell how the ruby became the State Jewel and all the scenes which refer to the Queen of Styr or her court can be dismissed. They are very poorly done; but do not really belong to the picture's story, and do not hinder it much as an offering of entertainment to the public. The adventures of the ruby and of the characters most concerned in it, after it has left the Kingdom of Styr and been brought to modern cities, such as Milan, Lucerne and Venice, are new enough and thrilling enough to attract attention, and there are enough of them to hold the attention very well. Of the quality of these adventures little need be said. This kind of picture, with its detective, its beautiful villainess, who steals the gem from the villain's accomplice, and with the hero wrongly accused, the girl he loves, is well known as a kind apart. As a whole, the picture will go well beside other good specimens of its kind. As we have said, its romantic scenes are awkwardly directed; but its adventures and its modern business in modern scenes are effectively brought out. There are some views of the city of Venice that are more lovely in tone and intimacy with the subject than any we have ever seen on any film.

Scene from "The Ruby of Destiny" (Warner's Features).

The King of Styr is dead and his oldest daughter rules. She is in love with Lieutenant Eric and makes him keeper of the crown jewels, a post of the highest honor. A count is jealous, and he soon finds that Eric is in love with the queen's sister and brings her to a trysting place of the lovers. The queen is furious and plots with the count to disgrace Eric. This is easily done. The queen steals the gem from its accustomed place and Eric is accused of the theft. The count has an accomplice who now steals it from the queen. Eric escapes from prison. The count's accomplice is now in Milan and meets a beautiful woman in a cafe. Eric is in London, and confides his troubles to a famous detective who undertakes to recover the gem for him. They come to Milan only to find that the girl has already stolen the jewel from the accomplice and departed for Lucerne. The count also comes to Milan to get the ruby. As it now stands, the girl and her gang are determined to keep the ruby; the detective, who has had a duplicate one made is as determined to get it from her and the count also is bent on stealing it. The count makes the first move; and the girl is warned by the detective. Then he makes a bargain with her, and, by promise of marriage, gets her consent to bring the gem back to Styr. Their first move is to Venice, where we follow them with the detective. Just before they start for Styr the detective changes the stone and puts the fac simile in its place. The girl finds this out; but the count wants to get her out of the way, and, in trying to double-cross her, fails to examine it. He presents the wrong stone to the queen and this is his undoing, for the detective has the real stone. Then we have the happy ending. These adventures will interest. It is an uneven but very fair feature picture.

HOFF TO BUILD $40,000 THEATER.

A $40,000 moving picture theater will be built at 178 Ocean Avenue, Jersey City, N. J., by Stephen Hoff. It will be three stories in height and of fireproof construction. It has a frontage of 57 feet and a depth of 105 feet.

"Fire and Sword"

Six-Reel Spectacular Melodrama of the Kismet Feature Film Company Lives Up to Its Title.

Reviewed by George Blaisdell.

THE six-reel subject, "Fire and Sword," of the Kismet Feature Film Company will be watched by the gallery god with real pleasure. He will find in it abundant material for several melodramas—fire, sword, lust, hate, jealousy, revenge, pursuit, battle, love. The story begins in Tangier, and is then transferred to Fez. There are flashes back to New York. Most of the action is shown in Fez. The North African atmosphere is well maintained. In view of the director's successful efforts in this particular direction there can be no harm in suggesting that some of the backgrounds have a strong resemblance to a certain part of Coney Island where Arabs much do congregate. The characters, with few exceptions, are of the dark-skinned type. The leads are played by men well made up—men who will be

Scene from "Fire and Sword" (Kismet).

recognized by picturegoers as those they have often seen in white-face parts. The mob scenes contain many Arabs—there can be no mistaking that.

The picture sustains interest, certainly up to the final reel. Here it is possible to sharpen the action by a bit of pruning. The story is of Helen, an American girl, visiting in Tangier with her uncle and aunt. Seen by the grand vizier, the girl is abducted. The functionary, in manner none too gentle, tries to win her regard. In a struggle, the girl seizes a knife from the vizier's belt and tries to stab him. The official throws her to a couch, but the captive hurls him over her to the floor. Helen is then carried to Fez, where she is taken before the sultan. The latter takes her away from the vizier, which starts trouble and eventually revolt. All this time the American consul is trying to discover what has happened to the missing girl. The parents back home have been notified; a newspaper reporter, accompanied by a comedy valet, has been dispatched to Tangier to unravel the mystery.

The reporter meets a native of the town of his destination, does him a service and receives promise of help. When an expedition organized by the reporter to go to Fez gets out on the desert a band of outlaws attack and capture it. Owing to the head of the outfit being a member of an Oriental order of friendship, the reporter and his companions are not killed, but induce their captors to join them. Arrived in Fez there are many adventures, too rapid to enumerate here. There are wall scalings, hand-to-hand combats, revolution, much shooting and burning. In the end, however, the girl is released and taken in safety to Tangier, then to America, where, of course, she is betrothed to the reporter.

"Fire and Sword" is a picture as to which each exhibitor should decide for himself. It is entirely a matter of constituency. The scenes of torture, where the captured newspaper reporter is suspended by his thumbs or wrists and lifted from the floor with what purports to be a great iron ball tied to his feet, will please some in some houses. The jump of Helen from the window of the burning palace into the water will thrill all. The views of the burning town are on a scale unusual even in large productions. There are in the picture many things to praise; so also there are some to condemn. The photography is satisfactory. The subject, which was staged by T. Hayes Hunter, is being sold on the states right plan.

Hodkinson—Conservative Iconoclast.

How the Great Film War in San Francisco Was Ended and Order Brought Out of Chaos—Two Wicked Ikons: The Daily Change and the Low Admission—Interesting Predictions By a Verified Prophet.

By W. Stephen Bush.

DEAR friends of the film and liegemen to the screen, in endeavoring to introduce to you a very fine specimen of an iconoclast I must be a trifle discursive and illumine the nice old word "Ikon." An ikon, be it known, is something like an idol, an embodied superstition encrusted with the foolish veneration of the ages, a fetish, a sort of sublimated billiken. Ikons are popular in Russia and other backward countries. In such countries they are often used as a substitute for reason. A man, woman or child kisses an ikon in the morning and feels happy the rest of the day without exactly knowing why. Americans as a rule have scant respect for ikons. We are notorious for our lack of reverence. As a famous phrenologist said after looking over the crania of five thousand average Americans: "These men have a depression where their bump of awe ought to be."

Now, before throwing yourself into an attitude of patriotic hauteur, pause a moment and remember that we, too, have a few ikons "in our midst." Getting nearer home, we discover two large robust ikons right here among ourselves in the inner circles of filmdom. One of these ikons we find is labeled "Pictures Changed Daily," and the other ikon, grinning down upon us, bears this brief inscription: "Admission Five Cents." You and I and all of us have burned handfuls of incense before these ikons, nor have we failed to creak the pregnant hinges of the knee in order that as we thought "thrift may follow fawning." The worst of this quotation is the wrongness of its application. Thrift did not follow fawning upon these ikons. On the contrary, distress followed and great loss of coin.

Having thus set the stage with the ikons in full view of the audience, I now call upon William W. Hodkinson, iconoclast, to step to the center and right into the limelight. He is the man who shattered the aforesaid ikons into smithereons in the year of our Lord, 1911, in the city of San Francisco. In the month of September of that blessed year the exhibitors of San Francisco were carrying on what the reporters call "an internecine" strife. There were price cutting, murderous competition, insensate envy and all the symptoms of galloping firstrunitis. No one was making any money and the exchanges were persistently falling behind in their returns.

W. W. Hodkinson.

When this highly unpleasant posture of affairs was at its worst a young man with a scholarly, detached way of looking and speaking and a pair of mild blue eyes came into the perturbed city. Quietly he announced that, as the representative of the oldest and largest organized group of manufacturers, he had come to bring order and peace to take the place of war and chaos. Right there and then he said he was going to pulverize the two ikons heretofore mentioned. To be sure, he added, that in place of the ikons he was going to erect a monument to common sense, but he was never allowed to finish the promising part of his sentence. The cry went up among the exhibitors that their ikons were in danger and they assembled en masse in the office of the sacrilegious young man. They swore they would die in defense of their ikons. If the daring young man had received these enraged men en masse this story would never have been told. He would now be wearing the crown of martyrdom. Happily he saw the angry exhibitors one by one and one by one he convinced them that daily changes were ruinous, that repeaters were a necessary consequence of firstrunitis and that a return to two and three changes a week and a higher price of admission were the only means of salvation. Sounds very sensible when thus spread with printer's ink upon the page of white, but coming in quiet measured tones from the lips of the young man these remarks brought forth angry rejoinders with a steady undercurrent of profanity. The young man stood his ground, talking in his impersonal convincing way.

"Show me," he would say with just the faintest trace of a Socratic smile upon the somewhat ascetic lips, "how your way is better than mine and I will capitulate. I am willing to be convinced."

Then followed argument and counter argument, and presently the recalcitrant exhibitor would subside and admit that in the forum of reason the Hodkinson plan was the best.

"Well," Hodkinson would conclude, "that kind of a forum is the only forum worth talking in." Whereupon he would face the next ikon worshiper and convince him likewise. In less than a month the daily change on Market Street, and on every other street was abolished, the price was raised to a minimum of ten cents, no more than a certain number of reels was allowed and even the vaudeville houses running pictures had to come into line. Today there are mighty few houses running daily changes on the Pacific coast and there is no first-class theater in all that region which is changing its program every day. Using a far smaller output of reels than his predecessor, Hodkinson turned a far larger amount into the treasury of his group.

Just now Hodkinson is in New York looking the East over and gathering knowledge at the source. I found him in the World's Tower Building the other day and I stayed with him from 10 A. M. to 7 P. M., mostly listening and going over a trunkful of data which Hodkinson, in his careful methodical way, had collated in the course of years. Not the least interesting documents were the big stack of letters from exhibitors on the Coast, who had become converts to the Hodkinson system of distributing and exhibiting motion pictures. Hodkinson had asked them why they preferred to stick to the less frequent change and why they would not want to go back to the daily change.

Hodkinson believes that the numbers of people able to appreciate and willing to pay for a higher grade of pictures is constantly on the increase.

"The motion picture at first" said he "was wedded to the nickel. The public with the nickel responded most quickly to the motien picture. I suppose we will always have the nickoledon with us. But why cater to this cheap business exclusively or even very largely. The public want more quality. The demand is not any more for newer but strictly for better pictures. If we had the proper uniform quality the daily change would soon come to an end. The daily change is death to quality. It encourages overproduction. The producer has not the time to put quality into his pictures. On a nickel basis of admission he has in these latter days no adequate returns for his product. The new condition of things will be upon us over night. New theaters devoted to a high-class clientele will spring up everywhere and they will demand quality. The cheap business will still be with us, but I do not believe it will be either possible or profitable to go after the good and after the cheap business at the same time and to be successful in both.

"This is not a mere theory, I have proved it to be a fact.

On the Coast today the high-class theaters are all devoted to quality pictures and with the quality pictures have come the better prices. There are scores of thousands of people who like to go to their motion picture entertainment in surroundings that are in harmony with cultured taste and refined manners. The day will come—it is at hand now—when every large city will have this ultimate motion picture theater. These theaters will demand not quantity but strict quality. Audiences are very discriminating nowadays. The huge amount of regular releases produced under the old system of things will go begging or stay on the shelves. I have tried out this question of exacting higher prices for higher grades of pictures and I have had great opportunities of testing the thing as the representative of one of the organized groups of producers. The public respond very swiftly to every improvement in quality. Commercially, of course, the favoring of quality and the rejection of the cheap stuff, except for the cheap and diminishing business, will be the greatest blessing for the industry. The producer will have time to put quality into his pictures owing to the longer runs of his pictures and he will make more money out of them naturally."

Mr. Hodkinson showed me a resolution passed unanimously by the organized exhibitors of California, thanking him for putting the exhibiting and distributing branches on a sound basis and professing an implicit faith in his judgment and his fairness. He also showed me letters from devoted exhibitors in every part of the Coast urging him to do for the East what he had done for them. Be it understood that Hodkinson's dealings with exhibitors, or with exchanges, are based on a rigid code of ethics. He is equitable by nature. When he thought that hardships were being imposed on the exhibitors he pleaded their cause with his employers and likewise when exhibitors would be carried away to harsh judgments by gusts of passion, he would bring them back to reason.

"Isn't it ridiculous," he continued, "this craze for daily changes. Take this illustration. A play has a great run on Broadway. It holds the boards for months. This same play goes out to the smaller cities and is shown for just one night. A filmplay, into which perhaps a good deal of money and time has been put, runs for one single solitary day in Nek York and then it stays for a week and sometimes for longer in a smaller city. We are at the present still in a state of chaos and fermentation. The clarification, however, has begun. It will mean the triumph of quality and nothing else. I have studied film conditions for a solid seven years, I have watched developments and often forecast results to the letter, and I am quite sure of these, my latest predictions: that overproduction will cease, that the single reel will suffer from the law of diminishing returns and will lose its prestige more and more, and that success in this business will be measured absolutely by quality."

"Do you propose to apply your ideas and plans here in the East?" I asked Mr. Hodkinson, to which he replied somewhat enigmatically:

"Wait and see."

Filmdom will hear from William W. Hodkinson. This is one of the best bets in the kinematographic "futures."

TO BUILD NEW THEATER.

Henry Burge, proprietor of the Pastime moving picture theater, on State Street, Hammond, Mo., is to build two picture houses, one at Collinsville, and the other at Edwardsville, suburbs of St. Louis. Mr. Burge is having great success with his Pastime.

NEW THEATER AT CLINTON, IOWA.

The Lyons Investment Company, of Clinton, Ia., will open a new picture house on Main Street, under the name of the Parkside, in the middle of next March. The Lyons Investment Company offered a prize of $10 for the most suitable name, and it was suggested by a Mrs. W. F. Jackson who submitted the name of "Parkside."

PURCHASE GEM THEATER AT MUSKEGON, MICH.

M. D. Rathbun and M. A. Osmun, of Muskegon, Mich., have purchased the Gem Theater, on Western Avenue, that city. The new proprietors have changed the name of the house to "The Miles." The theater had been redecorated before it was reopened.

PLANS BIG PICTURE THEATER FOR MUSKEGON, MICH.

Frank H. Smith and Paul J. Schlossman, are planning to erect a big moving picture and vaudeville house in Muskegon, Mich. The house is planned to be erected in the central business section of that city. The proposed house is to have a seating capacity of 1000.

JOHN INCE.

John E. Ince comes from a family celebrated in the annals of the American stage, and is a brother of Thomas H. and Ralph Ince, noted directors with the N. Y. Motion Picture and Vitagraph companies, respectively. The Lubin player was the last to enter the field of photoplay, making his debut before the camera one and a half years ago. Ince's forceful intensely virile acting and robust personality are as potent on the screen as behind the footlights. Always having played heroic characters such as Messala in "Ben Hur," and Stephen Ghent in "The Great Divide" it is natural that Mr. Ince should find fullest expression of his individuality and temperament in dramas of the West where the conflicts involved are those of red blood and brawn. Mr. Ince's gifts as a director are not less than his art as an actor. His generalship of the army of supernumeraries employed in his Civil War production "The Price of Victory," written by Emmett Campbell Hall, established him as a director of sensational spectacles. Yet in the "Taking of Rattlesnake Bill" his acting could not have been more poignantly appealing.

John E. Ince.

DONALD CRISP.

For four months, Donald Crisp, the well known actor now appearing in Reliance pictures on the Mutual program, was compelled to work as an extra man before he gained enough recognition as a pantomimic artist to be placed on a regular salary. Although his entrance into the field of motion pictures took place five years ago and he was a Broadway favorite of acknowledged standing, he had to serve his apprenticeship and in spite of many offers to return to the stage, swallowed his pride and made good.

Donald Crisp.

After two years with the Biograph Company, however, he joined the forces of Cohan and Harris and appeared with "The Yankee Prince," "The Little Millionaire" and "Stop Thief," in which he played the leading role. Three years of the speaking drama was followed by a return to the Biograph Company, where he created many important characters in D. W. Griffith's pictures. With the Mutual Film Corporation, Mr. Crisp is still under D. W. Griffith's direction and will be seen in the Griffith picture of Paul Armstrong's drama "The Escape."

Although Mr. Crisp is still possessed of the valuable tenor voice which caused him to begin his stage career as a member of the Floradora Sextette in the original version of that musical comedy in England, he says that all his ambitions now center in the realm of the silent drama.

PLAZA TO BE REOPENED.

After having been closed for about two months, the Plaza, a moving picture theater, situated at Flatbush and Seventh Avenues, Brooklyn, N. Y., will be reopened by the Duffy estate, a client of Henry Pierson & Co., real estate brokers, which had the place for sale. The Plaza was one of the first picture houses to be opened in the Slope section of Brooklyn.

The Screen Club Ball

Another Brilliant Affair Establishes a New Record as the Premier Social Motion Picture Event.

"Once Over" by Hugh Hoffman.

THE temptation is strong for a one time press agent to revert to first principles and the use of alliteration's artful aid in describing the now famous Screen Club Ball, which took place Saturday night, January 31, and continued well on into the next month, at the Grand Central Palace, New York.

Aside from the work of the various committees there was considerable individual preliminary preparation which culminated in the grand affair at the Palace. For weeks hundreds and hundreds of ladies were devising ravishing gowns that would be in the latest style and still be within the law, the dividing line being microscopic and capable only of a Comstockian interpretation. Massage parlors and Turkish baths reaped a golden harvest, while the advance sale on silk hosiery was unprecedented. Screeners had been neglecting business for days in preparatory study of de rigeur fashions for men, up to the very day of days.

Saturday was ladies' day at the club; the first mixed gathering in the new mansion. The rooms were prettily decorated and it really was a pleasant thing to see and have the ladies there. It was a very busy place that day, but a jolly one withal.

The guests were tardy in arriving at the ball, but it may be that the crowd looked small because the hall was so large. Club members in faultless evening attire met the arriving parties until midnight when the great hall was well crowded. At a conservative estimate and with no reason for exaggerating, there were easily 3,500 people on the floor. The Palace had been decorated by a committee for that purpose and the job was well done. The boxes were done in bower fashion with rose vines as the superficial motif with rustic chairs and a table each upon which were superimposed containers of dark green to match the leaves, some bearing the name of Pommery and some Cliquot, according to the fancy of the occupant.

The boxes were populated by those prominent in motion picture and theatrical circles somewhat according to the following list:

C. J. Hite, Otis Lithographing Company, Famous Players, Thanhouser Company, World Special Film Company, Ramo Films, Willat Film Company, All-Star Company (two boxes), Harry Raver, Solax Company, Gorman Company, King Baggot, Robert Daly, Jules Burnstein, Mark Dintenfass, Eclair Company, W. F. Haddock and Jake Gerhardt, Norma Phillips, "Our Mutual Girl"; Richard Harding Davis and wife, Bessie McCoy, Augustus Thomas, Gloria-American Company, E. Roskam, Moe Streimer, Gaumont Company, Theater Film Company, Edison Company, Universal Film Company, Mutual Film Company, Kessel & Baumann, Hugh Hoffman, Vitagraph Company, Lubin Company, Pathe Company, Arthur Smallwood, Thomas Ross, Robert W. Chambers, William Collier, P. A. Powers, Warner's Features, Frank Powell, Crane Wilbur, Barry O'Neill, Alec Francis, Will Sherer, Stanley Walpole, Fred Gunning, Frank Tichnor, David Horsley and the Billboard.

A great big band of more than thirty pieces made some excellent music and gave plenty of encores. While the dancers were on the floor it was a beautiful sight. The great pillars rising from the floor at intervals gave the assemblage the appearance of some great court ball such as we sometimes see in paintings.

It's funny when you stop to think of it what changes one short year will bring about. At last year's ball the guests were admonished to dance the dances that their mothers used to dance. This year the mothers were dancing the dances that their daughters danced. At last year's ball the Directoire skirt was frowned upon. This year—well—"Votes for Women."

The grand march, that fond relic and wall-flower's delight, began as announced, but where it finished memory serves not. It was led by King Baggot, president of the club, and Miss Mary Fuller, followed by John Bunny and Miss Lottie Briscoe and Screeners and ladies in proper order. It was a very beautiful thing to look at as the lights were switched off and spotlights in many colors played fantastically upon the participants and the majestic columns. But to anyone who has the Tango bug the grand march is an awful time-killer, and it was suggested that a Tango class be held at the club at regular intervals hereafter so that by next year every Screener would be a dancer and the march could then be relegated to the limbo of terpsichorean jokes.

Sometime after midnight the souvenir program de luxe was put up at auction by King Baggot. Messrs. Kessel and Bauman, who bought last year's de luxe edition for $1000, started the bidding at that figure. It was a very spirited sale that lasted for an hour at least. The bids rose until there were combination bids and the book sold on this basis at $3,500. It becomes the property of the club library by donation of the purchasers.

In the wee early hours a straggling procession began toward the club house, where breakfast was being served. Soon the domicile was alive with merrymakers and the fun kept up well nearly all day Sunday. It was a glorious affair and a night to be marked with a red pencil. It is estimated that the club's treasury was increased $10,000 on the event.

Stella Razeto

Stella Razeto, conspicuous among a number of handsome and gifted young women at the Selig headquarters in Los Angeles, has made a name for herself as a versatile actress. She was born in San Diego, California, educated at the Girls' High School in San Francisco, and made her stage debut at the Alcazar Theater in that city. She impressed Florence Roberts, who took her to Honolulu as an ingenue in her company. After that she played in stock at the Burbank Theater in Los Angeles.

Stella Razeto.

Later she was induced to join the Majestic Company for pictures. She attracted so much attention that she was engaged as leading lady by the Kinemacolor Company in California.

Miss Razeto went to the Selig Company and demonstrated her capability as an actress, but proved excellent where deeds of daring were required, such as sliding down the mountain in a log chute—a very perilous stunt. Another dizzy feat was a trip across a canyon on a high wire cable in an ore-bucket. Miss Razeto is a dark, petite type of woman with sparkling eyes. She claims a great fondness for Cecil Bruner roses and her brand new husband, the eminent producer of the Selig Polyscope Company, Edw. J. Le Saint.

TEXAS RECEIVER'S REPORT FILED.

Receiver Wroe, who had charge of the General Film Company's branch exchanges in Texas for the past year, has filed his report and been discharged by Judge Davidson, sitting in Baumont, Texas. The report covered thirty typewritten pages, a summary of which shows the receipts to have been $586,209.51, derived as follows: Commission from handling "From Manger to the Cross," $1,000; deposits at Dallas and Houston on offices for films, $583,414.37; from Houston contingent fund, $1,000; from balance Dallas contingent fund, $499.54; from balance Houston contingent fund, $295.60. The disbursements aggregated $575,145.54, as follows: Royalties paid direct, $1,572; film rentals, $349,615.62; contingent fund, $106,973.57; merchandise, $33,623.61; receivership salaries and expenses, $83,360.74.

BIG STORM IN CALIFORNIA.

Isadore Bernstein, general manager of the Universal west coast studios, Hollywood, Cal., reports by telegraph the worst storm ever experienced at Los Angeles, Cal., confirmed by the Weather Bureau. The Universal ranch was completely cut off from communication and under water. Mr. Bernstein attempted several times to reach the ranch by both automobile and horse, but was unable to do so. His telegram stated that he was trying it again on a raft, which seems rather primitive. However, it is an improvement on swimming or walding. The Weather Bureau reports fourteen inches of rainfall this season, breaking the record for Los Angeles. Last year three inches was the record for the season. Mr. Bernstein reports, however, the backbone of the storm broken, whatever that means, all of which interferes with the making of moving pictures at the second largest location in America.

ESSANAY PICTURE GETS FLORIDA'S GOAT.

A couple of months ago the Essanay Company put out a two reel picture called "The Toll of the Marshes," a story based on the activities of alleged land swindlers who sell Florida swamp land and everglade tracts to credulous investors in the North, especially to those of limited means who later find their small fortunes and themselves tied down forever on land that will produce nothing but a beggar's living.

A Jacksonville realty publication called "Dixie" rises to the defense of that state, scoring the Essanay Company soundly for misrepresentation and for doing the state an irreparable injury from a real estate point of view. There is a kernel of consolation in this charge for if the moving picture has so much power for evil it must have an equal power for good. The remedy is obvious. There are several motion picture companies at present in Florida. Instead of invoking the wrath of the legislature upon motion pictures in general let the Florida editor and those injured by "The Toll of the Marshes" go to the motion picture producers in their state and induce them to turn out a "nice" picture that will offset the supposed damage done. This course would make it "an eye for an eye and a tooth for a tooth" according to the Scripture.

The story was written and produced by Archer McMakin, at Ithaca, N. Y., last summer.

WILLARD HOLCOMB GIVES CLEAN BILL TO PICTURE CRITICS.

Willard Holcomb, the widely liked publicity man of Kinemacolor, in a witty review in "The New York Courier and International Review" takes a fall out of some captious persons who have almost insulted him together with other critics of music and the drama. He finds that aspersions have been cast upon the clan's artistic purity and intellectual independence. We notice with pleasure that he quickly adds he is glad that the picture critics are not included in the indictment. He finds that they are quite a clan in themselves and fears that there might be something doing if they too had to go out on the warpath. We quote him from memory, but we got the gist of his remarks in the "Courier." It is true; the picture critic cannot be provincial as yet; for there is only one locality where the genus grows prolifically, and that is here in Gotham. All the professional day in and day out critics labor here and a good picture made in China is just as welcome to them as any.

CHARLES PATHE HONORED.

Famous Film Manufacturer Made a Chevalier of the Legion of Honor.

Mr. Charles Pathe, head of the great motion picture house which is known wherever pictures are shown, has been tendered by the French government the coveted decoration of the Legion of Honor and formally accepted on the 18th of January.

It is interesting to note that Mr. Pathe has been offered the same decoration before but through the modesty which is characteristic of him, has always refused it. This time the wishes of his friends and admirers prevailed.

The French government has thus recognized the man who built up a huge industry with many thousands of employees, whose name has become almost a household word all over the world, who was a pioneer in an untried field and whose g nius and efforts made the picture plays of today possible.

MONTGOMERY MAKING THINGS HUM.

Information from Jacksonville, Fla., headquarters of the Montgomery Amusement Company, reaches the World to the effect that the business of that concern has been more prosperous during the past six months than at any time in its existence. The company is still interested in the exhibition business to a very large extent, having houses in Jacksonville, and Tampa, Fla.; Atlanta, Ga., and Savannah and Columbia, S. C.

At the present time the Montgomery Amusement Company is not exploiting features as it has disposed of all subjects in which it had an interest. Negotiations are on for some spectacular productions and exhibitors will be advised when they are secured.

MORE OFFICIAL CENSORSHIP.

Governor Tener, of Pennsylvania, has finally appointed a state board of censors under the law passed more than a year ago. J. Louis Breitinger, of Philadelphia, and Mrs. E. C. Niver, of Charleroi, are the appointees.

In New Jersey a legislative measure has been prepared which authorizes the governor to appoint a board of three persons at a salary of $1,500 per year to censor all pictures shown in that state. It is proposed to charge a fee of $1 for all thousand-foot subjects and $2 for subjects exceeding one thousand feet. The bill also provides for a license fee of $25 for each picture theater in the state.

Photoplayers of All Companies Now in Florida Entertained at the Edison Studio in Jacksonville.

NEW ECLAIR OFFICES.

American Company Will Occupy Entire Floor in Leavitt Building on Forty-sixth Street.

On Monday, February 16th, the Eclair Film Company, which firm now occupies a suite of offices at 225 West 42nd Street, New York City, will move to the new Leavitt Building, at 126 West 46th Street, where they will occupy an entire floor. The increase in the sales of American-Eclair films, and the additional staff of employees which have been put on to keep pace with the work involved in their growing sales has necessitated the company's moving into quarters which will be four times the size of their present offices, and which will give them every convenience. No expense has been spared in giving the Eclair Film Company a business home which will rank second to none. There will be thirty large offices, two spacious rooms to accommodate stenographers, a reception room for visitors and an office where the Board of Directors may hold their meetings. One large room has been laid aside for the use of the office boys and telephone operators.

With their customary policy of doing things right, the Eclair Company has provided two projection rooms for the display of films. A large one fitted up in beautiful taste, while a smaller one has been reserved for the private exhibition of Eclair films to the members of the firm and their technical experts. Two operators will be constantly in readiness to show pictures, and two new Simplex machines have been installed. Large cutting and joining rooms have been provided, and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expeditiously handle this end of the Eclair Film Company's business.

Fireproof vaults have been built for the storing of films, and, in addition to this, there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc. Taken all in all, the new offices of the Eclair Film Company will be most pretentious and beautiful.

HERBERT BRENON INJURED.

In the Making of a Picture a Glass Tank Bursts—Miss Annette Kellermann Also Hurt.

Word comes from Hamilton, Bermuda, that on the afternoon of February 3, while taking a scene in which was employed a glass tank holding 8,000 gallons, Herbert Brenon, director of the Universal-Imp Company now working in that town, was badly hurt, his removal to a hospital being deemed advisable. Miss Annette Kellermann, who was playing the lead in the picture, was also injured and taken to her hotel. The tank was part of the equipment of the Bermuda Aquarium. It seems that in one of the scenes the pressure became too great and the glass front gave way. The rush of water drew the two performers across the broken edges. Mr. Brenon was gashed seriously in the arms and legs and Miss Kellermann was badly lacerated on the left side.

No word has come up to the time of writing indicating how long the large company on the island will be delayed in the making of the feature picture on which the Imp Company has been busy for several weeks. Working with Mr. Brenon are William E. Shay and William Welch, both good actors and also screen players of experience. It is assumed that in case of the incapacity of the two principals the players named would film other stories pending the recovery of Mr. Brenon and Miss Kellermann.

UNIFORM RENTING CONTRACT PROPOSED.

Feature Film Renters Association Inc., the association of feature film exchanges in the metropolitan district, have asked their attorneys, Messrs. Graham and Stevenson, of No. 15 Broad Street, New York City, to draft a uniform contract to be used by all members of the association in dealings with exhibitors. The contract is designed to meet conditions present where features are rented to local exhibitors, or to out of town exhibitors, and it is based upon the experience of its new branch of the film exchange business.

Several meetings have been held, and the contract in its final form has been printed and copyright procured in the name of the association, so that none are permitted to use the form except members.

The president, Mr. Jules Bernstein, states that the contract has been drawn with an aim to fairness to both the exhibitor and the exchange.

EDWIN AUGUST ON VACATION.

Edwin August, writer, director and player in Universal-Powers pictures, who for the past fifteen months has been working at the coast studios of the Universal, is visiting New York and enjoying a rest. Mr. August arrived in town for the Screen Club ball, where he was kept busy greeting old friends.

GREAT BALL OF PHILADELPHIA EXHIBITORS.

Great preparations are being made for the ball of the Philadelphia exhibitors which is scheduled to take place on the 20th of February in the Horticultural Hall. The ball committee consists of M. Spiers, chairman; M. J. Walsh, John J. Connors, John F. McMahon, George Roth, Mathew Fisher, and L. Balenson. At a recent election of officers Mr. Samuel Wheeler was elected president, M. Spiers, first vice-president; Charles Rapaport, second vice-president; M. J. Walsh, treasurer; J. W. Pierce, secretary, and Mr. J. S. Greenbaum, business manager. The board of directors consists of Edward Jeffries, George Roth, and Louis Hopkins. Mr. Greenbaum called at the office of the Moving Picture World on a recent trip to New York and shook hands with all the members of the staff. He is an energetic young man and is devoting his energies to the building up of the organization with unqualified success.

PREMIUM SWINDLER ON THE COAST.

We are in receipt of the following letter from the Royal China Company, of Sebring, Ohio, which tells its own story and carries a warning to Pacific coast exhibitors:

Sebring, Ohio, Jan. 31, 1914.

Editor Moving Picture World:

Dear Sir:—We find there is a man by the name of E. A. Boehm, with whom we have no connection, who has been calling on Motion Picture Shows, in Western territory, lately in California.

He offers a very alluring premium proposition on china dinner sets, and collects from $10.00 to $15.00 in advance, which closes the entire transaction, as far as he is concerned, as the money is never turned over to this concern, which he claims he represents.

We at one time corresponded with him, and he is using our stationery to convince the trade that he is a bona fide representative.

If you see fit to mention this in your next publication, we would suggest heading it so as to bring it to the attention o fthe concerns in the Pacific coast states.

Your co-operation in this matter will undoubtedly be an advantage to your subscribers.

Yours truly,
THE ROYAL CHINA CO.

NICHOLAS POWER SAILS.

Nicholas Power, president of the Nicholas Power Co., and inventor of the Cameragraph No. 6-A, left New York on February 2 for an extended trip, sailing on the S. S. "Rotterdam." He will visit Greece, Turkey, Jerusalem, Egypt, Italy, France and several other countries. This is the first vacation Mr. Power has taken for several years and we trust the well earned rest will prove beneficial. We wish Mr. Power Bon Voyage and a safe return.

PREPARING TO RETURN TO PARIS.

Mr. Robert Schwobthaler, the founder of the firm Raleigh and Robert, one of the pioneers in the motion picture field, is making preparations for his return to Paris. He announces that he is ready to take up suitable agencies for the other side. He is well acquainted in Europe and speaks all the principal languages. His "Greek-Bulgarian War Pictures" are meeting with great success. He is offering for sale Japan, China, Australia, South America, South Africa and Russia for the war pictures.

KINEMACOLOR ELECTS OFFICERS.

The Kinemacolor elected the following officers on February 4, 1914, for the ensuing year: President, A. P. Barnard; vice-president and general manager, William H. Hickey; vice-president, Burton J. Wescott; secretary and treasurer, Morris U. Ely; assistant treasurer, Elmer Luce. In addition to the above, the following are directors: George H. Burr; Walter D. Young, Noble Crandall, Edward Lynch, and Edward King. Charles Urban, of London, sailed for England on Wednesday, February 4th.

McCLINTIC TO MANAGE REGENT.

S. M. McClintic, whose management of the Park Theater, Park Row, New York City, has been one of the notable successes in that line of endeavor, has been selected to manage the Regent Theater, 116th Street and Seventh Avenue, New York City, succeeding S. L. Rothapfel, who has gone abroad for a tour of inspection of foreign picture theaters. Mr. McClintic assumed his new duties on February 2.

FILMS LOST OR STOLEN.

The Famous Players Film Company, of New England, announces that one set of "Checkers," five reels, have either been lost or stolen. Exhibitors and exchange men are requested to keep a lookout for the same. Any information leading to the recovery of the missing films will be appreciated by the manager of the above named company, H. Asher, 31 Beach Street, Boston, Mass.

Manufacturers Advance Notes

"THE CRICKET ON THE HEARTH" (American).

Dickens' popular tale is done in two reels by the American Flying "A" Company, Lorimer Johnston directing.

Any one desiring to linger on the more cheerful incidents of life, away from the fatique and anguish that beset and burden most travelers on life's highway, will find in this simple tale of "love and living happy ever after" a keen delight and a warmth of cheer and pleasure. The settings have been selected with the utmost care, the costumes lend

Scene from "The Cricket on the Hearth" (American)

a quaint atmosphere and the dramatization is rendered in a perfectly charming manner with Sydney Ayres playing lead as Caleb Plummer, supported by Vivian Rich as Dot, Jack Richardson as old Tackleton, and others of the Johnston Company in familiar parts.

The atmosphere is decidedly English and the titles are of the Old English style which add a novelty touch to the production. The photographic quality is par excellence and a credit to the American. This subject will be released in two parts on Monday, February 16th, 1914.

"IT WILL REPAY" (Universal).

"It Will Repay," is the title of a stirring two-reel drama, the production of which has just begun under the direction of Henry MacRae at the Universal Pacific coast studios. This picture is worthy of special mention owing to its two principal situations. It opens during a Boxer uprising in China and comes to a dramatic climax during the earthquake and subsequent destruction by fire of San Francisco.

Mr. MacRae has just completed the production of what he considers to be his masterpiece. It is entitled "A Vagabond Soldier," and is in three reels. The story does with the hair-rising adventures of a soldier of fortune. As an example of its style, in one scene a mother hides her baby in a basket and, leaving it for a moment, a half dozen lions find the child, carry the basket away and fight for the human morsel within.

"Captain Jenny, S. A.," a three-reel production, the story of which is woven around the sublime sacrifice of a Salvation Army girl, has just been completed at the Universal Pacific coast studios by Otis Turner. Herbert Rawlinson plays the leading role.

SIMPLEX NIGHT SHIFT.

Beginning January 26th, the factory of the Precision Machine Company established a night shift, working from 6 o'clock P. M. to 6 o'clock A. M. It is believed that this is the first time this has occurred in the motion picture machine business. The influx of orders for the Simplex projector has determined this for an indefinite period.

CONSOLIDATION OF FEATURE EXCHANGES.

Beginning February 1, the McIntire & Richter Exchange, New York, will be consolidated with the A. B. C. and Regal Feature Film Co., of which Nicholas Kessel has been proprietor.

The new exchange will be conducted under the name of the Regal Feature Film Co., Inc., the office of which will be at 381 Sixth Avenue, New York City. As both the A. B. C. and Regal and Mr. Richter own quite a number of state right productions they feel that by combining they can give exhibitors better service and a larger variety of features to select from.

"THE MASSACRE" (Two-Part Biograph).

"The Massacre," a two-reel Biograph, already released in Europe, and declared by European exhibitors to be the best Biograph exhibited, will have its initial release in the United States and Canada, Thursday, February 26th, when it will take the place of the usual single release of that date. The film depicts the struggles of the early settlers in the Northwest in their conflict with the fierce Indian tribes of that time and period, presenting as far as is possible a reproduction of actual scenes. In

Scene from "The Massacre" (Biograph).

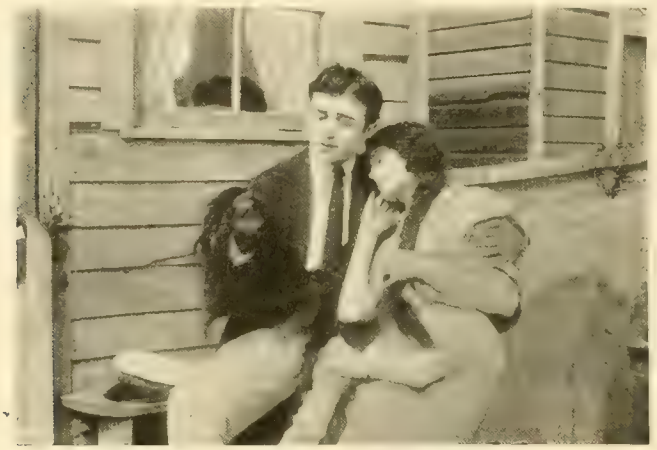
the story, which at no moment is lost to the spectator, in spite of the many thrilling battle scenes and action, it is shown how an Indian scout remained true to his trust in protecting the child of the woman he had loved and lost. The child grown, the love felt for the mother returns, but a stranger again robs the man of his cherished love. On the plain the scout is called to prove his trust. The husband is called away, and the maddening Indians move closer and closer around the helpless, fast narrowing circle. There on the plain, in one of the fiercest battles of the period, the scout proves true to his trust.

"THE WIFE" (Beauty Films).

A "Beauty" production that gives Harry Pollard and Margarita Fischer an unusual opportunity to give free reign to their histrionic ability. Intense dramatic situations are handled with such grace and ease as to eliminate all semblance of "acting." They live their parts with unwonted realism that is sublime and touches the heart and gives rise to a natural flow of sentiment on the part of the spectator. The final scene reproduces a thrilling display of storm and lightning as the figure of the woman is exposed to the elements. Released February 11th, 1914.

"IN THE MESH OF HER HAIR" (Pathe).

There is a marked change in Pathe quality of late and it is very noticeable in the two-reel release of February 7, called "In the Mesh of Her Hair." One striking feature of it is a searchlight hunt for the hero who, in a fit of semi-madness, has cast himself from a Sound steamer. He had loved a fisher girl and, thinking her dead, was on his way back to her island home. He was hearing in his mind the tap-tap-tap



Scene from "In the Mesh of Her Hair" (Pathe).

of her old father's cane. The old man was on the same boat. The younger man gets a glimpse of him and, thinks it is a ghost and at once leaps overboard. Eleanor Woodruff plays the girl with convincing grace. She is floating alone in an open boat on the Sound and it is she who finally finds the man madly swimming through the reeds. Irving Cummings, in the role of the young man, gives another of his fine portrayals. It is a picture to attract attention.

"LOVE'S VICTORY" (Victor).

This is the second two-reel play produced by Frank Crane since his joining the Universal. "Love's Victory" is one of the most distinctive, delightful dramas, with a vein of humor running through the whole, that it has been our pleasure to witness in sometime. There is pith to the story—a real, live plot with situations that are out of the beaten path.

And then there is another feature that should make this play doubly interesting and attractive. It is the first play in which Alexander Gaden, new Imp leading man, appears. Miss Grandin, who plays the young wife, is supreme in her part.

Scene from "Love's Victory" (Victor).

"Love's Victory" tells the story of a young bride who goes out to work beside her husband to keep the wolf from the door, and the consequent complications that arise when the employer attempts to shoulder the blame for a forged check on her husband. It points out that love, when of the right sort, discards all suspicion, overcomes all difficulties in the end. The spirit which permeates the piece is of such to leave a warm glow in the heart of one—a smile of satisfaction at having seen something really worth while. It will be released February 20th.

BOYD MARSHALL DENIES.

The other week the Princess Company, at New Rochelle, sent out a story, which some of the papers fell for, on the speech of Boyd Marshall, their leading man, in favor of Sunday closing of picture shows, before the Woman's Club of New Rochelle. It seems that the press department of the Princess Company was in error about the speech ascribed to Mr. Marshall. That player is now quoted as saying: "It would likely have been a novelty for a man who gets his living from the movies, to address a public body in behalf of an ordinance that would forbid their exhibition at any time, but I wouldn't be novel that way! I merely advocated an editing of Sunday programs that would result in exhibitions that were more or less educational in nature. If the ministers are against the showing of red-blooded dramas on this day, we can give them light drama of an educational character or straight educational pictures, for certainly there are enough films of that kind to go around."

"OUT OF THE DEPTHS" (Lubin).

A powerful two-reel drama with many trials caused by a mystery that takes years to solve, but in the end brings vindication and happiness to a worthy pair of lovers. The atmosphere is true to life in California, with a slight suggestion of the gambling room.

John Harvey is paying teller at the National Bank of California; he is in love with Vera, daughter of Albert Rogers, the president, who is disposed to look favorably upon the match, until one night he sees John in a gambling room and a little the worse for liquor. The president takes Harvey to task and re-

Scene from "Out of the Depths" (Lubin).

ceives a promise that the circumstance will not again occur. Rogers restores John to favor, but still has a slight distrust of the boy. Tom Carr, the faithful old watchman, lives with his widowed daughter, Clara, and idolizes his little grandchild, Allie, of whom he is also very fond. At a meeting of the directors it is resolved that Carr is getting a little too old for the post, and the watchman is dismissed. John is sent with a thousand dollars to take up a note, and on his way meets Carr, who tells him that Allie is very ill, and that since his discharge poverty has gotten the family in its grasp. John calls to see the little girl and offers aid. On leaving, he discovers that the thousand dollars has disappeared. Knowing that he will be suspected of the theft, he determines to go away and enlists in the navy. Some time after, the mystery is solved, John is vindicated, and returns to a happy reunion with his sweetheart.

"ATLANTIS" FOR CANADA.

The sole Canadian rights for the Great Northern Film Company's widely-heralded, six-reel production of "Atlantis" have been acquired by the International Feature Film Corporation, Limited, of Montreal, Que. Herbert Lubin, president and general manager of the Canadian concern during a recent visit to New York, entered into preliminary negotiations with General Manager Oes, of the Great Northern, ano during the past week the transaction was finally closed. Mr. Lubin and his associates are veterans in the film business and they are making preparations to give "Atlantis" an out of the ordinary publicity campaign throughout the dominion. The film version of Gerhardt Hauptmann's stirring novel already has been widely exploited in this country and Canada and the International Corporation proposes to make the advent of this feature one of the film sensations of the decade.

"LET NO MAN ESCAPE" (Essanay).

The story of "Let No Man Escape," is based on the motto of the modern efficient police department "Let No Man Escape," and through which there is interwoven a man's faith in God, the Omnipotent, and the strength in his own convictions of his innocence.

There is more or less of the romantic connected to this realistic drama that makes it interesting as well as exciting. William Bailey, Essanay's versatile artist has a vehicle in this play for the very highest expression of his powers, while Richard C. Travers portrays the role of Brannon with the vim and vigor that puts the realism into the production. It is needless to say that Ruth Stonehouse does admirably, as she always registers well.

Scene from "Let No Man Escape" (Essanay).

There is intense interest sustained through the entire production, while the piece is fairly filled with the feeling of admiration, anger, hate, agitation, tenderness, compassion, excitement, pathos, sympathy—in fact one feeling follows another in such rapid panorama that the audience will be fairly "swept off their feet."

The photography is unparalleled—rarely have we seen such beautiful examples in the art of cinematography. This picture will please both from the scientific standpoint and from the capable manner in which the piece has been produced and portrayed. The production is booked for release Friday, February 27th.

HUGH FORD JOINS FAMOUS PLAYERS.

Hugh Ford, the well-known theatrical producer, who together with Frederick Stanhope and Edward A. Morange recently became allied with the Famous Players Film Company to collaborate on the production of spectacular film subjects, left New York, January 30th, for the Los Angeles studio of the Famous Players, to make preparations for the production of "The Silver King," the noted play by Sir Henry Arthur Jones. Mr. Ford has had as extensive an experience in the producing of plays and large spectacles as any producer of our time.

Hugh Ford.

With Edwin S. Porter, technical director of the Famous Players, he will organize a company to enact this play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs. This play will be the first of a series of productions with which Mr. Ford will be identified.

EDMUND BREESE IN "THE MASTER MIND."

Edmund Breese, who starred in the piece through its metropolitan run, has been engaged by the Lasky Feature Play Company to play his original role in "The Master Mind" before the camera. Mr. Breese was on the point of beginning rehearsals in a new play, but postponed this in favor of the moving picture production of his former vehicle.

Edmund Breese.

As many of the original cast as can be secured, will be engaged by the Lasky concern, and the production, the scenario for which is being written by Mr. Breese himself, will be made at the Lasky studios, at Hollywood, California and will be staged by Cecil B. De Mille and Oscar Apfel.

The Lasky concern now has under contract and option, enough dramatic successes to keep two companies busy two entire years. The policy of this concern will be to devote from four to six weeks to each production, to concentrate the efforts of the entire organization on one production and to release one feature a month.

NEW KINEMACOLOR PICTURES OF BALKAN WARS.

Colonel John De Loris, late of the Grecian Army, and at present associated with Feiber & Shea, Feature Films, of 1493 Broadway, New York City, arrived from Europe on February 4th with six new reels of Kinemacolor film of the Balkan wars. Three of these deal with the first struggle, and show new views of the taking of Salonika and Janina by the Greeks, also the last stand of the Turkish forces in Adrianople. There is said to be a scene in this latter film with 25,000 Turks in the field of vision.

Perhaps the three films dealing with the later struggle against Bulgaria will attract more notice. One reel shows a naval battle with the fleet of Greece against the fortifications of Port Largo, a town near Cavalla to the east of Salonika. The bombardment makes a splendid spectacle, and is followed by the landing of the Greek marines. Another film shows the Servian assault on Istep. Here the Bulgars were strongly intrenched. The country is rugged. There were three assaults upon the fortifications, from which the Servians were dislodged twice, and at length were victorious. This, we are told, is a startling picture of terrific modern warfare. And even more terrible is the picture of the great battle of Kilkis, a village in Macedonia where the Greek soldiers overcame the Bulgarians. Here the feature is a thrilling cavalry charge in which, with perfect horsemanship and undaunted courage, the Greek officers outrode their men and were picked off by the riflemen far in advance of the main body.

"BETWEEN SAVAGE AND TIGER" (Cines-Kleine).

One of the most daring attempts to use wild animals in pictures is George Kleine's latest masterpiece from the Cines studios in Rome. The title of this six-part feature is "Between Savage and Tiger." Three royal Bengal tigers meet death in the film. Anthony Novelli, Cines' leading man, does some rarely hazardous feats, and has two very narrow escapes from injury.

One of the reels contains a bit of business quite new in motion pictures. Hanging from the lower limb of a tree, Novelli watches a rider dashing toward him. Suddenly letting his legs down, he curls them about the neck of the rider, neatly lifting him from the saddle. Another extremely clever feat is seen in the production of the great fire-at-sea scene, in which several hundred women and children leap into the water.

HOW ONE STUDIO GREW.

When the Majestic Company arrived at Los Angeles, the studio stage was only 22 by 35 feet. Constant additions have resulted in a stage of 110 by 55 feet, while an enormous new stage in now in process of construction, so that the Majestic has now one of the largest plants in Southern California.

MUTUAL HAS ROOSEVELT PICTURES.

The Mutual Film Corporation was the only picture concern to send its camera men with Colonel Roosevelt on his South American trip. The result in three intensely interesting reels is about to be released.

In the Mutual's party on the journey, besides Carl Von Hoffman, the daring war correspondent-camera man, were two special envoys, John J. McGovern, a Wall Street broker, and J. Howard Mason, who had been associated with Marconi in wireless telegraphy. They succeeded in securing the most interesting scenes on the steamer on the way down and in South America, also.

Aside from the great interest in the Colonel's personality, the film will prove especially attractive from an educational standpoint, showing as it shows the intimate side of Brazil, which has never before been shown on the screen, the leper colony at Trinidad, and many beautiful South American nature pictures.

In the Colonel's exploration party are to be seen Anthony Fiala, the Arctic explorer; Dr. George Cherry; the Rev. Father Albert Zahn, who has traveled 500,000 miles in the interest of science; Frank Harper, the Colonel's secretary; Dr. Leo Miller, of the Rockefeller Institute, besides Mrs. Roosevelt, Kermit Roosevelt, and Miss Margaret Roosevelt, a niece of the Colonel's, who died on her return from the journey.

TURNER TWINS IN THANHOUSER FILMS.

The little tow-headed Turner Twins have left the musical comedy stage for pictures. The little apples of Valeska Surratt's eye have joined the brigade of New Rochelle youngsters. With the Kidlet, the Twins, Marie Eline, Leland and Dorothy Benham, the yellow topped Turners are in "fast company" and on their youthful mettle all the time.

The Turner Twins.

Their debut comes in "A Can of Baked Beans," a February Thanhouser. For the sake of readers who never "caught" the Turners in a musical show, let it be said that they are boys, of course. The "of course" is added to impress that the original Thanhouser Twins are girls and the engagement of the Turner lads is in no way intended to interfere with them.

"A FLIGHT FOR LIFE" CHANGED TO "WON IN THE CLOUDS."

The name of Otis Turner's Universal picture "A Flight for Life," a three-reel story of South African adventure in which Roy Knabenshue's big dirigible balloon plays a conspicuous part, has been changed to "Won In the Clouds."

For the first time in many years Otis Turner appears upon the screen in his own production. He did not come as a matter of his own wishes but as a necessity. On short notice he had to have an actor who could play the part of a banker. On the spur of the moment he could find no one who suited him, so he played the part himself.

NEW "AMERICAN" SCENARIO EDITOR.

F. E. Wall has been engaged as scenario editor at the Flying A" studios, Santa Barbara, California. Mr. Wall wrote "The Dream Child," a two-part production, produced by Thos. Ricketts and scheduled for early release.

PRINCESS RED WING INJURED.

The accompanying photograph from the Lasky headquarters at Lasar, Utah, showing the death of Nat-U-Rich, wife of the "Squaw Man" in Edwin Milton Royle's play of that name, was made more realistic by the accidental shooting in the arm of Princess Red Wing, the prominent photoplay actress, who is appearing in the part of Nat-U-Rich for the Jesse L. Lasky Feature Play Company. No explanation is

The Death of Nat-U-Rich from "The Squaw Man."

made as to how the revolver happened to be loaded. The bullet inflicted a slight flesh wound in the Indian girl's left arm, but she went through the scene without any demonstration of pain or injury. When the scene was completed, however, Red Wing showed a badly swollen and bloody arm. It was the first serious accident during the nine weeks Lasky's company has been working before the camera.

MISS ALMA TAYLOR.

Premier Actress of the Hepworth Stock Company, London.

THE leading roles in the feature productions of Hepworth's, London, are portrayed with rare and exquisite skill by Miss Alma Taylor. Her latest characterization as Molly in the two-reel feature, "Blind Fate," places her among the brightest stars in the motion picture firmament. The part is an exceptionally difficult one because of the fact that the girl is supposed to be blind and because there are several very emotional scenes. Coupled with her remarkable ability before the camera, Miss Taylor is possessed with striking beauty, making her a valuable asset to the Hepworth Stock Company.

Alma Taylor.

It is appropriate to mention here the growing popularity of the Hepworth product in America. Beginning with the justly meritorious "David Copperfield," which was a gem of artistic picture making, Mr. Blinkhorn, the American agent, has offered a number of features from the house of Hepworth that have been truly commendable. A noteworthy subject was "The Vicar of Wakefield," a delightful picture version of the famous story of the same title. Whatever may have rested upon the English producers in the way of odium because of inferior work in the past, Hepworth has done much to lift that burden. More of his good work will be welcome on this side.

MISS TSURA AOKI, JAPANESE ACTRESS.

Lovers of motion pictures may soon see a most interesting actress in the Mutual "movies," Miss Tsura Aoki, a Japanese star of recognized ability in her own country, is competing for film honors. She was about to enter the vaudeville field in America when the Majestic Company induced her to star in a photoplay entitled "The Oath of Tsura San," which she did with immediate success. Thomas Ince saw her and lost no time in securing her services for five new dramas to be presented by the New York Motion Picture Company, in which she will be featured in leading parts. Aside from her talent, Miss Aoki is a person of consequence in Japan, being a near relative of Viscount Aoki, formerly Japanese Ambassador to the United States.

STATE RIGHT STUFF WITH LOCAL INTEREST.

The Imperial Motion Picture Company, of New York, is working on a state right feature along unique lines in that the feature will have a local interest for each state in which it is exhibited. It will be a story of convict life entitled "The Governor's Pardon," and for each state the governor of that state will be shown signing the pardon.

The Imperial Company is at present in Norfolk, Virginia, where they arrived on the steamer Monroe just before that vessel put to sea on its fatal voyage. The company is under the direction of James Gordon a well known member of the Screen Club.

ASCHER AND GOLDREYER FORM PARTNERSHIP.

Sidney Ascher, president of the New York Motion Picture Exhibitors' Board of Trade and vice-president of the Motion Picture Exhibitors' League of America, and Chas. A. Goldreyer, president of the Goldreyer Amusement Company, have entered into partnership as Ascher & Goldreyer, Inc., with executive offices at 220 West 42nd Street. Negotiations are under way at the present time for the purchase of several spectacular and thrilling features, all of the four, five and six reel variety.

LOTTIE BRISCOE A MAGNET FOR ARTIST.

Mr. Albert Shore, the well known artist of New York, and the winner of the Scott Gold Medal, presented by the city of Philadelphia, was so struck with the appearance of Miss Lottie Briscoe, in the "Parasite," Lubin's recent most successful release, that he got into communication with her and requested Miss Briscoe to sit for him as his model for his entry for the forthcoming Art League Exhibition, which will be held in New York this summer. She consented, and is at present posing for Mr. Shore for a painting which may be called "A Thoughtful Maiden" or "Thoughts Afar."

JOSEPH KLOTZ ON WESTERN TRIP.

Joseph Klotz, the treasurer of the True Features Company, has started on a trip which will take him through the entire West and Southwest. He will stop at all the principal cities in that territory and try to make the quality of True Features known as widely as possible. True Features have recently enlarged their offices and increased their capitalization. Mr. Klotz expects to return before the end of February.

"THE SACRIFICE" (Beauty Films).

Another "Beauty" soon to be released. This subject is enacted with an earnestness and sincerity that lends a realism devoid of affectation and unnatural presentation. A page from life's history of many a home and will give food for thought to some who perhaps are today suffering untold agony from causes similar to those portrayed in this subject. Margarita Fischer plays the lead and Harry Pollard, who is the producer, supports her very ably.

DOWLAN SECURED BY UNIVERSAL.

William C. Dowlan, for years one of the most popular leading men in western stock and leading man with Milton Fahrney's old Nestor company, has been engaged by the Universal Film Manufacturing Company to play romantic and juvenile leads in Allan Dwan's Gold Seal company at the Universal Pacific Coast studios.

CHARLES ABRAMS FINDS BUSINESS GOOD.

Under date of February 2, Charles Abrams sends in word from Cleveland that business with him is humming. He left New York on January 27th and visited Buffalo and Pittsburgh. In Cleveland he found conditions so promising that he opened an office. It was his intention to go to Indianapolis before returning to New York. Mr. Abrams, at the time of writing, was still smarting under his disappointment at not being able to be present at the Screen Club ball.

DECORATE YOUR STAGE.

Much has been written and printed in the Moving Picture World regarding the proper setting of the picture screen—how to frame the picture in the most artistic manner. There are, doubtless, many Rothapfels in the embryo who would do something out of the ordinary if they had the right material at hand to work with. It is not an easy matter to obtain just what is wanted at all times and in all places, but a broad ray of hope is offered by Gustave Schroeder, a manufacturer of artificial flowers and decorations who is located at Cleveland, Ohio.

Mr. Schroeder offers his proposition in an advertisement on another page in this issue in which he gives some details. At Cincinnati two specimens of his work were exhibited and created considerable comment among exhibitors present because of their beauty and novelty. They were clusters of flowers illuminated by small electric lights with beautiful effect.

These decorative effects are already being used by Mr. Kunsky in his Empire theater and Garden theater in Detroit, Mich., and by A. J. Gilligham in his new Idlehour theater at Grand Rapids, Mich. It is reported that the try-outs at these houses have been very successful. Exhibitors should write to Mr. Schroeder, 1524 Prospect Avenue, Cleveland, and get full particulars concerning his new product.

GREGORY MADE AIDE TO FLEMING.

Carl L. Gregory, who from its beginning has been identified with the Thanhouser Company in various capacities, has been promoted to the position of assistant to Carroll Fleming, producer of the more ambitious multiple reel plays of that company which are known as the Thanhouser "Big Productions." Lately Mr. Gregory has been a director of the Princess films and is one of the few who can direct and operate his own camera at the same time.

THEATER CHANGES HANDS.

Iorio Bros., who have been the proprietors of the Photoplay Theater in Flemington, N. J., for several years past, have sold the house to Charles B. Fithian, of Haddonfield, N. J. The theater has a seating capacity of 500.

PICTURE THEATER ON OLD LOG CABIN SITE.

Ed. J. Caldwell, Danville, Ind., has purchased the site on which the old log cabin, that city, has been standing for the past ninety-three years. On it he will erect a moving picture theater. The old cabin will be erected in the public park in Danville, and will be preserved as a relic. Danville has a population of about 2,300.

Notes of the Trade.

MISS ETHEL CLAYTON, now playing leads in the Lubin productions of the Charles Klein plays, is an enthusiastic motorist. She really owns a car which she values all the more because purchased with her savings. When not at the studio the actress can be seen spinning through the park in her gray-and-red motor at a great rate of speed.

* * *

The expose of the true historical facts connected with the career of Judas Iscariot and Mary Magdalene and the delicacy with which the subject is handled in "Mary Magdalene" (Kennedy Features), places this film far above the average in both interesting and entertaining worth.

* * *

Richard L. Johnston, a Stanford student, made a visit to Santa Barbara. He is the son of Mr. and Mrs. Lorimer Johnston of the "Flying A" staff. The younger Johnston frequently grows ecstatic over the beautiful grounds and environment of the American studios.

* * *

J. Warren Kerrigan, of the Universal Film Manufacturing Company, has been notified by the editor of the Ladies' World that he is in the lead in the moving picture contest, which is being conducted by that publication.

* * *

The twenty-fourth branch office of Warner's Features, Inc., was opened in Detroit last week at 30 Campau Building, under the management of D. Broderick, an old hand at the exchange game.

* * *

When Thomas Hardy, the celebrated novelist, saw the Famous Players production of his masterpiece, "Tess of the D'Urbervilles," he said—according to the London Post—"That it was a very fine production and showed the high perfection to which the cinematograph had come."

* * *

Sixty-three attentive listeners, with Rosemary Theby, of the Lubin Company, as the speaker, and the trials, tribulations and compensations of a film favorite—as the subject—thus was the situation at the annual dinner of the Studio Club, in New York, last week.

* * *

Tom Ricketts, "Flying A" producer, is working on "Out of Nazareth," a script by Marc Edmond Jones. Nazareth is a hamlet on the New England Coast and not the one of the Holy Land.

* * *

The interior of the Temple of Dagon, the largest interior set ever built by a motion picture company, has just been completed at the Universal

Pacific Coast studios. This set is to be used in the six-reel production of "Samson," in which J. Warren Kerrigan is featured under the direction of J. Farrell MacDonald.

* * *

Two changes were made the past week in Warner's branch managers. S. B. Kramer replaces W. H. Lawrence in Indianapolis, and J. J. Noecker, formerly manager of the Swanson-Crawford Exchange in St. Louis, is the new Warner manager in that city.

* * *

January 21st, Louis Joseph Vance, author of "The Day of Days," which has just been released by the Famous Players, wrote that concern as follows: "This afternoon, for the first time, I witnessed a run of your film version of my story, 'The Day of Days,' and I hope you may care to learn how thoroughly pleased I was."

* * *

William V. Hart, who is said to have the personal acquaintance of more motion picture theater managers in the United States than any other man his size, has been transferred from the New York Mutual Exchange to Springfield, Mass., as manager of the Mutual Exchange in that city.

* * *

Joseph W. Smiley, of the Lubin staff of directors, has just finished the production of a picture upon which he expended even more than his customary energy and care. It is a big story—vigorous, yet full of heart interest, and will probably be released in three reels—"The Root of Evil," by Herbert Lusk.

* * *

In the three-reel production, "The Call of the Traumerei," by the American Film Mfg. Co., Lorimer Johnston is reproducing, as closely as possible, the Portola-Lonore of San Francisco, famous to all tourists. One hundred people will be on the stage, and a large orchestra will participate in the program while the pictures are being made.

* * *

A three-reel drama of the Revolutionary War, entitled "Washington at Valley Forge," is in the course of production at the Universal Pacific Coast studios, and is under the direction of Francis Ford. The story was written by Grace Cunard, Mr. Ford's leading woman.

* * *

Romaine Fielding's first appearance before the screen was made recently at the opening of the superb new Queen Theater, at Houston, Texas. The mayor, and many prominent citizens who motored to Galveston, where Mr. Fielding's studios are now located, induced him to assist in the festivities.

* * *

The Kinemacolor Company of America is providing the remarkable program of natural color motion pictures at the Park Theater, New York, which proudly claims to be the "picture palace de luxe" of Columbus Circle.

* * *

Fred Wright, Pathe director at the St. Augustine studio, says they have been having some exciting times down there in their animal pictures. In a big feature comedy, called "Binks' African Hunt," Lillian Wiggins, after being chased through the house by a lion, takes refuge on the top of a table. Walter Seymour, as leading man, entered the window to rescue beauty in distress, and catching up Miss Wiggins, who by now was half fainting, carried her out of the window. He did so just in time, for the lion reached the window a close second.

* * *

Frank Powell, Pathe director, left for the Pathe Southern studio at St. Augustine, Fla., February 2, with Crane Wilbur, Eleanor Woodruff, Marguerite Risser, Jack Standing and cameraman Horn. Mr. Powell is getting out "Lucille," a three-reel feature, and is taking this trip to Florida for the sake of tropical backgrounds. Frank says realism is the thing, and that's what he's after.

* * *

The second release of the Jesse L. Lasky Feature Play Company, "Brewster's Millions," in which Edward Abeles, the original star, is to again play the leading role, is now under way at the Lasky studio, Hollywood, Cal., and by the time "The Squaw Man" is released, will be partly completed.

* * *

The Rolands Feature Film Company has commenced a sensational picture, entitled "Trapped in the Great Metropolis." The theme treats of a young, clever girl reporter, who exposes an organization of infamous criminals. The scenes are laid in New York City, and embrace stirring situations replete with heart interest and humor. Release on or about the 15th of February.

* * *

Oscar Apfel, for five years a director with the leading motion picture producing concerns, but now permanently with the Lasky organization and located on the Pacific Coast where, in conjunction with Cecil B. De Mille, he is producing "The Squaw Man," is one of the most popular and most successful of motion picture directors.

* * *

Charles Arling, Pathe player, is one man to whom the word mother-in-law has no terrors. Last summer he was out canoeing with his wife and her mother when the canoe upset. Mrs. Arling swims and was able to make her way to the shore, but her mother was helpless. Arling safely brought his mother-in-law to the shore. The other day he received, at the Pathe studio, a handsome diamond-studded watch charm, with the inscription, "From your grateful mother-in-law." Arling says the old jokes about mother-in-laws are "way off."

* * *

The World Special Films Corporation has just acquired the rights to another great big feature film produced by the Savoia Film Company, Turin, Italy, in five parts, depicting the life of Joan of Arc, Maid of Orleans. The American rights for this film were secured through the offices of the Eclair Company.

* * *

The new Vitagraph Theater (formerly the Criterion), where this company will show its feature pictures, has been equipped with two Power's 6-A projection machines, and as the Vitagraph Company intend having this one of the best equipped motion picture theaters in the country, the order for the Power's machines speaks well for their perfect projection qualities.

Eleanor Woodruff, Pathe leading woman, is building up a popularity abroad. Pathe Frères report a growing demand from their foreign offices for films in which she appears.

* * *

Arrangements are being made by the World Special Films Corporation to handle "Joan of Arc," a stupendous five-reel Savoia production, on a larger scale than was "The Last Days of Pompeii," which was marketed through their offices, and negotiations are now pending for a showing of this film on Broadway in the near future.

* * *

Realizing the value of the big feature motion picture productions, the Keith houses at Union Square, and the Harlem Opera House have been equipped with two Power's 6-A projection machines at each theater. The Union Square Theater opened February 2nd with the Universal Film Company's big production, "Traffic in Souls."

* * *

"The Conspiracy," or "A $4,000,000 Dowry," a four-reel Paris-Eclair production, is an early release scheduled by the World Special Films Corporation.

* * *

Pearl Sindelar, Pathe leading woman, recently received an invitation from the Phi Gamma Delta College fraternity to be their guest at their convention in Atlantic City. Miss Sindelar's grandfather was one of the founders of the fraternity, and she is very popular among its members in consequence, having been entertained at their banquets several times.

* * *

J. K. Burger has resigned as auditor of the World Special Films Corporation to assume a like position with the Eclectic Film Company.

* * *

George Kleine's "The Last Days of Pompeii," which played a three-day engagement at the Saxe Lyric Theater, Minneapolis, broke the local records recently. The production showed Monday, Tuesday and Wednesday, November 24, 25 and 26 to $1,800 in paid admissions. These are record figures for any motion picture in Minneapolis.

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CORRESPONDENCE

LOUISVILLE.

THE Switow Amusement Company, of Indiana, and the Falls City Amusement Company, both of which control several motion picture houses, have been absorbed by the newly incorporated Switow Amusement Company, of Kentucky. The new company has a capital stock of $300,000, as against much smaller capitalizations of the two former companies. In addition to operating the numerous theaters in Kentucky and southern Indiana, formerly owned by the companies merged, the company will purchase and build a number of others, including, probably, a large house in the downtown section of Louisville. Within the next six months it is estimated by Michael Switow, the head of the company, that it will have twenty-one houses in operation. In connection with the operation of this string of houses, Mr. Switow proposes to acquire first-run feature films by purchase for the use of his string, using them afterward through a film exchange which will be formed. The larger business to be handled by the new company has resulted in an expansion of its offices, the move being made last week from 304 Realty building to a suite of three rooms on the fifth floor of the building. The officers have not yet been elected.

Simon Switow, of the Switow Amusement Company, went to Indianapolis last week for the purpose of starting negotiations for at least two houses of the company in the Hoosier capital.

The new express rates recently placed in force under an order of the Interstate Commerce Commission will prove a great help to the film exchanges and exhibitors alike, in the opinion of H. D. Ticknor, manager of the Universal Film Exchange's Louisville office. To the more distant point the reductions made amount to nearly fifty per cent. of the forwarding charges, and this will give a substantial saving in the course of a few months.

The new National Theater recently placed in operation one of the most novel electric signs in the city, in the form of an immense eagle, perched at the top of the building in front, who can be seen at night slowly flapping his wings. The National put on a five part feature production of Charles Klein's great play, "The Third Degree," last week, in connection with its usual vaudeville program.

The "Louisville plan" of urging early mailing before Christmas, which was by the use of slides in the motion picture houses, a suggestion made by Postmaster E. T. Schmitt, proved so successful in the cities where it had been tried that the department will instruct postmasters all over the country to follow the plan next Christmas. The cost of the plan in Louisville was only $19, the slides being run free of charge by the exhibitors, and the enormous rush of Christmas mailing was spread over a longer period, and with less trouble in consequence than ever before.

E. K. Lyon and H. P. Bartram, of Frankfort, Ky., operating the Grand and the Columbia picture houses, respectively, are growing used to being presented in court upon the charge of operating their houses on Sunday, and it should be added, equally used to being promptly acquitted of the charge, as far as any criminality is concerned. Both were recently acquitted by a jury in the Frankfort police court in the record time of one minute. Whether further arrests will follow, on the instigation of the crusading councilman who started the trouble, is not known, but the exhibitors are not worrying perceptibly, as the legal and public view of the matter has been effectively demonstrated to be favorable to them.

The management of the Princess Theater, the largest and finest house in Henderson, Ky., has announced that Kinemacolor pictures will hereafter be a regular part of the program. As soon as the machine can be installed, pictures in color will be run regularly in addition to the regular program.

J. S. Grimes, of Leavenworth, Ind., was in Louisville last week making arrangements for numerous improvements in his house. He is enlarging his stage, and intends to secure several sets of scenery, for use in connection with the vaudeville acts which he proposes to make a feature of his program in the future.

A motion presented in the city council of Henderson, Ky., recently, directing the mayor to take steps to close up the motion picture shows in that city on Sunday, failed of passage by a vote of 8 to 3. This reflects public opinion on the matter pretty accurately, as far as Henderson is concerned, as an expression of opinion was taken recently, indicating the desire of a large majority of the people that these places of amusement be kept open on Sunday.

The Colonial Theater, recently opened by Spahr Swift in Winchester, Ky., has met so far with distinct success, and its seating capacity of 280 has been kept filled pretty regularly. An orchestra imported from Cincinnati, Ohio, has proved an attractive feature. Steve McKenna, an expert electrician, formerly of Lexington, Ky., is the operator, and Miss Mary Hackett is cashier. Mr. Swift is himself managing the theater.

John Venable, who has for some time had charge of the Princess Theater, one of the largest and most successful motion picture houses in Hopkinsville, Ky., recently announced his resignation. He will remain in Hopkinsville, although he has not stated what line of work he will follow. J. P. Masters, of Bowling Green, Ky., has succeeded Mr. Venable at the Princess.

The Princess Theater, recently opened at Adairville, Ky., has added an electric piano, equipped with a number of rolls of popular music, to the various features of attractiveness to its patrons, and is growing in favor steadily. Only licensed pictures are used.

The I. O. O. F. Moving Picture Theater, recently opened in the Odd Fellows' Hall in Newcastle, Ky., has announced that it will give shows regularly hereafter on Thursday and Saturday nights of each week, with continuous performances on court days from 10 o'clock in the morning.

Plans have been approved by James King, of Ashland, Ky., for the handsome two-story brick building to be erected by him in that city, the first floor of which will be occupied by a theater with a seating capacity of 700. The house will be used principally as a motion picture theater, although it will have a stage large enough to accommodate vaudeville and small dramatic productions.

While the Zoeller building, in Hazard, Ky., is not entirely finished, it has been occupied since Christmas by a motion picture theater, which has drawn large crowds. The building will be finished shortly in every respect, without interfering with the operation of the picture show.

Manager Brown, in charge of the picture show at Middlesboro, Ky., recently decided not to open his house on Sunday, as he ascertained that there was some opposition to Sunday shows, and he is determined to give no cause for criticism of his house.

The management of the opera house at Irvine, Ky., which has been operated as a motion picture house during the current season, recently announced that it has resumed the use of the General Film Company's program.

W. E. Crutcher, cashier of a bank at Vine Grove, Ky., has opened up a photoplay house in that town as sole proprietor and manager.

It has been reported here that S. E. Nestor, formerly of West Virginia, has sold the feature film "Female Raffles," to H. C. Dorsey, of Jacksonville, Fla.

R. S. Shrader, of the Central Film Service Company, is much pleased with the way business is picking up with the exchange of late. A goodly amount of commercial business is coming to the Central these days, and he is thinking seriously of moving the exchange to larger and better quarters to facilitate the handling of the increasing business.

John H. Christy, of Lagrange, Ky., who operates the New Grand at that place, was a recent visitor to Louisville. He was in quest of supplies for the house.

A well-known visitor to the Falls Cities was F. J. Rembusch, "the man who made the Mirror Screen famous." Mr. Rembusch, whose home and business is at Shelbyville, Ind., was in town only for a few days, but was a very busy man while here.

The Novelty Theater, under the active management of D. Levenson, is attracting steady crowds every day in the week, to say nothing of Sundays, which play to packed houses. All reels to be shown at the house the next week are featured at once on plates. The public gets keenly interested in following up such players as King Baggot and Warren Kerrigan, and are always to be found waiting for the next picture. A recent feature shown at the house was "Absinthe," a four-part production of the Universal program, featuring Leah Baird and King Baggot. Dodgers were given out a week in advance of the picture. The dodgers were of unique style and attracted considerable attention. They represented two partly filled bottles of Absinthe, and showed Leah Baird in one and King Baggot in the other.

Miss B. A. Plessinger, manager of the Independent Moving Picture Service Company, notes a steady business at the present time. Conditions are just about normal at the present time with her. Very few new shows are opening at this season of the year, and new service can hardly be expected. Shipments are coming in promptly, and the new fifty-pound parcel post law should help in the handling of films to a marked degree, if the exchange people would try it out and find out how it will work. The trouble with the parcel post system at the present time is the fact that the department makes the shippers pack each film in a separate box of fibre. On a single-reel shipment the arrangement works out nicely, but on a six-reel shipment, some of the reels are likely to become separated from the remainder of the shipment, and if they happened to be a series, there would be some commotion in a country town the next morning, when four out of the six reels arrived. Miss Plessinger has shipped but one reel so far by post, but says that any time an extra reel is needed, or a small amount of supplies, will see how the new system works. The express rates have been lowered, and probably the parcel post will not get the chance at the film business which it would have done if the rates had remained as they were. These new rates went into effect February 1.

R. S. Shrader has returned from a three-day's business trip to Indianapolis, Ind. The trip covered the latter three days in the week.

Harvey Bryant was in Louisville recently from Indianapolis, Ind., booking the Ramo feature films of the Ramo Film Company, of New York.

G. M. Anderson was a recent visitor to Louisville. He was looking for bookings for Homer's "Odessy," in which Helen Gardner takes the leading part. He controls the state rights on the feature in Kentucky.

The Central Film Service Company and the Universal Film Company are still operating separate exchanges. It was expected that the two exchanges would be merged about the first of the year, as the same interests practically control both companies.

Judge W. Allen Kinney is now in a position to take a long lease on the Columbia Theater. For some time the theater was tied up, because the heirs to an estate to which the property belongs were not able to come to a decision on the matter. The trouble has been settled and Judge Kinney can now get the terms which he has been after for some time. The house will be put in good shape, overhauled, new seats put in, and while it has always proved a profitable venture, it is expected to do a good deal better as it was rather run down from several years of steady wear and tear.

The Henderson Amusement Company, which operates the Princess in Henderson, Ky., held its annual stockholders meeting on January 20. W. A. Kinney, of Louisville, was re-elected president, and T. W. Callahan and A. L. Ward were re-elected vice-president and general manager. Judge Kinney made a trip to Henderson for the meeting, and was very well satisfied with the showing made by the house in the short time it has been running.

A Mr. Garnett, representing Blochi, of Indianapolis, was a recent visitor to Louisville, spending a day or two with Judge Kinney.

The Auditorium moving picture house at Danville, Ky., has been temporarily closed for repairs of an extensive nature.

Joe Frankel and W. O. Ratcliff recently sold out their interests in the Princess Theater, of Lagrange, Ky., to J. H. Christy, formerly of Scottsburg, Ind. The old management is said to have been a very successful one.

The National Moving Picture Company has leased the old Arcade Vaudeville House, of Paducah, Ky., from Desberger Bros., who formerly operated it as a vaudeville house. The work of remodeling the theater is in the hands of the contractors, who hope to get it ready for business in the next few days.

The Princess Theater, of Russellville, Ky., has changed hands once more. Arthur Mitchell, who operates the Dixie Theater, was the purchaser. S. W. Linebaugh, who owned the theater, leased it six months ago to Hugh Hill and Mendel Perry. These two men, like Mr. Linebaugh, put on nothing but high-class pictures, but were unable to make good, as it seems that Russellville can support but one show house.

The Lyric Theater, of Muncie, Ind., has been chartered, under the laws of Indiana, with a capital stock of $10,000. The directors are: G. D. Williston, I. B. Williston and D. M. Williston.

A newly appointed board of Safety in New Albany, Ind., recently made an investigation of the city fire department, various other buildings, and the picture show houses. Some improvements will be suggested in the exits from some of the show-houses, but general conditions were found to be satisfactory.

E. E. Adams, owner of the Lyric Theater, of Lebanon, Tenn., has secured the services of Charles M. Garlinger, formerly with the Lyric, of York, Pa., as manager of the local playhouse. The Lyric has undergone a thorough renovation.

A recent report from Somerset, Ky., announces that in addition to the Dixie Theater, owned and operated by Charles Mize, a new house is under consideration for Somerset. Who is behind the movement is not known.

Herman Duncan, of Uniontown, Ky., recently bought out the half interest of his partner, Sam Graves, in the Idle Hour Theater. Uniontown is a few miles from Henderson, Ky.

W. C. Brewer, formerly of Cadiz, Ky., has leased the Lyric Theater, of Pembroke, Ky., and will run the theater again as a moving picture house.

G. D. CRAIN.

MONTREAL.

IN the Superior Court, Montreal, a petition for an interlocutory decree by James McNeill against John E. Boldt et al was dismissed without costs. McNeil was the Monertal contractor engaged to build the studio at Longuevil for the Royal Films, the new local producers of all Canadian films for use abroad. Owing to some dispute, the contractor is alleged to have abandoned the work, and the owners undertook to complete the job themselves. Then McNeill sought to obtain an injunction, with the result given. Work is now being rushed on the building, so as to have it finished so that work can be commenced on the interior scenes of the photoplays, the exteriors of which were taken during the past summer.

The Canadian Cinematograph, Ltd., manufacturing "Royal Films," with offices in the Imperial Theater Building, Bleury Street, and a fine studio in Longuevil, across the river from Montreal, has just

bought five thousand acres of land in the Laurentian Mountains. They have engaged to paint the scenery in their studio an Italian artist who painted some of the scenery for the National Opera Company of Canada. They are seriously thinking of starting a "Canadian Weekly" on the same style as Pathe, Mutual, Universal and others.

Manager Hooley, of the old Theater Francais, has been replaced by C. S. Schlesinger, formerly of the Academy Theater, Buffalo. Under the new management the policy of this theater has been changed from three shows a day to two. The new manager introduced something entirely new, entitled "Visions of Art." It is a five-thousand-dollar production, and is only shown at the Sunday concerts.

The Strand, St. Catherine Street West, one of the Independent Amusement Co.'s houses, was crowded at every performance at which "David Copperfield" was shown. The Herald comments: "The patronage given to such efforts to elevate the photo stage will do more to improve it than armies of censors."

Mr. White, manager of the Montreal branch of the General Film Co., reports very good business. Of the eighty picture houses in Montreal, nearly seventy-five per cent. of them show licensed pictures.

The Imperial Theater continues to attract Montrealers from all parts of the city with its program of licensed pictures and musical acts. Mr. Conover, the manager, states that about fifty thousand people pay admission to his theater every week.

Montreal North-Enders are now able to go to the "movies" without going downtown. A new picture house, the Mount Royal, managed by Mr. Herring, and built at a cost of $100,000, has just opened its doors to the public. Judging by the attendance at every performance, suburbanites evidently appreciate this advantage laid right at their doors.

The Orpheum Theater, a Keith vaudeville house, under the management of George Dricoll, has been giving a picture program on Sunday afternoons and evenings.

The Empire Theater, in Stanley Street, which was opened about two months ago, has changed its policy, its boards being held by a New York stock company during the winter months.

The New Grand, on the site of the old Lyric Hall, is one of the latest houses to open in St. Catherine Street West. It shows pictures.

The province of Quebec Moving Picture Censors are again in the limelight. This time, however, they did not condemn a picture, but approved it. The picture in question was a few scenes in Pathe's Weekly, showing the recent water famine in Montreal. Some of the "city fathers" did not like it and asked the censors to use their shears, which those worthies did not use.

The Quebec Legislative Council passed a bill on the 16th relating to moving pictures, after adding an amendment by which the proprietor of a moving picture hall shall be liable to lose his license should he admit children under the age of fifteen, not accompanied by their parents or tutors. Another amendment to the bill gives to the proprietor of a film, rejected by the censors, the right to appeal to the full board of censors.

The Royal Films, a registered co-partnership which has been making pictures in and about Montreal for use abroad, has just sold out to the Canadian Film Manufacturing Company, Limited, with a federal charter, and a capital of $500,000. Patrick A. Powers, of Warner's Features, New York, is one of the directors of the Montreal company. Mr. Powers has entered into an agreement with the Montreal company for the exclusive handling of their films in the United States, and will distribute 66,000 feet every week.

The Quebec censors are not alarmed over the report that the strip of film attached to approved films is being tampered with. They have a special mark of their own, visible only to those who are in the "know."

Martin Harvey, one of the most noted actor-managers of the English stage, is again in Montreal. To an interviewer who called on him, Mr. Harvey told how the cinema had been of much service to him in bringing home certain imperfections in his part in "The Cigarette Maker's Romance," which his friends had commented on. "Overloaded with technique," was the criticism of his friends, but the famous actor himself never realized how this could be until he had seen his own acting reproduced on a moving picture film. Then the truth of the criticisms was brought home to him and he proceeded to eliminate certain features. This experience led Mr. Harvey to express the opinion that the film may become of much assistance in helping an actor to perfect his performance of a role.

The Bond Street Congregational Church, Toronto, shows, every Friday night, several films in the school room. The shows are attended by all classes and creeds, and have been a big money-maker since the first of the year.

A northern separate school purchased some educational films and the attendance for the last two months has increased materially, so much so that the fact has been brought before the Board of Education.

Moving pictures were taken of the opening of Parliament at Ottawa, last week, and were afterwards shown in Montreal houses.

The Montreal Society for the Prevention of Cruelty to Animals has decided to use moving pictures to demonstrate the work they are doing.

George F. Driscoll, manager of the Orpheum Theater, which puts up a picture program on Sundays, sailed with his wife, for Europe this week.

The picture theaters in the Northeastern part of the city, whose patronage is mostly French, have been showing plays by French stock companies lately.

Montrealers were delighted to see Mary Pickford on the screen again. "Caprice," a Famous Players production, in which she appeared, was shown at the Strand last week.

The Friday afternoon music recitals are continuing to be popular at the Imperial. Prof. Mac Clymont charms his audiences with his masterful playing on the Hope-Jones Unit Orchestra.

Interest is added to the Selig "Adventures of Kathlyn" series, by the fact that the story is appearing serially in a Montreal daily newspaper. The story is also being published in Calgary, Winnipeg, Toronto and Moose Jaw papers, as well as in a large number of American papers.

The New Grand, St. Catherine street West, is showing, as an extra special, moving pictures of a large fire which raged in the downtown district early this week. The record for this kind of work is still held by the Imperial Theater, that showed pictures of a fire eight hours after it broke out.

The Universal Film Manufacturing Company is advertising their players in a Montreal daily.

The Mount Royal Theater, in the North End, has had erected a large sign in a vacant lot on Park avenue. The sign contains the day's program, together with posters of the feature plays. The sign is so placed that street-car passengers may acquaint themselves with its announcement.

"The Count of Monte Cristo," by the Famous Players company, was the chief attraction at the New Grand and at the Mount Royal theaters. Judging by the applause which James O'Neill's appearance on the screen received, picture patrons evidently appreciate good talent.

GALLAGHER.

PHILADELPHIA.

THE regular annual meeting of the Exhibitors' League of Pennsylvania, held on January 23, at the association's headquarters in the Parkway building, proved to be one of the most interesting meetings ever held. The chief topic of the meeting was the appointment of J. Louis Breitinger, formerly counsel of the League, as chief of the board of motion picture film censorship of Pennsylvania. The election of officers for the year also took place and resulted in the following: Samuel F. Wheeler, president; Morris Spiers, first vice-president; Charles M. Rappaport, second vice-president; J. W. Pierce, secretary, and M. J. Walsh treasurer. Edward Jeffries, John J. Conners, John F. McMahon, George Roth and Louis Hopkins, were elected directors.

For some time there has been a rumor afloat in feature film exchanges in and about Philadelphia that the National Feature Film Company, 1126 Vine street, is a part of several other like business houses in this city, and so great has become the belief that a representative of the company has issued a statement in which he says that the concern is in no way connected with any other film exchange.

Local motion picture interests are expressing a great amount of interest in the new enterprise of William A. Brady, who has just incorporated a $1,000,000 concern under the laws of the State of Delaware, which will be known as the William A. Brady Picture Plays, Inc. Mr. Brady will give a large part of his personal attention to the company. There will be a studio in New York City and a plant of several hundred acres in the West. There will be moving pictures of thirteen Shakespeare plays. Many other popular plays will also be issued in picture form, and a specialty of educational films will be made.

W. Madison, of the North American Film Company, is looking for a favorable location to open a film exchange in Philadelphia.

Sunday afternoon private exhibitions of the General Film Company, at the Regent Theater of Alexander R. Boyd, are becoming to be looked upon by the exhibitors as one of the best ways in which to set forth the value of their newest releases. On a recent Sunday the General Film Company exhibited Lubin's masterpiece, "The Lion and the Mouse," by Charles Klein.

The Hildinger Bishop Company are making plans for a motion picture theater, which will be erected on a site at North Clinton avenue and Mead street.

J. C. S. Fernald, 5533 Wyalusing avenue, is preparing plans for a one-story brick moving picture theater, 50 feet by 110 feet, which will be erected at Fifty-second and Warren streets. The seating capacity will be 500.

J. Pollon, of the Lincoln Theater, states that business during the first month of the year has been exceptionally good, and that he has booked some big features which should prove big drawing cards.

J. Bradfield, of the Family Theater, has had a Wurlitzer orchestrion installed in the theater, at a cost of more than $5,000. Mr. Bradfield contends that the patrons of the silent drama of today appreciate a higher class of music than can be produced by the piano, no matter how efficient the person playing may be, and that the piano does not give out the volume of tone that is needed to fill a large theater.

A. Levy, who is about to open the S. & S. Studios, reports that favorable progress is being made, and that the alterations to the building are rapidly nearing completion.

Edward O'Keef, of the Atlantic City Square Theater, was a trade visitor during the week, booking special features for the shore resort house.

W. J. Vernon has let a contract for the erection of a motion picture theater, to be built on a site of ground at 1526-28 West Cumberland street. The building will be 37 by 76 feet. It will be built of brick and concrete, to cost $8,000.

Carl Swartz, of the Monarch Feature Company, North Ninth Street, is making a tour of the United States in the interest of the company. Recently the concern received a number of three and four-reel foreign features, which are making a hit with local exhibitors.

G. J. Barrett, of the Prince Features, returned last week from a trip in the vicinity of Wilkes-Barre and Scranton, Pa., and he reports that conditions in the sections visited are most gratifying and that exhibitors are having no trouble in filling their houses.

The recent declaration of Commissioner Jackson in regard to the over-crowding of the picture theaters, and the prosecution of all such exhibitors who persist in allowing too many people in as an audience at one time is being strictly enforced. Since this new ruling went into effect many novel ideas have been hit upon by managers to let the people understand that their houses are filled to capacity and that they will have to remain outside until the next show. One enterprising manager has had an electric sign installed, which is turned on when he has decided that enough people are within. Another manager provides music for the patrons who are waiting without until the end of the show.

The First Ward Amusement Company, of Newark, N. J., has been chartered under the laws of New Jersey with a capital of $50,000. Thomas Dougherty is the head of the new corporation.

The Mutual Film Corporation, of 902 Filbert Street, Philadelphia, has laid a complaint before the Public Service Commission in Harrisburg, concerning a difficulty with the Adams Express Company in the transfer of shipments at Wilkes-Barre. Shipments arriving after 12 noon are not transferred until midnight that day. The complainant also asserts outsiders are allowed to open all shipments, picking out their own.

Through the courtesy of Jay Emannuel, manager of the Ridge Avenue Theater, a matinee show of "What Eight Million Women Want," was given on January 22, the proceeds of which were turned over to the Twentieth legislative district of the Women's Suffrage party of Pennsylvania.

Work on the new Stanley Theater now in course of construction at 1620 Market Street, has been temporarily set back, owing to a collapse of the concrete floor, which buried three men in the debris, killing one and severely injuring the other two.

W. J. Vernon has awarded a contract for a moving picture theater to John McKenna & Son, which will be erected at No. 1528 Cumberland Street.

Stuckert & Sloan are preparing plans and specifications for a face brick and ornamental terra cotta fireproof moving picture theater to be erected at Fifty-second and Locust Streets for the Falt Amusement Company. The theater will seat from 800 to 1,000 persons and will be elaborately decorated and finished.

Nicholas Carrado, manager of the Star Theater, Wilmington, Del., has now become a weekly visitor among the trade, booking features and special service for his house. Recently Mr. Corrado has had the theater thoroughly renovated, with new chairs being installed and two new projecting machines.

The New Palace Theater, Arctic Avenue, Atlantic City, N. J., which was opened several weeks ago under the management of Fred Moore, has been forced to close, owing to the lack of business.

M. Goldberg, the manager of the theater at 333 Market Street, Lebanon, Pa., has taken full charge of the Lubin Palace, at 1218 Market Street, Philadelphia. W. C. Herchreider, formerly connected with the Auditorium Theater, in Eighth Street, will leave for Lebanon, where he will take charge of the theater vacated by Mr. Goldberg.

For the special purpose of featuring Philadelphia, her industries and developing the activities of Philadelphians, the H. H. B. Motion Picture Company, of Philadelphia, has been organized by Philadelphians for the benefit of Philadelphia. The new corporation organized by electing the following officers: President, W. Spence Harvey; vice-president, Marcus A. Benn; secretary-treasurer, Col. Lewis E. Beitler. The company will maintain offices in the Real Estate Trust Building, and the plant at 2231-3 and 5 Vine Street, formerly occupied by a feature film manufacturing company, has been secured for studio purposes. For the purpose of the new company the environs of Philadelphia will include all the territory within 150 miles of City Hall, excepting only New York.

In all affairs in which Philadelphia is interested or in which Philadelphians participate the company will not only send operators to make films, but will send experts to work up the material for the lead-to the end that Philadelphia may be benefitted to the fullest extent possible. Cameramen will be sent into factories, and films made of articles in the course of construction. The picture will show the processes from the beginning to the end. This is done with the thought to show the great masses of people just how long and about how much expense is attached in making the article, whatever it may be. Events of importance to the general public which take place in Philadelphia will be photographed and shipped broadcast within the very shortest possible time.

CONGDON.

INDIANA.

W. H. LIPPS, owner of the opera house, Alexandria, Ind., has been fickle to the Universal service. Lipps was an old standby for some time and was persuaded to try another service, but this week he is back again. "My crowds like it better—or at least they seem to have sort of become attached to it," is Lipps' explanation.

The Talbott, at Talbott avenue and Twenty-second street, Indianapolis, had to put on the Imp European film "Ivanhoe" for the neighborhood by special request. It packed the little theater for one of the biggest businesses it has ever had. The film seems to be getting the greatest of all advertising, the kind that goes from mouth to mouth. The film has been shown in Indianapolis repeatedly.

I. Hamburg bought the Virginia Theater, Evansville, from Philip Skora. Now Skora has bought it back again.

The big twenty-four sheet poster being put out to the trade by the Universal is meeting with a cordial reception among Indiana exhibitors. The Central Film Service, Indianapolis, has sent out three hundred of them and has ordered one hundred more. Inasmuch as the exhibitor receiving the poster agrees to rent billboard space for it, the publicity campaign seems to be catching on.

A feature of the corn show, January 9-10, at the Winona College of Agriculture, Winona Lake, Ind., was 5,000 feet of film exhibited by the American Steel and Wire Fencing Company. The company sent a lecturer to explain the pictures, which were exhibited free.

Louis Klene, proprietor of the Arc Theater, Lafayette, Ind., has closed for thirty days. The theater will be remodeled entirely, inside and out. The plans of Mr. Klene will greatly beautify his house, and he declares there will be no handsomer show house in the Middle West. The cost will be about $7,000.

The Orpheum, Lafayette, Ind., is showing as an added attraction pictures of the Brockton fair at Brockton, Mass., the local interest centering in the fact that the J. Crouch & Son magnificent six-horse team is a feature of the scene befor the reviewing stand where former President Taft is the honored guest.

The Empress Feature Film Company has bought the rights to "Kissing Cup," the four-part racing melodrama imported by A. Blinkhorn. The aeroplane ride to get the jockey entered in time and the race itself, are proving big attractions, and the film is being booked freely.

The Empress Company also is getting extensive bookings through Indiana, Ohio and Kentucky for "Black 13," an Apex sequel to "On the Trail of the Spider Gang."

The Bobbs-Merrill Publishing Company treated a gathering of its fiction salesmen in Indianapolis to a moving picture reel of James Whitcomb Riley. The film was taken by Louis Sereinsky, of the Motionscope Company, and showed scenes in Anderson, Greenfield and Indianapolis when the school children took part in a birthday tribute to the Hoosier poet.

A. G. Blacker, manager of the Sedeg Feature Film Company, Indianapolis, is on a vacation in Pennsylvania. Joe Barnett is acting manager in his absence. The Sedeg Company handles Gaumont features.

John Servaas, manager of the Alcazar Theater, Indianapolis, is on a vacation at his home in Kalamazoo, Mich. In his absence the management of the house was turned over to Ben Crose, of the Empress Feature Film Company. Crose used all his own company features and did an increased business for the house.

H. L. Whitehead, proprietor of the Irving, the new house in the college suburb of Indianapolis, is making a house to house distribution of advertising in spite of the fact that his house has been crowded every night since the opening. He says it is up to him to be sure every one within reach learns of his house and its location.

D. T. Costello is to open two new houses in Ft. Wayne, Ind., soon. One seating 410 will be in the suburb of Bloomingdale, and the other, seating 350, in the suburb of Nebraska. Costello runs the McClain Place house in Indianapolis, and is negotiating for its sale.

The Auditorium Theater, South Bend, Ind., is featuring the Daniel Frohman Famous Players' productions every Friday. "An Hour Before Dawn" was shown to a big business. The Auditorium uses quarter page ads in the local papers, giving news of its weekly program.

The Industrial Film Company, of Chicago, expects to exhibit a film of Vincennes, Ind., in the Moon Theater of that city this week. Production has been delayed by the unfavorable weather. According to the weather bureau, Indiana has been without sunshine for eighteen days.

The Lake County Times, Hammond, Ind., in an editorial condemns "white slave" films and urges that parents mark places where such films are shown and see that children avoid them. The editorial gives the Hammond exhibitors credit for showing only clean stuff.

Manager Laymon, of the Theato, Washington, Ind., has installed a new radium gold fiber screen and is much pleased with the improvement.

G. W. Williams is building a house at New York and Garfield streets, Indianapolis, on the site of the old Argo aerdome. It will seat 660 persons, and cost $8,000 to $10,000.

WILLIAM.

The Switow Amusement Company has filed articles of incorporation in Jeffersonville, Ind. The capital is $300,000, and the incorporators are Michael Switow, Junius A. Woolfolk and H. M. Revell. The new company took over the interests of the Switow Amusement Company, of Indiana, and the Falls City Amusement Company, of Kentucky. The companies absorbed have houses in Louisville and Madisonville, Ky.; Jeffersonville, New Albany, Madison, Salem, Bloomington, Martinsville and French Lick Springs, in Indiana. The company is building a new house at North Vernon. The company proposes eventually to increase the number of its houses to twenty.

The Victoria, Alabama and Sixteenth Streets, Indianapolis, opened this week. The house seats 610 and is the finest in the city up to date. M. C. Farrell is the manager in charge. The house is owned by the People's Amusement Company. Part of the directorate have other picture interests, being part owners of the Central Amusement Company houses, and of the Central Film Service Company. The opening of the house was advertised with a quarter-page in the local Sunday papers. It was built at a cost in excess of $15,000.

The Star Theater, Union City, Ind., is now getting Warner Features. The management of the Star theater makes a point of connecting film subjects with local events. The success with which this can be done by the country manager depends upon the manager, but the Star has been able to do it very effectively. "The Hand of the Law" is advertised as a "dramatization of Warden Coding's lecture on the 'Honor System' at the Chautauqua last summer."

Wilson & Akers will open the Princess Theater, Argos, Ind., about February 1st, or sooner.

A Kokomo editor is considerably worked up about the report that General Villa, of the Mexican rebel forces, has a contract with a moving picture company to share with it the profits to be derived from photographs of real battles. He concludes the contract calls for a satisfactory part of the killing and dying being done in focus.

The Lyric Theater Company, Muncie, has filed articles of incorporation. The capital is $10,000 and the incorporators are George D., Ina B., and Dudley Williston.

People in Seymour, Ind., are worked up over the report that one of the twenty houses which the Switow Amusement Company expects to have eventually, is to be in Seymour. The proposed theater is getting much publicity.

Michael Switow's first moving picture house, by the way, was operated in Shelbyville, Ind., in connection with a restaurant. A laugh and a thrill were premiums with every meal.

Indianapolis is to get one of the Switow houses. The others planned, it is said, are to be in Columbus, North Vernon, Rushville, Bedford, Vincennes, Washington, Greensburg, and Seymour, as before mentioned. The cost, $150,000.

W. R. Dunavent, Joy Theater, Edinburg, Ind., is negotiating for the sale of his house.

The Famous Players Film Service, Inc., has filed notice of its purpose to do business in Indiana, representing that $12,000 of its capital stock is invested in the state.

Mayor Bell, Indianapolis, has announced that he will no longer accept the $25 a week contributed to the office by the Citizen's Charity Association. The association is made up entirely om motion picture exhibitors, who exhibit on Sunday. The law n Indiana forbids Sunday shows, but by making it a matter of voluntary contribution at the door, the technicality has been successfully evaded, the evasion having popular approval. Part of the sum taken at the door has always gone to charity. The amount contributed to the Mayor's office was used in buying tickets for charitable work, and to meet other demands upon the office for charity. It was not graft in any sense of the word, as strict accounting was made of every cent expended, but Mayor Bell held that it was improper for the office to be made the distributing center.

A. J. Ingram, Newport, Ind., opened his house to a big crowd. Mr. Ingram is in a new building of fireproof construction.

Chief of Police, Sam Perrott, Indianapolis, attended the presentation of the film, "Traffic in Souls," as censor, and failed to censor it. The film was used to fill opentime at Shubert Murat Theater and attracted good crowds.

Chief Perrott, however, did censor the giving of free prizes at motion picture house drawings over the city. Chief Perrott told the police at roll call that it was gambling. Potatoes, flour, sugar and other foodstuffs made up the prizes. Most moving picture men are glad the practice was stopped. They hold a moving picture house should be visited for its films—not as was becoming the case in many instances, for a sack of flour.

Mayor Bell ordered that Sunday vaudeville shows be stopped. The order was made to except the movies. The exception seems to have no warrant according to the spirit of the law, but technically the movies are safe. They accept donations at the door, instead of telling tickets. The vaudeville houses were attempting to conduct business in the usual way. Whether they will attempt to meet the technicalities as have the movies is a question on which they do not express themselves. For the present, at least, they will remain closed on Sunday.

The semi-annual meeting of the Indiana Motion Picture Exhibitors' League has been postponed to the latter part of February or the first of March. The date set was January 20, but the sickness of Secretary A. C. Zaring delayed arrangements, and now word has been received by President J. M. Rhodes from Evansville, where the meeting is to be held, that the exhibitors there would prefer to hold the meeting late in February or early in March "that we may the better entertain you."

J. A. Victor, proprietor of the Two Johns Theater, in the Indianapolis "black belt," sometimes called "Frog Island," is back from a trip around the world. He visited the devastated part of Japan on his trip, and was greeted as Two Johns by a colored man in Honolulu. The colored man had formerly been a frequent visitor at Victor's house.

William H. Lipps, Alexandria, Ind., is increasing the seating capacity of his house by 100 chairs.

Press notices of a "cabaret show" in Peru, Ind., announce that "the decorations will be done by an Indiana fresco artist, who is now working on the Illinois circuit." It is further advised that "the beverage served will be tea." There will be movie shows and tango dancing teachers, who will be "changed every week."

WILLIAM.

PITTSBURG.

THE Pennsylvania Department of Labor and Industry is sending to all motion picture theater owners and managers in Pennsylvania a set of the newly adopted rules and regulations governing motion picture houses. Pittsburgh managers who are in receipt of the rules say that they are the most drastic in existence and will work hardships on the business. The rules were formulated by John Price Jackson, state commissioner, and Inspector David Weaver, of the local branch of the state department, has been named to see that the new regulations are enforced here.

An abstract of the new rules show that all motion picture auditoriums must be located on the first floor. All theaters must have one center and two side aisles, each leading directly to an external exit. All aisles must be four feet wide and clear of obstruction; all exits not less than five feet wide, plainly marked "exit" with a red light showing, and all doors must open outward. Separate doors must be used for entrance and exit.

One of the provisions of the new code that is especially drastic is that requiring, in addition to the main entrance and exit, at least ten feet of other exit space, with aisles leading directly to an outside alley, court, street or fireproof of passage.

All seats must be fastened to the floor. They must not be less than eighteen inches from arm to arm, and not less than thirty-two inches from back to back. No more than six seats will be permitted to intervene between any seat and the nearest aisles, nor more than thirteen seats in any row between two aisles. Electric lighting and power is required where obtainable. Complete equipment for fire extinguishing must be on hand. Heating plants must be separated from the auditorium by fire walls. Where there are living apartments above, these must be separated from the auditorium by fire walls.

All exits and entrances must be at ground level, and no steps will be permitted except by special permission of the inspectors, or where balconies are allowed. Balconies will not be permitted on a lot less than twenty feet in width, and no balcony will be permitted to have a seating capacity of more than twenty-five per cent. of the entire seating capacity of the theater. The width of the stairways leading to the balconies shall not be less than six feet for fifty persons or less, and one foot wider for each additional fifty persons. Stairways from balconies will not be permitted to lead into the main auditorium, and must be equipped with hand rails. Balconies must be equipped with at least one line of fire escape leading to the outside of the building.

Before the erection or adaption of any building for use as a motion picture theater, blue prints in duplicate, showing all the exits, passageways, aisles, stairs, fire escapes and the like, arrangements of seats indicating the number of rows and the number of seats in a row, and distance between rows; size of floor beams, walls, supports and the like; location and construction of picture machinery, and lighting, and other complete details must be furnished the state department. Picture machinery must be safeguarded in accordance with the acts of the legislature governing it.

The new rules will be strictly enforced, according to the local state department, and theaters will be closed on any infraction of the new regulations.

Rowland & Clark, formerly of the General Film Company in this city, and now owners and operators of a string of motion picture theaters in Pittsburgh and vicinity, are located in the Empire building.

The Pastime Theater, at Market and Fifth, is giving away on Tuesdays and Fridays sets of dishes to the holders of certain tickets. Tickets are numbered and drawings decide the lucky numbers.

The fire department of Vandegrift Heights has leased a motion picture house on Logfellow and will operate it, applying the proceeds to the maintenance of the department. Salaries, rents, etc., are expected to be paid from the profits of the theater.

The downtown theaters have raised the price of admission on Saturdays from five cents to ten. The plan has been entirely successful.

D. L. MANLEY.

(*Continued on page 854*)

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of the

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TEXAS STATE BRANCH NO. 18.
A. B. Remey, Pres., Fort Worth, Texas.
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NEBRASKA STATE BRANCH NO. 19.
Frank Harris, Pres., Empress Theater, Omaha, Neb.
E. C. Preston, Sec., Sterling Theater, Superior, Neb.

NEVADA STATE BRANCH NO. 20.
Address all communications to Glen D. Hurst, Grant Theater, Reno, Nev.

MASSACHUSETTS STATE BRANCH NO. 21.
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TENNESSEE STATE BRANCH NO. 22.
Address all communications to W. H. Wasserman, Nashville, Tenn.

OKLAHOMA STATE BRANCH NO. 23.
R. W. Wirt, Pres., Majestic Theater, Enid, Okla.
L. W. Brophy, Sec., Yale Theater, Muskogee, Okla.

ARKANSAS STATE BRANCH NO. 24.
O. A. Bandy, Pres., Argenta, Ark.
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H. A. Carleton, Pres., Dixie Theater, Jackson, Miss.
R. H. Redus, Sec., Elite Theater, West Point, Miss.

SOUTH CAROLINA STATE BRANCH NO. 27.
Address all communications to Julius Meyers, Charleston, S. C.

CANADA BRANCH NO. 28.
Address all communications to P. LeMarquand, Winnipeg, Can.

MAINE STATE BRANCH NO. 29.
Moxley Blumenberg, Pres., Casco Theater, Portland, Me.,
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COLORADO STATE BRANCH NO. 32.
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L. D. Milne, Pres., Maynard Theater, Mitchell, S. D.
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A. B. Campbell, Pres., Princess Theater, Sedro Wooley, Wash.
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P. E. Castlebury, Sec., Bonita Theater, Rome, Ga.

ARIZONA STATE BRANCH NO. 40.
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, FEBRUARY 9th, 1914.

BIOGRAPH—One Thousand to One Shot (Comedy)..
BIOGRAPH—Skelley Buys a Hotel (Comedy).....
EDISON—A Story of Crime (Comedy).....1000
KALEM—The County Seat War (Special—2 parts—Drama) 2000
LUBIN—Antidotes for Suicide (Comedy)..... 400
LUBIN—Taming Terrible Ted (Comedy)..... 600
PATHE—Pathe's Weekly, No. 12, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 4 (The Royal Slave—Special—2 parts—Drama).....2000
VITAGRAPH—The Winner Wins (Drama).....1000

TUESDAY, FEBRUARY 10th, 1914.

CINES—After Death (Special—2 parts—Drama).....2000
EDISON—The Story of the Willow Pattern (Drama)...1000
ESSANAY—Speak No Evil (Drama).....1000
LUBIN—The Measure of a Man (Drama).....1000
PATHE—Orphans of the Wild (Drama).....
SELIG—Reconciled in Blood (Drama).....1000
VITAGRAPH—Master of the Mine (Special—2 parts—Drama) 2000

WEDNESDAY, FEBRUARY 11th, 1914.

EDISON—Andy Goes on the Stage (Third of the Andy Series—Comedy) 1000
ESSANAY—Miss Milly's Valentine (Comedy).....1000
KALEM—Indian Fate (Special—2 parts—Drama).....2000
PATHE—All on Account of Polly (Comedy).....
PATHE—A Typical Buddhist Temple (Typical).....
PATHE—Scenes Along the Canvery River, India (Scenic)
SELIG—A Strenuous Scoop (Comedy).....1000
VITAGRAPH—Sonny Jim in Search of a Mother (Comedy) 1000

THURSDAY, FEBRUARY 12th, 1914.

BIOGRAPH—As It Might Have Been (Com.-Dr.).....
ESSANAY—The Weaker's Strength (Drama).....1000
LUBIN—Fitzhugh's Ride (Special—2 parts—Drama)....2000
MELIES—Suspense and Suspenders (Comedy)..... 500
MELIES—Winky Willy's Birthday Gifts (Comedy)..... 500
PATHE—Pathe's Weekly, No. 13, 1914 (News).....
PATHE—Broken Lives (Special—2 parts—Drama).....2000
SELIG—The Mistress of His House (Drama).....1000
VITAGRAPH—Some Steamer Scooping (Com.-Drama). 700
VITAGRAPH—Niagara Falls (Scenic)..... 300

FRIDAY, FEBRUARY 13th, 1914.

EDISON—Rorke's Drift (Special—2 parts—Drama)....2000
ESSANAY—Sophie Picks a Dead One (Special—2 parts Comedy) 2000
KALEM—The Gun Behind the Man (Comedy).....
KALEM—Out in the Rain (Comedy).....
LUBIN—The Sleeping Sentinel (Drama).....1000
SELIG—Their Lesson (Drama).....1000
VITAGRAPH—Bunny's Birthday (Comedy).....1000

SATURDAY, FEBRUARY 14th, 1914.

BIOGRAPH—A Nest Unfeathered (Drama).....1000
EDISON—His Grandchild (Drama).....1000
ESSANAY—The Calling of Jim Barton (Drama).....1000
KALEM—The Fatal Clues (Comedy-Drama)..... 800
KALEM—Flood of the Dal River (Topical) 200
LUBIN—The Reward (Drama).....1000
PATHE—Chains of Honor (Special—2 parts—Drama)..2000
VITAGRAPH—Children of the Feud (Special—2 parts—Drama) 2000

ADVANCE RELEASES.

MONDAY, FEBRUARY 16th, 1914.

BIOGRAPH—Her Old Teacher (Drama).....
EDISON—The Adventure of the Extra Baby (Second Story of Octavius, Amateur Detective) (Comedy).....1000
KALEM—A Million in Jewels (Special—2 parts—Drama)..2000
PATHE—Pathe's Weekly No. 14, 1914 (News).....
SELIG—The Uphill Climb (Special—2 parts—Drama).....2000
VITAGRAPH—Sawdust and Salome (Drama).....

TUESDAY, FEBRUARY 17th, 1914.

CELIO—The Artist's Model (George Kleine—Special—2 parts—Drama).....2000
EDISON—Sophia's Imaginary Visitors (Comedy-Drama)..1000
ESSANAY—To Alaska via the Great Rivers of the North (Scenic) 1000
LUBIN—Getting Even (Comedy)..... 400
LUBIN—An Innocent Victim (Comedy)..... 600
PATHE—Whiffle's Balcony Buds (Comedy).....
PATHE—Rambles in Bourges, France (Scenic).....
SELIG—Through the Centuries (Drama).....1000
VITAGRAPH—Back to Broadway (Special—2 parts—Comedy-Drama) 2000

WEDNESDAY, FEBRUARY 18th, 1914.

EDISON—Courting Betty's Beau (Comedy).....1000
ESSANAY—One-to-Three (Comedy).....1000
KALEM—Chasing the Smugglers (Special—2 parts—Drama) 2000
LUBIN—The Price of a Ruby (Special—2 parts—Drama)..2000
PATHE—Won by a Nose (Comedy).....
PATHE—Monuments of Upper Egypt (Architecture).....
SELIG—Thou Shalt Not Kill (Drama).....1000
VITAGRAPH—Fatty on the Job (Comedy)..... 600
VITAGRAPH—Lumbering in Sweden (Industrial)..... 400

THURSDAY, FEBRUARY 19th, 1914.

BIOGRAPH—A Desperate Hero (Comedy).....
BIOGRAPH—Skelley and the Turkey (Comedy).....
ESSANAY—Italian Love (Comedy-Drama).....1000
LUBIN—The House of Fear (Special—2 parts—Drama)...2000
MELIES—A Fable and Its Moral (Comedy)..... 300
MELIES—A Hobo Philosopher (Comedy)..... 700
PATHE—Pathe's Weekly No. 15, 1914 (News).....
PATHE—Where the Heart Calls (Special—2 parts—Drama)2000
SELIG—Venus and Adonis (Comedy).....
SELIG—A Mad Marathon (Comedy).....
VITAGRAPH—The First Endorsement (Drama).....1000

FRIDAY, FEBRUARY 20th, 1914.

EDISON—All for His Sake (Special—2 parts—Drama)....2000
ESSANAY—The Other Girl (Special—2 parts—Drama)...2000
KALEM—Too Many Johnnies (Comedy).....
KALEM—A Bottled Romance (Comedy).....
LUBIN—In the Dredger's Claw (Drama).....1000
SELIG—Memories (Drama).....1000
VITAGRAPH—His Little Page (Comedy).....1000

SATURDAY, FEBRUARY 21st, 1914.

BIOGRAPH—Criminology and Reform (Drama).....
EDISON—The Powers of the Air (Drama).....1000
ESSANAY—Snakeville's Fire Brigade (Comedy).....1000
KALEM—An Indian's Honor (Drama).....
KALEM—A Long Island Skunk Farm (Industrial).....
LUBIN—A Winning Mistake (Comedy)..... 400
LUBIN—The Female Book Agent (Comedy)..... 600
PATHE—Victims of Vanity (Special—2 parts—Drama)...2000
VITAGRAPH—Iron and Steel (Special—2 parts—Drama)..2000

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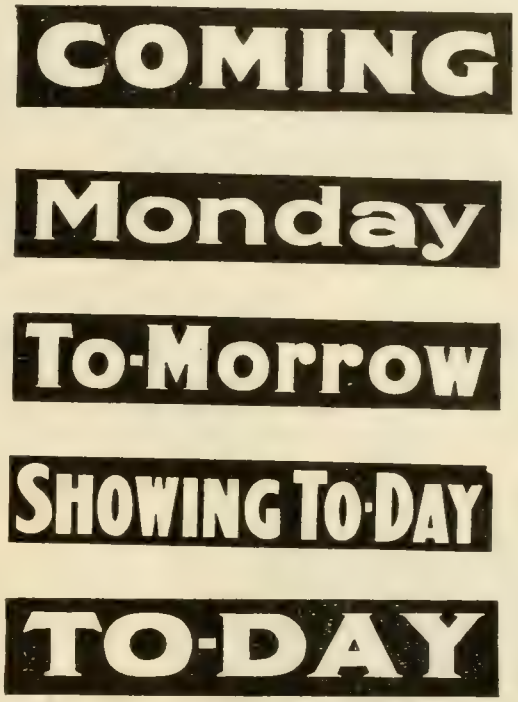

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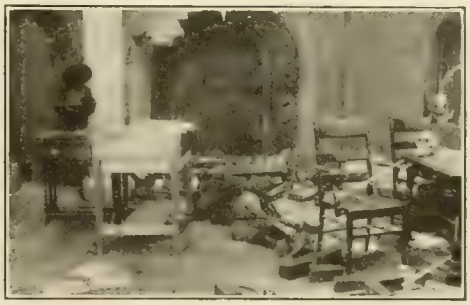

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This is a daring melodrama dealing with the Russian spy system. The situations are gripping and the characters delineated with remarkable strength. The Russian "underground railway" system here is operated by forces as mysterious as the "Black Hundred" organization—in fact, it is commonly supposed that they are closely allied. Their operations result in misery and wretchedness. In this production we have a prince of the realm aligned with reformers against these forces of oppression and ignorance.

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 8th, 1914.

CRYSTAL—For a Woman (Drama).....
ECLAIR—Valentine's Day (Comedy).....
ECLAIR—The Black Sea (Comedy).....
REX—The Coward Hater (Drama).....

MONDAY, FEBRUARY 9th, 1914.

VICTOR—The Man Who Slept (Drama).....
IMP—Jane Eyre (2 parts—Drama).....
POWERS—An Academy Romance (Comedy).....

TUESDAY, FEBRUARY 10th, 1914.

GOLD SEAL—The Bride of Mystery (3 parts—Drama)
CRYSTAL—Getting Reuben Back (Comedy).....
CRYSTAL—Baldy Belmont Picks a Peach (Comedy)...

WEDNESDAY, FEBRUARY 11th, 1914.

NESTOR—The Greater Devotion (Drama).....
JOKER—Universal Ike's Wooing (Comedy).....
ECLAIR—The Good in the Worst of Us (2 parts—Drama) .....
UNIVERSAL—Animated Weekly, No. 101 (News).....

THURSDAY, FEBRUARY 12th, 1914.

IMP—The Elixir of Love (Comedy).....
REX—The Law of His Kind (2 parts—Drama).....
FRONTIER—Slim to the Rescue (Comedy).....

FRIDAY, FEBRUARY 13th, 1914.

NESTOR—His Royal Pants (Comedy).....
POWERS—Withered Hands (Drama).....
VICTOR—The Law's Decree (2 parts—Drama).....

SATURDAY, FEBRUARY 14th, 1914.

JOKER—The Chicken Chasers (Comedy).....
FRONTIER—The Heart of Smiling Joe (Drama).....
101 BISON—Unjustly Accused (2 parts—Drama).....

SUNDAY, FEBRUARY 15th, 1914.

CRYSTAL—A Sure Cure (Comedy) .....
ECLAIR—The Legend of the Lilacs (Drama) .....
REX—An Old Locket (Drama) .....

MONDAY, FEBRUARY 16th, 1914.

VICTOR—Votes for Men (2 parts—Comedy) .....
IMP—The Box Couch (Comedy) .....
POWERS—Almost a White Hope (Comedy) .....

TUESDAY, FEBRUARY 17th, 1914.

GOLD SEAL—Honor of the Mounted (2 parts—Drama)
CRYSTAL—Some Doings (Comedy) .....
CRYSTAL—Harold's Burglar (Comedy) .....

WEDNESDAY, FEBRUARY 18tth, 1914.

NESTOR—A Flash in the Dark (Drama) .....
JOKER—A Narrow Escape (Comedy) .....
JOKER—Lumber Industry of California (Industrial)....
ECLAIR—The Cross in the Cacti (2 parts—Drama)....
UNIVERSAL—Animated Weekly, No. 102 (News) .....

THURSDAY, FEBRUARY 19th, 1914.

IMP—The Price of Sacrilege (3 parts—Drama) .....
REX—The Boob's Honeymoon (Comedy) .....
FRONTIER—Slim Joins the Army (Comedy) .....

FRIDAY, FEBRUARY 20th, 1914.

NESTOR—Scooped by a Hen-Coop (Comedy).....
POWERS—My Mother's Irish Shawls (Drama) .....
VICTOR—Love's Victory (2 parts—Drama) .....

SATURDAY, FEBRUARY 21st, 1914.

JOKER—The Tender Hearted Sheriff (Comedy) .....
FRONTIER—The Fatal Card (Drama) .....
101 BISON—Her Father's Guilt (2 parts—Drama).....

Mutual Film Corporation

SUNDAY, FEBRUARY 8th, 1914.

APOLLO—One-Round O'Brien in the Ring Again (Comedy) .....
MAJESTIC—A Turn of Cards (Drama).....
THANHOUSER—Percy's First Holiday (Comedy).....

MONDAY, FEBRUARY 9th, 1914.

AMERICAN—The Lost Treasure (3 parts—Drama).....3000
KEYSTONE—Mabel's Strange Predicament (Comedy)...
RELIANCE—Our Mutual Girl (Fourth Release—Drama)

TUESDAY, FEBRUARY 10th, 1914.

KAY-BEE—Colonel's Adopted Daughter (Drama).....1000
MAJESTIC—Just a Song at Twilight (Drama).....
THANHOUSER—The Dancer (2 parts—Drama).....2000

WEDNESDAY, FEBRUARY 11th, 1914.

BEAUTY—The Wife (Drama).....1000
BRONCHO—Romance of the Sea (2 parts—Drama).....2000
MUTUAL—Mutual Weekly No. 59 (News).....
RELIANCE—Pat Flannagan's Family (Drama).....

THURSDAY, FEBRUARY 12th, 1914.

AMERICAN—No Release.
DOMINO—The Mystery Lady (2 parts—Drama).....2000
KEYSTONE—A Robust Romeo (Comedy).....
KOMIC—That Spring Lock (Comedy).....
KOMIC—The Plumber and Percy (Comedy).....

FRIDAY, FEBRUARY 13th, 1914.

KAY-BEE—The Arrowmaker's Daughter (2 parts—Drama)2000
PRINCESS—The Tangled Cat (Comedy).....
THANHOUSER—No Release.

SATURDAY, FEBRUARY 14th, 1914.

AMERICAN—The Money Lender (Drama).....
KEYSTONE—Not Yet Announced.
MAJESTIC—Fate's Decree (Drama).....
RELIANCE—The Idler (Drama).....

SUNDAY, FEBRUARY 15th, 1914.

APOLLO—The Black Hand Conspiracy (Comedy).....
MAJESTIC—The Orange Bandit (Drama).....
THANHOUSER—The Skating Master (Drama).....

MONDAY, FEBRUARY 16th, 1914.

AMERICAN—The Cricket on the Hearth (2 parts—Drama)2000
KEYSTONE—Raffles, Gentleman Burglar (2 parts—Comedy) 2000
RELIANCE—Our Mutual Girl (Fifth Release—Drama)...

TUESDAY, FEBRUARY 17th, 1914.

KAY-BEE—No Release.
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, FEBRUARY 18th, 1914.

BEAUTY—The Sacrifice (Drama).....1000
BRONCHO—Yellow Flame (2 parts—Drama).....2000
MUTUAL—Mutual Weekly No. 60 (News).....
RELIANCE—A Working Girl's Romance (Drama).....

THURSDAY, FEBRUARY 19th, 1914.

AMERICAN—No Release.
DOMINO—The Play's the Thing (2 parts—Drama).....2000
KEYSTONE—Thief Catcher (Drama).....
KOMIC—(Title Not Reported)

FRIDAY, FEBRUARY 20th, 1914.

KAY-BEE—The Raiders (2 parts—Drama).....2000
PRINCESS—(Title Not Reported)
THANHOUSER—(Title Not Reported)

SATURDAY, FEBRUARY 21st, 1914.

AMERICAN—The "Pote Lariat" of the Flying "A" (Drama) 1000
KEYSTONE—(Title Not Reported)
MAJESTIC—(Title Not Reported)
RELIANCE—(Title Not Reported)

Exclusive Supply Corporation

TUESDAY, FEBRUARY 3rd, 1914.

GAUMONT—The Obsession (Drama) .....
GT. NORTHERN SPEC. FEATURE FILM CO.—Pierrot's Love (3 parts—Drama) .....

WEDNESDAY, FEBRUARY 4th, 1914.

BLACHE—Dream Woman (4 parts—Drama) .....

THURSDAY, FEBRUARY 5th, 1914.

GAUMONT—Oscar Wins the Shopgirl (Comedy).....

FRIDAY, FEBRUARY 6th, 1914.

ITALA—Shattered Idol (3 parts—Drama) .....

SATURDAY, FEBRUARY 7th, 1914.

GAUMONT—The Angel of the House (3 parts—Drama)

MONDAY, FEBRUARY 9th, 1914.

F. R. A.—Mystery of No. 13 Hill Street (3 parts—Dr.)..

TUESDAY, FEBRUARY 10th, 1914.

GAUMONT—Leonce at the Chateau D'If (Comedy)....
GT. NORTHERN SPEC. FEATURE FILM CO.—A Woman's Heart (3 parts—Drama) .....

THURSDAY, FEBRUARY 12th, 1914.

GAUMONT—Simple Simon Ragtime Mad (3 parts—Dr.)
GAUMONT—Fan Making (Industry) .....

FRIDAY, FEBRUARY 13th, 1914.

ITALA—Convict 113 (3 parts—Drama) .....

SATURDAY, FEBRUARY 14th, 1914.

GAUMONT—Guilty Secret (2 parts—Drama) .....

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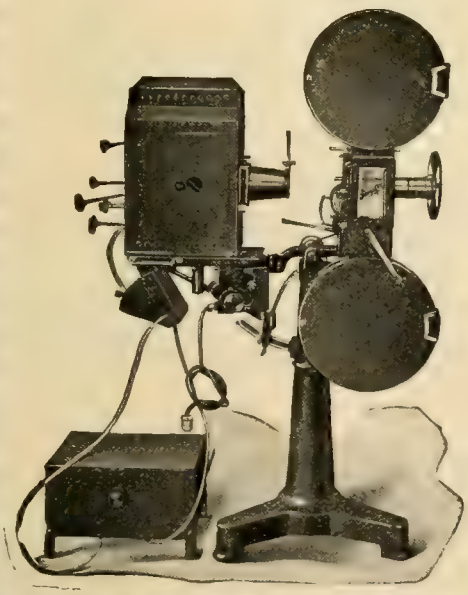

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Has a cast of great strength.

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THE TRAP
Shows some truly wonderful photography.

THE TRAP
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THE TRAP
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THE TRAP
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(Powers leads for 2½ years)

Three Reels

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The Desert's Sting

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CONSTANCE CRAWLEY AND ARTHUR MAUDE

in a Magnificent Production of

RIDER HAGGARD'S Famous Romance of Love and War

4 REELS 4

JESS

4 REELS 4

A Gripping Story Worthily Staged and Splendidly Acted

1000 SOLDIERS SHOWN IN BATTLE

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in

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Chapters from the Life of a Dreamer

WRITTEN AND DIRECTED BY CHARLES L. GASKILL

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"Fleur-de-Lys" is full of pathos, heart-interest and beauty. It is modestly spectacular, and the story grips the interest from the start to the finish. The last 700 feet of this picture holds with an interest unprecedented. The story is fresh and original—a departure from the hackneyed and stale. No better picture has ever been made in America or Europe. Photography perfect. Three reels.

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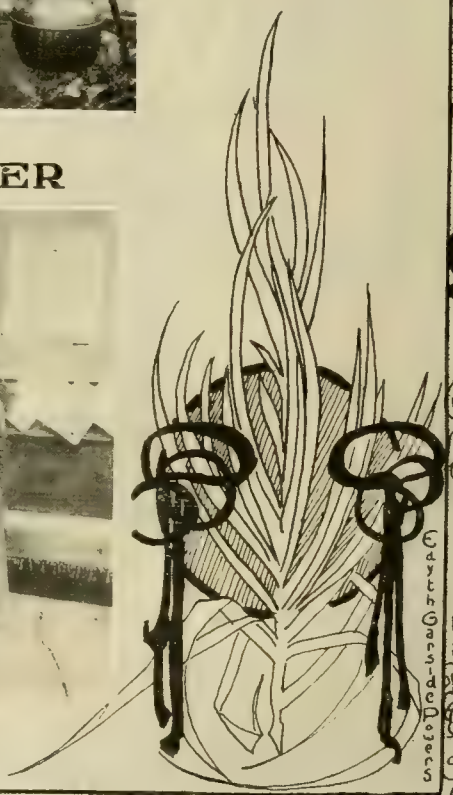

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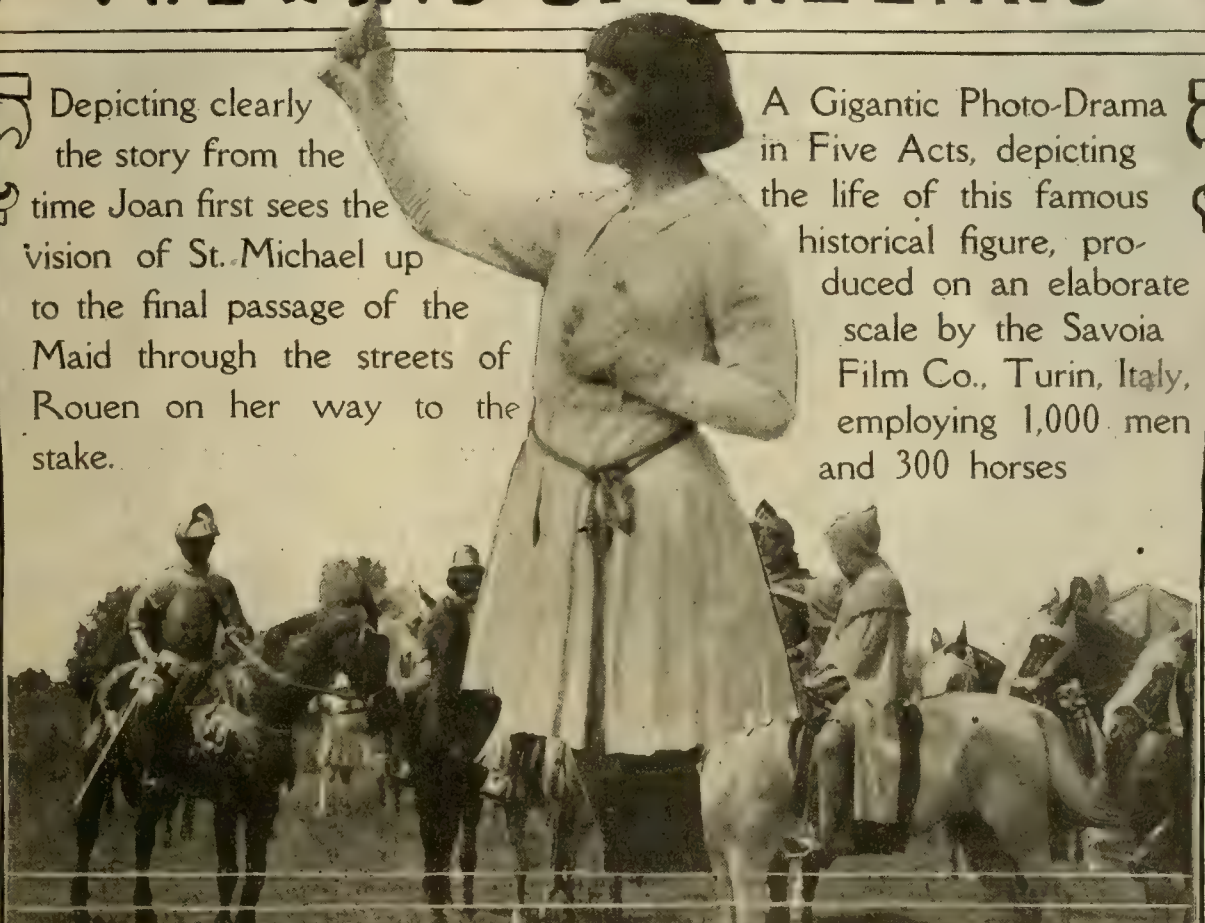
THE MAID OF ORLEANS

Depicting clearly the story from the time Joan first sees the vision of St. Michael up to the final passage of the Maid through the streets of Rouen on her way to the stake.

A Gigantic Photo-Drama in Five Acts, depicting the life of this famous historical figure, produced on an elaborate scale by the Savoia Film Co., Turin, Italy, employing 1,000 men and 300 horses



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MANAGER—For photoplay house, experienced, best references, salary reasonable. A. C. KREBS, 1422 Masonic Temple, Chicago, Ill.

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MOVING PICTURE OPERATOR DESIRES ENGAGEMENT.—Expert, 16 years' experience throughout Northern states. For twelve years on road with own show, playing high class theaters. The past four years operator in one of the largest picture theaters in Connecticut. Now at liberty on account of closing of theater. Best possible projection guaranteed. Reliable, do not drink, nor smoke. Salary required, only moderate, and can also furnish, free, without any extra expense, two good Power's machines, and thirty reels of films. Address M. P. OPERATOR, P. O. Box 1372, New Haven, Conn.

EXPERIENCED.—Feature film man would like to open Philadelphia branch. Knows how to get the business. Salary or commission. Address FEATURE, care of M. P. World, New York City.

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CAMERAMAN.—With own outfit, experienced photographer, wants engagement. PHOTOGRAPHER, care of M. P. World, New York City.

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MANAGER.—Live energetic young man, thoroughly experienced for moving picture or vaudeville house, desires position as manager, can get results with novel ideas of my own. Address "A.," care of M. P. World, New York City.

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WANTED.—Proposition from moving picture man. Population 5,000. Have building 114 x 32½, best location, lease. Salary or commission on profits. Or expert operator who understands the business. MRS. IVER LARSEN, Decorah, Ia., or E. B. LARSEN, 1702 N. LaSalle St., Chicago, phone Lincoln 6061.

BOOKINGS.—For the "Passion Play." Rent per day $5, $6 and $7, with or without lecture. LUBACK, 1109 Manhattan Ave., Brooklyn, N. Y.

EXPERT.—Moving picture pianist wants experienced operator as partner to join him opening a theater. Both to put up same amount, and share profits equally. Don't answer unless you mean business. Address L. A. N., care of M. P. World, New York City.

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WOULD LIKE.—To buy good paying moving picture business in town of 1,5 0 or more. Iowa or Nebraska preferred. Write J. P. WINTERS, Creighton, Neb.

WANTED TO BUY.—A motion picture theater in town of from 5,000 to 50,000, near New York City. Give seating capacity, average business, opposition, service being used, size of screen and throw, in fact all details in first letter. Quick action if you have the goods. Address replies to G. C. F., care of M. P. World, New York City.

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WE HAVE SOME.—Good 2, 3, and 4-reel features with full line of paper in first class condition which have played our circuit. We will sell cheap. Also several new open market samples with full line of paper. None of these subjects shown west of Pennsylvania. FIDELITY FILM CO., 145 West 45th St., N. Y. City.

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BETTY NANSEN — RITA SACCHETTO

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"PREFERRED FEATURE ATTRACTIONS"

BETTY NANSEN
Appearing in:
Princess Elena's Prisoner
Released in January
A PARADISE LOST
For Release in February

The Great Northern Company is to be thanked for as well as congratulated on bringing to the screen Miss Betty Nansen, the justly famous Danish actress. * * * * In the first of the series in which Miss Nansen is seen, her work is superb. It shows quality throughout. The title of the four-reel production is "Princess Elena's Prisoner." * * * It is a rare picture.—*Moving Picture World, Dec.* 19, 1913.

With Miss Betty Nansen playing the leading role in the absorbing four-reel photo-drama, "Princess Elena's Prisoner," the Great Northern Film Company is to be congratulated upon bringing the photo-drama closer in touch with the stage. * * * * The appearance of Miss Nansen in the screen picture lends a dignity and appeal that is calculated to win its way to the hearts of lovers of genuine photo-dramatic production. — *Motion Picture News, Jan.* 3, 1914.

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Rare Productions for Discriminating Exhibitors

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RITA SACCHETTO
Appearing in:
The Ghost of the White Lady
Released in January
The Gambler's Penalty
For Release in February

The part of Lady Vera in "The Ghost of The White Lady" is played with infinite charm by Miss Rita Sacchetto. In her we see the hoydenish, resourceful young woman of her own times. * * * * She plainly puts her whole heart in her play and her portrayal becomes a living thing, pulsating with the real red blood of youth.—*Moving Picture World, Jan.* 13, 1914.

After one has seen "The Ghost of The White Lady" so many pleasing impressions have been created that it would be difficult to recall the faults, if any exist, in this absorbing four-reel photo-play. It is the latest of the Great Northern's "Preferred Feature Attractions" and the particular feature in this instance is Miss Rita Sacchetto, an actress of international repute. * * * * In this limited space it would be impossible to convey the emotions aroused by this photo-play as a whole and the splendid art of Miss Sacchetto. — *Motion Picture News, Feb.* 7, 1914.

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FOR THE **QUEEN'S HONOR** FEATURE IN THREE REELS

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(Adapted from Longfellow's Immortal Poem)

FIVE REELS

TINTED AND TONED

Made in Annapolis Valley amongst the actual scenes described in the poem

STIRRING — ENTHRALLING — IMPRESSIVE

STAR CAST, PERFECT PHOTOGRAPHY, NATURAL SCENERY

BEAUTIFUL PAPER I'S, 2'S, 3'S, 6'S, 12'S, HERALDS, PHOTOS, SLIDES.

When in the harvest heat she bore to the reapers at noon-tide flagons of home-brewed ale.

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MIRROROIDE is the only screen in the world sold under a bona-fide 5-year guarantee. It won't crack, peel, tarnish or oxidize.
No other manufacturer dare make this statement, much less try to substantiate it.

Even Ireland fell into line. Read—

THE J. H. GENTER CO.,
Newburgh, N. Y.

Confirming our cable of yesterday, Jan. 20th, ship two B. Grade Mirroroide Screens, sizes 18 x 13 and 14 x 11, to Picturedrome, Mount Pottinger Road, Belfast, Ireland, and one 18 x 12.6 to Picturedrome, Widness, England.

Yours faithfully,
PICTUREDROME COMPANY.
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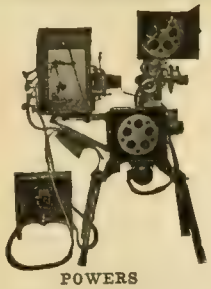
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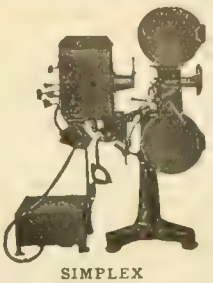
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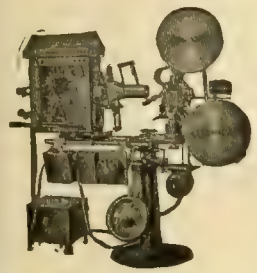
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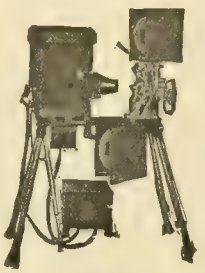
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SIX SHEET POSTER

NORTH WESTERN NEW YORK.

(Correspondence Continued from page 829)

M. B. SCHLESINGER, manager of the Academy, recently visited New York to have special scenery built for his new moving picture theater, which he terms "Visions of Art." Special curtains of rich materials are arranged and when they are parted, there are disclosed on the stage a beautiful conservatory, or Roman garden scene, a fountain, flowers and other embellishments. After music by the orchestra, which is seated on the stage, and selections by trained singers, appropriate moving pictures, surrounded by this elaborate setting, are shown. The curtains are then closed. After an intermission the pretty scene is again presented, followed by music and other pictures. This plan is repeated until the pictures have been shown. This novelty was introduced at the Theater Francais, Montreal, by Mr. Schlesinger's brother, G. S. Schlesinger, and proved a decided hit.

Sunday is known as Vitagraph Day at the Happy Hour Theater. Manager Harry Marsey features Vitagraph releases on that day and his Sunday admission has been advanced to ten cents. The plan is proving a success. Mr. Marsey has a wide experience in the moving picture business. At one time he was at the head of a chain of theaters in Niagara Falls, Tonawanda and St. Catharines. Before becoming proprietor of the Happy Hour he managed various houses in Buffalo. He says the Buffalo Motion Picture Exhibitors' Association, of which he is president, will hold a smoker in February.

J. Robson Stevens, secretary and treasurer of the Buffalo Feature Film Corporation, recently recovered from a six weeks' illness.

The Buffalo office of Warner's Features, Inc., is booking "The Loyalty of a Savage," produced on Miller Bros.' 101 Ranch. An excellent demand for this production is reported. D. J. Chatkin, manager of the local branch, is at his desk again after an illness of a few days.

Peter Hofmeister, formerly owner of the Majestic Moving Picture Theater in East Ferry street, is now munting posters for local film exchanges. He sold his house to W. J. Bean.

The All Theater Club, of which Grover Bagg is president and George De Rade vice-president, recently held its annual ball. Attaches of all theaters, including moving picture houses, are eligible to membership in this organization. Among the features at the ball were a cabaret show, tango dances and a beauty contest, in which women appearing at local theaters entered. Prizes were given.

Keith's Theater recently presented for the first time in Buffalo Lubin's four-part feature, "The Battle of Shiloh." Special advertising and extra music were used by Manager Davis. This was given on a Sunday only and the house was crowded.

E. Meadows, manager of the special feature department of the General Film Company's Buffalo branch, recently gave a private exhibition of "The Lion and the Mouse," Charles Klein's production, at the Globe Theater. This exhibition was for exhibitors only. The picture was enthusiastically received. Among those present was Mr. Wood, of the new Winter Garden Theater of Jamestown, who reported prosperous business at his house. His patrons appreciate his efforts to secure the very best material in the film market. William H. Kneib, of the new Wilkay Theater, Erie, Pa., was also present. The features which he has been booking have proved crowd-bringers.

"The Third Degree," the first of the special features released by the General Film Company, was shown to crowded houses at the Strand. So great was the congestion in the lobby and sidewalk in front of the house at the opening show that policemen had to prevent the blocking of traffic. On account of the popularity of the pictures Manager Harold Edel, of the Strand, extended the engagement of the feature. He has also booked "The Lion and the Mouse."

Mr. Edel has promoted a company which will build in Buffalo a large dance hall. In the center will be suspended a huge screen, on which moving pictures showing the latest steps in dancing will be presented. These will take the place of regular dancing instructors. The pictures will be visible on both sides of the screen. Mr. Edel says he is planning to use "The Dances of Today," by the Universal Company, and "Motion Picture Dancing Lessons," by the Kalem Company. After the various steps are shown and practised by the dancers, the instructions are ended. A varied program of regular pictures is then given for the delectation of the patrons, who at the same time may indulge in dancing to their heart's content. The hall will be 100 by 150 feet and will accommodate 1,500 couples. The location will be announced later. There will be an orchestra of fifteen pieces. There will be an entrance 20 feet wide and 118 feet deep and in connection with this will be a cloak and wash rooms, refreshment stands, etc. The price of admission to the pavilion will be ten cents and checking will be free. Each dance will be five cents extra.

Mr. Edel has been using a large ad in the Buffalo Sunday Times to boom "The Adventures of Kathlyn" in moving pictures. His advertising has been used in connection with a serial story on the same subject in that paper. Ten thousand copies of The Times, containing the story and advertisement, were given free in the Strand lobby and the returns from this enterprise were very satisfactory. Mr. Edel has increased his Strand orchestra to ten pieces.

S. S. Webster is meeting with success as manager of the Globe Theater in Main street. His house is conceded to be one of the best equipped and best managed in this part of the state. His operating booth is a model and the other equipments are thoroughly up-to-date.

"The Second Adventure of Kathlyn" has been drawing crowds to the Marlowe Theater, Virginia and West avenues. William Leyser has been manager of this house since its opening a few months ago. Before coming to Buffalo he had had experience in moving picture theaters in Long Island.

Kate Burr, a writer for The Buffalo Times, recently interviewed Foster Moore, Buffalo manager of the George Kleine attractions, and used his picture. The subject discussed was "Antony and Cleopatra," the spectacle offered by Manager Laughlin, of the Majestic Theater.

Manager Cornell, of the Star, has booked "Quo Vadis?," the George Kleine pictures, for four Sundays. The public has responded generously to the offering. Mr. Moore has issued a brochure on "Quo Vadis?"

Mitchel H. Mark, of the Mark-Brock Theatrical Enterprises, reports that his company is planning to begin this spring the construction of a new playhouse on the site of the Academy Theater, Buffalo, and adjoining property. It is estimated that the building and location will cost upwards of $1,250,000. He says there will be a roof garden in connection with the theater. The orchestra will seat 1,300, the balcony 900, and the gallery 900. The roof, which will have a capacity of 1,900, will be like a palm garden and there will be a wide promenade around the outside. There will be a fine view of Lake Erie. The roof will be arranged so that it can be opened or closed without delay. High class vaudeville and moving pictures will be put on in the main theater and musical offerings will be the feature in the roof garden. Mr. Mark will cater to refined patronage. The new theater will be strictly fireproof and modern in every detail.

Work on the new Palace Moving Picture Theater at 327 Main street, Buffalo, will begin shortly by the Mitchel H. Mark Palace Theater Company. The building will be three stories high. The Mitchel H. Mark Theater Company will have its offices on the upper floors. The theater will seat 1,200. The building will cost $100,000 and will be completed next fall. An expensive organ will be a feature. The officers of the company are: President, Mitchel H. Mark; vice-president, Samuel Weill; secretary and treasurer, Eugene L. Falk. Simon Stein and Moe Mark are on the board of directors.

"Our Mutual Girl," released by the Mutual Film Corporation, has proved a big drawing card at the Family Theater, managed by Walter H. Foster. Hundreds of Buffalo men and women enjoyed the varied experiences of Norma Phillips, the interpreter of the role. Her costly gowns were especially admired by the female patrons. There is a story of rare heart interest running through the production. Mr. Foster recently spent a week in New York, searching for big features for the Family Theater.

The Garden Theater, Buffalo, which plays burlesque during the week, with moving pictures on Sundays, has been bought by the International Railway Company and a station will be erected on the site. The future plans of the Garden Theater Company have not been announced.

Moving pictures were used by Emery C. Kolb in his lecture on "The Canyons of Colorado," delivered here recently. The films were made in the fall and winter of 1911-12, when the Kolb brothers made a trip of 1,400 miles through the waters of the Grand Canyon country. At some places where they camped, there was no fuel and yards of moving picture film, it is said, had to make up the deficiency. Many pictures and films were lost when the boats overturned.

Manager Marcus, of the New Lyric, recently had as an extra feature at his regular Sunday concert an Irish moving picture, entitled "For Ireland's Sake." Mr. Marcus has introduced a change in policy by which every seat in the theater at matinees will be sold for 10 cents. In the future Monday night at the New Lyric will be known as Tango night and there will be a contest for cash prizes. Wednesday night will be "country store night." All kinds of gifts are given, from feather beds to valuable watches. The only condition is that the winner has to take his gift from the stage. There will be professional try-outs at the New Lyric on Friday nights.

The Niagara Falls Board of Health has issued an order closing the theaters there indefinitely. The action was practically forced by the Protestant clergy of the city, who on a recent Sunday voluntarily closed their churches until health conditions improved.

In an effort to prove to Mayor Edgerton and the members of the common council that the sentiment in Rochester, N. Y., is overwhelmingly in favor of Sunday moving picture shows, the proprietors of the Rochester moving picture theaters have sent out to patrons 10,000 cards which, when filled out, will be submitted to the council. The cards will be given out at all the moving picture theaters and patrons will be asked to sign. The statement on the card is that the subscriber, a citizen of the city of Rochester, of full age, is in favor of an amendment to the city ordinance, permitting the exhibition of moving pictures on Sunday afternoons and evenings.

A report from Manchester Village, N. Y., says: "A vacant lot in Main street here has been purchased from A. W. Hawkes by John Gilman, manager of the Pastime Theater, who will erect a moving picture theater on the site. The building will cost about $5,000. It will be built of tile, and will seat about four hundred.

Managers of Rochester, N. Y., theaters have received from Commissioner Owen, of that city, a letter asking their co-operation in a plan for the prevention of panics in theaters and places of amusement. The managers are asked to display on the picture screen or on the theater programs the following:

"Fire notice. Look around now. Choose the nearest exit to your seat; in case of fire walk, not run, to that exit. Do not try to beat your neighbor to the street."

On account of a number of complaints from school teachers and others, Humane Agent Koerbel, of Binghamton, N. Y., has warned the owners of all moving picture theaters in that city that the law regarding the attendance of children at such places will hereafter be enforced to the letter.

The new Beekman block in Dundee, N. Y., will be completed in February. On the second floor will be the Beekman Theater, which has been leased to James M. Porter, of Canandaigua. Moving pictures will be shown on nights when no regular performance is given.

Attaches of the Shubert Theater, Rochester, recently presented Elmer Walters, retiring manager, a loving cup.

M. F. Beier has succeeded H. G. Segal as manager of the Buffalo office of the World Special Films Corporation. Mr. Beier was formerly connected with the Pathe Freres and Gaumont companies and was in business under the firm name of the Emby Feature Film Company, New York City. Each week he is sending out a "reel talk" to all the exhibitors in this territory, advising them just what he offers and telling them how to advertise big productions.

BILLY BISON.

IN THE MIDDLE WEST.

IT is reported that the ministerial association of Wichita, Kan., at a recent meeting, advocated a plan whereby children under sixteen years of age would be barred from moving picture theaters unless they are accompanied by their parents.

Hartley Palmer, who owns a moving picture show at Fairport, Ohio, has purchased the Casino Theater at Geneva, Ohio, from C. W. Mathews.

Dr. A. L. Noble, medical superintendent of the state hospital for insane at Kalamazoo, Mich., recently made public announcement of the benefits received by the unfortunate wards of the state through the judicious use of moving pictures. The policy of giving them three photoplay shows a week has proven very helpful.

The draft of an ordinance to be sponsored before the city council of Springfield, Mo., was prepared by the Good Mothers Club of that city, which is anxious to see certain features, such as murder, suicide, marital unfaithfulness and subjects which deal with the birth of illegitimate children, eliminated from the moving picture theaters. Their proposed censorship also is directed at the vulgar vaudeville numbers and other improper stage attractions. The ordinance contemplated vests the power to judge shows in the police and other city officials. A fine of not less than $5 for each offense is provided and the right of the mayor to revoke licenses is offered for clubbing the exhibitors into good conduct.

Municipal inspectors of Omaha, Neb., have reported themselves as very well pleased with what they found on a tour of moving picture theaters preliminary to the renewal of licenses. Two houses were mildly criticized for allowing rubbish to accumulate.

The Muncie Lyric Theater Company of Muncie, Ind., has been incorporated, with a capital stock of $10,000, to operate theaters. The incorporators are: George D., J. B. and D. M. Williston.

First-run Mutual service and a popular concert orchestra are the features of the new policy at the Butterfly Theater in Milwaukee, Wis.

Construction of the new $45,000 auditorium at Waukesha, Wis., has begun. Two theatrical attractions a week probably will be played and the rest of the week devoted to vaudeville and moving pictures.

Mayor Dahlman, of Omaha, Neb., has proposed an annual tax of ten cents a seat a year for moving picture theaters of that city instead of a flat rate fee—now $75 a year. As few of the photoplay houses seat as many as 750, the revenue of the municipality would be reduced under the new plan.

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NEW ENGLAND AND CANADA.

MESSRS SMITH & Hablow are hard at work on their new Palace Theater, Calais, Me., which is due to open by February 15. The Palace has been built as a strictly high grade photoplay theater, with no expense spared in construction. The theater will seat about 500. The color scheme is a soft red, with cream colorings. C. Hablow has decided to open with the Universal program, and states that it is his intention to run his house along high-class lines.

The Motion Picture Exhibitors' League of Massachusetts is giving its entire attention to the First Annual Ball, to be held at Symphony Hall, Boston, on February 17.

Mrs. Josephine Clement, who has managed B. F. Keith's Bijou Dream Theater, Boston, has severed her connection with that house.

Benjamin E. Pickett, manager of B. F. Keith's Theater, Lowell, Mass., and Miss Franklin E. Wood, of Dorchester, Mass., were married this week.

"Les Miserables" was the feature attraction at a benefit given under the auspices of the Boston Council of Jewish Women, at Tremont Temple, this week. The picture was secured through the courtesy of the Gordon Brothers Amusement Company, which has the rights for this nine-part subject for New York and New England.

Nathan Gordon will present "Les Miserables" in New York City at the Carnegie Lyceum, beginning January 26. Richard Henry Warren, now at the keys of the Gordon and Lord Olympia theaters, Boston, will be transferred to New York City, in order to handle the organ at the Carnegie Lyceum. It is possible that "Les Miserables" will play a return engagement at Tremont Temple, Boston, as the feature did unusually well there during a six weeks' engagement, this fall.

A new theater is now nearly ready for its opening performance at Woodland, Maine. The house has installed a Power's 6A Cameragraph machine, secured from Charles Stern, of the Universal's Bangor, Me., office.

Another theater, to be devoted to vaudeville and pictures, will be erected directly opposite Franklin Park, Boston. The house will have a large frontage on Blue Hill avenue, Elmo street and Old Road. This Property was formerly owned by the Boston Elevated Railway Company, and was purchased some time ago by Abraham Kurinsky, who sold a part of it to the Franklin Park Theater Company. There is 11,000 square feet of land. Work on the new theater will be begun at once, from plans by Funk & Wilcox, which will call for a house of concrete and stone, to seat 1,500 persons, to contain every modern improvement. The estimated cost is about $150,000, and a thoroughly modern theater is anticipated.

Sherman L. Whipple has sold to C. W. Rowell the brick buildings and 5,000 square feet of land at 136-144 Court street, Boston. This property was formerly occupied by the Jolliette Theater, and is now known as the Empire Theater, using General Film Service.

A new incorporation is the New Columbia Amusement Company, at Bath, Maine. This is a $10,000 concern, with O. F. Frye, Scott. R. Frye and F. C. Cox as the promoters.

The New Orpheum Theater Company incorporated this week at Cambridge, Mass., for $1,000, with David Kasanof, John Herbert and William Hurwitz, as the promoters.

The Boston Local, Moving Picture Operators' Union, met this week and unanimously voted against the "faked" sensational pictures of a certain class, and every member pledged himself to do all in his power to discourage their use. The meeting, which began at midnight, concluded at 4 P. M. Each session approved the vote of the first, on the objectionable films. The local's officers, in explaining the action of the organization, said: "Certain film makers are making a specialty of producing 'feature' pictures designed to appeal to a particularly morbid class, portraying recent catastrophies, tragedies, etc. The display of these questionable fakes cause criticism by people who are at all times ready to decry the moving picture business in general. There is also a general agitation at present, by clergy, press, and the general public, for civic advancement and purity, much of which is absolutely proper and for the best interests of all. While these exaggerated, sensational, and in many cases, morbid feature films are exhibited, the public is entitled to criticize not only them, but the moving picture business in general. We will notify all the unions of moving picture operators of the country, and also all film exchanges, of our action, and ask the co-operation of all in this movement." The Boston local is insisting on uplift—as much as lies within its power, and is growing in strength.

Business Agent William Franke of the Boston local of the Operators' Union, reported this week on conferences with the Boston School Committee regarding its employment of non-union operators at the evening centers. Mr. Franke stated that the school officials reported that, as some licensed operators who are friendly to the committee, were willing to give their services gratis, they would like an expression from the union as to whether it objected to persons working for no compensation for the school board. The union answered that it did object to gratis services, and also objected to any non-union man doing any work for the City of Boston. Treasurer Barrows was presented by the union with a stick-pin, as a mark of appreciation. Proposed legislation in the present Massachusetts Legislative session was also discussed.

The American Feature Film Company, Boston, filed its certificate of incorporation this week, as a $2,000 concern, with L. B. Mayor, M. M. Mayor and C. H. Poor named as the owners.

Arthur Allen, of Bangor, Me., has again joined forces with Pope McKinnon, and once more is managing both the Star and Palace theaters. The Star Theater Company has been formed, with $10,000 capital, and Pope D. McKinnon, Paul C. Turner and M. W. Hynes as the officers. Manager Allen has decided to use the Universal program in both the Star and Palace theaters, with features now and then as added attractions.

J. W. Greely, of the Greely and Casco theaters, Portland, Me., visited Boston this week, to look the general field over. Mr. Greely has two successful houses in Portland, and is a first class showman, knowing the moving picture business from A to Z.

Messrs. Jones & Clark, of the Huntington Avenue Theater, Boston, have taken a lease on the Lynn Theater, Lynn, Mass., for a period of fifteen weeks, as a try-out. On January 24, this concern tendered the Lynn Board of Trade a complimentary entertainment. Stock company attractions and Universal pictures will be used at the Lynn house.

The Moving Picture Operators' Union, Local 182, Boston, has decided to hold a banquet for the members, their wives, mothers, daughters and women friends.

J. J. Hayes, of the Victoria Theater at Greenfield, Mass., reports excellent business at his Cosy Theater. Mr. Hayes is now using the Universal program, having switched recently.

V. R. Landry is ready to open his new Crown Theater, 76 Lafayette street, Haverhill, Mass., and states he anticipates good trade.

Harry F. Campbell, of Warner's Features, Boston, says: "The response to our decision to rent features to all houses, without contracts, has been tremendous. Many houses are now booking with us who formerly would not, due to their objection to signing for our entire output." Mr. Campbell feels that this move is in the best interests of exhibitors as a whole.

Scholz & Marsh are booking the Kalem six-part feature "From the Manger to the Cross," from their offices at the Olive Theater, Bridgeport, Conn. These people have the state rights for Connecticut and Rhode Island.

The World Special Films Corporation intends to open three offices in Canada to supply theaters in that country with their features.

The Eastern Feature Film Company, Boston, has purchased the New England State rights for "The Mysteries of Richmond Castle," a four-part production of Midgar Features.

George Kleine attractions now have a New England office located at 849 Old South Building, Boston.

"Antony and Cleopatra," is booked for His Majesty's Theater, Montreal, starting February 16.

Ray S. Averill, who has been manager of Poli's Theater, Waterbury, Conn., for two years, left this house on January 11, and is now in charge of one of Mr. Poli's theaters at Springfield. Before leaving, Mr. Averill was presented with a gold cigarette case, and a gold cigar cutter by the employees. Manager Eugene Wilson, of the Garden Theater, Waterbury, has succeeded Mr. Averill.

Edison's talking pictures are being exploited by Manager A. R. London, of the Grand Theater, Hamilton, Canada.

Manager M. C. Blumenberg, of the New Portland Theater, Portland, Me., finds business vastly improved since reopening after alterations and renovations have been made.

J. W. Greely opened the Casco Theater, Portland, Me., under his management, on January 19. General Film Service is used at the Casco.

Lubin's "The Third Degree," was offered at the Empire Theater, Portland, Me., this week, to good returns.

Poli's Theater, Springfield, Mass., has given up stock-company productions and has inaugurated a policy of six vaudeville acts and six reels of pictures. Mr. Stewart Lithgow, who was managing this house, has severed his connections with the theater, being succeeded by Ray S. Averill.

The mayor of Springfield, Mass., has a new set of rules and regulations that must be observed by all moving picture theaters desiring to continue giving Sunday performances, a copy of which was sent to each exhibitor.

Victor Roberts reports that business at the Lowell, Mass., Opera House, has improved by leaps and bounds, since it was reopened on January 5, under new management. Vaudeville and pictures are offered by Manager Roberts.

Manager L. H. McDuffee, of the Scenic Theater, Rochester, N. H., is now using the Universal service, and reports fine business.

The Rutland, Mass., State Sanitarium, is about to install a moving picture machine.

Mrs. Emma Hood, the busy manageress of the Tremont Theater, Claremont, N. H., has changed her name to Mrs. Hood-Therian—which means that Mrs. Hood has married! The Tremont Theater has switched its film service and now uses Universal pictures.

The pictures of the Captain Scott South Pole expedition started an engagement at Tremont Temple, Boston, on January 26.

HENRY.

MISSOURI.

JULIUS SINGER has taken hold of the World's Leader Feature Film Company in Kansas City, occupying the offices in the Gloyd building, formerly used by the American Feature Film Company. The latter has abandoned Kansas City as far as maintaining a branch office is concerned, and will transact all of its Western business from St. Louis.

Moving pictures have proved so popular at the Lyric that Manager Joe Donegan has decided to make this form of amusement permanent. Box office receipts have increased steadily since the silent drama was inaugurated.

The Dixie Theater, which led a precarious existence on Westport avenue for several months, has been closed. The house was a small one and could not hold its own in competition with more modern ones in that section of the city.

Visitors to the Panama-Pacific Exposition at San Francisco in 1915 will have the opportunity of touring Missouri via the moving picture route. The exposition commissioners in charge of the Missouri exhibit, have decided to utilize somewhere between 1,000 and 5,000 feet of film to show the resources of the State. An auditorium is to be erected for the display of the film, which will be made in the near future and censored by the commission.

Animated pictures formed an important part of the program of the Western Retail Implement and Vehicle Dealers' Association, which recently held its twenty-fifth annual convention in Kansas City. The convention was held at the Lyric Theater, where special pictures were shown for the implement men.

The opening gun of the Universal campaign of advertising recently was fired in Kansas City, that company taking half pages in the daily papers to convince the public that there is more than one high grade distributor of film in the business. The Universal copy was as attractive as that utilized by the Mutual Film Corporation, a cut of the globe being shown, surrounded by Universal stars. Photographs of the latter were included in the Universal displays with the name of the company to which the various actors are associated.

H. W. Glickauf has met with marked success during his initial term as manager of the new Kansas City office of the George Kleine attractions. These productions have built up a sterling reputation among Kansas City exhibitors, and are proving as popular as ever. The new Kleine branch is located in the American Bank building.

The city council of Joplin, Mo., has passed an ordinance designed to prevent panics among audiences in moving picture theaters in case of fire. According to the new measure, exhibitors are required to flash the following notice on the screen prior to each performance: "For Public Protection—Fire hazard is principally confined to the fireproof booth and does not imperil the spectators. Protection is ample. In event of any alarm, avoid excitement. Take time. Move quietly to exits marked by red light." The ordinance seems to have a good many good features and few bad ones and exhibitors are inclined to think that this sort of legislation is worth while from all viewpoints.

The Orpheum, Cozy and Best theaters, of Topeka, Kan., have signed contracts with union stage employees and musicians, ending a disagreement that threatened to develop into something serious. All three of the moving picture theaters will utilize union help exclusively in the future. Advertisements to that effect were run in the daily papers of that city and the situation again is serene.

MURRAY.

IOWA.

JOHN M. PETERS has opened a moving picture theater at Dumont.

A five and ten-cent store in Dubuque recently gave away with purchases, tickets to the Amuse-U, Royal, Family and Woodland photoplay theaters.

The ordinance requiring moving picture machine operators to have municipal permits has gone into effect at Sioux City. The age of the operators is restricted, and new rules regarding the conduct of operating rooms are promulgated.

Hall & Mitchell, of Vinton, who operate a string of photoplay houses in Iowa, have purchased the Orpheum at Marion, from B. W. Umreit, and will locate in that city.

F. J. Smid has purchased a site on Fourteenth avenue in Cedar Rapids, and next spring will erect a moving picture theater which will seat 500 persons.

E. L. Ball, who has been operating a moving picture show at Blockton, has also opened a show at Diagonal, giving performances each Thursday and Saturday night.

E. G. Fargo, president of the Iowa state association of exhibitors, who has been in the photoplay business at Algona the last three or four years, has purchased a house at Redwing, Minn., whic he will operate.

A. W. Keeling, of Minneapolis, Minn., has purchased and assumed charge of the Royal Theater, on North Main street, in Charles City, which has been conducted by C. J. Calvert. Calvert probably will go West in the spring.

Porter Reeves has purchased the Opera House at Leon, from Van Werden & Ogilvie.

The Majestic Theater, at Onawa, was recently purchased for one show by a local druggist, who was celebrating his tenth anniversary in business, and wished to entertain all the children of the town.

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LICENSED FILM STORIES

EDISON.

THE ADVENTURE OF THE EXTRA BABY—(Second story of Octavius—Amateur Detective—Feb. 16).—One morning while on his customary walk in the park, Octavius was confronted by the tragic spectacle of a mother who had lost her child. The mother, Mrs. Brown, explained that her little darling had wandered off while her back was turned for a moment's gossip. His sympathies and detective instincts alike aroused, Octavius immediately set forth on the search. The only data with which the bereaved parent was able to furnish him was the fact that her precious pet was clothed in a white sweater and leggings.

Oddly enough, there were a good many children in the park that morning who were clad in white sweaters and leggings. Each time Octavius encountered one he slyly appropriated it and carried it to Mrs. Brown, but without rousing that lady from her gloom. At last the prodigal lamb returned of his own accord. The grateful mother snatched him up with loud cries of delight and departed hastily. Octavius was left on the bench with an assorted variety of white sweatered children. He was not left long. An outraged army of nurse maids and mothers descended upon him in wrath and claimed their own with many threats of vengeance. After all the furore was over, Octavius prepared to take his leave when he suddenly discovered that one baby remained on the bench beside him. Octavius was in a fix. It was getting late. He could not very well leave the child on the bench and his pride forbade him to inform the police. So he took the baby home.

The next morning, after a strenuous afternoon and evening with the baby, the delighted Octavius discovered an advertisement in the newspaper offering a large reward for the return of the Van Allen baby. Octavius took the child to the address, gently called the Van Allen's attention to his marvelous detective ability and refused the reward. Out of gratitude, Mrs. Van Allen's beautiful sister invited the detective to dinner the following night. Octavius thought he had made quite a hit, but his delight was nipped in the bud when, just before dinner, the girl introduced him to Mr. Douglas, her fiance.

SOPHIA'S IMAGINARY VISITORS (Feb. 17).—Senator David Beasley had the reputation of being a reticent man, which was the principal reason why he received his party's nomination for the governorship. Beasley accepted the honor with his usual quietness, and set about his campaign with apathy. Among the people who were angered by Beasley's attitude was Kate Robinson, his fiancee, and she broke her engagement with him. Before Beasley was able to comprehend all that the loss of Kate was going to mean to him, he receives a surprise from an entirely unexpected quarter. The death of a relative threw the entire care of little Sophia Brown upon him.

Sophia was a nervous, delicate little thing, with a distinct tendency toward melancholia. In the first few weeks after her arrival, the anxious Beasley was at his wits' end to discover a way to amuse her. Then he found that Sophia had one of the most delightfully sensitive imaginations in all the world.

Kent Hardman, a newspaper reporter, passed Beasley's home one evening, and discovered the senator on the front doorstep talking affectionately to a dog, which the closest observation on the part of the puzzled reporter failed to materialize. From that date the report gradually spread that Beasley was a trifle queer. Then suddenly the news came to the machine candidate for governor that Beasley was giving a large entertainment at his home. Filled with contempt for his opponent's methods of gaining popularity, the rival candidate went up to Beasley's house to investigate. He was joined outside the house by Kate and the reporter. A man was driving an empty carriage around the block in which Beasley's house was situated. Each time the carriage drew up before the door, Beasley appeared, shook hands with the empty air, and escorted invisible people into the house. The watchers looked at each other in bewilderment. Then they went to the window and peered in. What they saw was a small child, whose dreamy eyes were filled with utter happiness, because a "grown up" had entered her game of make believe. The machine candidate stole quietly away, and Kate entered the house. "You have so many lovely people here tonight," she said to Beasley and Sophia. "Haven't you room for—for just one fool?"

COURTING BETTY'S BEAU (Feb. 18).—If one happens to be young, pretty and attractive, an elder sister is not always absolutely imperative to one's happiness. For, in the best regulated families, it is considered a matter of considerable importance that the daughters should enter into the holy state of matrimony in the order of their seniority. Hence, an unmarried elder sister is sometimes a source of bitter tears to her junior, who is obliged to wear short dresses and go to children's parties, when her whole inclination is to capture a young man for herself. If one elder sister is unfortunate, it may readily be imagined what it would mean to have three. That was the case with Betty. She was, by all odds, the prettiest in the family, but as she was also the youngest in the family, she was generally regarded as a mere infant.

Thus, one morning, when Betty twisted her ankle, and a young man picked her up and carried her home in his automobile, none of the sisters would have believed for a moment that any romance could result, so far as Betty was concerned. To be sure, the young man called the very next day, but the older sisters assumed quite naturally that he was calling on them, and monopolized him to such an extent that he could not get a word in edgewise with Betty. Every time he called, the same thing happened. His arrival at the house was a signal for a general rush in his direction by three girls he had no interest in at all. One day he sent Betty a note advising her of the fact that he intended calling on her that afternoon, and that he could probably survive the disappointment if she could manage to get rid of her sisters. The sisters intercepted the note, sent Betty away on an errand, and going into the kitchen, started preparing dainties for Jack.

The dainties were not an entire success because each sister endeavored to help her own cause by covertly putting vinegar, pepper or salt in the preparations of the other two. Jack tasted the awful results, and fled. A little later he met Betty. They bought a lot of groceries, stole quietly into the kitchen, and prepared a Lusullian banquet for themselves. The sisters found them, and decided that the only thing left was a graceful surrender. So they went away and left Betty with her beau.

ALL FOR HIS SAKE (Special—2 parts—Feb. 20).—When his daughter, Fanny, married George Archer, Edward Thornton, the wealthy connoisseur of gems, shrugged his shoulders. Archer was a nice enough chap, to be sure, but he was actively engaged in business. Thornton always felt somewhat suspicious of business men. His suspicions were brought to a certainty when his son-in-law asked him for a loan of $30,000 some months after the marriage. Thornton refused him the money. He believed a man should stand upon his own feet, and moreover, he suspected Archer of speculating.

Archer had long been interested in a risky western land venture. The venture failed, and he found himself deeply in debt to one of his business friends, Paul Bruce. Unknown to Archer, Bruce had fallen in love with his wife. Although the affair had never gone as far as an open declaration on Bruce's part, Fanny sensed his feeling toward her, and feared him. When she learned that her husband was in debt to Bruce, and that Bruce refused to grant him an extension on his loan, she realized that a net was closing about her.

When Thornton refused to give Archer the money, Fanny decided on a desperate plan. She stole eight valuable fire opals from her father's collection and sold them. But because the jeweler would not give her quite enough on the opals, she added to them a valuable ring of her own. She gave the money thus gained to her husband, lightly passing off her means of getting it. The desperate Archer took it gratefully, but after he had paid Bruce, was tormented with doubts. Who had given Fanny the money? Long brooding on the subject at last convinced him that Bruce could have been the only source. Confronted by the angry husband, Bruce neither admitted nor denied his guilt. Meanwhile Thornton, by accident, had recovered possession of the jewels and had recognized Fanny's ring. He arrived at Archer's house in time to interrupt a strong scene between Bruce, the husband, and the wife. For when the anguished husband, after denouncing wife and friend, demanded that the stricken Fanny confess where she got the money, Thornton entered and said quite simply, "Why, from me, of course."

THE POWERS OF THE AIR (Feb. 21).—Bill Winters, the keeper of Lighthouse No. 21, had a remarkably attractive daughter, Alice. The two men to whom Alice seemed peculiarly attractive were Jim Francis, the assistant light keeper, and Ned Redmond, the wireless operator at Shore Haven. Alice did not care for Jim Francis. Ned Redmond was different—so different, in fact, that Alice became deeply interested in wireless telegraphy. One day, when the regular shipment of oil had not arrived at the lighthouse, Winters sent Francis ashore for a few gallons to replenish his depleted supply. Two hours later, Winters came ashore to discover what had delayed his assistant, and discovering him in an advanced stage of intoxication, discharged him on the spot.

While Winters went up town to buy the sorely needed oil, Francis came upon the keeper's boat, and decided that he would be revenged. Accordingly he rowed out to the lighthouse with the full intention of wrecking the entire place. When Francis entered, Alice locked herself into the wireless room directly below the great light. By this time the sun had set, and the light was still dark. While Jim, shouting hoarsely, battered upon the frail door, Alice sent a message to Ned Redmond at Shore Haven, "Lighthouse 21, S. O. S., S. O. S., S. O. S." Ned received the message, and rushed to the shore, where he found Winters searching vainly for his stolen boat. They procured a light dinghy and set out for the light.

Meanwhile, in the midst of her terror, Alice remembered that the great "Carolia" was due to pass. Without the light she might easily be wrecked. So even while the door was splintering under Francis' blows, Alice sent a message out through the void to the "Carolia," "Light dark in Lighthouse 21." The door fell, and the infuriated Francis savagely attacked the girl who had baffled him, but Ned and the keeper arrived in the nick of time, and while Ned was throttling Francis, Alice sped upstairs, filled the lamp, and lighted it. Then together the two lovers watched the "Carolia" steam safely past.

KALEM.

A MILLION IN JEWELS (Special—2 parts—Feb. 16).—Feeling death's approach, Rajah Mizpah bequeaths his jewels to his daughter, Princess Oonah. The Rajah bids Oonah beware of Seelam Isham, her cousin. Shortly afterward, Seelam demands the jewels of Oonah. The girl pluckily refuses and hides them. Seelam's men later ransack the palace, but fail to find the objects of their search. In an effort to escape from her cousin, Oonah leaves for America, taking the jewels with her. The man learns of her plans. Oonah meets Tom King on board the ocean liner. The two become fast friends. Later, the girl learns that Seelam is also aboard. In terror, she tells her story to Tom. The boy promises to guard Oonah against her cousin.

Tom takes charge of the jewels, thus frustrating a second attempt by Seelam and his men to steal them. On reaching America, Tom returns the jewels to Oonah, who places them in a secret cabinet. Seelam grows desperate. He and his men break into Tom's home, believing the jewels to be concealed there. The boy, however, has gone to call upon Oonah. Learning of this, the Hindoos follow. Seelam takes with him a powder, the fumes of which cause slow death.

Tom and Oonah are captured. Tom is bound and gagged. By threatening to kill the boy, Seelam succeeds in wringing the hiding-place of the jewels from Oonah. Tom has been taken into the next room. Seelam places the powder near the boy and lights it. Tom succeeds in crawling to the telephone and summons help. Seelam and his men are just about to leave with the jewels when police burst upon the scene. In the struggle Seelam is slain.

CHASING THE SMUGGLERS (Special—2 parts—Feb. 18).—While making a flight with an army aviator, Doris, Rand's sweetheart, discovers the activity of smugglers headed by Randal and Dan. The girl reports her discovery to her brother, Captain Wellington. Rand is ordered to go on the trail of the smugglers. Rand hastens to the dock where Doris has seen the smugglers at work, but finds the quarry flown. A clue enables him to trace the band to a Chinatown dive. The lieutenant is seen approaching, however. By the time he enters the place, Randal and his men have escaped. Rand gives up the hunt for the time being. Elated with his success, Randal sends Dan to the Orient for opium.

Two months later, Dan returns. As the liner nears shore, the smuggler ties the opium cans to cork floats and throws them overboard. Randal meets him at the dock. Rand sees the two in conversation. The young officer follows the men. The smugglers board their power boat, the "May," and head for the spot indicated by Dan. Rand gives the alarm and follows in his motor boat. The smugglers recover the opium. One of their number discovers Rand approaching. Turning on full speed, the smugglers attempt to escape.

A revenue cutter is sent to Rand's assistance. Rand overtakes the smugglers and leaps aboard the vessel. In the struggle that ensues, the officer and Dan go overboard. Unable to swim, the smuggler is saved from death by Rand, who holds him up until the revenue cutter approaches. With capture imminent, Randal throws the opium overboard. It is recovered by Rand. A few minutes later, the revenue cutter overtakes the "May," and the smugglers are placed under arrest.

TOO MANY JOHNNIES (Feb. 20).—The Jones' ten-year-old hopeful, Johnnie, is sent to reform school for hitching behind street cars. The news stuns his doting parents—especially when Uncle John writes that he is coming to see the boy, with the idea of making him his heir. In consternation, Mrs. Jones implores her gardener to impersonate Johnnie. The man refuses. The woman is more successful with her butler. At the same time, Jones, ignorant of his wife's endeavors, gets his chauffeur to impersonate Johnnie. The gardener repents of his refusal and decides to carry out his mistress' wishes.

Uncle John arrives at the house and is confronted by the butler wearing knickerbockers and prancing about with elephantine grace. Later, Jones presents him to the chauffeur, "Johnnie." To cap the climax, the bewhiskered gardener playfully appears as the third "Johnnie." While the dazed Uncle John regards the three, the real Johnnie enters, having been released by the judge, who has reconsidered his decision. Uncle John leaves in a rage. Later the Joneses receive a letter from their relative: "Have willed my fortune to the Orphans' Home." In anger, the doting parents turn upon

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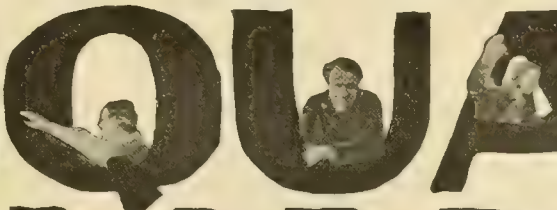

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the cause of the trouble and give him the best licking of his young life.

A BOTTLED ROMANCE (Feb. 20.).—In a spirit of adventure, Helen, who is stopping at the beach, writes a note requesting the finder to meet her in front of the hotel. The missive is placed in a bottle and set adrift. Bob, her sweetheart, learns of the incident and sets a dozen similar notes adrift. The following morning, Helen is astounded to find a dozen men from all walks of life waiting for her. Her flight takes her through the various amusement devices at the resort, winding up at a boat landing. Her pursuers all go overboard, and engage in a lusty battle in the shallow water. Bob comes to his sweetheart's rescue and carries her away.

AN INDIAN'S HONOR (Feb. 21).—Big Deer and Burns get into an altercation when the white man annoys Wanda, the Indian's sweetheart. Indian police separate the men. The brave has received a rifle in exchange for some blankets. A few days later, the man goes into the woods to test the gun. Placing a piece of cloth against a tree, Big Deer shoos at it. A short distance away, Burns and Binfield get into a quarrel. Binfield shoots Burns. Later, remembering the quarrel between Big Deer and the murdered man, Binfield resolves to accuse the Indian of the crime. Big Deer is arrested by the Indian police. Binfield steals the target, which he places in his saddle bags. Unable to find the target, the Indian police refuse to place credence in the Red Man's plea of innocence. Big Deer is sentenced to death. In accordance with the custom, he is allowed to return to his people until the day set for his execution.

Binfield's horse bolts and throws him. Later, the man is arrested trying to hold up a stage coach. On the day set for Big Deer's execution, the Indian leaves for the Agency. Wanda, broken-hearted, sees him depart. Binfield's horse strays into camp. Wanda finds the missing target in the saddle bags. The girl dashes to the post. Big Deer is facing the rifles of the executioners when Wanda arrives. She shows the piece of cloth, which bears the marks of the bullets fired from Big Deer's gun. Confronted by this evidence, Binfield breaks down and confesses.

A LONG ISLAND SKUNK FARM (Feb. 21).—Skunk-raising might seem to be anything but a desirable occupation to persons who have come in contact with these animals, but the owner of a skunk farm on Long Island, N. Y., finds it a profitable—and harmless industry.

The skunks are raised until they reach a certain size, when they are killed for their fur. It is said that the animals become very docile and affectionate, and in this feature are shown being handled with impunity.

VITAGRAPH.

SAWDUST AND SALOME (Feb. 16).—To escape the designs of his mother and sister, who wish him to marry Dorothy Marr, to further their social ambitions, Walter Gray goes out West. In the West he meets Mary, a bareback rider in a small circus, and falls in love with her. He marries her and brings her back home to his parents and sister. They treat her very coldly.

The Greys give a costume dance, at which many daring costumes are worn, Dorothy, in the costume of Salome, being the most risque. Mary, unable to stand the family any longer and unhappy at the growing indifference of her husband, decides, on the night of the dance, to steal out of the house and away. Walter sees her, and asks her where she is doing. She points to the ballroom where Dorothy is dancing a Salome dance. Walter watches the dance a moment. He is struck with the unwholesomeness of it all, has a revulsion of feeling, and says, "Wait for me, Mary, I'm going with you!" Thus Mary wins out in her honest claims over his mean-spirited and hypocritical family, who tried to set him against her.

"Hallberg"

TALK No. 14

A Few Things to be Remembered

There may be other A.C. to D.C. devices offered for sale, but the "HALLBERG" A.C. to D.C. ECONOMIZER is just what its name signifies.

First—It changes alternating to direct current for the operation of one or more M. P. arc lamps.

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By this I mean that it saves more than any other similar device ever produced for changing A. C. to D. C. for motion picture arcs. The "HALLBERG" is started by merely closing a line switch—you do not have to throw the switch first one way and test out your arc, and then throw it the other way in case the polarity should happen to be wrong, as is the case with the rotary converter. You do not have to buy Mercury Arc tubes costing anywhere from $30 to $40 each when they give out. The "HALLBERG" goes in on the line *by closing one switch.* Your arc always lights with the *positive current at the upper carbon.*

BACK TO BROADWAY (Special—2 parts—Feb. 17).—Fatigued from overwork, Cash, a railroad magnate, plans a long cruise with a congenial stag party upon his luxurious big yacht, cutting off all communication with the business world. A newspaper reporter gets wind of the departure and Cash's business enemies plan a great "scoop" during his absence. Cash receives a telegram from his business associates informing him of the enemies' deal and advising him to return at once. He hurriedly departs for shore, telling the rest of the party that he will return presently. He loses his traveling bag with his check book inside; and discovers himself in a strange town without a cent. Unshaven and disheveled, he is refused admittance to a hotel where he is laughed at when he claims to be the celebrated Mr. Cash. He finds himself in a strange predicament. He cannot even send a telegram, collect. He finally wanders exhausted and in despair into a public park, realizing that unless he reaches New York at a certain time, his trip would be in vain.

It happens that Bessie Williams, an ex-manicurist, of the same building where Cash's home office is located, takes a short flight in musical comedy; and finds herself stranded in the same town with Cash. She discovers him in the park, recognizes him, and reveals her identity. Cash explains his predicament and she offers to help him reach New York, although she has not a cent. By a clever ruse, they take lodging as father and daughter at a leading hotel where every courtesy is extended to them. Cash telegraphs in code to New York for a thousand dollars, which he receives, and manages to reach New York in time to frustrate his competitor's plot. Bessie is rewarded with a generous financial acknowledgment of her help and starts to do Broadway, glad that she took her flight in musical comedy and got stranded.

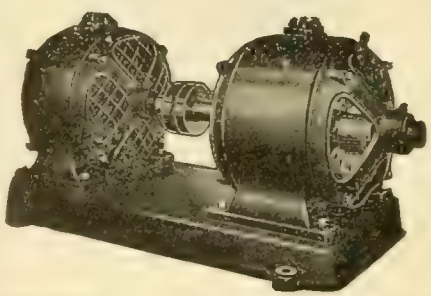
FATTY ON THE JOB (Feb. 18).—"Fatty" is very lazy, and when he goes in the morning to milk the cows and attend to his farm duties, he takes a little nap by the haystack; but his father always catches him and keeps him moving.

The object of "Fatty's" devotion is Lucy Lee. Zeke, a long, gawky young country lad, also has a liking for Lucy. He spends most of his time down by the water, fishing. Lucy, being very fond of fishing, goes with Zeke when he comes around on this particular morning, leaving Fatty looking after them longingly. Fatty cannot stand his loneliness, so he goes to the water's edge, where he finds the two young fishers. He takes a dime novel from his pocket and reads all about heroes and their daring exploits. Lucy sees it, grabs it and goes away with Zeke to read it. "Fatty" is found sitting on the boat landing and is shoved into the water by his irate father.

When "Fatty" drags his weary steps homeward he is afraid to go in to his father, and so hides in the chicken coop. A chicken thief enters and is caught by "Fatty," who rushes out and shuts the door. "Fatty" calls his father, who comes with a long rifle and catches the thief. Lucy Lee and Zeke appear and the girl realizes that "Fatty" is a hero. Immediately she forgets all about Zeke, and "Fatty" wins the day and the glory.

LUMBERING IN SWEDEN (Feb. 18).—One of the greatest industries in the world. The most essential product of all civilization in all ages, making possible all the great cities upon the face of the earth.

THE FIRST ENDORSEMENT (Feb. 19).—An adjutant comes in and lays before Colonel Allen, the charges against John Wild, a young soldier accused of theft. When the adjutant goes out, the Colonel remembers about his own wayward son; how he had left his home one evening, after a quarrel, never to return, shipping as a stoker on a big liner; and how, later, he had received word of his death in a shipwreck. As the Colonel is dreaming he is aroused by the entrance of the prisoner, "John Wild." He recognizes him as his son! Quickly getting rid of the sentinels, the Colonel questions



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his son. He learns that the charges of his being a thief are true, that he has gone from bad to worse, having drifted into gambling and fighting, and that he was in a terrible sea disaster, but managed to save himself. The son tells his father that he enlisted under the name of John Wild and shipped on the transport to the island, and that after his father was placed in command of his regiment he tried to keep from meeting him.

As the son is trying to prevent his father from signing the charges which will condemn him, his sister, Leila, riding up to the window gaily, calls her father, and then dismounting, runs in to make him come out and join her. The son, dreading the meeting with his innocent sister from which the better part of his nature makes him recoil, he dashes from the office, and is shot by the sentinels. He dies as "John Wild," and leaves the Colonel's name unsullied.

HIS LITTLE PAGE (Feb. 20).—Gerald Foster, a young artist, is supported by his rich uncle, who intends to make him his heir. Uncle George has a rooted aversion to young men marrying, so he tells Gerald if he ever becomes matrimonially entangled, he will cut him off at once. One day, while painting in an art gallery, Gerald meets Peggy Rainsforth, a struggling art student. Peggy faints while at work, and Gerald offers to see her home. On the way he draws from her the story that she has fainted from want of food, and he at once takes her to a restaurant to dinner. They become friends. Friendship turns into love and Gerald marries the struggling art student and takes her to his flat. Their life is a happy one till they get word from Uncle George that he is coming to visit Gerald and that he expects to be put up at the flat.

They are at their wits' end what to do. At last Peggy hits on the idea that she will disguise herself as a page boy. She does so. She sleeps, or is supposed to sleep, in a clothes room off Gerald's room, while Uncle George occupies the room supposed to be the page's.

Uncle George is seized with a toothache in the night and wants to send the page out for medicine. Gerald declares his page is sick and goes himself. He has to rouse Peggy first, however, and get her into her boy's suit in case Uncle George needs help. His tooth gets worse while Gerald is gone, and Peggy bathes his face with hot water and relieves the pain and Uncle George tips her fifty cents. Gerald arrives with the medicine and after many complications, they at last get Uncle to bed. The next day he falls asleep in his chair while smoking and sets himself on fire. Peggy rushes to the rescue and extinguishes the flames, but burns her hands terribly. She faints and her wig comes off. Uncle George discovers her sex, but when Gerald returns, Uncle George is so delighted with Peggy's heroism that he withdraws his objections to their marriage and gives them his blessing.

IRON AND STEEL (Special—2 parts—Feb. 21).—Herr Ludwig Kronitz is a king in his own works and rules with a controlling hand. He is known as the "Man Of Iron." He has made a fortune out of the manufacture of guns, and is hard and unscrupulous. His character is shown by various little incidents around the factory. His daughter, Hilda, returning from a trip to America, meets John Smardon, a well-to-do young American, partner in some steel works. They fall in love, but Hilda does not hold out much hope, as she knows her father has other ideas. Carl Heiner, a workman at Kronitz's place, who has an invalid wife, has invented a new machine gun. Heiner tells his plans to Bopp, a tool of Kronitz. Kronitz sends for Carl and offers to buy the invention at a small price. Carl refuses and Kronitz then gives him the choice of selling or being discharged. He refuses. He cannot get work and he and his wife are in great distress. Half crazy with desperation, he goes to the works at night, meets Bopp, and, in a frenzy of rage, attempts to hurl him into one of the furnaces, but is frustrated by other workmen. He is sentenced to prison.

When Carl is released, he finds his wife dying. He casts the dust off the place from him and wanders forth, swearing vengeance. Kronitz having received an offer for his daughter's hand from a duke, rejects John's suit, but Hilda, while she will not marry John without her father's consent, says she will be true to him. John picks up Carl, fainting by the roadside, hears his story, and takes him with him to America, to his works. There, he patents Carl's invention. Kronitz, meanwhile, with the help of Bopp, and some experts, has reconstructed the gun, and comes to New York to interest American capital in it and make a fortune, but the tables are turned when he finds the gun already patented, and is brought face to face with Carl, and vanquished. He gives up the fight, admits Carl's rights to the gun, and to save himself, gives his consent to Hilda's marriage with John Smardon. Carl, for the sake of Smardon's friendship, forgives Kronitz and tries to forget his injustice.

LUBIN.

GETTING EVEN (Feb. 17).—Harold and Percy, a couple of [illegible] counter clerks, leave the store to [illegible] for a good time. Percy, having sent [illegible] money home, Harold invites him for an auto [illegible]. To make it a party, they take along two young ladies. After hours of riding, Harold notices that the meter registers $15.00, and, getting frightened, he jumps from the machine, leaving poor Percy to pay the bill, which he has to do with his watch and stick pin. The following day the boys, while trying to flirt with a pretty girl, see a tramp steal her purse. Harold gives chase and quickly overtakes the thief. To make a hit with the girl, Harold gives the tramp ten dollars for the purse. As the theft has not been noticed by the girl, Percy sees a chance to get even. He tells the girl that Harold stole the purse. She calls the police and has Harold arrested, while Percy walks off in triumph with Mabel.

AN INNOCENT VICTIM (Feb. 17).—Dr. Chisolm sees that Sam, his butler, is drinking his very best whiskey, so he dopes it with tartar emetic. Sam gets a big dose. So does Major Leigh, who comes to call. This is something the doctor does not know about, so when Sam tells him that he doesn't feel very well, he is told if he wants to live he must keep moving. Sam is on the run with Mandy, his best girl, after him with a whip to help him on the move. Sam and Mandy meet the major, who is also sick. Sam passes the advice to him. Mrs. Leigh and Mandy keep the two men moving.

Meantime, the doctor tells the joke to Brooks Mannor, an acquaintance. Brooks meets the major and tells him of the joke, just at the time when the major has decided he would rather die than keep running. The major gets a shotgun, captures the doctor, forces him to drink the rest of the doped whiskey and starts him on the run.

THE PRICE OF A RUBY (Special—2 parts—Feb. 18).—Amy Lester is employed in a department store. One day she faints just as Mary Starr, a rich young philanthropist, enters. Miss Starr takes her into her home for a few days. Yielding to a kindly impulse, Miss Starr takes a box of jewels and shows them to Amy. The heiress' attention is called away and in that moment Amy succumbs to temptation. She hides a ruby ring under the pillow of the couch and Miss Starr does not miss it. A few days later, Amy leaves the house. With the money which she gets for the stone, one thousand dollars, the girl buys new clothes and goes to a hotel. There she meets Ralph Johnstone, a rich man, who falls in love with her and asks her to become his wife. Realizing that she is a thief, her better nature urges her to tell him the truth, but she stifles her conscience and accepts.

One day Amy reads in the papers that the ring has been missed and the theft traced to Miss Starr's maid. Repentant, she cannot let another woman go to prison for a crime she has committed, so she goes to Mary Starr, tells her the truth and begs for forgiveness. The other woman assures her that she will keep the secret and sends Amy back to her husband.

A year passes. With the coming of her child and a deeper love for her husband, Amy makes up her mind to confess to Ralph. His pride is hurt. With cold sternness he puts her from him. Next day, when she approaches him for forgiveness, he hands her a check for $1,000, bidding her send this to Miss Starr. She takes the check and goes to her room to think. Suddenly she makes up her mind she will not accept the check, but she will go away, out into the world and stay there until she has earned, by her own labor, the thousand dollars. She leans over her baby's crib; she wants to take him, but knows that even this she must sacrifice. That night Amy steals away, Ralph receiving her note of explanation with the torn check enclosed. Sternly, coldly, he takes her picture from his desk and drops it into a drawer. In the meantime, Amy has secured work in a sweat shop and takes work home every night and sews late at night. Each day adds something to the little store in the tin box.

The years pass. Her son, Dick, is now seven. The account in the tin box grows steadily, and her character has developed with the years. Sometimes, on Sunday mornings, she sees her little boy in the park with his nurse. One Sunday she does not see him there and learns that he is very sick with diphtheria. Frantic with grief she rushes to the home but pauses on the steps. The doctor is about to enter. Amy tells him she is a neighbor and asks about her child. She learns that he is very sick. She wants to go in; then remembers she is just a few dollars short of the required thousand. She goes back to her squalid room, and, while the doctor fights for Dick's life, she works all night. Early in the morning she is at the shop, and, getting paid for her work, adds it to her savings. Then she hurries to her old home and faints on the doorstep when she hears the doctor assuring her husband that Dick will be all right. Johnstone has her carried inside. She asks for the child; then she remembers the money and drops it on the library table. The husband tenderly gathers her in his arms. A moment later they go in to see the sleeping child.

THE HOUSE OF FEAR (Feb. 19).—John Stone, a poverty-stricken lawyer, but the trusted friend of Alice Gray, a young widow, yields to temptation, and by fraud succeeds in acquiring possession of the widow's estate when she dies. The widow's child, Agnes, he proposes to have sent to the state asylum, but is frightened from this course by a phantom of the widow. He rears the little girl in the house which is really hers, and which, to all except Agnes and Bob, Stone's son, a boy of a few years older than Agnes, has become "The House of Fear." Stone, living in constant horror of the phantom, soon grows old and breaks down. When Agnes is eighteen, Bob comes home from college. Agnes loves him, but of this he is unaware, re-

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garding her with the indifferent affection of a brother. Soon after the boy's return, Stone dies, and, guided by the phantom, Bob discovers the wrong done by his father. He immediately arranges to make restitution and to go away, thinking that Agnes will wish never to see him again. He now realizes that he loves the girl. That the great wrong has been righted, the phantom that made the place "The House of Fear," exerts itself for the happiness of the lovers. Agnes is awakened in time. Bob does not go and the phantom departs forever from the old home.

IN THE DREDGER'S CLAW (Feb. 20).—Mike Maley, a desperate character, wanted by the police, is at large in the vicinity of San Pedro. Down the bay the giant dredger, "Colorado," is engaged in building a sea wall. Capt. Grimes has charge of the huge machine and young Phil Clark is his engineer. The captain's daughter, Emma, comes often to visit her father, but more particularly to see young Clark, the two being engaged and only postponing their marriage until Phil can accumulate $1,000. A wealthy aunt has promised them an additional $2,000 whenever the boy can show $1,000 in the bank.

Walking home together after work, Phil and Emma notice the placards which the police have posted offering a reward of $1,000 for the arrest of Mike Maley. While they are sitting on a wharf, looking across the bay, they see a disreputable looking individual intently scanning one of the posters. Both recognize him from description as Maley. Phil stalks him and after a struggle, overpowers him, holding him down while Emma goes for the police. While she is gone Maley turns the tables on Phil and escapes. Emma and the police arrive to find Phil nursing a sore jaw. Emma is disgusted with Phil because he allowed the reward to slip through his fingers, and leaves in a huff. Determined to redeem himself, Phil obtains a revolver and goes in search of Maley. Meanwhile, the desperado has also armed himself, determined to take revenge. By the time Phil gives up the search Maley is on his trail. Maley sees Phil coming along the bank toward the dredger and crouches at the water's edge, ready to shoot.

Meanwhile, Emma has been sent to the dredger with a message from the captain to Phil. She arrives on deck just in time to look ashore and comprehend the situation. Mounting quickly to the pilot house, she seizes the levers which Phil, in odd moments has taught her to manipulate, and causes the huge arm, with its hanging claw, to swing toward the bank until it is poised over the head of Maley. Then, with another lever, she causes the claw to descend and close over him, and hauls him, howling with rage, into the air. Swinging him far over the water, she holds him suspended until she can call a passing police boat, when she releases the jaws and lets him fall into the water, where the police capture him.

A WINNING MISTAKE (Feb. 21).—Arthur Hall, Peggie Dale's sweetheart, while about to kiss her, looks up and sees her father looking straight at him over the barrel of a gun (which dad is only cleaning). Mistaking father's intentions, Arthur dashes out of the house, leaving poor Peggie puzzled. Mrs. Busy, a neighbor of the Dales, persuades Mrs. Dale to become a member of the Women's Reform Leagues, whose slogan is "Down With Extravagance." While dad is seated, contentedly smoking, the reformers enter the house and start ransacking it of all articles of luxury. Dad puts up a holler when they take his pet pipe, but Mrs. Dale pulls him into another room to explain. Full of courage, Arthur returns to the house to get his kiss. He mistakes the reformers for female burglars and before anyone could explain, he dashes into the house and routs the crowd. Father is tickled and Mrs. Dale is brought to realize that the Women's Reform League is a humbug.

THE FEMALE BOOK AGENT (Feb. 21).—Benjamin Bray hates book agents. When he gets into a business scrap with Judson Jenks, Jenks promises Gertie, the book agent, that he will give her one hundred dollars if she'll sell Bray a book. After that Bray cannot shake her. But Mrs. Bray is jealous in the extreme, and the crafty Bray has the office boy write an anonymous letter of warning, which Mrs. Bray takes seriously. When she arrives on the scene, Bray sallies forth and greets the waiting Gertie very pleasantly, and they stroll down the street. Mrs. Bray does the rest. Meantime, Bray beats it back to the office and gets into a row with Jenks. Everybody is arrested, but after explanations they are released. It looks as though Bray had the best of it, when, all of a sudden, Mrs. Bray recalls that Bray caused the letter to be sent [illegible] into him and drags him home where he arrives a wreck.

ESSANAY.

TO ALASKA VIA THE GREAT RIVERS OF THE NORTH (Feb. 17).—In this excellent feature we see an expedition of explorers at Athabasca Landing, Canada, building scows for their trip into the North. We are next shown the loading of the cargo and are then taken down the Athabasca River. The natural gas at Pelican Rapids is a very unusual and interesting sight. The running of the Grand Rapids is filled with thrills. Dinner-time on the scows is indeed interesting and amusing. At Smith's Landing they portage the cargo and scows for six-teen [illegible] of logs. The running of the Cascades, and especially the Cornwall Cascade, is extremely exciting.

ONE-TO-THREE (Feb. 18).—Willie Brace, Harry Bitt and Johnny Argue are three typical hallroom boys. One bright sunshiny afternoon they meet three pretty society girls, and protect them form the insults of a tramp. The girls show their appreciation by inviting the boys to attend the charity ball. The boys are delighted, but money is scarce with them and—they haven't any dress suits. An idea then occurs to one of them to rent the necessary outfits, but the night of the ball only one suit is delivered, so the three boys have to take turns in wearing it. They are not all the same size, so the dress suit hangs peculiarly funny on their figures. They manage to have a fairly good time, but in the morning, when the suit is called for, it is in a ruined condition. Elsa Seam saves them from embarrassment when she tells her father, the owner of the dress suit renting establishment, of the brave deed accomplished by the trio. Mr. Seam hastily dispatches a boy to the home of the three, where they are presented with fashionable evening clothes. So you see it pays to be a hero—sometimes.

ITALIAN LOVE (Jan. 19).—Arrita and Sylvana are sweethearts, but Arrita's mother does not approve of Sylvana, as she wants her daughter to marry Gato or Petro, who are friends of the family and whom she knows are endowed with more worldly goods than Sylvana. Unknowing to her mother, Arrita meets her sweetheart and they have many quiet moments together, but are invariably interrupted by the outraged parent, who finally causes Sylvana to lose his position. The mother now informs Gato and Petro that they have her consent to try and win her daughter. The men quarrel and while they are in deadly combat, Arrita and Sylvana go to the parsonage and are married. When her mother discovers this she is furious and upbraids the two men for being slow, but is finally reconciled to Sylvana, her son-in-law, and everyone is happy.

SNAKEVILLE'S FIRE BRIGADE (Feb. 21).—The plot centers about a Village Board, which finds itself in need of a fire department. They receive a chemical engine from the city, with instructions to keep in a cool place and to appoint a fire chief. If you want to enjoy the best laugh you have ever had, do not fail to see this hilariously funny photoplay.

THE OTHER GIRL (Special—2 parts—Feb. 20).—A bright man, a splendid son, was in love with a simple deserving girl. His mother lorded it over him and all since he could remember, but that was her privilege, even more, it was her duty. However, he was surprised when she blighted his one right. She offered serious objection to the little lass and strongly favored another girl. And went so far as to make the little girl feel she was not wanted. Hearts began to ache.

He proposed. She asked for time until tomorrow. But mother was so determined on winning her point that even the air was unpleasant to breathe. So he wrote to the little girl. In the note he told of his suffering and of the peace his heart craved. He requested an immediate answer by return note. She answered it, writing that she would be waiting with her answer at the gate at eight. His mother suspected, intercepted the note, hid it in the pocket of her house gown. Eight o'clock came and went, but he did not come—in disappointment she suffered. An answer to his note did not reach him. He decided he was being toyed with; however, all was sadness. She went away—we found her with the Salvation Army. He gave every minute to his business trying to forget.

She entered into the good work of her associates; she was dull: her spirit gone. Bright eyes grew dim—soft cheeks grew pale and her lovely form was fast fading away into the tomb. Those about her worried; but no one could tell the cause. Until one day a large collection of clothes was brought to the army headquarters. She assisted in sorting them for repairs and distribution among the poor. One of the old house gowns caught her eye; she admired it and impulsively put her hand into the pocket and there found the note and realized it was never delivered. They thought she was dying as she lay with the note clasped in her hand tightly. On the day he was to marry the girl, his presence was necessary at the army headquarters because of a real estate deal. He saw her, she recognized him, no one could explain her illness. She showed the note and then the gown—he was stunned. Then he understood, and all ends happily.

PATHE.

WHIFFLES' BALCONY BUDS (Feb. 17).—Whiffles is engaged to a very charming girl with a charming mother, but the latter, in spite of her attractions, has within her some of the fabled characteristics that have made mother-in-laws famous. Whiffles one evening finds his servant making free with his wines, cigars and favorite easy chair. The justly angered Whiffles thereupon gives the man a week's notice. To revenge himself, the servant writes a letter to the fiancée's mother, advising her to call at Whiffles' apartments the following afternoon, as she will see something interesting. Then he inserts an "ad" in a newspaper saying that Mr. Whiffles, of such an address, desires to employ dressmakers.

The prospective mother-in-law arrives in good

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time, and concealing herself on the stairs, is filled with indignation as she watches the pretty dressmakers flock into Whiffles' apartments. The poor fellow, amazed at the influx of girls, is thrown into consternation on hearing the voice of his future relative in the hall. He drives the girls out upon the balcony and shows Madame an empty flat. She searches in vain and finally departs dissatisfied. From the street she sees the girls and gives Whiffles a fine tongue lashing. The victim, on returning to his apartment, learns the guilt of his servant and gains his revenge by throwing him from the balcony.

RAMBLES IN BOURGES, FRANCE (Feb. 17).—Showing Bourges, an old city in the department of Cher, famous as the birth-place of Louis XI, King of France.

WON BY A NOSE (Feb. 18).—The girl loves one man, an old and valued friend, but her father wants her to marry Count Getrich. The girl simply can't tolerate the count, and when he attempts to kiss her one day, gives his face a good, sound, American slap. Later, the favored suitor coming to call upon her, finds her with a bad nose bleed, and to stop it uses the old fashioned remedy of putting a door key down her back. In his excitement, he locks the door before he removes the key and when the nose bleed does not stop, and he wishes to leave the room, he cannot do so, as the key cannot be removed from the girl's clothing. He makes his exit by the window, and running madly down the street, is pursued by a policeman, who thinks he is a thief. Later, while a crowd of excited people, who think murder has been committed, are clamoring on one side of the locked door, and another crowd, equally excited, are arguing on the other side, the girl and the lover escape by the window, and going to a minister's house, are speedily married.

MONUMENTS OF UPPER EGYPT (Feb. 18).—Views of the Temple of Edfu, considered the most complete model of Egyptian architecture at its best; of the Temple Ptolemy Philopater, the best example of early Egyptian architecture (built about 220 B. C.), and the Temple of Kom-Omho.

WHERE THE HEART CALLS (Special—2 parts—Feb. 19).—Edwin Drake meets, at a summer resort, Ruth Borden, a charming and heartless adventuress. Deceived as to her true character, he is cleverly ensnared by the designing woman, who intends to use his affection for her as a means to secure money from him. Their engagement is announced and too late the dupe finds out the woman's true character. At the cost of most of his money he buys freedom from her and goes to a little farm which he owns in the country, sick at heart and poor in pocket. Beth, the daughter of a wealthy neighbor, becomes acquainted with Drake by chance, and there springs up in them a mutual interest in one another. Mr. Andrews, seeing his daughter, for whom he has higher plans, in conversation with the roughly clad stranger, is surprised and annoyed. His annoyance is not lessened when his friend, Dr. Wilson, who is visiting him, tells him that the stranger is a dear friend of his and so introduces the young farmer, and the haughty man of wealth to one another.

At her father's wish, Beth avoids, but cannot forget, the handsome young neighbor. In the meantime, Weston, the accomplice of Ruth, gambles away the money extorted from Drake by the girl, and makes free even with the woman's jewelry in order to get funds to satisfy his passion. Two weeks later Drake, while working in the fields, suffers a sun stroke and takes to his bed, seriously ill. His condition growing worse, his little sister goes to the nearest house for help. She finds Beth giving a lawn party, and telling her of her trouble and anxiety, easily persuades her to come home with her and give her the assistance she needs. When Drake, a few days later, is able to be up again, he writes Beth, tells her that he is poor, but that he loves her, and asks her to meet him that evening at the rustic bridge. Beth, feeling the call of her heart stronger than the admonitions of her father, responds to the note in person, and then and there promises to marry him, the wedding taking place a few days later.

In the meanwhile, Weston's losses at the gambling table have made him desperate and it occurs to Ruth and him that they may be able to get additional money from Drake. At once they start to plan with that end in view. Beth at first charmed with the novelty of her new home, soon finds the drudgery of her household tasks irksome, and when her society friends call upon her and find her in her gingham dress, she begins to be ashamed of her position. Finally she secretly leaves the house and returns to her old home, intending to remain, but Dr. Wilson tells her that she will soon become a mother and that her duty lies with her husband. Going back to the little home, she sees Drake talking with a strange woman, and jumping to the conclusion that he is unfaithful to her, and knowing that her father has practically disowned her because of her marriage, she leaves the village to hide in a distant town. Drake's visitor is Ruth, endeavoring to get more money from him. In the presence of the doctor, who knows all, Drake orders her from his house for all time. How Ruth meets Beth and repents of her ways, how Dr. Wilson brings husband and wife together again, and how the baby drives away all dislike of poverty from Beth's life, end a very interesting and appealing drama.

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VICTIMS OF VANITY (Special—2 parts—Feb. 21).—Harris is the secretary and confidential man of Banker Walrath, and when Mr. Walrath is about to leave on a business trip, he asks Harris to take charge of his wife's magnificent pearl necklace for him and place it in his vault. Shortly afterward Mrs. Harris calls up her husband on the 'phone and reminds him that they are to go to a dance that night and therefore to come home early. Detained at the office by pressing work, and unwilling to disappoint his wife, Harris lacks time to place the necklace in the bank and decides, in a fatal moment to take it home with him.

On arriving home his wife, seeing the package, opens it, and greatly admires the splendid pearls. But Harris' intention of going to the dance is frustrated by a telegram from Walrath asking the secretary to come on to New York on the next express, as he needs him. The secretary hastily packs his grip, places the jewels in it, intending to take them with him. But his wife has yielded to temptation, and unknown to him, removed them from the grip, leaving in their place a note saying that the pearls are safe and that she could not resist wearing them. Later, on reaching the train, Harris finds the note, and, consumed with anxiety, leaves at once to return home.

In the meantime, at Harris' request, his friend, Wendell, has taken Mrs. Harris to the dance. Unknown to her an escaped convict has entered the house, and when on her return she is removing the pearls, she sees in the mirror the reflection of the intending thief. She hastily locks the door, and with her husband's revolver, awaits developments. Knowing that the woman is alone, the thief brazenly endeavors to force in the door in the face of her threats to fire. At this dramatic juncture, the returning Harris hurriedly enters the house. The thief conceals himself, sees Harris go to the door and receive in his body the bullet intended for another. Harris' call to his wife as he falls, causes her to open the door. The thief, seizing his opportunity, grasps the jewels and escapes to hide his booty beneath a nearby tree. Later he is captured by the police, who do not know of this last crime and sent back to prison for ten years more.

When Harris recovers the detectives question him as to the missing pearls. His story is considered weak, since he dare not expose his wife, and he has to bind himself to pay $2,000 a year for ten years to make good for the necklace. His wife, aghast at the trouble she has caused him, writes to the banker confessing her miserable share in the loss of the pearls, and decides to go away from the scene of her shame. She secures a position as stewardess on a ship and for years expiates her weakness by absence from the home and the man she loves. How finally the mystery of the missing jewels is cleared up, how the thief is struck down by the hand of God at the very moment when he is reaching out his hand to seize the fortune within his grasp, and how husband and wife are at last reunited, end an unusual drama.

PATHE'S WEEKLY, NO. 10 (Feb. 2).—**Victoria, Mex.**—Mexican rebels making hand grenades. Cast iron pipe, cut in short lengths, is loaded with nails, stones and dynamite. These bombs are hurled by rebel horsemen at Huerta's troops in close quarters.

Marfa, Texas.—The end of the three-day march of the Ojinaga refugees from Presidio to Marfa. At Marfa, the 4,400 men, women and children are sent by the government to El Paso.

Munich, Bavaria.—In olden times the kings hunted the wild boar afoot through the forest; now-a-days they shoot tame boars from a platform. King Louis III of Bavaria, is the royal marksman shown here.

El Paso, Texas.—The refugees arrive at El Paso and are taken to Ft. Bliss, where they are provided with tents and food by the U. S. Government.

Cape Town, Africa.—The Dark Continent is the scene of an up-to-date strike riot in which the principals are Negro natives and laborers from Bombay. The emigrants come to take the black men's jobs and the black men drive them out of the country.

Madrid, Spain.—Alfonso, Prince of the Asturias, and heir apparent to the throne of Spain, and his little brother, Prince Jaime, enjoy an afternoon with the birds and animals at the Zoo. Nearby their grandmother, the Dowager Queen of Spain, smiles her approval.

Washington, D. C.—Miss Olive May Wilson, the "Santa Claus" girl, asks Congress to allow Christmas gifts to the poor children to go through the mails without postage. She meets a friend on the Capitol steps.

Weed, Cal.—The Shasta Limited, Southern Pacific flier, is snowbound fourteen hours in the mountains as a furious storm rages. Trainmen summon aid by telephone.

PATHE'S WEEKLY, NO. 11 (Feb. 5).—**Washington, D. C.**—All the way from Texas on foot, 1,500 miles, comes Tony Costello to greet Samuel Gompers, the labor leader. He reaches Washington on Mr. Gompers' 64th birthday.

Yalta, Russia.—Czar Nicholas of Russia, visits Yalta to review the veteran troops of the Russo-Japanese war.

Paterson, N. J.—Construction is completed here of a model of the new magnetic mail carrying device which will convey the mails underground between railroad terminals in New York City, and may soon be built between New York and Philadelphia.

Denver, Colo.—Western bankers, backed by a

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HUGH HOFFMAN

[illegible] dollars, urge Secretaries McAdoo and Houston to establish a regional bank at Denver. This picture shows the bankers leaving after the conference.

New York, N. Y.—Lower East Side children, mostly foreigners, on leaving public school, stage an American historical pageant. From the days of the Indians and Columbus to the present time they portray the country's progress.

Juvisy, France.—High up against a bank of clouds, Pegoud, master aviator, glides through the air in feats of flight more daring than the loop-the-loop which he inaugurated.

Budapest, Hungary.—The Duke of Festetics, having a few hours to spare, decides to hunt pheasants on his estate. He and his friends have good luck, killing 7,582 birds, fifty wagon loads, during the day.

Matamoras, Mexico.—General Pablo Gonzales, rebel hero of Victoria and Matamoras, receives the mayors of nearby towns who hasten to declare their allegiance to his standard.

BIOGRAPH.

HER OLD TEACHER (Feb. 16).—All her life the old teacher had been smoothing over the rough places, but when the great need came in her own life all forgot her except one; that was the little girl whom she had last befriended. What mattered then the dastardly plot of the scheming brokers?

CRIMINOLOGY AND REFORM (Feb. 21).—At the prison the reformers obtained a picture of the very worst case on record. He was used as an example of the criminal incapable of reform. "Such people should be confined—not one redeeming trait," declared the lecturer. His baby at home and the physician knew better.

A DESPERATE HERO (Feb. 19).—He was not really afraid to kill the mouse, just his big heart prevented. It looked bad for the wife who called on him with her lady friends to protect them from Red Ned, the desperado at large, whom it took three policemen to manage. The ladies recided hubby was a "scared cat," until he played Red Ned himself. He was having the time of his life, alternating between himself and Red Ned, with whom he seemed to mop the kitchen floor, when the real Red Ned appeared—and it doesn't turn out the way you think.

SKELLEY AND THE TURKEY (Feb. 19).—Down on their uppers again, they can't even get a drink—but they do—and more. Skelley at the shooting gallery shows some fancy shots with the help of the unseen Gilly. While the shots don't get the turkey, their efforts combined get it just the same.

MISCELLANEOUS.

GOLDEN GATE WEEKLY, NO. 60 (Jan. 31).—Padre of the Rains.—Cameraman finds Father Jerome S. Ricard, celebrated savant of Santa Clara College, in midst of astronomical observations. His remarkable weather forecasts, based on sun spots, has raised a storm of controversy in scintific circles.

Prize Winners at Sonoma County Fair, Santa Rosa.—"Bella Donna," 26-year-old French Percheon mare—mother of 7 colts in last 6 years; first prize winner Chicago World's Fair. "Franklin Moody," one of "Bella Donna's" sons; 6 years old, weighing 1,960 pounds. Jack London's "Nevada Hillside," an English sire stallion.

Sutro Baths.—The largest swimming pavillion in the world; scene of many famous meets.

Last Rites of Father Prendergast.—In spite of driving rain, immense crowd attends funeral of Vicar General of Roman Catholic Church, Diocese of San Francisco.

Mission at Santa Clara.—Cross in front. A celebrated California land mark.

Mission San Juan.—One of the most ancient evidences of early Spanish days, founded June 24, 1707, wrecked April 18, 1906.

A. BLINKHORN.

JUSTICE (Hepworth—4 parts).—Paul Meredith is the profligate son of John Meredith, a splendid example of one of England's fine old merchant princes. Paul, who is a thorough young scoundrel, has been forging his father's name to certain bills, and is being pressed by a moneylender named Rossiter for payment. He is unable to meet the bills, whereupon Rossiter declares that he must inform his father and seek payment from him. He puts his threat into execution, and arrives at John Meredith's house on the anniversary of his silver wedding. As he had anticipated, the old man pays the bills rather than his name should be dishonored. Paul, arriving on the scene shortly afterwards, is informed by his father what has happened. His father hands him a check for twenty-five hundred dollars and tells him that it is the last money he will ever receive from him. Paul leaves his father's presence mad with rage, and plots with a discharged workman, Joe Prescott, who has a grudge against his father, that he shall break into the house and rob the safe. The man agrees, but in accomplishing his object he encounters Mr. Meredith, and kills the old man in the course of the struggle which ensues.

He then writes a letter to Paul, who is in London, sending him the jewels and begging him for a thousand dollars in order that he may get clear of the country. The only messenger he can trust with this letter is his own daughter, Nan, who, much against her will, undertakes the mission for her father. Paul, who has seen Nan before and has become enamored with her, has the girl detained and locked in a bedroom in his house. In the meantime Joe Prescott has been arrested for the murder and is convicted chiefly on the evidence supplied by Paul.

While all this has been going on, Nan's lover, Jack Raynor, the foreman of John Meredith's iron works, has been searching for her. Suspecting that Paul has a hand in her disappearance, he goes to London. Nan is not content to patiently wait Paul's pleasure, and she writes an appeal upon her handkerchief, saying where she is confined and begging someone to come to her assistance as her father, Joe Prescott, is in prison and unable to assist her. The message falls into the hands of the chaplain of the prison where Joe is confined, and he shows it to him in order to find out if it is likely to be true. The knowledge of Paul's double treachery so enrages Joe that he resolves to be free at any cost in order to punish the traitor and liberate his daughter. One evening he strikes down the ward keeper who comes to bring him his food and, dressing himself in his clothes, manages to make his escape. Reaching Paul's house he bursts his way in and attacks him. A terrible struggle follows. Eventually Prescott seizes a heavy table and, bringing it down with tremendous force on Paul's head, dashes his brains out. He has scarcely reached his daughter's room when the police rush in, headed by Jack Raynor, and Prescott is led back to prison to suffer the penalty of his crimes, with the satisfaction, however, that he has revenged himself on the traitor who sent him to his doom and would have at the same time betrayed his daughter, while Nan is left in the arms of her sweetheart.

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VICTOR.

VOTES FOR MEN (Two Parts—Feb. 16).—In the year 1927 the entire social order is reversed. Mrs. Mayfair is a traction magnate and the boss of the city. Her friend, Mrs. Millions, is the mayor and comes to the office of Mrs. Mayfair to enlist her support in the fight the mayor is making against the militant suffragettes, of whom Mr. Mayfair is the leader. Maggie Millions, the daughter of the mayor, while calling at Mrs. Mayfair's office, falls in love with the beautiful young and innocent stenographer and makes a date to meet him.

In the meantime, Gwendolyn Jones, a young reporter, and a friend of Maggie's, calls on Mrs. Mayfair at her home in the interests of her paper. While there she falls a victim to the charms of Clarence, the unsophisticated scion of the house of Mayfair. He returns her ardent glances as she leaves the room, but being caught by his father, is sent ignominiously to bed. Percy Pinhead, Mrs. Mayfair's stenographer, overhears Mrs. Mayfair and one of the ward heelers plot to stuff the ballot boxes at the next election, and so deprive the men of their vote. He 'phones this terrible news to his new sweetheart, Maggie Millions, who, with the aid of Gwendolyn Jones, the reporter, gets this incriminating evidence on a dictagraph. The young women therefore confront Mrs. Mayfair and Mrs. Millions with this evidence, which they threaten to publish unless they can marry the boys they love and give mankind its vote. They succeed.

Mr. Mayfair had supped, not wisely, but well, and he turns and tosses wildly in his bed. Mrs. Mayfair, waking up, arouses him. He stares wildly about; then, coming to himself—but there, the big scream is at the finish.

LOVE'S VICTORY (Two Parts—Feb. 20).—Lil, concealing her identity, goes into the same office with her husband to work, Marsden, the employer, has been gambling heavily on the stock market; he finds himself heavily involved. Money must be had. He returns home and practices the writing of a signature. He fixes up a check to be forged. Arriving at the office the next morning he gives it to George, Lil's husband, to cash at the bank.

George presents the check. It is questioned. George is arrested. He explains, but Marsden, realizing his position, denies all knowledge. George is jailed; he explains the affair to his horrified wife. She comforts him with the assurance that she will right matters.

She does so in her own way; she enters Marsden's rooms and secures evidence, and then she fights him. Marsden's foot slips and he takes a fall down the elevator shaft. He is forced to bed, mortally injured. He repents, and his stocks having gone up, he turns them all over to the young couple for the injustice he did them in, shouldering the blame onto George. In the end we see the couple in their own home.

FRONTIER.

THE FATAL CARD (Feb. 21).—Of Edythe's two suitors, she favors Ralph, a neighboring ranchman, while her father prefers Harley, his foreman. Bill, one of the ranch hands, is discharged. He learns that the ranchman is to dispose of some stock and resolves to hold up the foreman. This he does, disguising himself with a bandana stolen from Ralph. Bill is hurriedly fleeing from the scene of the hold-up, when he runs into Ralph. Bill takes refuge up a tree. Attempting to count the money he has stolen, he drops the coat and gun, which are shortly found by Ralph. Meanwhile the ranchman has been notified and with his daughter, hurries to the scene.

Ralph is captured and accused of the robbery. This he denies, but the fact that his coat and gun were used by the robber convinces the men that he is the guilty party. He is led to a tree, and despite Edythe's pleading, is about to be hung. One of the men climbs the tree, which happens to be the same tree in which Bill has found a haven. Bill is discovered, and searched. The money is found on his person. He insists that the money is his savings, and this is believed, until the foreman happens to remember that in the roll of money from the sale of the stock, he had inserted the Stockman's card, and when this card is found there remains no question as to who was the hold-up man.

REX.

THE BOOB'S HONEYMOON (Feb. 19).—Mrs. Van Jessalyn-Smythe and her daughter are annoyed at the prospect unfolded by the receipt of a letter from her married sister, saying that her daughter, Jennie has married Bill Simpkins, because they are expecting a distinguished visitor, Lord Brighton, on whom the daughter intends to impose all her feminine charms. However, the boob and his bride arrive. The following evening there is to be a ball in honor of Lord Brighton. The hostess sends a complete set of full evening dress to their apartment. The boob and his bride manage to get into the clothes, but in each case, the shoes are too small. They limp into the ball room. Mrs. Smythe is disgusted with the boob's awkwardness.

When the tight shoes become unbearable, the bride goes into the conservatory, and attempts to take them off. She is seen by Lord Brighton, who immediately runs to her assistance. While he is tugging at her shoe, the boob happens upon the scene. "How dare you make love to my wife," the boob roars, and chases him through the ball room. He follows the aristocrat until he is well down the driveway, and then returns to relate the joke to his wife. The boob and his wife decide that fine clothes are not for them, and they return back to Spoonville on the first train.

ECLAIR.

THE CROSS IN THE CACTI (Two Parts—Feb. 18).—Jack and Mark, brothers, are suitors for the hand of Rose, the belle of the Eastern village. Jack is an upright fellow, while his brother is inclined to seek the crooked path, though he is a fine looking chap. Jack enters a saloon brooding over his love affair, and falls asleep. Mark enters, is given a knock-out drop by the bartender and struck on the head. His pockets are then rifled, and into the hand of the sleeping Jack a gun is thrust. Jack awakens and imagines that he has killed his brother; he flees West. There he buys a worthless mining claim. He falls in love with the hotel keeper's daughter in time, and she returns his love.

In the meantime, Mark's health has broken down and the doctor advises him to go West. By chance he goes to the same town which his brother lives in. Immediately he returns to his evil ways and joins a crowd in holding up the paymaster. A letter which Mark drops is found and compromises Jack. The cowboys and miners start out for Jack, but his sweetheart reaches him first. There is a wild chase; Jack and the girl manage to ensconce themselves behind a barricade of rocks. A lively battle begins and the girl is wounded.

Meanwhile, Mark, in an argument with a gambler, is shot and fatally wounded. Just before he dies he writes a confession of his crime. Jack's faithful Indian servant rides furiously to save his master. He arrives in the nick of time. Jack and his sweetheart return with the boys, the hero and heroine of the day. The body of Mark is borne out to the desert and laid to rest beneath the cacti. A rude cross is erected, which marks the end of a wayward and misspent life.

IMP.

THE PRICE OF SACRILEGE (Three Parts—Feb. 19).—The play opens with a beautifully colored scene of an Italian village. We are introduced to Teresa, the village coquette, who is the despair of the rustic beaus. Luigi is passionately in love with her; his passion blinds him to all else, even to the love of his mother. He is poor and Teresa is poor. Teresa wishes to go to the land of promise, America; she deplores her hopeless poverty. Luigi, to furnish her with money to go away, sells his cart and horse. His mother pleads against it; she curses him and the girl for their disloyalty.

Teresa sails for America. Luigi goes on the boat as a deckhand. As the steamer passes into the horizon the old mother stands on a rock and, silhouetted against the setting sun, calls down a curse upon the woman of temptation. On the boat, Teresa flirts with Guiseppi, a dandified Americanized Italian. Luigi observes but is powerless to interfere. In America Teresa continues the break by flirting with Guiseppi. In the depth of his despair his mother arrives. Together they attend the holy parade. Luigi hears Guiseppi tell Teresa that for her he would steal the sacred jewels. The audacity enchants her and she puts him to the test. He refuses. She flouts him as a braggart and leaves.

Luigi says that he will steal the jewels to win her. In a scene of intense suspense he accomplishes his purpose and brings the jewels to the girl. At first she is appalled with the audacity of the thing; and then fear of the holy mother takes hold of her. She rushes to the house where the Italians are having a festival. They curse her for an arch thief. The church bells toll and the people flee from her. She is left alone when Luigi finds her. She repulses him and in the confusion her mind grows blank. She goes out to the hands of a mob, and Luigi, his heart broken, dies by his own hand before the holy picture and the Madonna. The old mother rushes in and takes his lifeless form into her arms. Teresa is taken away by the police to a lonely life in an asylum.

NESTOR.

A FLASH IN THE DARK (Feb. 18).—Randall is a rich mine owner whose business affairs cause him to neglect his somewhat frivolous wife. There is a mutual friend whom Randall carelessly allows to entertain his wife. As a result, the friend pays more than natural attentions to the woman. The three visit one of Randall's mines. The wife and friend go down the mining shaft in a bucket. While they are yet underground, a quantity of dynamite explodes. The mine is filled with poisonous fumes. Randall has himself lowered into the smoking shaft. He finds his wife and friend almost overcome. There is room in the bucket for two persons only. Randall places the two in the bucket and they are hoisted to the surface. The bucket is again lowered and Randall is brought up. The long period in the poisoned atmosphere has rendered him stone blind.

The young wife soon tires of her blind husband. One day Randall overhears their plans for elopement. He goes to the friend and the faithless wife and explains that he has overheard. He then gives the man a revolver and tells him: "Turn out the lights and our chances will be equal. The woman turns off the lights. Both men fire and miss. The friend sneaks to the switch and turns on the lights, intending to change the duel into a murder. But the woman by this time has discovered which of the two is the man. She wrenches the revolver from the friend's hand and tells him to go and never return.

SCOOPED BY A HENCOOP (Feb. 20).—Possibly no one ever loved so deeply as Jim Hick and Mandy Lane. But alas, the course of true love is only too often rough. Mandy's pa hates Jim. Each time Jim steals a blissful moment with his beloved, he expects to receive a shot of red pepper in the center of his specific gravity. However Jim decides to emulate Falstaff. He takes Liza Green, the washerwoman into his confidence, and she smuggles him into Mandy's yard in a clothes basket. Unfortunately, Mandy takes pa into her confidence and Jim is dumped into the lake. Jim returns to Mandy and he and pa come to destructive blows. In the meantime, some thieves are chased out of pa's chicken-coop by the neighbors. The thieves drop the chickens in their flight, and pa picks them up. He is then pursued as the thief. Mandy locks him in the chicken-coop for safety. Once pa is safe Mandy summons Jim and they compel him to consent to their marriage under penalty of remaining in the chicken-coop for the remaining days of his life.

CRYSTAL.

HAROLD'S BURGLAR (Feb. 17).—Harold is in love with Viola. She tells him to make a name for himself. He reads an ad which promises to make men detectives for a trifling sum. He invests and gets his badge. A burglar is about to enter Viola's home. Her father chases him away. Harold sees the old man with the tools and arrests him. Explanations don't go with him. The old man is jailed. He is incarcerated for a day. Viola gets him out. Harold visits her and tells her of his great capture. The old man enters, recognizes his captor, beats him up. Harold throws away his badge, resolving that "detectiving" is no business.

McSWEENEY'S MASTERPIECE (Feb. 22).—Antonio McSweeney's masterpiece was a beautiful life-size portrait of Cleopatra. It adorned a special niche in Antonio's studio. One evening Antonio falls asleep in the studio. He dreams Cleapatra comes to life and the snake around her neck also becomes imbued with life. She charms the snake

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and then tells Antonio that if he wants her to love him he must wear a suit of armor. This Antonio does. The bear rug comes to life as a great big bear. Things happen. Antonio is just about to embrace the fair Cleo and tell her how much he loves her when his wife, missing him, comes down to the studio and rudely awakens him.

POWERS.

ALMOST A WHITE HOPE (Feb. 16).—Mr. Wouldby Strong is a prizefight fan and spends most of his evening trying to convince the boys what a great fighter he is. His wife becomes disgusted with him and they quarrel. Strong tells her she doesn't understand him and that he is going to find someone who will. With this he leaves her and goes down town to the boys. In the meantime, Mrs. Strong's uncle visits her and she explains her marital woe. They leave a note on the table signed by the wife saying that she has left him for a better and handsomer man. They then go to the theater. Strong returns home after a good time with his friends. He falls to sleep and dreams prizefight nightmare until, in a cold sweat, he awakens. He finds the note and completely breaks down. His wife and her uncle return and Wouldby Strong starts in to thrash the elderly man when the truth comes out.

MY MOTHER'S IRISH PAISLEYS (Feb. 20).—M. and Mme. La Croix are the proprietors of an art store at 6 Rue de La Shelle, Paris. A party of wealthy Americans visit the shop in search of genuine Paisley shawls. The art dealer has none, but if the customers will return he will inquire from his London agent. La Croix learns that the Burkes, Old Forks, County Cork, Ireland, have a few genuine Paisleys in their possession. La Croix and his wife set out for Ireland. They visit the home of Terry and his old mother, and examine and learn the hiding-place of the Paisleys. That night they enter the house and steal the entire collection.

The following morning the old woman discovers that they have been robbed. Near the strong box Terry finds a vanity card case, upon which is inscribed "Mme. La Croix, Objets d' Art, Paris." He and his mother leave for Paris. In the meantime the Americans have called at the art store, examined the shawls and left a deposit on them. Terry and his mother enter. He shows La Croix the vanity card case and demands the return of the shawls. At this moment the party of Americans enter the shop. La Croix puts on a bold front, and tries to drive Terry from the shop. Terry takes up a chair with which to strike the thief. A false bottom falls out and the stolen shawls are revealed.

GOLD SEAL.

THE HONOR OF THE MOUNTED (2 parts—Feb. 17).—In a small town in the Rockies, Mac, Jacques and Jacques' sister, Marie, have grown up in an atmosphere semi-criminal. Mac, who is Jacques' best friend, is a serious and well-read man, superior to his surroundings. Mac loves Marie and she returns his affection. Desiring to make something of his life Mac goes to the city. He soon wearies of the city life, however, returns to the mountain wilds and joins the mounted police. Forrest, a comrade, is detailed to investigate the smuggling activities. He goes to the country where Mac lives and makes advances to Marie. In the complications which follow, Forrest is killed by Jacques.

When the news of Forrest's death is brought to headquarters Mac is sent to bring the murderer in. He starts out eagerly to avenge his friend's death, never suspecting that it was Jacques who did the killing. He goes into the country wearing the despised "red-coat." His former friends scoff at him. Marie scorns him. Jacques' betrayer, a "Canuck" whom Jacques had once knocked down, comes to Mac and tells him where he will find the murderer. Mac follows directions and finds Jacques. Then comes an intense mental battle. Mac wavers at the thought of taking Jacques prisoner. Jacques' deed was done partly for his sake. Marie stands near. With a mighty effort he decides and in the face of the girl's scorn he leads his prisoner away. The townspeople try to rescue Jacques. Jacques' only thought is for his friend's safety and he lights by his side. When his friend falters in his duty Jacques compels him to remember his word. The two men understand each other—Jacques will not let Mac go back without his prisoner. Mac cannot take his friend to the scaffold. They clash, struggle and go down to death together into a pool beneath the treacherous "Devil's Slide."

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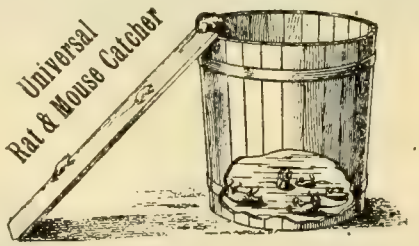

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UNIVERSAL.

ANIMATED WEEKLY, NO. 100 (Feb. 4).—**Million Dollar a Day Bank Run.**—False rumors start run on Fifty Million Dollar Bank, one of the oldest and safest in New York City.

Home from India.—The First Battalion Middlesex Regiment after eighteen years' absence arrives at Southampton, England.

Exciting Motorcycle Races.—Noted riders from all parts of the world compete for the speed championship at the Houston Motordrome, Texas. Sub-Title, Fred Suther, of Fort Worth, Tex., riding 70 miles an hour with arms outstretched.

With the Boy Scouts in Florida.—Under the leadership of Lieut. Commander Young the Boy Scouts spend vacation camping on Eleven Mile Creek, Pensacola, Fla.

Unemployed Women Start Campaign.—A committee representing the Unemployed Women of New York City parades from Cooper Union to City Hall to present their petition to Mayor Mitchel.

Fashions.—Frilly summer clothes. Made from Ladies' Home Journal patterns.

New Tuberculosis Hospital.—President Poincaire and many notables attend exercises at opening of the Tuberculosis Hospital, Paris, France.

Fire Destroys Shopping District.—Flames create great havoc in business section of Manchester, New Hampshire, causing a loss of over $500,000.

Scenes on the Border.—After a march of five days Mexican refugees are safely installed in their camps at Fort, Bliss, Texas.

International Bird Hunt.—Many fine shots mark the day's trials at the International Gun Dog League, London, England.

Ohio Exhibitors' Convention.—Motion Picture Exhibitors from all parts of Ohio gather in Cincinnati for their annual convention.

World's Greatest Prize Fighter.—Bob Fitzsimmons, former middle and heavyweight champion, and his son, the new coming "White Hope," training for "Bob" to come back, at the age of 53 and regain the championship.

Cartoons by the World Famous Caricaturist, Hy. Mayer.

MUTUAL FILM CORPORATION.

MAJESTIC.

A TURN OF THE CARDS (Feb. 8).—John Richards was a hard-working man with a pretty wife and a little boy, whom he idolized. Taylor, his assistant, was a bachelor who lived far beyond his means and already, unknown to his trusting chief, had embezzled some of the bank's funds. Taylor was cowardly and he endeavored to involve Richards in his thefts, so that when discovery came he would share the blame with him. Craftily he tried to induce Richards to "borrow" some of the money for a "sure thing" in a certain gambling house he frequented, but the paying teller indignantly refused, and then, reassured by Taylor's laughing manner, believed that his assistant was only joking.

The embezzler bided his time and it soon came. Richards' little boy was seriously injured, and the services of a specialist were necessary for the little boy's life to be saved. The president of the bank refused the advance his paying teller requested, and then with despair gripping Richards, the voice of the tempter was heard, and Taylor bent Richards to his will. Richards took the money, the specialist was paid and prepared to perform the operation in the paying teller's home. The speculations of both Richards and Taylor were discovered and officers sent to arrest them. Richards was arrested as he awaited the result of the operation in his child's bedroom, but his wife was left in merciful ignorance of his plight.

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The WRATH of the GODS

DOMINO SPECIAL IN FIVE PARTS

William Fox Features

Box Office Attractions

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William Fox, President of the Box Office Attraction Film Rental Co., announces the following releases for the week of February 16:

Monday, Feb. 16, "Princess Elena's Prisoner," a Great Northern Preferred film of four parts. Miss Betty Nansen in the title role. All star cast in a gripping love story.

Wednesday, Feb. 18, "Fortune Hunters," a Blache production of unusual merit and daring. Thrilling aeroplane rescue scene—four parts.

Friday, Feb. 20, "Vengeance Bequeathed," a story of stage life and false love. The dying request of a beautiful girl and its result. A Luna film in three parts.

Saturday, Feb. 21, "Fangs of Hate," a stirring drama of American life. Big scenes and splendid action. A Ramo production in three parts.

RELEASES

Monday, Feb. 9

"Wives," a Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.

Wednesday, Feb. 11

"The Lotus Dancer," produced by the True Feature Co. A romantic four-reel subject with scenes in India and England.

Friday, Feb. 13

"Ben Bolt," a Solax masterpiece in three parts. A thrilling shipwreck scene and smooth-running story.

Saturday, Feb. 14

"By Whose Hand?" a Great Northern special in three parts. A remarkably well-acted crime mystery, with wonderful photography.

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The two culprits were brought to the bank president's office. The evidence was conclusive and they could not deny it. Their employer was a grim man, who hardly regarded his clerks as human beings, so he made a proposition to them which was as unique as it was startling. "You men shall stake your liberty upon the cards," he said, as he tossed a pack of cards upon the table. "The loser goes to prison, the winner retains his position." It presented the one path to freedom, and the men eagerly accepted it. And so John Richards, while the doctors fought for the life of his child, battled to his liberty, and the final turn of the cards brought defeat. The impassive officers seized him, and Taylor nonchalantly strolled toward the door. But at the door his employer halted him. The banker's hand darted swiftly into Taylor's sleeve, and returned holding several cards. "You cheat," he said scornfully, and he motioned to the officers to release Richards and take Taylor in his place. As the door closed behind Taylor and his guards, Richards sank into a chair, but at that moment the telephone rang, and the paying teller heard the glad tidings that his child's life was saved.

JUST A SONG AT TWILIGHT (Feb. 10).—Granddad and his three grandchildren, Helen, Tom and Lucy, live a happy, simple life in their little cabin in the mountains. But the little circle is broken when a rich lady summering at the mountain hotel sees Helen, and taking a fancy to her, takes her with the reluctant consent of Granddad to her city home.

In the excitement of society life with the beautiful clothes provided her by her benefactress, Helen's head is turned and she drops home ties, foolishly ashamed of her humble mountain home. In the course of time, she marries Roger Leonard, a wealthy young man, but does not tell him of her granddad and the children, thinking that he would be ashamed of them.

Letters from home are unanswered, and granddad mourns, thus neglecting the other two, though unintentionally. They ponder how to find their sister and thus make him happy once more. One day they gather their little hoard together and start on their mission. A teamster comes along and thus they are taken far away before granddad misses them.

Reaching the city, their funds give out and they are forced to sing in the streets. Various adventures befall them and they finally sing outside Helen's home. Alone in the twilight she hears the childish voices singing the same old songs that she had taught her brother and sister at home. Belated remorse overwhelming her, she sends the maid out to bring the singers in, and to her surprise, it is Lucy and Tom. Roger enters and Helen confesses and the whole deception and her cruel neglect. Roger gladly welcomes the children and the whole party immediately go to granddad, where everything is forgiven and happiness is once more supreme.

FATE'S DECREE (Feb. 14).—Madge Rivers, the daughter of an old prospector, marries George West, a young miner. Jim Dunn is also a suitor for Madge's hand, and when she accepts George West, he determines to be avenged.

The young couple marry. Dunn never forgets his animosity, and finally discovers a way to gratify it. Overpowering the wife, he binds and gags her and places her in the room above the kitchen, then places poison in the water pitcher on the kitchen table. Familiar with the husband's habits, he knows that he will drink from the pitcher when he returns from work. The wife realizes her husband's danger and strains vainly at her bonds.

West enters his home, discovers his wife's absence, but attaches no importance to it. He is about to drink when his life is saved by a man who comes to him determined to take it. He discovers his wife's plight and sets out to punish Dunn. But fate takes the matter out of his hands and punishes Dunn in its own way.

RUY BLAS (Three parts).—The scene is laid in Madrid at the Spanish Court at the close of the seventeenth century. Victor Hugo, as he himself states in his preface to the play, intended it to be an exposure symbolic of those troublesome times, when the throne was held by a weakling, a defective, the last of a long line of degenerate rulers, and the kingdom itself was a prey to the cupidity of the nobles. The three leading male characters Victor Hugo meant to personify were the three contending forces in the tottering kingdom Don Sallusto, the unprincipled covetous element; Don Caesar, the adventurous but still chivalrous element; and Ruy Blas, the People, who still revered the Crown. As for the story of the play itself, it may be briefly stated. Ruy Blas is a poet reduced by poverty to the position of lackey to the unscrupulous Don Sallusto, who, at the opening of the play, is banished by the Queen for refusing to marry a serving-maid whom he had betrayed. Ruy Blas is secretly in love with the Queen, and Don Sallusto on learning this, wishing to be avenged for his disgrace at Court, palms off on the nobles, the Queen and Ruy Blas, his servant, who is disguised as the adventurer Don Caesar de Bazan, a cousin who returns unexpectedly to Madrid, and with whom he surreptitiously makes away. The ruse succeeds so well, against the wishes of the noble-hearted Ruy Blas, that he becomes the Queen's favorite and her Prime Minister. At the moment when he reaches the limit of his power Don Sallusto returns, relieves him of his office and takes his vengeance on the Queen by disclosing to her the fact that her favorite is none other than his lackey. Ruy Blas resents this insult to the Queen and kills his master. The Queen refuses to pardon the luckless poet for the part he has played in this deception, and Ruy Blas takes his life. At the last moment the Queen relents and pardons him, and he dies happy in the knowledge that the Queen loved him and has forgiven him.

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THANHOUSER.

PERCY'S FIRST HOLIDAY (Feb. 8).—Away over on the other side of the world is Australia, or as they say in Australia, away over on the other side of the world is America. Anyway, Australia boasts of a theatrical star—W. S. Percy, who is firmly entrenched in the affections of the theater-going public. Percy came to America on his first holiday and found much to enjoy and many things to wonder at. The traffic went the wrong way, he said, and it does, judged by English and Australian standards? Also it seemed peculiar to him to have cold weather in December, for that is the middle of summer on the other side of the world. He had a great many adventures while in and about New York and "Percy's First Holiday" tells the story of some that happened, some that might have happened, and some which it is only imagined happened. Just the same he enjoyed his holiday very much and went back to Australia well pleased with what he saw and heard in America.

PRINCESS.

THE TANGLED CAT (Feb. 13).—Fanny, a rural old maid, lives with her niece, May, and has a primitive fear of tramps, burglars, and the male sex in general. She has, according to traditions of her kind, a cat, and as the cat wandered at night it brought trouble to Fanny. Silas, a neighbor, entertaining home folk at a reunion, needed Ford's bed for the company, and sent him to Fanny's house to seek shelter for the night. Fanny and May had just spread fly-paper to catch a pesky fly, and the cat getting into it, after Ford had retired, and Fanny and May got neath the coverlets. Fanny was sure it was Ford prowling around. Ford imagined it was the old maid with designs on his freedom, and he escaped before she had a chance to drag him to the marriage market. Fanny and May get out to go to Silas's, and after a brave party returns to Fanny's house, they discover that Fanny's fear of burglars as unnecessary, and Boyd, a city "feller" captivated with the rosy-cheeked May, made known his intention of protecting her till death did them part.

AMERICAN.

THE CRICKET ON THE HEARTH (2 parts—Feb. 16).—Caleb and Blind Bertha are seen at work. John Perrybingle and his sweetheart, Dot, are seen at the May Pole dance. John takes Dot to see their future home. Old Tackleton, who wants Edward's sweetheart for his wife, is insulting in his action to May and is knocked down by Edward,

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who really fears he has killed him. This compels Edward to escape and we see Tackleton on his recovery avenging on the poor father the son's action. Caleb is rendered poorer and poorer, but through it all he maintains a stout heart in order to conceal the real situation of their poverty from his blind daughter.

Dot and Joan are married and oh! what a wonderful baby Tilly Slowboy has to take care of, and my! how the cricket chirps in their happy home. May, to save her father, consents to marry old Tackleton, and we see them on the way to the church. Edward comes back, though, and old Tackleton turns out better than we thought. Edward and May are married and then what a homecoming they all have! And how happy old Caleb is to find his son has come home to him! And the cricket never stops his chirping. You know Dickens says, "To have a cricket on the hearth is the luckiest thing in all the world."

THE "POTE LARIAT" OF THE FLYING A (Feb. 21).—May West's uncle dies and leaves her a ranch out West. She and her parents arrive at the ranch with Walter Crandall, an artist, and a European poet laureate, and are welcomed by the cowboys of the ranch, who are known as the roughest bunch of cowpunchers in the state. While on a tour of investigation with her guests, the poet is inspired by the scenic beauty of the landscape to extemporize a poem, which he recites with elaborate gestures. This makes a great impression on the cowboys, who have heard wonderful tales of the fabulous remuneration the poet receives for his verse. Buck Higgins is particularly impressed and decides he too, will be a "pote lariat," and make enough money to buy a saloon, he having a great fondness for intoxicating beverages. The finer beauties of nature being a sealed book to Buck, he goes for inspiration to something he can understand and indites his first poem about "the big red stere." The other boys marvel at his poetic talent.

May's gentle ways has won the heart of the boys, they worship the ground she walks on, and the indignation of Hank, the foreman, is great when Buck in an intoxicated condition attempts to intrude on her guests. May interferes as Hank is about to use rough tactics, and the gentle reproof she administers causes Buck to forswear liquor. On May's birthday the boys buy a bunch of flowers for her and have Buck write a "pome" to accompany it. Down deep in Buck's brain there is a feeling that with a woman age and beauty are subjects of great consequence as having an important bearing on her popularity. So he composes his crude poem with a view to tactfully allay May's fears on that score.

May is pleased and gives the boys a half holiday and they start for town. Buck is obliged to remain to mend a broken saddle girth. Accompanied by May, Crandall goes out on the ranch to sketch a bit of landscape and on the way out, while lighting a cigarette, drops a lot of matches, which subsequently catch fire and start a small prairie blaze. As a result the cattle stampede and make for the spot where May and Crandall are sitting. Crandall, terrified, tries to escape without a thought for May; in the excitement he mounts May's horse, is thrown off and both horses run away. Their predicament is noticed by Buck, who is about to follow the other boys to town, and he rides to their rescue, letting May and Crandall have his pony and escape. Buck is trampled by the cattle and before he dies writes his last poem.

RELIANCE.

PAT FANNAGAN'S FAMILY (Feb. 11).—Pat Fannagan, a department store delivery man, plans to retire and go back to Ireland and live on the money he has spent a lifetime of toil to acquire. On Pat's last day of work he delivers a package of toys by mistake to the miserable home of Mary, Dan, and Nellie, three children of the slums, whose mother has died and left them to the mercies of a drunken stepfather. Pat discovers his mistake, but the sight of the children's happiness over the toys, the most wonderful things they had ever seen, touches the soft spot in his heart. He pays for the toys out of the precious hoard and lets the waifs keep them.

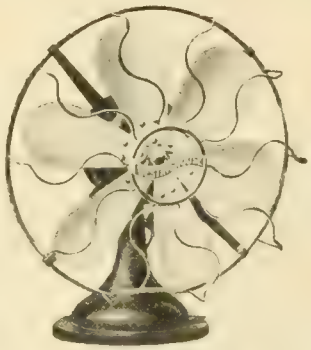
The stepfather loses his job, takes a doll away from the little Nellie, with the intention of selling it for a drink. In the meantime Pat, who has bought his steamship ticket for old Ireland, meets the stepfather, recognizes the doll, buys it back and takes it home to the children. At the close of his last day of work, when the ambition of his lifetime is about ready to be fulfilled, the thought of the three helpless children comes uppermost in his mind, and impelled by a splendid spur of self-sacrifice he gives up his cherished plans, hands over his steamship ticket and part of his savings to the stepfather, who agrees to leave the country and never return. Pat adopts the waifs, goes back to work at sixty-five dollars a month, but happy over his little family, that has found such a warm place in his heart that he could not give them up.

THE IDLER (Feb. 14).—Sheldon Lewis, a young society man and an idler, is in love with Miriam Morris, a society girl with advanced ideas. She refuses to marry him on the ground that he is an idler a "mollycoddle"—and she wants a strong man, not a weakling. He is dismissed and goes home only to meet with an accident which deprives him of his faculties temporarily. He disappears from his haunts and the papers tell of the young millionaire's disappearance and the matter remains a mystery for over two years. Miriam has mourned him, for she cares for him in spite of his apparent weakness. Lewis wanders into a poor section of the city and foregathers with workmen and a still lower class which leads him into accepting an offer from Jerry Morgan, a burglar, to assist in robbing a house which Morgan has spied out as a good "lay." The house turns out to be that of Miriam's father, but Lewis does not recall it. His memory is gone. He goes to the house with Morgan and meets Miriam, who recognizes him, but he does not know her. He is led by her sweetness to turn on Morgan and refuses to allow him to harm her or rob the house, and they fight. After a terrific battle, in which Morgan triumphs and escapes, and Lewis puts up a good fight, he is hit on the head, and the blow knocks him unconscious. Morgan is captured and brought back to the house, where in revenge he implicates Lewis, but Miriam denies this and tells the police that he was hurt protecting her—that he was a friend of hers. He is taken to the hospital; the surgeon discovers the old fracture and an operation restores him to former power. Miriam realizes he is no longer a mollycoddle, and they marry.

OUR MUTUAL GIRL (Fourth Release—Feb. 9).—The fourth reel opens with a scene showing the dispersing of a street crowd which had been attracted by the unusual sight of a limousine car filled with fashionably gowned ladies being stopped on the broad highway while detectives and the police climb aboard in a vain effort to find stolen property. John, the country boy, is seen to leave Margaret's automobile downhearted and shamefaced at his failure to find the missing D'Rida jewels upon Count D'Orley. Margaret and her aunt return to their home after a pleasant ride through the city streets. The Count arrives at his home in a disheveled condition and vows vengeance on the country. Meanwhile the detectives have shadowed the Count and are watching his house. The next morning, Margaret and her aunt decide to attend the races at Piping Rock and all unconscious of the duplicity and villainy of Count D'Orley, who is using Margaret as a dupe, the two ladies leave the house and start for the races. As they pass out of the front door, the stolen necklace drops from Margaret's muff out on the pavement, where for twenty-four hours it had been secreted unknown to Margaret.

A detective, standing across the street, sees the necklace drop and after Margaret and her aunt drive away, picks it up, vowing vengeance on the Count, whom he is certain had placed the necklace in Margaret's muff. Margaret and her aunt decide to go shopping before attending the races, and stop at Bonwit Teller & Co.'s famous store on Fifth Avenue. The scene shows the interior of Bonwit Teller's store with live models trying on gowns.

The next scene shows the races at Piping Rock with scores of the most notable personages in New York's four hundred. While at the races, the detective calls upon the Count and flashes the neck-



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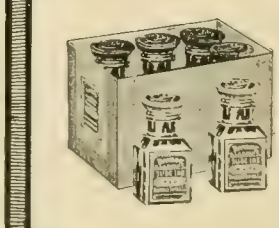

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lace in his face, demanding an explanation. Having no real evidence against the Count, the detective is compelled to withdraw.

That evening, on Margaret's return, the detective calls upon her and demands an explanation of how the necklace found its way into her muff. Frightened at the detective's presence and his accusations, she goes to the telephone and calls up District Attorney Whitman. The last scene shows New York's fighting District Attorney in his office in the Criminal Court Building answering the telephone and assuring Margaret of his co-operation.

BRONCHO.

REPAID (Two parts—Feb. 25).—In love with her father's chief vaquero, Pedro, Nell Worth, fearing that her father will discharge her lover, meets him clandestinely. John Benton, superintendent for the railroad, visits Job Worth, hoping with his influence to persuade the Indians to sell a right-of-way through their land. Benton meets Nell and falls in love with her; he tries to make love to her and proposes, but she refuses. Pedro, who is on his way to meet Nell, sees this action and, thinking that this is the reason Nell will not meet him openly, decides to leave the ranch. The Indians refuse to sell their land or give a right-of-way and Benton attempts to put the road through, notwithstanding. The Indians attack the railroad men, killing most of them. Benton is taken a prisoner, but Pedro saves him by throwing his lariat over him and pulling him over the cliff. Pedro is wounded and is nursed back to health by Nell and her mother. It is through the aid of Benton that Job Worth is made to see his mistake and allows Nell to marry Pedro.

DOMINO.

THE MYSTERY LADY (Two parts—Feb. 12).—Living in Jamestown early in the 16th century is the aristocratic family of Durkin, consisting of mother, father and two daughters, Ruth and Ann, who are very homely. John Page, living near Jamestown, is married and has a beautiful daughter named Mary. Indians attack the cabin of Page and kill him and his wife. They then set fire to the cabin and carry Mary off in captivity. Mary escapes in a canoe and makes her way down to Jamestown. She is adopted by John Durkin, but in reality is made a servant. Living in the colony is a Lady of Mystery. None of the colony know her history. She is, however, a lady of royal family who has been forced to leave the continent. She is taken ill with fever and everyone refuses to nurse her. Mary visits her and she becomes very much attached to the girl. A big masquerade ball is given in honor of the new governor. Mary has helped the Durkin girls dress and secretly envies their fine clothes. Mary goes to visit the Mystery Lady later in the evening. As she sits beside the bed she thinks of the ball. Noticing her sad mien the Lady of Mystery questions her. Mary tells her of the ball. The Mystery Lady tells her to go to the old chest, get the gown and jewels there and don them. She does as bid and goes to the ball, where she is courted by all the gentlemen, and the governor in particular. At midnight Mary makes her escape before the unmasking, leaving part of her fan. The next day the governor searches for the other part of the fan and the owner, but fails. He later receives word from England to arrest the Lady of Mystery. In her cabin he finds Mary, who has dressed in the ball gown again to please the Mystery Lady. The old lady dies and Mary is taken "captive" by the governor.

KAY-BEE.

THE SECRET LODE (Feb. 6).—John Acton and Jeff Fulton are partners in a mining claim. Dick Carew's claim adjoins the Acton-Fulton claim, and he is in love with Mary Acton, daughter of John Acton. Mary is about to leave for a long visit to her aunt. While she is packing Fulton comes in and makes love to her. He is repulsed, as she is in love with Carew. Fulton discovers a rich lode in the claim and determines to keep it a secret from John Acton, hoping to buy out his interest, but Acton refuses to sell his half interest in the claim, so to punish his rival, Carew, and also to get his partner out of the way, Fulton changes the boundary claim monument, which separates the Acton-Fulton claim and Dick Carew's claim. Action grows suspicious of Fulton and writes his daughter, Mary, deeding her his interest in the mine. Carew discovers that the monument has been moved to benefit the Acton-Fulton claim. He calls Acton and Fulton and tells them about it; Acton resents his insinuation and Acton and Carew quarrel violently. Fulton writes to Dick Carew demanding satisfaction for the insult at the claim and signs John Acton's name. He then writes John Acton accepting his challenge and tells him he will meet him at 6 o'clock in Buzzard Gulch, where they will fight it out. Jeff Fulton hides at the meeting place and as John Acton comes up he shoots him, wounding him, and drags his body away. Dick Carew comes up and hears the shot, but thinks someone is hunting. He wonders at Acton's apparent failure to keep the appointment. Fulton, behind the tree watching him, fires into the air. Carew fires back, not knowing whether he has hit the man who fired at him or not. Fulton runs to tell the sheriff that there is a shooting affray in the canyon. Carew, believing that he has killed Acton, prepares to run away. Carew is locked up on circumstantial evidence. Mary Acton comes home and discovers the challenge from Carew in her father's vest. They find that Fulton is guilty of writing the notes and frighten him into confessing his guilt by telling him that he has only an hour to live. Fulton is put in prison. Carew is freed and he and Mary are reconciled.

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MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 58 (Feb. 4).—Madame Jenee in Australia.—Famous danseuse is royally received in the antipodes.

A Festival in Turkestan.—One day each year is given over to children's amusement at Merv.

First Michigan Skiing.—Upper peninsula country enjoying unusual sporting conditions.

The Last Landing.—Vessel wrecked in unusual position on Welsh coast.

Carl Browne Buried.—Famous Coxey Army lieutenant passes away in Washington.

Refugees Reach Presidio.—Thousands of Mexicans cared for by U. S. government.

Irrigation in Egypt.—Primitive methods of watering land still used in Pharaoh's country.

"The Santa Claus Girl."—Miss Olive May Wilson, of Philadelphia, seeks free postage for Christmas gifts for Nation's poor.

Ice-Boating.—Shrewsbury river, N. J., scene of exciting sport.

Madrid Firemen's Review.—Spanish smoke-eaters give a demonstration of their ability in ladder scaling.

Industries of Prince Edward Island.—Foxes, worth $7,000 a pair, are raised in captivity.

The Storm in Los Angeles.—Tremendous downpour causes great damage in western city.

Making the Columbia River Navigable.—U. S. government cleaning upper channel with tons of dynamite.

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GAUMONT.

THE TELLTALE FOOTPRINT (Feb. 19).—Persistent misfortune followed John Briton, a florist who had a fair business. More than once his wife's brother had helped him over a stile, but business was none too good, and try as he would, Briton found it impossible to keep his head above water. He got seriously behind with his rent, and, although his landlord exhibited much patience in granting him respite, his patience was at last ex-

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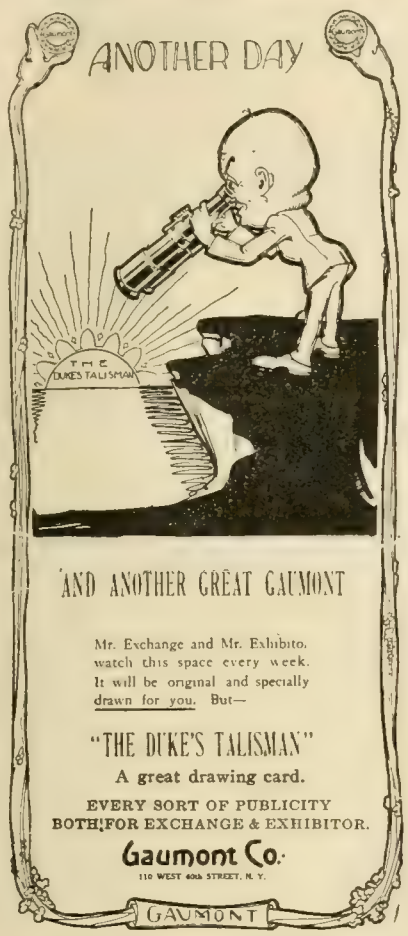
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January 31st—"MARRIAGE BY AEROPLANE"—Three reels. A Comedy-Drama of great interest, featuring aeroplane elopement.

February 7th—"THE ANGEL OF THE HOUSE"—Three reels. A beautiful domestic drama, featuring little Marie, who "made" "IN THE CLUTCH OF THE PARIS APACHES."

February 14th—"HER GUILTY SECRET"—Three reels. A very strong dramatic story of a mistaken identity.

February 21st—"THE JUDGMENT OF THE JUNGLE"—Three reels. Another of Gaumont's unparalleled animal dramas, exciting from start to finish.

February 28th—"THE BETTER MAN"—Three reels. Full of gripping interest.

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haunted, and he placed the matter in his lawyer's hands.

In his extremity, Briton wrote to his brother-in-law, stating that unless he came to their assistance once again, they would be sold out. Verder, the brother-in-law, was a miserly person, and when Briton followed closely upon the delivery of his letter, he refused to render him any assistance. Exasperated at his relative's refusal, the florist left the house in a rage and was overheard by his neighbors to make threats against Verder. Angered by Briton's appeal to him, Verder was not in a good mood when a tramp called and asked his assistance. The tramp put his case plausibly, but he made no impression on the hard heart of the miserly Verder, who ordered the man off the premises. He went. Curiously enough, in the course of the morning, the tramp called at Briton's house, and the florist, in spite of his own sorrow, and the black outlook that threatened the happiness of himself, his wife and child, assisted the man as best he could, and his little daughter, seeing that the man needed boots, gave him a pair of her father's.

Later on in the day, the body of Verder was found at the entrance of his house. News of his death spread quickly. Footprints had been discovered by the police. The size and style of the footprints corresponded to Briton's, and he was arrested. The child was quick-witted and remembered her gift of the boots to the tramp. This she explained to the police, and after diligent search, the tramp was discovered. But he stoutly maintained his innocence until the little daughter of the accused man made a desperate appeal to him to save her father. Then the callousness of the man broke down, and, in confessing that he had struck down the miser, he showed that all feeling of chivalry was not dead in him. The confession was sufficient to clear Briton.

A CRUEL LESSON (Feb. 24).—Dolly Warley was left a fortune by her uncle on condition that she spent six months at Oakland Farm as a servant without divulging her identity. The farmer and his wife treated her badly and made life hard for her. Dolly met George Glass, an artist, and grew to like him. The farmer, however, wished George to marry his daughter, and Dolly's life became a harder burden than before. Thoroughly disheartened, she one evening put on an old favorite dress and went out for a walk. She met George, who immediately decided that he loved the farmer's maid and not the farmer's daughter. When the six months were over the solicitor appeared at the farm and read the will to the astonished family. Then the farmer and those of his household understood whom they had been treating harshly for so many months and sought her pardon. Dolly forgave them, and left them happy in the knowledge that she was going to marry the man of her choice.

FEATURE FILM STORIES

GAUMONT.

THE ANGEL OF THE HOUSE (Three parts—Feb. 7).—A phrase that has often been misinterpreted, is Wordsworth's dictum "that the child is father to the man." In this case, however, it is the literal suggestion that is most appropriate, for the actions of little Marie, the heroine of the story, indicates that she knows what is not good for her father better than he knows himself. The story is charmingly played throughout, and the naive and sweet part played by Marie will endear her to the heart of all cinema goers.

THANHOUSER.

JOSEPH IN THE LAND OF EGYPT (Four parts).—Jacob, the Hebrew patriarch, had twelve sons, but the one he loved the best was Joseph, who was next to the youngest. Joseph was more obedient than the others and his father, impressed by his filial devotion, made him a coat of many colors. This sign of the father's preference angered the older brothers and they grew to hate Joseph. The older brothers journeyed away from their home with their flocks, and Jacob sent Joseph to them with a message. When Joseph came to his brothers they seized him and cast him into a pit. A caravan passed on its way to Egypt and the cruel brothers sold Joseph as a slave. The caravan took Joseph to Egypt, while the brothers, dipping Joseph's coat in goat blood, brought it to their father, telling him that they could find no trace of Joseph. Jacob, grief-stricken, believed that his son had been devoured by wild beasts and would not be comforted. When the caravan reached Egypt, Joseph was sold as a slave to Potiphar, captain of Pharaoh's guard. His master treated him kindly and placed him at the head of his household. But Potiphar's wife, resentful of Joseph's authority in the household, turned Potiphar against him and Joseph was cast into prison.

In the prison Joseph's charity and kindness was enjoyed by all the inmates. Even the stern keeper liked him and gave him many favors. And when Pharaoh, wrathful at his chief butler and baker, decided to punish them it was into this prison that they were cast. The chief butler one night dreamed of a vine with three branches, which budded and blossomed, and from the clusters ripe grapes came forth, and that he took the grapes and put them in Pharaoh's cup and gave the cup into Pharaoh's hand. He asked Joseph the meaning of this dream and Joseph told him that in three days Pharaoh would restore him to his place. The chief baker also dreamed. In his dream he had three white baskets on his head, and in the top basket there were bake-meats for Pharaoh, and birds ate them out of the basket. Joseph, asked for the interpretation, said that within three days Pharaoh would hang the baker. And on the third day both predictions were fulfilled, and the chief butler, restored to his place, speedily forgot about Joseph.

Two years have passed since the chief butler left the prison to return to Court, when Pharaoh himself had a curious dream. He believed he stood by the river, and that seven fat cattle came out of the river, and they were followed by seven lean cattle, who devoured the fat cattle. And he dreamed again that seven good ears of corn were devoured by seven thin ears. None of the Egyptian scholars could tell the monarch what the dreams signified, but the chief butler suddenly remembered the young slave in the prison and told of his prophesies. Pharaoh sent for Joseph and when he appeared before him, related his dreams and asked what they signified. Joseph told Pharaoh that there would be seven years of great plenty in Egypt followed by seven years of famine. He advised that Pharaoh appoint a capable officer to collect food during the years of plenty so that when the years of famine arrived, there would be provisions to sustain his people. Pharaoh, greatly impressed by Joseph, declared that there was no one as capable as he and appointed Joseph ruler over all of Egypt. During the seven years of plenty Joseph had great granaries filled with corn and other provisions so that when the years of famine followed, Egypt, unlike the other countries, would not suffer. But in the land of Canaan where Joseph's father and brothers lived, the food was scarce, and hearing of the abundance in Egypt, they journeyed there. Joseph recognized the brothers who had treated him so harshly, although they little dreamed that the personage could be their long forgotten brother. He gave them corn, questioned them as to their families, and then, keeping one of his brothers as a hostage, bade the rest return to their homes, telling them that if they desired more corn they must bring their youngest brother, Benjamin, with them. Benjamin was the brother whom Joseph loved the best. The brothers returned in dejection to their homes and told Jacob, their father, what the great lord has said. The supply of food was soon exhausted and they returned to Egypt, taking Benjamin with them. Joseph received them and gave them the food they asked for, but he ordered a servant to secretly place one of his costly cups in Benjamin's bag, and then, when the brothers had journeyed some distance from the city, Joseph's guards overtook them. The cup was found in Benjamin's bag and the brothers were brought prisoners before Joseph for judgment. Joseph fiercely upbraided them for a moment, then sending his attendants from the room, he told the brethren that he was the long lost Joseph and freely forgave them for their sin against him.

SOLAX.

BENEATH THE CZAR (Four parts).—The story revolves about a young woman who is forced to enter the Russian Secret Service on the threat that if she did not do so her father, an active Nihilist, would be put to death. Before her own eyes he is tortured in the prison and to stop these inhuman tortures, she falls in with the plan to rout out the Nihilist organization. In the furtherance of their designs, the Secret Service authorities introduce her into the home of Prince Cyril, who is suspected of being in sympathy with the Revolutionists. She unwillingly does her task, which is made very easy by Prince Cyril's admiration for her personally and his sympathy with her father's plight. He introduces her into his circle of radicals, but before very long a dramatic scene develops that places her under suspicion. During a meeting of the radicals, she disappears in the secret recesses of their subterranean meeting-place and the most vigorous search for her proves of no avail. After the meeting breaks up and the conspirators leave in a spirit of unrest, she emerges from her hiding-place in a well and guided by an image of her father suffering in his prison, she purloins evidence for the Government. In the meantime, Prince Cyril, guided by traces she had left, follows her to her home and persuades her to return the incriminating papers. However, when Government officials arrives and are told that she had been unsuccessful in her attempt to aid them, her servant, who is spying on her, betrays Prince Cyril's visit. They bind her and leave her in charge of two soldiers, while the others in haste gallop off after the Prince. In the meantime, one of the soldiers, who is secretly in league with the Revolutionists, aids her in making escape. Prince Cyril, after a very sensational chase, is captured and imprisoned. With the aid of this soldier she is able later on to meet the Government General, who, completely disarmed by her innocent charms, falls a victim to her scheme to liberate her father and the Prince. However, before she succeeds in this plan, she undergoes considerable suffering and agonizing suspense. The Cossacks trace her and those whom she had liberated from prison to their subterranean hiding-place, but by vigilance and careful planning they make their escape to America after blowing up their former abode with bombs planted by the Russian soldiers.

FILM RELEASES OF AMERICA.

THE MYSTERY OF 13 HILL STREET (Three parts).—Barry Hill, leader of a band of desperadoes, by fraud obtains a position of trust in a bank. He sends a false cipher message to an associate bank instructing them to send $25,000 by automobile immediately. With accomplices he watches for the automobile to start from the bank. They pursue cautiously. The mechanism of the first automobile has been tampered with, and so timed that the break will come when the occupants are in a lonely, isolated district. Luckily for the conspirators, a band of gypsies by the roadside gives them opportunity. When the chauffeur and the guard get out of the car containing the treasure, one of the bandits steals the treasure and diverts suspicion by accusing a young gypsy standing by. The guard puts him under arrest and speeds onward, hoping to later learn, by enforced confession, the whereabouts of the treasure.

Zara, the sweetheart of the accused gypsy, divines that his accusers were the real thieves. She gallops after and overtakes them. She shouts to the occupants of the car that the men ahead are the real thieves. A train approaches and the thieves cross just in time. The nose of the engine just brushes Zara as she hurdles the crossing rails. She is grasped by the thieves as she gallops by and is dragged from the horse into the automobile. She is taken captive to No. 13 Hill Street, a notoriously bad neighborhood. As she hears a movement of the thieves in the room below, with a knife she scrapes a hole through the floor, and sees them hide the treasure in the floor.

The police when notified do not believe that the young gypsy is guilty. They find evidence of Hill's work, who escapes and joins his accomplices at Hill Street. By the imprint of a blotter, the police learn that he has an engagement that night at the Red Lion Inn. They have also learned that 13 Hill Street is the probable rendezvous of the gang. They are interested in a pile of sawdust lying on top of a table. Looking upward they see a hole in the floor of the room above, two eyes peering through. The girl reveals the hiding-place of the stolen money. The police raid the Red Lion Inn. Hill almost escapes after a series of daring feats, and an exciting race on a motorcycle. He finally dives off a high bridge, only to be captured later by the police, who man a motor boat. The gypsy is released to enjoy the love of the girl whose efforts liberated him.

WORLD SPECIAL FILMS CORPORATION.

JOAN OF ARC (Five reels).—At Domremy, a town situated close to the river Meuse, little Joan, the daughter of Jacques d'Arc, heard the tales of the war which was then devastating her country. Mercenary troops of the Duke of Armagnor fought in defense of King Charles VII. They were opposed by the soldiers of the Duke of Burgundy, allied with the English. Devastation and pillage followed in their wake. The peasantry passed their days in wretchedness and terror, hanging round the castles imploring aid and assistance. It was a constant din of battle, galloping horses and the clash of arms. All houses were solidly barred.

Joan lived thus in the midst of trouble and anxiety. At times the sound of distinct and melodious bells reached her ears when tending her sheep and cattle in the meadows. She knelt for hours, listening to those mysterious and sweet sounds. One evening she heard a voice calling her in the sweetest tone imaginable. The maiden knelt: a great flood of light dazzled her: St. Michael was standing before the bewildered girl and spoke to her. His words sounded like music to her ear: "Beloved Joan, hearken to the duty that lies before thee. Go to Lord Baudricourt and then to the King. Ask for arms and soldiers, and fight the enemies of France." Some days later, St. Margaret and St. Catharine appeared to Joan and confirmed St. Michael's order, encouraging her and recommending, at the same time, virtue and resolution. Joan was now firmly assured of her mission.

The Lord of Baudricourt receives Joan's supplication with derision. "I do not believe a word of all this," says he to Joan's uncle, who has accompanied her. "She is dismissed."

Bertrand de Poulangy, a young man secretly in love with Joan, entreats her not to despair. He accompanies her on a second visit to the Lord of Vaucouleur and she finally succeeds. Baudricourt consents to furnish Joan with a small body of knights who will accompany her to the King.

Joan, accompanied by Bertrand, puts on a coat of mail, girds her sword and mounting her steed rides at the head of her squires to the castle of Chinon, the actual residence of the King. More than three hundred barons and feudal lords of

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the realm were then assembled at the King's Court. Desirous of judging for himself whether Joan's mission was really inspired, the King disguises as a courtier, among whom he mixes. Joan enters amid the assemblage. Her rustic beauty causes quite a flutter . . . the ladies whisper, the knights admire her. Without the least hesitation, she walks straight up to the King, before whom she kneels and says: "Kindly Dauphin, I am Joan the Virgin, from Domremy. The King of Heaven has sent me to say that through my humble offices you will truly become King of France." Joan not only convinces the King of her heavenly mission, but also the King's councilors, all learned prelates, who ply her with numerous and intricate questions.

The brilliant career of the Virgin Warrior has begun. At the head of ten thousand men Joan starts for Orleans. The French army was defending the city heroically, but has been reduced to extremities through lack of provisions. Joan crosses the Loire, gives battle, and on the evening of May 1, 1429, the glorious Virgin makes a triumphant entry into the beleaguered city. The next day she discusses with Dunois, commander of the city and the officers of the garrison, her plan of defense and studies the position of the enemy. Anxious and filled with pity for the many lives which must necessarily be lost through warfare, Joan shoots a missive into the English camp. She implores the Englishmen in the name of Heaven not to shed blood ruthlessly, but to raise the siege and depart in peace. This message is received with jeers and taunts, which affect Joan to tears.

For fourteen hours the battle raged. One after the other the strong towers on the birdge were taken, and finally the English were forced to raise the siege. Joan, following up her advantage, pursues the flying horde and completely routs the English at the battle of Patay. Talbot was taken prisoner. Night falls on the field of battle. The heroic maiden helps the wounded. The tidings of Joan's magnificent victory stirs the Court and the vacillating King. Joan is received with unusual honors and succeeds in persuading Charles to go to Rheims, there to be crowned King of France in the sacred cathedral of that ancient city. The imposing pageant of the Dauphin Charles' triumphal procession, led by Joan holding aloft her standard, fills the population with enthusiasm and joy. As Joan proceeds, women and girls kiss the hem of her mantle; her path is strewn with roses.

On July 11, 1429, the Dauphin Charles is duly crowned King of France, and thus it came to pass that the second part of Joan's mission was fulfilled. Joan is on the eve of returning to her native home when renewed activities of the English convince her that her task is not yet completed and cannot be until she has driven them all from French soil. However, the King's inborn pusillanimity, fostered by the envy, malice and hatred of both the Court and the Clergy, causes him to take an unwise and undignified course. He commands Joan to lay down her arms and retire in one of the royal residences. With intense sorrow, Joan places her sword and spurs and armor on the altar of Saint Denis. Many of her companions and soldiers are in tears. The people hold her in veneration and accompany her, singing hymns and acclaiming her frantically. Mothers bring their sick children to her; she blesses and restores them to health.

Joan frets over her inactivity; the Duke of Burgundy's troops are still active and Joan longs to go out and meet them. One morning she starts at the head of her army and leads it under the walls of Paris. Despite the fact that she has been wounded, she again leads her forces to the attack, but is again repulsed. Finally she retires to Compiegne, when, falling into a trap, she is taken prisoner by John of Luxembourg.

Joan's star is fading. She is kept a prisoner; her faithful Bertrand succeeds in reaching her in prison and endeavors to make a way for her escape. Joan of Arc heeds not the divine "voices" that remonstrate with her. In her rash attempt she falls on the rocks at the foot of the tower where she was imprisoned and is once more a captive. John of Luxembourg, greatly terrified, the effect of a demoralizing dream, delivers Joan into the hands of the English for the paltry sum of $10,000. Joan is accused of witchcraft. In her prison she is subjected to the insults of her guards and noblemen. Her confessor, the priest Loyseleur, betrays her.

She is taken before the Inquisition tribunal, which cross-examines her severely. Her replies to the subtle questions of the judges are dignified. The tribunal is confused, but inexorable. . . . Joan is condemned to death by fire. Joan, dressed in white, is led to her doom. Loyseleur, the groveling monk, implores her forgiveness for his treachery. Bertrand, her faithful attendant, showers roses to her as a last tribute of love and respect. She ascends to the scaffold and is tied to the stake. She asks for a cross, which is given to her and which she kisses, praying at the same time for her enemies and invoking the saints. The flames surround Joan; her head droops, her lips faintly murmur the name of the Crucified and her noble and immortal soul appears to be borne up to heaven by heavenly messengers. Even her enemies wept and were heard to say, "We have burned a saint."

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Advertising Department

APEX.

THE GREAT DOCK DISASTER (Three parts).—It was not love, but necessity that brought Anna to accept Gersau, the great engineer, and to marry him. Her father's death had brought financial difficulties, and Anna was a young lady of culture who loved to be surrounded by beautiful things. Therefore when the rich and renowned Gersau proposed to her, she promised to become his wife, though it broke the heart of Roland, her chum since childhood. Roland was a promising young engineer and he aroused the jealousy of Gersau by the way he ran after the woman he loved, even when she was a wife. But the friendship between the two was renewed and strengthened when Roland, avoiding all efforts to detain him, dashed into Gersau's burning residence and saved some valuable plans. The house had been set afire through the carelessness of Gersau, who, tortured by jealousy, had left a light under a retort in his laboratory in order to go to watch over his wife. The result was an explosion and soon the whole building was in flames. Roland, who rescued the precious plans, only saved himself from death by jumping from a high window, and sustaining several injuries.

A little while after, when Roland recovered somewhat from his injuries, the great docks, Gersau's master work, were opened. But while the engineer was making the opening speech the dam burst. Tons of water dashed over the dock, washing away the fine banquet which had been laid out and overwhelming the people who attended the opening ceremony. Many were able to save themselves by clinging to the banqueting table, but Gersau was swept away by the surging waters and only rescued with great difficulty.

This terrible catastrophe drove him mad. His wife's anguish is indescribable, for she had learned to love the quiet, strong husband she had chosen for other reasons than affection. Then they took the demented man away. They put him in an asylum and in agony of mind she visited him there, but he did not recognize her and would have nothing to do with her. There was nothing else for her to do but join in a wild round of pleasure-seeking in order to try and forget.

After a while of careful attention at the asylum the great engineer showed signs of recovery. Gradually his right senses returned to him, and eventually the medical men pronounced him quite well in mind and body and gave the order for his release. It was on his way back that he saw what sent a thrill of disgust through him; his wife in the gay throng of merry-makers with Roland. The old jealousy returned, and he followed them and watched till he saw Roland pleading his love. He could stand it no longer and he burst in on them and drove the traitor away. Then he left, a prey to mixed emotions. Tearing off her finery Anna followed, pleaded forgiveness and confessed her love—and was forgiven.

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PICTURE THEATERS PROJECTED.

Akron, Ohio.—A. C. Ross, 103 North Howard street, has awarded the contract to W. B. Lahr Company, 94 East Market street, for the erection of a one-story brick moving picture theater, 31 by 74 feet, to cost $7,000.

Alliance, Ohio.—Karl E. Wilhelm, Albright building, Masillon, Ohio, has prepared plans and specifications for a two-story moving picture theater and store building, with seating capacity of 600, to cost $25,000. There will be two stores on the ground floor.

Albert Lea, Minn.—William Nelson, 421 East Fourth street, contemplates in the spring erecting a modern theater building.

Albany, N. Y.—A. Eddy, S Stanwix street, and F. H. Clark, 269 Second avenue, are planning to erect a one-story moving picture theater, 30 by 98 feet, to cost $4,500.

Baltimore, Md.—Cramp & Company, Philadelphia, Pa., are estimating on plans for the erection of a theater building at Eutaw and Garrett streets, this city, for the Hippodrome Company.

Choteau, Mont.—It is reported that an opera house is to be erected in this city. As soon as the architect is selected, plans and specifications will be prepared.

Detroit, Mich.—Philip Brybyn, 371 Hamilton avenue, will erect a one-story moving picture theater, with seating capacity of 400, 30 by 116 feet.

Irvington, N. J.—Michael Melinick, 544 South 15th street, Newark, N. J., has had plans prepared for a one-story moving picture theater, 46 by 100 feet, with seating capacity for 650 persons, to cost $10,000.

New York, N. Y.—Platt Estate, care F. B. Chedsey, 320 Broadway, have had plans prepared for a two-story moving picture theater and office building, to cost $17,000.

Pittsburgh, Pa.—C. B. Govrin, 6th and Wylie avenue, has had plans prepared for the remodeling and additions to his moving picture theater, billiard and lunch rooms, to cost $12,000.

Pittsburgh, Pa.—Clark & Howland, Empire building, are planning to erect a one-story theater building, 62 by 160 feet, with seating capacity for 1,000 persons, to cost $50,000.

Rochester, Minn.—J. E. Reid, 27 South Grant street, has had preliminary plans completed for the remodeling of store properties into modern theater building, to cost $20,000.

Randolph, Kan.—Randolph Electric Light and Picture Show Company, W. H. Sechest, president, have had plans prepared for a one-story moving picture theater and electric light plant, 72 x 30 feet, with seating capacity for 275 persons, to cost $25,000.

South St. Paul, Minn.—J. J. Flynn, R. D. O'Brien, O. M. Raths, Gates A. Johnson, Jr., have had plans prepared for a three-story moving picture and vaudeville theater, 60 by 130 feet, with seating capacity for 1,200 persons, to cost $35,000.

Syracuse, N. Y.—M. Colasarda, 942 Grape street, will build a one-story moving picture theater, 34 by 70 feet, with seating capacity of 400, to cost $6,000.

Sandusky, Ohio.—S. H. Shively, 317½ Croghan street, Fremont, Ohio, has prepared plans for a two-story moving picture theater, 100 by 38 feet, to cost $15,000.

Trenton, N. J.—William Rumph, of Langhorne, Pa., and David Rabinovitch, of Philadelphia, Pa., have been awarded the contract for the erection of a moving picture theater on North Clinton avenue, near Hart avenue, this city, for Mayer and Harry Robinson, of Trenton, to cost about $25,000. The building to be completed in about three months.

Utica, N. Y.—Lumberg & Mackie, of the Lumberg Theater, have had plans prepared for a one-story theater and store building, 45 by 120 feet, with seating capacity for 800 persons, to cost $25,000.

White Plains, N. Y.—Frederick Berges, 89 Railroad avenue, is planning to build a $25,000 theater, with seating capacity for 1,200 persons.

Waukesha, Wis.—George and Gustave Frellson have had plans and specifications prepared for a $50,000 theater building.

Webster Grove, Mo.—R. K. Kauffman, A. J. Meir and associates, have had sketches completed for a two-story theater and natatorium, 80 by 127 feet.

Wheeling, W. Va.—George H. Dieringer & Co. will erect a one-story theater and amusement building, 50 by 120 feet, to cost $20,000.

Washington, D. C.—J. H. de Sebour, Hibbs building, has completed sketches for a $75,000 moving picture theater. Also prepared plans for another, one-story, to cost $10,000.

Philadelphia, Pa.—The Johnstown Trust Company, representing Isabella Rutherford, has sold to Walter R. Flaherty the abandoned church property on Stenton avenue, east of Sprague street, which is now used as a garage. It is on a lot 42 by 92 feet, and is assessed for $3,600. On the site will be erected a moving picture theater having a seating capacity of about 500 and costing about $12,000.

Philadelphia, Pa.—Seldman & Getz have been awarded the contract for the erection of a one-story moving picture theater, 53 by 108 feet, at the northeast corner of Miller and Aramingo streets, for Solomon Cohan, to cost $20,000.

Philadelphia, Pa.—The Turner Concrete Construction Company are estimating on revised plans and specifications for a one-story moving picture theater, 128 by 80 feet, to seat 1,000 persons, to be erected on Hunting Park avenue, to cost about $26,000.

East Cleveland, O.—E. H. Goldfein, 225 Reserve Trust building, Cleveland, O., has prepared plans and specifications for a two-story moving picture theater, store and apartment building, comprising two stores and four apartments, to cost $30,000. Theater to have seating capacity of 700.

Summit, N. J.—P. R. Tracey, Montclair, N. J., will build an addition to his moving picture theater.

Englewood, N. J.—Hyman Rosensohn, 800 Broad street, Newark, N. J., will erect a two-story theater building in this town, 50 by 134 feet, with seating capacity of 1,500, and cost $30,000.

Hackensack, N. J.—Bijou Theater Company, care R. R. Decheet, 144 Main street, have had plans completed for a $55,000 theater building, to seat 1,000 persons.

Newark, N. J.—Charles Knopf, 523 Springfield avenue, has prepared plans for a one-story moving picture theater and roof garden, 35 by 115 feet, to cost $20,000. Seating capacity of theater, 600.

Lockport, N. Y.—Henry F. Thurston, Temple Theater, will take bids this winter and build in early spring, a one-story theater building, 84 by 140 feet, with seating capacity of 1,200, and cost $50,000.

Paterson, N. J.—M. B. Kitan, 15 North Main street, will erect a modern theater building to seat 1,500 persons. Preliminary sketches have been prepared. Max Gold is the lessee.

Paterson, N. J.—Greiman & Griggs will erect a one-story $6,000 moving picture theater in the near future.

Worcester, Mass.—Geisha Amusement Company are planning to erect a one-story $15,000 theater building in this city.

Syracuse, N. Y.—Joseph Bonda, 329 East Onondaga street, has had plans and specifications prepared for a two-story moving picture theater and store building, 78 by 132 feet, to seat 1,200 persons and cost $50,000.

New York, N. Y.—Plans have been completed for A. C. & A. M. Hall Realty Company, Broadway and 168th street, for a two-story theater, store building and dance hall, 200 by 90 feet, to cost $150,000. Theater will have seating capacity for 1,500 persons.

St. Joseph, Mo.—E. D. Forcum Real Estate Company, Lincoln building, have obtained the contract to construct a two-story moving picture theater, 20 by 100 feet, to cost about $20,000, for C. T. Phelps, 216 Francis street.

Lake City, Minn.—Fred Besler, 1174 Broadway, Winina, Minn., has been awarded the contract to remodel the theater of B. A. Gerness, 179 East 4th street.

St. Paul, Minn.—Louise Friedman, 893 Portland avenue, will build a one-story moving picture theater, 38 by 119 feet, to cost $10,000.

Milwaukee, Wis.—W. F. Neumann, 1130 Twenty-sixth street, has prepared plans for a one story moving picture theater, 33 by 150 feet, to cost $10,000.

Stanberry, Mo.—James Mulholland will erect a two-story moving picture theater, 50 by 100 feet, to cost $10,000.

Albion, N. Y.—M. M. Gantz is planning to erect a modern moving picture theater, with seating capacity of 900, and cost $15,000.

Akron, Ohio.—James Dunn, 22 East Center street, will build in the near future a one-story moving picture theater, 66 by 180 feet, with seating capacity for 1,000 persons, to cost $18,000. National Amusement Company, 120 South Main street, are the lessees.

Washington, D. C.—B. F. Myers, Bond building, has prepared plans for a one-story moving picture theater, 20 by 116 feet, with seating capacity of 300, and cost $8,000.

Baltimore, Md.—Mrs. E. L. Schrecken, 3230 Eastern avenue, has had plans prepared for a one-story moving picture theater to cost $5,000.

Baltimore, Md.—Suburban Amusement and Development Company contemplate building a one-story $15,000 moving picture theater.

Pittsburgh, Pa.—Harry Davis Amusement Company, Farmers' Bank building, have planned to build a modern two-story theater building.

Philadelphia, Pa.—Anderson & Haupt have completed plans and specifications for a moving picture theater to be erected at 412 South Fifth street for the Boulevard Amusement Company, building to be one-story brick and terra cotta, 40 by 112 feet, with a seating capacity of 500.

Philadelphia, Pa.—A. Whitshead, Inc., has been awarded the contract for the moving picture theater on Germantown avenue, south of Grover's lane, building to be two-story brick with marble trimmings, 35 by 115 feet, with seating capacity of 500.

Philadelphia, Pa.—Walter R. Flaherty, Drexel building, is having plans prepared for a moving picture theater to be erected on Stenton avenue and Sprague street, Germantown. Building will be one-story brick, 40 by 90 feet, with seating capacity of 500.

Philadelphia, Pa.—John D. Allen is preparing plans and specifications for a large moving picture theater to be located at Frankford avenue and Margaret street. Building is to be of fireproof construction, brick and terra cotta, 60 by 120 feet, cost, $60,000.

Buffalo, N. Y.—The Theater Owner Company, James B. Fenton, treasurer, Erie County Bank building, contemplate erecting a modern fireproof theater building in the spring.

Buffalo, N. Y.—Mark & Brock Amusement Company contemplate erecting a theater building, 60 by 150 feet, to cost about $100,000.

Brooklyn, N. Y.—Herman Weingarden, 676 Humboldt street, is planning to build a one-story moving picture theater, 61 by 88 feet, to cost $8,000.

Brooklyn, N. Y.—Bertha Conicneg, 118 Graham avenue, has invited subbids for interior and exterior alterations to her moving picture theater. The alterations will cost about $10,000.

Brooklyn, N. Y.—Frank Follner, 1507 DeKalb avenue, will erect a one-story moving picture theater, 50 by 100 feet, to cost $20,000.

New York, N. Y.—S. & R. Amusement Company, care Irwin Simon, 66 Broadway, are planning to erect a one-story moving picture theater, 25 by 170, with seating capacity of 600 and cost $12,000.

Chicago, Ill.—S. Linderoth & Co., 5844 Elizabeth street, have prepared plans for a two-story theater, store and office building, 50 by 125 feet, to cost $30,000.

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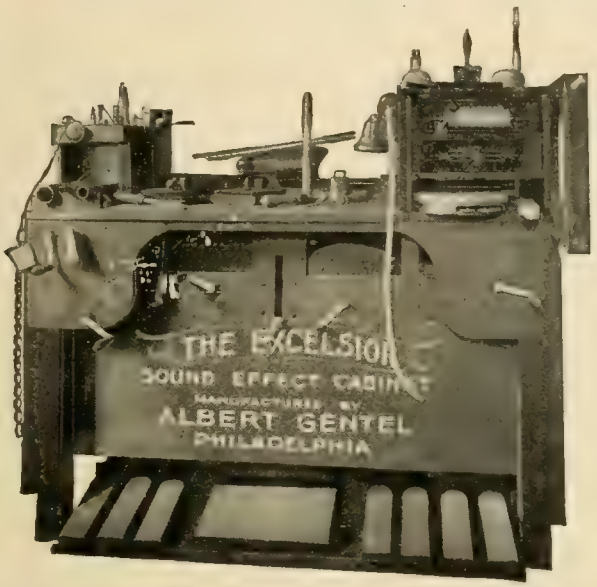

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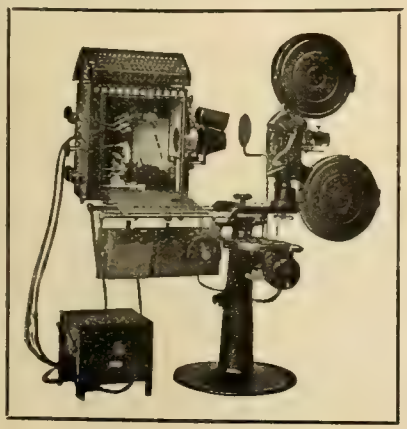

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INDEPENDENT RELEASE DATES

AMERICAN.

Jan. 31—Calamity Anne in Society (Comedy)..1000
Feb. 2—The Hermit (2 parts—Drama).....2000
Feb. 7—True Western Hearts (Drama).....1000
Feb. 9—The Lost Treasure (3 parts—Drama)..
Feb. 14—The Money Lender (Drama).....
Feb. 16—The Cricket on the Hearth (2 parts—Drama) 2000
Feb. 21—The "Pete Larrat" of the Flying "A" (Drama) 1000

AMBROSIO.

Jan 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Jan 11—A Swell Dish (Comedy)... .....
Jan. 11—Whose Baby Are You? (Comedy)
Jan. 18—An Accidental Baby (Comedy).....
Jan. 25—It's a Bear! (Comedy)..... ...
Feb. 1—The Great Pasadena Rose Tournament (Topical) .....
Feb. 8—One Round O'Brien In the Ring Again (Comedy) .....

BEAUTY FILMS.

Jan. 21—Fooling Uncle (Comedy).....
Jan. 28—Bess, the Outcast (Drama).....1000
Feb. 4—Sally's Elopement ,Comedy).....1000
Feb. 11—The Wife (Drama).....1000
Feb. 18—The Sacrifice (Drama).....1000

101 BISON.

Jan. 31—The Mad Hermit (Three parts—Drama)
Jan. 31—In the Dolomite Alps (Scenic).....
Feb. 7—The Vagabond Soldier (3 parts—Dr.)
Feb. 14—Unjustly Accused (2 parts—Drama)...
Feb. 21—Her Father's Guilt (2 parts—Drama).

BRONCHO.

Feb. 4—New England Idyl (Drama).....
Feb. 11—Romance of the Sea (Drama).....
Feb. 18—Yellow Flame (2 parts—Drama).....
Feb. 25—Repaid (2 parts—Drama).....

CRYSTAL.

Feb. 1—A Grateful Outcast (Drama).....
Feb. 3—What Didn't Happen to Mary (Com.)
Feb. 3—Gee, But It's Great To Be Stung! (Comedy) .....
Feb. 8—For a Woman (Drama).....
Feb. 10—Getting Reuben Back (Comedy).....
Feb. 10—Baldy Belmont Picks a Peach (Com.).
Feb. 15—A Sure Cure (Comedy).....
Feb. 17—Some Doings (Comedy).....
Feb. 17—Harold's Burglar (Comedy).....
Feb. 22—McSweeney's Masterpiece (Comedy)..

DOMINO.

Feb. 5—O Mimi San (Drama).....
Feb. 12—The Mystery Lady (Drama).....
Feb. 19—The Play's the Thing (Drama).....
Feb. 26—The Courtship of O San (2 parts—Drama) .....

ECLAIR.

Feb. 1—At the Crossing (Comedy).....
Feb. 4—Into the Wilderness (Three Parts—Drama) .....
Feb. 8—Valentine's Day (Comedy) .....
Feb. 8—The Black Sea (Comedy).....
Feb. 11—The Good in the Worst of Us (2 parts—Drama) .....
Feb. 15—The Legend of the Lilacs (Drama)....
Feb. 18—The Cross in the Cacti (2 parts—Dr.)
Feb. 22—The Electric Girl (Comedy).....
Feb. 22—Colombo (Scenic) .....

FRONTIER.

Feb. 5—Slim Becomes An Editor (Comedy)..
Feb. 7—Put Yourself In His Place (Drama)
Feb. 12—Slim to the Rescue (Comedy).....
Feb. 14—The Heart of Smiling Joe (Drama)....
Feb. 19—Slim Joins the Army (Comedy) ..
Feb. 21—The Fatal Card (Drama)..... ...

GAUMONT.

Jan. 22—Oscar's Heroic Poses (Comedy).....
Jan. 27—Calino As a Stage Prompter (Com.)..
Jan. 27—Excursion in Old Paris.....
Jan. 29—Miss America .....
Feb. 3—The Tell-Tale Footprint (Drama)
Feb. 5—Oscar's Disappointment (Comedy)....
Feb. 10—Tiny Tim and the Lion (Comedy)...
Feb. 10—Scenes in Costa Rica (Travel)..
Feb. 12—Simple Simon Deals in Antiques (Comedy) .....
Feb. 12—Excursions in Old Paris (Travel)
Feb. 17—Two Miniatures (Drama)..... ..
Feb. 19—The Magic Salesman (Comedy) .
Feb. 19—Bee Farming (Industry)..... .

GOLD SEAL.

Jan. 6—The Lie (2 parts—Drama).....
Jan. 13—A War Time Reformation (2 parts—Drama) .....
Jan. 20—The Unsigned Agreement (2 parts—Drama).....
Jan. 27—One of the Bravest (2 parts—Drama)
Feb. 3—In the Fall of '64 (2 parts—Drama).
Feb. 10—The Bride of Mystery (3 parts—Dr.).
Feb. 17—Honor of the Mounted (2 parts—Dr.)

IMP.

Jan. 19—Getting Rid of His Mother-in-law (Comedy) .....
Jan. 22—Absinthe (Drama) . ...
Jan. 26—A Doctor's Deceit (2 parts—Drama) .
Feb. 2—A Hot Finish (Comedy).....
Feb. 5—King the Detective in Formula 879..
Feb. 9—Jane Eyre (2 parts—Drama) .....
Feb. 12—The Elixir of Love (Comedy) .....
Feb. 16—The Box Couch (Comedy)..... ...
Feb. 19—The Price of Sacrilege (3 parts—Dr.)

JOKER.

Jan. 31—In the Year 2014 (Comedy).....
Jan 31—Historic Bremen (Comedy) ....
Feb. 4—Love and Politics (Comedy).....
Feb. 7—The Midnight Alarm (Comedy).....
Feb. 11—Universal Ike's Wooing (Comedy)....
Feb 14—The Chicken Chasers (Comedy).....
Feb. 18—A Narrow Escape (Comedy). .....
Feb. 18—Lumber Industry of California (Indus.)
Feb. 21—The Tender-Hearted Sheriff (Comedy).

KAY-BEE.

Jan. 23—A Kentucky Romance (Drama).....
Jan. 27—For Her Brother's Sake (Drama)....
Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb 20—The Raiders (2 parts—Drama).....

KEYSTONE.

Feb. 2—Making a Living (Comedy)..... .....
Feb. 5—Little Billy's Strategy (Comedy).....
Feb. 7—Kid Auto Races at Venice (Juvenile)..
Feb. 7—Olives and Their Oil.....
Feb. 9—Mabel's Strange Predicament (Comedy)
Feb. 12—A Robust Romeo (Comedy).....
Feb. 16—Raffles, Gentleman Burglar (2 parts—Comedy) ....
Feb. 19—A Thief Catcher (Drama)..... ...

KOMIC.

Jan. 22—What the Burglar Got (Comedy).....
Jan. 22—The Wild Man from Borneo (Comedy).
Jan. 29—The Physical Culture Bug (Comedy).
Jan. 29—The Scheme That Failed (Comedy)..
Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy)..... ..
Feb. 12—That Spring Lock (Comedy).....
Feb. 12—The Plumber and Percy (Comedy) .

LUX.

Jan 2—His Twin Soul (Comedy).....		855
Jan. 9—Bill and the Compass (Comedy).....		560
Jan. 9—From Nice to Monte Carlo (Scenic)..		350
Jan. 16—Bill, the Electrician (Comedy)...)...		585
Jan. 16—A Sticky Proposition (Comedy).....		380
Jan. 23—An Alarming Dinner Party (Comedy).		670
Jan. 23—Winter Scenes in Switzerland (Scen.).		300
Jan. 30—Bertie Has a Free Ride (Comedy)....		600
Jan. 30—Picturesque Corsica (Scenic).....		350

MAJESTIC.

Jan. 20—The Power of the Mind (Drama)....
Jan. 24—The Thief and the Book (2 parts—Dr.)
Jan. 27—(No Release This Date).
Jan. 31—A Riot in Rubeville (Comedy).....
Feb. 1—The Vengeance of Najerra (Drama)..
Feb. 3—The Portrait of Anita (2 parts—Dr.)..
Feb. 8—A Turn of the Cards (Drama) .
Feb. 10—Just a Song at Twilight (Drama)....
Feb 14—Fate's Decree (Drama)..... ...

NESTOR.

Jan. 23—Snobbery (Drama).....
Jan. 28—The Wheel of Life (Drama).....
Jan. 30—When Billy Proposed (Comedy).....
Feb. 4—Fires of Conscience (Drama).....
Feb. 6—Twixt Love and Flour (Comedy).....
Feb. 11—The Greater Devotion (Drama).....
Feb. 13—His Royal Pants (Comedy).....
Feb. 18—A Flash in the Dark (Drama).....
Feb. 20—Scooped By a Hen Coop (Comedy)...

POWERS.

Jan. 26—The Saint and the Singer (Comedy)..
Jan 30—A Coincidental Bridegroom (Drama)..
Feb 2—The Germ in the Kiss (Comedy)....
Feb. 6—Into the Lion's Pit (2 parts—Drama)
Feb. 9—An Academy Romance (Comedy).....
Feb. 13—Withered Hands (Drama).....
Feb. 16—Almost a White Hope (Comedy).....
Feb. 20—My Mother's Irish Shawls (Drama)..

PRINCESS.

Jan. 16—When the Cat Came Back (Com.-Dr.)..
Jan. 23—The Vacant Chair.....
Jan. 30—The Loser Wins (Comedy-Drama)....
Feb 6—Where Paths Diverge (Drama).....
Feb. 13—The Tangled Cat (Comedy).....

RELIANCE.

Jan 24—The Hidden Clue (Drama).....
Jan 26—Our Mutual Girl (Second Release—Drama) .....
Jan. 28—Tricked By a Photo (Drama).....
Jan 31—Too Proud to Beg (Drama).....
Feb 2—Our Mutual Girl (Third Release—Dr.)
Feb. 4—The Janitor (Drama).....
Feb. 7—For His Master (2 parts—Drama)....
Feb. 9—Our Mutual Girl (Fourth Release—Dr.)
Feb. 11—Pat Flannagan's Family (Comedy)..
Feb. 14—The Idler (Drama) .....
Feb. 16—Our Mutual Girl (Fifth Release—Dr.)
Feb. 18—A Working Girl's Romance (Drama)
Feb. 21—An Interrupted Seance (Drama).....

RAMO.

Nov 5—Wives (3 parts—Drama).....
Nov 26—The Fangs of Hate (3 parts—Dr.)..
Dec 10—The Devil Within (3 parts—Drama)..

REX.

Jan. 25—The Leper's Coat (Drama).....
Jan. 29—From Father to Son (2 parts—Drama)
Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....

THANHOUSER.

Jan. 13—Adrift In a Great City (Drama).....
Jan. 16—Coals of Fire (Drama).....
Jan. 18—Turkey Trot Town (Comedy).....
Jan. 20—Her Love Letters (Drama).....
Jan. 23—The Elusive Diamond (Drama).....
Jan. 25—The Elevator Man (3 parts—Drama)...
Jan. 27—The Woman Pays (3 parts—Drama)..
Feb. 1—Why Reginald Reformed (Comedy)....
Feb. 8—Twins and a Stepmother (Com. Dr.)..
Feb. 6—The Success of Selfishness (Drama)....
Feb. 8—Percy's First Holiday (Comedy).....
Feb. 10—The Dancer (2 parts—Drama).....
Feb. 13—(No Release This Date).

VICTOR.

Jan. 28—Dances of To-day (Topical).....
Jan. 30—The False Bride (Drama).....
Feb. 2—U. S. Government Inspection of Beef (Educational) .....
Feb. 6—Irene the Onion Eater's Daughter (Comedy) .....
Feb 9—The Man Who Slept (Drama).....
Feb. 13—The Law's Decree (2 parts—Drama)..
Feb. 16—Votes for Men (2 parts—Comedy)...
Feb 20—Love's Victory (2 parts—Drama)...

FEATURES— (A. Blinkhorn).

Jan 5—The Vicar of Wakefield (Hepworth Mfg. Co.) 4 parts (Drama).....
Jan 8—The Younger Sister (Florence Turner, Ltd.) (Drama).....
Jan 12—Jean's Evidence (Florence Turner, Ltd.) 2 parts (Drama).....
Jan. 19—Motherhood or Politics (Hepworth Mfg Co.) 2 parts (Comedy-Drama).....

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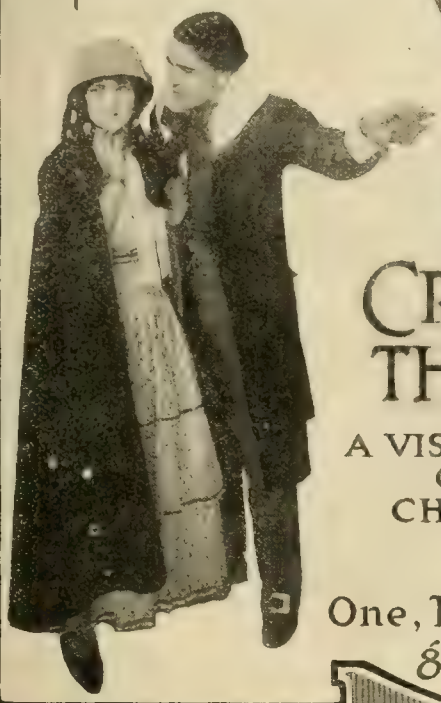

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Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Jan 29—Out of Sight, Out of Mind (Comedy).
Jan 31—The Fallen Angel (Drama).....
Feb. 2—If It Were Not For Polly (Drama)..
Feb. 5—The Dilemma (Drama).....
Feb. 7—Beating Their Board Bill (Comedy)..
Feb. 7—The Faddists (Comedy).....
Feb. 9—One Thousand to One Shot (Comedy)..
Feb. 9—Skelley Buys a Hotel (Comedy).....
Feb. 12—As It Might Have Been (Com.-Drama)
Feb. 14—A Nest Unfeathered (Drama).....
Feb. 16—Her Old Teacher (Drama).....
Feb 19—A Desperate Hero (Comedy).....
Feb. 19—Skelley and the Turkey (Comedy)....
Feb. 21—Criminology and Reform (Com.-Drama)

EDISON.

Jan 28—How Bobby Called Her Bluff (Comedy)
Jan 28—The Call of the Footlights (Comedy)..
Jan. 30—The Silent Death (Special—2 parts—Drama) 2000
Jan. 31—The Perfect Truth—First of the "Dolly of the Dallies" series (Drama).....1000
Feb 2—How the Earth Was Carpeted (Com.).1000
Feb 3—A Treacherous Rival (Drama).....1000
Feb 4—On the Lazy Line (Comedy).....1000
Feb. 6—An American King (Special—2 parts—Comedy-Drama) 2000
Feb. 7—The Man of Destiny (Drama).....1000
Feb. 9—A Story of Crime (Comedy).....1000
Feb. 10—The Story of the Willow Pattern (Dr.).1000
Feb. 11—Andy Goes on the Stage (Third of the Andy Series) (Comedy).....1000
Feb. 13—Rorke's Drift (Special—2 parts—Dr.).2000
Feb. 14—His Grandchild (Drama).....1000
Feb. 16—The Adventure of the Extra Baby (Second story of Octavius—Amateur Detective—Comedy) 1000
Feb. 17—Sophia's Imaginary Visitors (Comedy-Drama) 1000
Feb. 18—Courting Betty's Bean (Comedy).....1000
Feb. 20—All For His Sake (Special—2 parts—Drama) 2000
Feb. 21—The Powers of the Air (Drama).....1000

ESSANAY.

Feb. 3—Dawn and Twilight (Drama).....1000
Feb. 4—Into Society and Out (Comedy).....1000
Feb. 5—A Gambler's Way (Drama).....1000
Feb. 6—The Grip of Circumstance (Special—2 parts—Drama) 2000
Feb. 7—Broncho Billy and the Red Man (Dr.).1000
Feb. 10—Speak No Evil (Drama).....1000
Feb. 11—Miss Milly's Valentine (Comedy).....1000
Feb. 12—The Weaker's Strength (Drama).....1000
Feb. 13—Sophie Pick's a Dead One (Special—2 parts—Comedy) 2000
Feb. 14—The Calling of Jim Barton (Drama)...1000
Feb. 17—To Alaska Via the Great Rivers of the North (Scenic) 1000
Feb. 18—One-to-Three (Comedy).....1000
Feb. 19—Italian Love (Comedy-Drama).....1000
Feb 20—The Other Girl (Special—2 parts—Drama) 2000
Feb. 21—Snakeville's Fire Brigade (Comedy)..1000

KALEM.

Jan. 30—The Medicine Show at Stone Gulch (Comedy) .....
Jan. 30—Making High Grade Paper (Indust.).
Jan. 31—Playing For a Fortune (Drama).....1000
Feb. 2—The Convict's Story (Special—2 parts—Drama) 2000
Feb. 4—The Hand Print Mystery (Special—2 parts—Drama) 2000
Feb. 6—Vaccinating the Village (Comedy)...1000
Feb. 7—The Indian Ambuscade (Drama)....1000
Feb. 9—The County Seat War (Special—2 parts—Drama) 2000
Feb. 11—Indian Fate (Special— 2 parts—Dr.)..2000
Feb. 13—Out in the Rain (Comedy).....
Feb. 13—The Gun Behind the Man (Comedy)...
Feb. 14—The Fatal Clues (Comedy-Drama)..... 800
Feb. 14—Flood of the Dal River (Topical).....200
Feb. 16—A Million in Jewels (Special—2 parts—Drama) 2000
Feb. 18—Chasing the Smugglers (Special—2 parts (Drama) 2000
Feb. 20—Too Many Johnnies (Comedy).....
Feb. 20—A Bottled Romance (Comedy).....
Feb. 21—An Indian's Honor (Drama).....
Feb. 21—A Long Island Skunk Farm (Ind.)....

GEORGE KLEINE.

Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....
Feb. 24—The Money Sharks (Cines—Three Parts—Drama) .....

LUBIN.

Jan. 30—An Unintentional Hero (Comedy).... 400
Jan. 30—A Stage Door Flirtation (Comedy).. 600
Jan. 31—The Pale of Prejudice (Drama).....1000
Feb. 2—Her Wayward Son (Drama).....1000
Feb. 3—The Catch of the Season (Comedy-Drama) 1000
Feb. 5—Out of the Depths (Special—2 parts—Drama).....2000
Feb. 6—The Vagaries of Fate (Drama).....1000
Feb. 7—Her Side-Show Sweetheart (Comedy).. 400
Feb. 7—Pat's Revenge (Comedy)..... 600
Feb. 9—Antidotes for Suicide (Comedy)..... 400
Feb. 9—Taming Terrible Ted (Comedy)..... 600
Feb. 10—The Measure of a Man (Drama).....1000
Feb. 12—Fitzhugh's Ride (Special—2 parts—Drama) 2000
Feb. 13—The Sleeping Sentinel (Drama).....1000
Feb. 14—The Reward (Drama).....1000
Feb. 17—Getting Even (Comedy)..... 400
Feb. 17—An Innocent Victim (Comedy)..... 600
Feb. 18—The Price of a Ruby (Special—2 parts—Drama) 2000
Feb. 19—The House of Fear (Special—2 parts—Drama) 1000
Feb. 20—In the Dredger's Claw (Drama).....1000
Feb. 21—A Winning Mistake (Comedy)..... 400
Feb. 21—The Female Book Agent (Comedy)... 600

MELIES.

Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 370
Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700

PATHE.

Jan. 21—Three Pairs and a Cat (Comedy)....
Jan. 21—At Home with the Heron (Zoology)..
Jan. 22—Pathe's Weekly, No. 7 (News).....
Jan. 22—A Sword of Damocles (Special—2 parts—Drama) .....
Jan. 24—God's Warning (Drama).....
Jan. 26—Pathe's Weekly, No. 8 (News).....
Jan. 27—A Two Family Affair (Special—2 parts—Comedy) .....
Jan. 27—The Oasis of Gabes—Tunis (Scenic)..
Jan. 28—The Patched Adonis (Comedy).....
Jan. 29—Pathe's Weekly, No. 9 (News).....
Jan. 29—The Power of Print (Drama).....
Jan. 29—Seringapatam—Southern India (Scen.)
Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....
Feb. 2—Pathe's Weekly, No. 10 (News).....
Feb. 3—Wooing the Cook (Comedy).....
Feb. 4—The Fat Man's Burden (Comedy)....
Feb. 5—Pathe's Weekly, No. 11 (News).....
Feb. 5—Behind Comedy's Mask (Special—2 parts—Drama) .....
Feb. 7—In the Mesh of Her Hair (Special—2 parts—Drama) .....
Feb. 9—Pathe's Weekly No. 12.....
Feb. 10—Orphans of the Wild (Drama).....
Feb. 11—All on Account of Polly (Comedy).....
Feb. 11—A Typical Buddhist Temple (Typical)
Feb. 11—Scenes Along the Canvery River (India) (Scenic) .....
Feb. 12—Broken Lives (Special—2 parts—Dr.)..
Feb. 12—Pathe's Weekly No. 13.....
Feb. 14—Chains of Honor (Special—2 parts—Drama) .....
Feb. 16—Pathe's Weeklyn, No. 14, 1914 (News)
Feb. 17—Whiffles Balcony Buds (Comedy)....
Feb. 17—Rambles in Bourges, France (Scenic)..
Feb. 18—Won By a Nose (Comedy).....
Feb. 18—Monuments of Upper Egypt (Architec.)
Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....

SELIG.

Jan. 23—Doc Yak, Moving Picture Artist (Com.)1000
Jan. 26—The Adventures of Kathlyn—No. 3—The Temple of the Lion (Special—2 parts—Drama) 2000
Jan. 27—The Conspirators (Drama).....1000
Jan. 28—The Old vs. the New (Drama).....1000
Jan. 29—Bringing Up Hubby (Comedy).....1000
Jan. 30—A Splendid Sacrifice (Drama).....1000
Feb. 2—A Modern Vendetta (Special—2 parts—Drama) 2000
Feb. 3—At the Eleventh Hour (Com.-Dr.)....1000
Feb. 4—The Heart of Maggie Malone (Dr.).1000
Feb. 5—The Little Sister (Drama).....1000
Feb. 6—Tony and Maloney (Comedy).....
Feb. 6—Italian Games and Dances (Typical)..
Feb. 9—The Adventures of Kathlyn—No. 4—The Royal Slave (Special—2 parts—Drama) 2000
Feb. 10—Reconciled In Blood (Drama).....1000
Feb. 11—A Strenuous Scoop (Comedy).....1000
Feb. 12—The Mistress of His House (Drama)..1000
Feb. 13—Their Lesson (Drama).....1000
Feb. 16—The Uphill Climb (Special—2 parts—Drama) 2000
Feb. 17—Through the Centuries (Drama).....1000
Feb. 18—Thou Shalt Not Kill (Drama).....1000
Feb. 19—Venus and Adonis (Comedy).....
Feb. 19—A Mad Marathon (Comedy).....
Feb. 20—Memories (Drama).....1000

VITAGRAPH.

Jan. 28—Scotland Forever (Comedy).....1000
Jan. 29—The Little Bugler (Drama).....
Jan. 30—The Lucky Elopement (Comedy).....1000
Jan. 31—The Love of Tokiwa (Special—2 parts—Drama) 2000
Feb. 2—How God Came to Sonny Boy (Dr.)..1000
Feb. 3—Caught With the Goods (Special—2 parts—Drama) 2000
Feb. 4—How Burke and Burke Made Good (Comedy) 1000
Feb. 5—Lincoln the Lover (Drama).....1000
Feb. 5—Marrying Sue (Comedy).....1000
Feb. 7—Tainted Money (Special—2 parts—Drama) 2000
Feb. 9—The Winner Wins (Drama).....1000
Feb. 10—Master of the Mine (Special—2 parts—Drama) 2000
Feb. 11—Sonny Jim in Search of a Mother (Comedy) 1000
Feb. 12—Some Steamer Scooping (Com.-Dr.).... 700
Feb. 12—Niagara Falls (Scenic)..... 300
Feb. 13—Bunny's Birthday (Comedy).....1000
Feb. 14—Children of the Feud (Special—2 parts—Drama) 2000
Feb. 16—Sawdust and Salome (Drama).....1000
Feb. 17—Back to Broadway (Special—2 parts—Comedy-Drama) 2000
Feb. 18—Fatty On the Job (Comedy)..... 600
Feb. 18—Lumbering in Sweden (Indus.)..... 400
Feb. 19—The First Endorsement (Drama).....1000
Feb. 20—His Little Page (Comedy).....1000
Feb. 21—Iron and Steel (Special—2 parts—Drama) 2000

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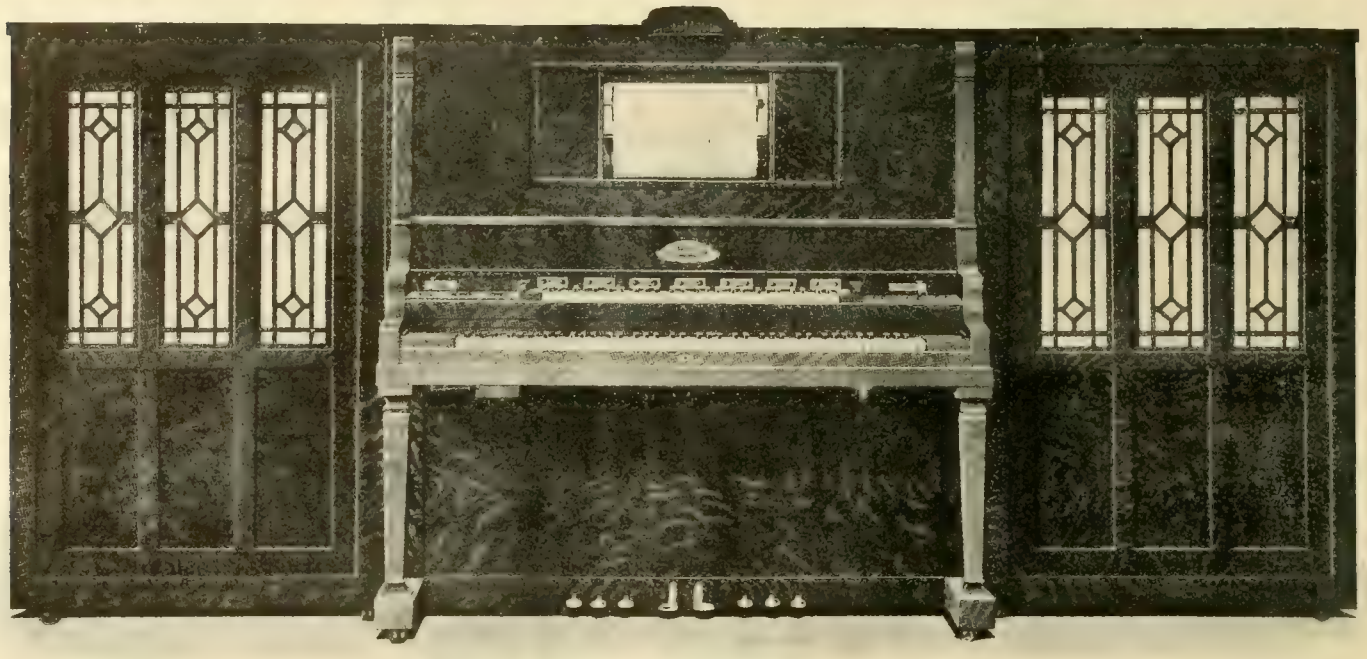

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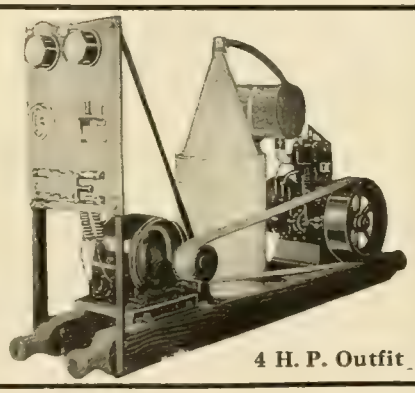

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The Fatal Necklace	1600	Itala	3	"	75
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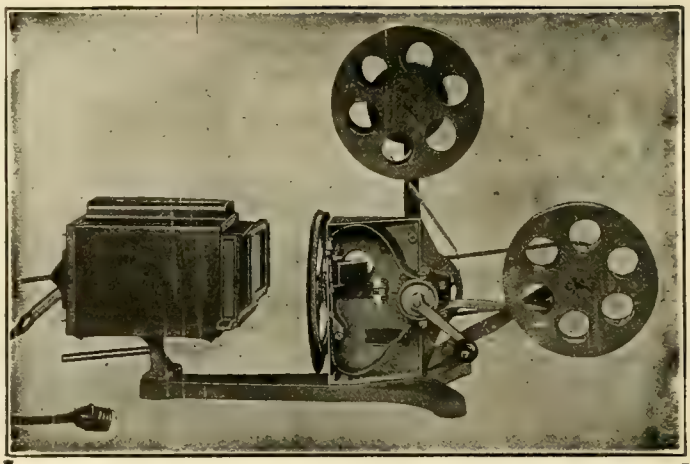

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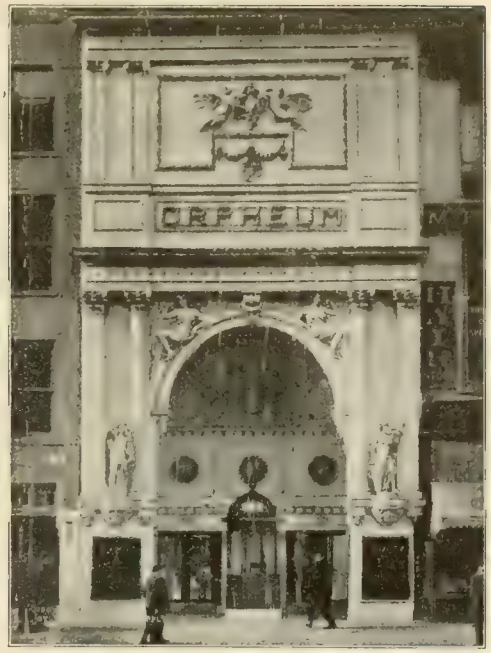

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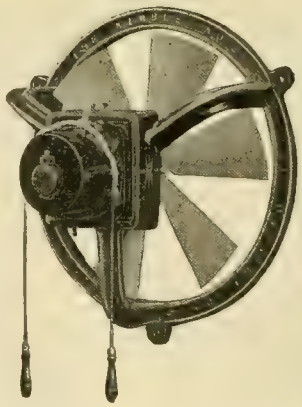

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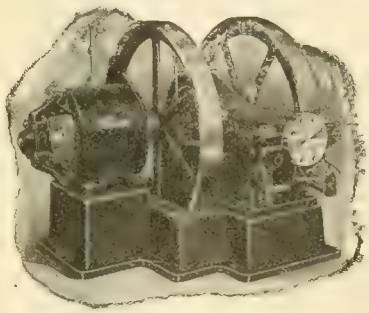

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Going! Going! Go---

—Your chance for the "first showing" in your town of Victor Hugo's "RUY BLAS," by New Majestic, Makers of Florence Roberts' "Sapho," *unless you book immediately.*

"THERE ARE NO FAVORITES LIKE"—Ours, of course, and No New Majestics like THESE New Majestics!

"A TURN OF THE CARDS." Human interest study. Out Sunday, Feb. 8th. With William Garwood, Jessalyn Van Trump, Ednamae Wilson, William Nigh, Howard Davies, Lee Hill, Dave Gilfeather, Florence Vincent, Fred Hamer, W. A. Lowery, and J. W. Cornwall. "JUST A SONG AT TWILIGHT." After the famous song. Out Tuesday, Feb. 10th. With Dick Cummings, Ernest Joy, Elsie Greeson, Parker Oliver, Ednamae Wilson and Clara Beyers. "FATE'S DECREE." Unusual drama. With Billie West, Billy Garwood, Dick Cummings, Justin McDonald and Fred Hamer.

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Success in Business

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"THE UPHILL CLIMB"

A sorrowing mother impresses upon her ward the fact that her son must be redeemed through her, and makes it her dying wish that the girl marry the young man. How this is carried out, makes a striking and absorbing story.

In Two Reels. Released February 16th

February 17th "THROUGH THE CENTURIES"

The theory of transmigration is cleverly and picturesquely worked out by two exploring Egyptologists.

February 18th "THOU SHALT NOT KILL"

Action and environment in a feud play in the mountains of Tennessee suggest stirring times and attractive surroundings.

February 19th "VENUS AND ADONIS"

A rip-roaring comedy of the seashore, in which a suit made of a barrel figures amusingly.

On the same reel with

"A MAD MARATHON"

Another funny one.

February 20th "MEMORIES"

A charming fancy that revives a dead romance and makes it glow and come true.

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Knowing that you, as an exhibitor, desire to attain the best results on the screen as far as the picture is concerned, we, having gained the confidence of the trade through the satisfaction obtained by the use of ***Power's Cameragraph No. 6A,*** recommend that you inform yourself regarding the merits of this incomparable Projector, illustrations and complete description of which are given in our Catalogue G.

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Vol. 19. No. 8 February 21. 1914 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Shadow" (Kalem).

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NEW YORK

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Thanhouser's "JOSEPH IN THE LAND OF EGYPT" Plays to a Half-Dollar Audience!

We've always claimed it! We've always had faith in it! We've always been positive of it! *THAT A "THANHOUSER 'BIG' PRODUCTION COULD GET ANY ADMISSION AN EXHIBITOR CARED TO CHARGE"*—and that fifty cents wasn't too much! Why, the famous, high-class Wieting Opera House of Syracuse, N. Y., booked in our "Joseph in the Land of Egypt" at fifty cents admission for a half week—that's as long as they "house" the best legitimate shows—and held it over for *the full week!* The takings were simply enormous! The best people in town turned out, as they do for the regular high-grade legitimate shows. The Syracuse Post Standard said: "The film deserves, as compared with the trash which many moving picture entertainments offer, the support of those who wish to encourage efforts to make this form of entertainment something more than mere sensationalism." Better see the nearest Continental or Mutual feature office for the attractive arrangement that gives you

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for **EXCLUSIVE** first-run use for a **FULL YEAR** in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too.

"THANHOUSER *'BIG'* PRODUCTIONS"

"ONE A MONTH, ON THE FIRST OF THE MONTH" are FOUR REEL films that are BIG in story, setting and cast. **Always** released on the first day of the month and always **yours** on the first day of the month, if you make that arrangement now.

Always on the "First" JAN. FEB. MAR. APR. MAY JUNE 1 JULY AUG. SEPT. OCT. NOV. DEC. Always on the "First"

THE THANHOUSER THREE-A-WEEK

Sunday, Feb. 15—**"THE SKATING MASTER,"** portrayed by Billy Noel, who swam in icy water last winter in "Her Nephews from Labrador," and who falls in love with "Miss Beautiful," the mystery of the movies. It's a delightful comedy love story. It would have been more delightful for Billy hadn't it been for Little Leland Benham! Why? Oh, see the picture!

Tuesday, Feb. 17th—**"A LEAK IN THE FOREIGN OFFICE,"** TWO REELS, giving an adventure of **THE DIPLOMATIC FREE LANCE,** by Clarence Herbert New, after the famous series of the same name in the Blue Book, running for nearly a half-dozen years and accounted one of the most popular magazine features ever printed. Ten million persons are estimated to have read them. Think of reaching this high-class clientele with your picture theatre! The next Adventure will appear shortly.

with James Cruze and Flo LaBadie through the entire series.

Friday, Feb. 20th—**NO RELEASE** because of extra-reel release of preceding Tuesday.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y.

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COMING FRIDAY, FEBRUARY 20th

"THE OTHER GIRL"

(IN TWO PARTS)

A unique drama of love, jealousy and ambition. Frank Dixon loves Ruth Thomas, a poor but honorable girl. Frank's mother wants him to marry Alice Williams, a girl of social standing. The son balks at his mother's interference, and many complications arise. The photography and portrayal of characters are excellent. This is a worthy feature.

FRANCIS X. BUSHMAN and RUTH STONEHOUSE Featured

Released Tuesday, February 17th.

"TO ALASKA VIA THE GREAT RIVERS OF THE NORTH"

This is a splendid scenic picture that gives a good idea of the methods used in reaching the far north.

Released Wednesday, February 18th.

"ONE-TO-THREE"

An excellent comedy filled with excruciatingly funny situations. One dress suit for three "hall-roms." It's a scream.

Released Thursday, February 19th.

"ITALIAN LOVE"

A drama of a true love that failed to run smooth. A prospective mother-in-law makes trouble.

Released Saturday, February 21st.

"SNAKEVILLE'S FIRE BRIGADE"

You will laugh until you cry, you will shriek until you sigh—honest to goodness you will nearly die when you see "Snakeville's Fire Brigade." This is the funniest Western comedy on record.

MARGARET JOSLIN, VICTOR POTEL AND HARRY TODD FEATURED

COMING FRIDAY, FEBRUARY 27th

"LET NO MAN ESCAPE"

(IN TWO PARTS)

This is an exciting and sensational police drama which shows the efficiency of our up-to-date police departments, in handling and capturing men who break our laws. There are many scenes which make "Let No Man Escape," a powerful box-office attraction, while the photography is superb. If your audiences crave a feature of thrills, book this one.

RICHARD C. TRAVERS, RUTH STONEHOUSE and WILLIAM BAILEY Featured

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AS RELEASED) IN ALL OF THE
IT'S THE GREATEST STUFF EV
THERE ARE FREE SLIDES IF
WILL BE FREE POSTERS—*BUT*
FILMS AT YO

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IT IS TIME T

(A STRAIGHT FROM THE SHOULDER TALK

A rear view of a bow-legged runt of a cow-boy, with the Universal trademark flapping in the breeze—that's the "Universal Ike" brand trademark! First "Universal Ike" release March 3rd!

We are making the most wonderful moving pictures in the world.

Not merely one, two or three a week, but TWENTY-EIGHT REELS EVERY WEEK!

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The only answer I can find to the question is this:—It must be that you are not taking the trouble to see that Universal program! Think of it! Not taking the "trouble" to look after your own welfare LIKE A REGULAR BUSINESS MAN!

Why, man alive, if you conducted any other kind of business as some of you conduct (or misconduct) your theatres you'd smash your bankroll to smithereens in two shakes of a lamb's tail. It's only because you HAVEN'T HAD THE COMPETITION THAT YOU'RE GOING TO HAVE

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UNIVERSAL
PICTURES

UNIVERSAL FILM MANUFACTURING

CARL LAEMMLE

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BY CARL LAEMMLE, PRESIDENT UNIVERSAL)

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And NOW it's time for you to wake up! It's time for you to get that Universal program. Not tomorrow or the day after but NOW! The Universal program is absolutely incomparable and WHEN YOU SEE IT YOU'LL KICK YOURSELF FOR YOUR ASININITY IN NOT HAVING PAID CLOSER ATTENTION TO IT.

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Concern in the Universe"

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THE two illustrations on this page give but a poor idea of the gorgeous 3-sheet lithographs which the Morgan Lithograph people have made for the 4-reel masterpiece, "The Merchant of Venice," directed by the Smalleys and released the last week in February. But they show you enough to warrant you in buying extra quantities of posters for this great big release.

This Feature Will Cost You Extra!

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This 6-Sheet

was reproduced from one of the actual scenes on the film. Universal posters never misrepresent. It contains the most beautiful color work it is possible to use in a lithograph. Order enough 6-sheets of "The Merchant of Venice" to plaster your whole neighborhood. Your exchange also has special window cards and other special advertising matter.

This Feature

is NOT a part of the regular Universal program. It is a special 4-reel release and will cost you an extra rental. Don't quibble about that. You'll get your money back over and over again and your house will gain a prestige it never enjoyed before. Remember, this special will be released the last week in February. Lose no time in starting your advance advertising. Start NOW!

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# of JENNICO"

AND GRACE LIVINGSTON FURNISS

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"HER ROYAL HIGHNESS, PRINCESS OTTILIE OF DORNHEIM!"

FILM COMPANY

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"30 FAMOUS FEATURES A YEAR"

JOAN OF ARC

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The record breaking success of this thrilling drama on the regular stage has been duplicated in the picture houses throughout the United States.

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or THE TOLL OF LABOR

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GOOD FOR ONE AND ALL

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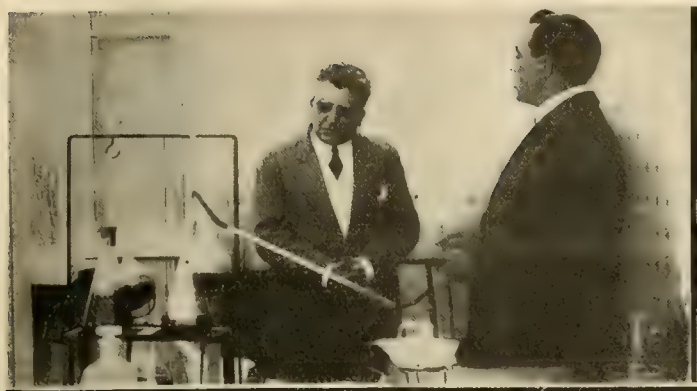

An Engrossing tale of chemically made diamonds, a girl, an adventure and a marriage

KLEINE-CINES

(In Two Parts)

THE DIAMOND-MAKER

(Copyright, 1914, by George Kleine)

For Release Tuesday, March 3rd, 1914

Albert Duran spends his days in the hope of making chemical diamonds. Occasionally he calls upon Louise Bernard, daughter of a family that had long maintained friendship with the Durans.

Thus a day came when Albert realized his dream of manufacturing diamonds. He hurried to the Bernard homestead with the good news and a few hours later embarked for another country to obtain capital. That day, Madam Bernard lost a mammoth diamond necklace and the fatal coincidence apparently branded Albert a thief.

Falling into the hands of sharpers, Albert proved easy prey for an unscrupulous woman and a designing thief. A detective who had followed him quickly gathers the facts and becomes Albert's quiet ally. How his friendship served Albert in a dark nook of the garden—how Albert's justification was brought about and his return to a waiting bride made possible, makes a delightful story noteworthy for its zest of adventure, its splendid acting and superfine photography.

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One, three and six sheets with this subject

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166 N. State Street

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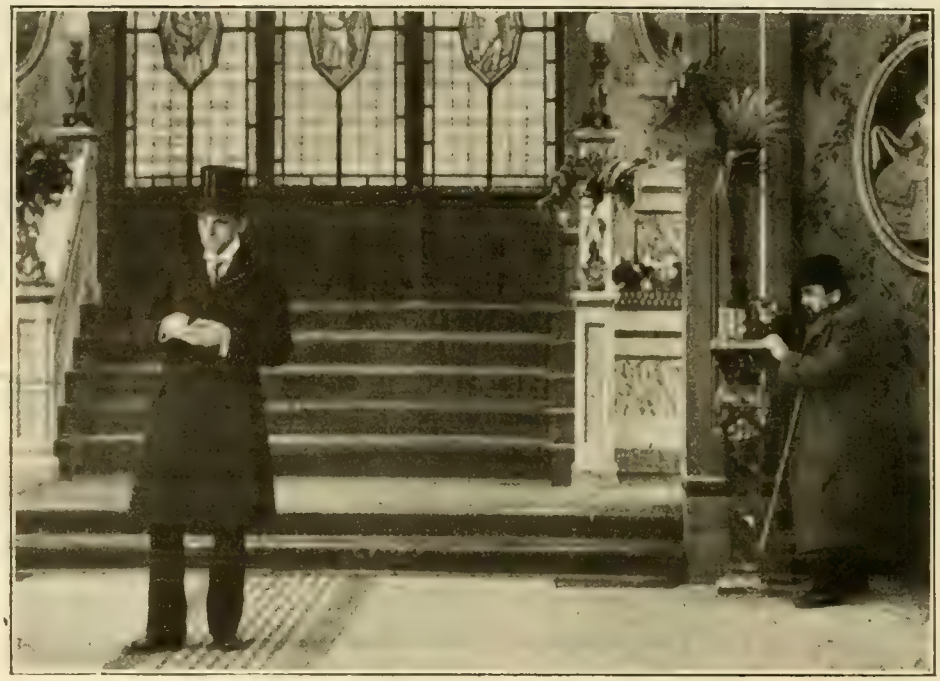

Scene from "A Spoiled Life."

A SPOILED LIFE

IN TWO PARTS

A powerful drama telling the story of a man with every gift but that of a pleasing appearance. Through pity which she mistakes for love a beautiful woman marries him and so comes to wreck his life.

RELEASED THURSDAY, MARCH 12th

AGAINST HEAVY ODDS

IN TWO PARTS

A Western drama built around a Mexican Peon who, despite his lowly origin, through native worth and sheer ability, rises to the heights of success and finally wins the hand of a beautiful high born girl.

RELEASED SATURDAY, MARCH 14th

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Two "Dolly of the Dailies" pictures a month, beginning with the third story — Saturday, March 14th

THE ANDY SERIES *and* ANDY CLARK

Andy Clark leaped into popularity as "that tough little bell-boy" and he is steadily gaining popularity. In this series he is inimitable as a self-sufficient youngster who will tackle anything—man or job. We are already receiving enthusiastic letters from exhibitors who find that Andy draws the money. He will make good in your theatre—book him.

Third story—"Andy Goes on the Stage"—released Wednesday, February 11th.

Each film a separate incident.

COMING SINGLE REELS

***Courting Betty's Beau**
Comedy. Released Wednesday, Feb. 18th.

****The Powers of the Air**
Drama. Released Saturday, Feb. 21st.

***The Beautiful Leading Lady**
Third "Wood B. Wedd" story.
Comedy. Released Monday, Feb. 23rd.

****The Mystery of the Ladder of Light**
Fourth Cleek story.
Drama. Released Tuesday, Feb. 24th.

***Love's Young Dream**
***Cheese Mining**
Comedies. Released Wednesday, Feb. 25th.

****The Ghost of Mother Eve**
Second "Dolly" story.
Comedy-Drama. Released Saturday, Feb. 28th.

COMING MULTIPLE REELS

*****The Drama in Heyville**
In Two Parts.
Comedy. Released Friday, Feb. 27th.

*****Comedy and Tragedy**
A revival of the celebrated Edison drama.
In Two Parts.
Drama. Released Friday, March 6th.

**One sheet. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

Presents

ANOTHER MASTERPIECE

"Through Fire to Fortune"

or, "THE SUNKEN VILLAGE" IN FIVE REELS

By CLAY M. GREENE

Read the Criticism of The New York Dramatic Mirror, of February 4th

"A new thrill has been filmed. With conflagrations, war's horrors, and Roman arena scenes, we are familiar. It remained for Lubin to give us a new and peculiarly American thrill in 'Through Fire to Fortune.' It consists of an unusually realistic portrayal of a fire in a coal mine, a miner's torch having come in contact with a newly discovered oil well, and the crowning triumph of big scenes, the destruction of an entire village, when the walls of the mine over which it is built begin to crumble. Here we see whole houses sink into the earth, the panic-stricken villagers, and, lastly, the fire that follows the cave-in and completes the destruction. These scenes of the conflagration, and the people huddled about the camp fires on a safe spot, are remarkable examples of night photography, and deserving of the highest praise. All in all, 'Through Fire to Fortune' marks a distinct step in the productions of American features, and should not be missed."

COMING FEATURES

"The Daughters of Men" — *Five Reels* — *By Charles Klein*

"THE GAMBLERS" — *Five Reels* — *By Charles Klein*

Important Change in Lubin Programme! Two Lubin Features Each Week!

Beginning with week of February 16th, the regular Monday release will be discontinued. The New programme assures a comedy every Tuesday and Saturday, a two-reel feature every Wednesday and Thursday, and a drama every Friday.

ARRANGE YOUR BOOKINGS ACCORDINGLY

Tuesday--A Comedy
Wednesday--A Two Reel Feature
Thursday--A Two Reel Feature
Friday--A Drama
Saturday--A Comedy

FIVE RELEASES EACH WEEK - - INCLUDING TWO MULTIPLES

"SEALED ORDERS"--Drama, Special in 2 Reels - - - - - Wednesday, February 25th
"THE TWO ROSES"--Drama, Special in 2 Reels - - - - - - Thursday, February 26th

"GETTING EVEN"—Comedy—	TUESDAY, FEBRUARY 17th
"AN INNOCENT VICTIM"—Comedy—	TUESDAY, FEBRUARY 17th
"THE PRICE OF A RUBY"—Drama, Special in 2 Reels—	WEDNESDAY, FEBRUARY 18th
"THE HOUSE OF FEAR"—Drama, Special in 2 Reels—	THURSDAY, FEBRUARY 19th
"IN THE DREDGER'S CLAW"—Drama—	FRIDAY, FEBRUARY 20th
"A WINNING MISTAKE"—Comedy—	SATURDAY, FEBRUARY, 21st
"THE FEMALE BOOK AGENT"—Comedy—	SATURDAY, FEBRUARY, 21st

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Lubin Manufacturing Co.
Philadelphia, Pa.

VITAGRAPH

Every Week
Two Vitagraph
Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy
every
Wednesday and Friday.

"SAWDUST AND SALOME"

Comedy-Drama. Monday, February 16th

The hypocritical pretensions of her husband's relatives are all exploded. They fall into the snare of the modern dance craze and overstep the limits of propriety. Her husband learns to appreciate the virtues of his wife. Norma Talmadge and Leo Delaney are the leads.

"BACK TO BROADWAY"

Comedy-Drama. Special Two-Part Feature
Tuesday, February 17th

He got there through the aid of a young actress. They were both broke, but she had nerve enough for two. Anita Stewart and E. K. Lincoln are the two.

"FATTY ON THE JOB"
"LUMBERING IN SWEDEN"

Comedy and Educational. Wednesday, February 18th

1. Fatty (Hughie Mack) was there. Merely an accident. He is hailed as a hero and received with open arms by his sweetheart. 2. One of the greatest industries in the world.

"THE FIRST ENDORSEMENT"

Military Drama. Thursday, February 19th

He never deserved commendation, but after all, he wins the endorsement of his own conscience when he sacrifices his life rather than bring reproach upon others. James Morrison and Charles Kent are the principals, assisted by Dorothy Kelly and Donald Hall.

"HIS LITTLE PAGE"

Comedy. Friday, February 20th

Uncle George will not accept his nephew's wife. As a page, he likes her. When he learns who she is, he is glad she is his niece and does everything he can to help her and his nephew. Norma Talmadge, Van Dyke Brooke and Leo Delaney are the cast.

"IRON AND STEEL"

Drama. Special Two-Part Feature
Saturday, February 21st

His underhanded methods of doing business and his iron will in his dealings with others bring upon him a just retribution. He is completely humiliated and conquered. To make amends he reimburses the poor inventor and consents to the marriage of his daughter with the man who brought him to terms. Maurice Costello and Mary Charleson sustain the leads.

SIX A WEEK

"IN THE OLD ATTIC"
Drama.....MONDAY, FEBRUARY 23rd

"DOCTOR POLLY"
Comedy-Drama—Two-Part Special Feature..TUESDAY, FEBRUARY 24th

"THE HERO" }
"CRAWFISHING" }
Comedy and Educational.....WEDNESDAY, FEBRUARY 25th

"THE OAK'S SECRET"
Drama.....THURSDAY, FEBRUARY 26th

"A CHANGE IN BAGGAGE CHECKS"
Comedy.....FRIDAY, FEBRUARY 27th

"THE DRUDGE"
Drama—Special Two-Part Feature.....SATURDAY, FEBRUARY 28th

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS.

BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

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CHEST OF FORTUNE

A powerful Two-Part story of Morgan's Raiders

The fight between Morgan's Raiders and the Federal Cavalry, the destruction of a bridge—just two of the incidents of a feature crammed with action.

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In Two Parts

The father strives for years to find the son who mysteriously disappeared when a child. The search ends when Bob Austin, about to commit a terrible crime, finds that his intended victim is his father.

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Get the special 1, 3 and 6-Sheet Posters for this feature

HIRAM'S HOTEL

His revenge upon a grasping hotel man, will give your patrons the heartiest laughs of the year.

Released Friday, March 6th

Coming in time for St. Patrick's Day

"THE COLLEEN BAWN,"—Kalem's superb three-part adaptation of Dion Boucicault's immortal drama of Irish life. Produced in Ireland. Released Monday, March 16th.

THE HOPI RAIDERS

(Length 905 feet)

The desperate struggles between the redskins and soldiers provide a succession of exciting incidents.

(On the same Reel)

UNVEILING THE MAINE MONUMENT

(Length 95 feet)

A series of superb views showing the unveiling of the monument at New York dedicated to the Maine heroes.

Released Satur., March 7th

Special 1 and 3-Sheet Posters

KALEM

KALEM COMPANY

235-9 W. 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

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(*The index for this issue will be found on page 1026*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, February 21, 1914.

Facts and Comments

TIME was when the motion picture was clogged in its progress by all sorts of foolish handicaps. We are speaking of the illustrated song as it was generally sung, of effects as they were generally perpetrated and of the various attempts to imitate the human voice as an "added attraction" to the picture. The motion picture survived the illustrated song, which was always more or less an insult or, at least, an annoyance to an intelligent audience and the effects, except in cases where there is leisure and talent to utilize them artistically, have gone out of fashion. Those of us who remember what a real menace vaudeville was to the motion picture will rejoice with us in the fact that we certainly have taken the devil out of vaudeville.

*

Analyzing the reasons for these changes in moving pictures we are forced to the conclusion that these barnacles on the good ship Kinematography have been discarded for the good reason that they were worse than useless. You cannot supply quality by means of tricks. The picture of quality needs no bolstering up though, of course, even the best of pictures may be greatly improved by artistic presentation. That, however, is another story. As a proof of the vitality of the motion picture nothing stronger could be urged than the discarding of the petty tricks which at one time were thought essential to a good motion picture entertainment.

* * *

WHILE properly rejoicing in the protection which the laws of copyright afford to authors and their heirs, we cannot repress a feeling of deep sympathy for the names of the great masters in the world's literature whose works are at the mercy of any vandal or ghoul. We have, within the past six months, seen great classics in fiction and in the drama seized by a cheap director and dragged wailing before the camera to be hanged, drawn and quartered. A famous name is taken in vain and paraded before the public which concludes that the film must have some good in it as long as it treats the well-known work of a master. Attracted by the great name, which the law no longer protects against irreverent hands, the public come to see the film and find it little better than a sacrilege. The harm which is thus done to the name of the motion picture by incompetent men attempting to film a great subject is greater than many of us would be inclined to believe. We all know that the educated and intelligent classes of the population are being drawn more strongly than ever before to the kinema, but the travesties and parodies of great subjects repels and alienates them.

*

How can the evil be cured? There is but one way: One of these days an especially flagrant case of desecration will occur and then it will be the duty of the critics to come to the defense of the outraged author who, at the worst, can do no more than turn in his grave. There have been recent instances closely approaching such a desecration and on the next offense something must be done to put a stop to a too frequent repetition.

* * *

MANY exhibitors deplore the comparatively small number of patriotic films. An examination of the last six months' releases show a very small percentage of films that could be used to advantage on the days dedicated to commemorating the heroes of our history and the great events in our national life. One exhibitor declared to the writer that he has to arrange his Fourth of July program weeks ahead and then does not feel any too sure that his bookings will go through. It is not easy to discover the reason for this lack of patriotic pictures. With the possible exception of the British and Canadian markets, American patriotic and historic pictures are well liked in foreign countries.

* * *

IT is, of course well known to all who are interested in the subject, that THE MOVING PICTURE WORLD, consistently refusing to accept any advertising of a questionable nature, has barred its columns against the persistent offers of "white-slave" advertisements. We take occasion to mention this fact for the first time because of insinuations by owners and promoters of a notorious film to the effect that hostile criticism of their effort was due to their failure to advertise. The contrary is true; for two weeks these men offered pages of advertising to this paper, all of which were declined because we believe that motion pictures were made for something better than painting the realities of the sewer. We have great respect for our readers and for the good name of the industry. We want to keep our advertising pages just as clean as the text, and we have never knowingly deviated from this rule. Naturally all advertisers seek the pages of THE MOVING PICTURE WORLD first because it is the recognized medium for announcing things to the motion picture men of the country.

Films in Education of Adults

By W. Stephen Bush.

IN the cause of popular education few men have accomplished more than Dr. Henry Marcus Leipziger, who has just celebrated his twenty-fifth anniversary as Supervisor of Lectures and who is still in the saddle. Dr. Leipziger has always pleaded for the education of the adult. If there are any doubters willing to question the necessity of the truly educational motion picture, I would like them to peruse and meditate upon these utterances of Dr. Leipziger:

> "That the education of the adult is a necessity is proved by the demands that are now constantly being made for its extension by the thousands of letters which tell of benefits to the auditors, which tell of sacrifices that are made by the auditors to attend lectures and which are accompanied by suggestions for all kinds of lectures on all kinds of topics. *Out of every one hundred and twenty men and women who enter the American schools only one attains to the college or the university. All the opportunities of intellectual treasures await this favored son of fortune. But shall nothing be done for the one hundred and nineteen?*
>
> *"The reason why they have been so long neglected is because we are still under the spell of the medieval idea of the aristocracy of education, that the common people have no desire for the higher life and that if any of the common people desire educational advantages they must get them the best way they can."*

While Dr. Leipziger did not use these words in connection with the subject of educational films, it is plain that they apply with particular force to the educational film. In arriving at the percentage of adults who have had no opportunities for higher education, we cannot exclude the number of boys and girls who have never been able to finish their common school education, nor must we forget the large proportion of immigrants who have never enjoyed any educational advantages at all. Summing up we arrive at the conclusion that the percentage of adults without any higher education is large and that the percentage of adults deprived of any but the poorest educational facilities through being forced into the battle of life at too early an age is, to say the least, considerable. Perhaps it would be best to have the proper statistics before us, but the facts are really a matter of common knowledge the source of which are accessible to all. They are, therefore, a safe basis for a careful consideration of the whole subject.

The first question to consider is this: How many of these adults having suffered from a lack of opportunity in the days of their youth are anxious to improve their education? All are not, but we firmly believe that a very considerable number of these adults are most anxious to add to their knowledge. Dr. Leipziger speaks of sacrifices that are made by such adults to attend lectures. Of course the lectures do not reach these adults as the motion picture reaches them. The main object of all education intended for the benefit of adults must be to make knowledge easy of absorption. The slide greatly aids the lecturer, but far more effective than the slide is the picture in motion. Curiously enough the motion pictures seem up to the present time to have found no definite place in the system of public lectures. No doubt the time for the introduction of suitable motion pictures as an essential part of the lecture course is bound to come.

How is a neglected education to be repaired and made complete? Up to the time of the new invention of kinematography there were but two ways. One was to read books, and the other was to listen to competent teachers who possessed the rare faculty of specializing in cases of neglected education. The motion picture has added a new and most potent method. We are not theorizing on the subject; it is generally conceded that the poorest motion picture has some educational value however slight, and that a skilful producer has no difficulty in increasing the educational value without impairing its entertaining powers. While we all know that we have so far fallen behind in the production of truly and specially educational pictures, there is a good supply of desirable pictures of this nature now on hand. Three of the greatest foreign producers—Pathe, Gaumont, and Eclair—maintain educational departments under competent direction and at great expense, while our own American producers have not been absolutely barren in educational films. This we realize is negative praise, but that is the only kind of praise which the facts will justify.

There is not a film expert, whether you look for him in the producing or the distributing or the exhibiting division of our industry, who will not tell you that the educational film is "about to come into its own." Nobody, however, seems to be willing to assist in the development, hoping that Providence will be kind enough to take the actual work of creating and supplying the educational market off our hands, which are too busy producing drama and comedy. I for one could never understand why it would not be possible to do the one without at all neglecting the other. There are so many subjects that fairly cry to be filmed for the use of the schools. Take geography, for instance. As this article, however, deals with ambitious adults anxious to fill up the gaps in their education, I will not digress into the question of films for schools.

What Dr. Leipziger says about "the spell of the medieval idea of the aristocracy of education" is well worth the attention of all who want to use the motion picture for educational purposes. The idea that education is a privilege of the rich is not only medieval, but it is especially repellant to American ideas and ideals. We have always proceeded on the theory that it was the business of the commonwealth to make education easy for all and to destroy all the red tape and all the barriers which in bygone ages have hedged in the acquisition of knowledge. We have accomplished much in this respect and our progress has been swift. Take the State of New York as a type and you must admit that every thing humanly possible is done to smooth the path for the learner. There is but one exception. We have so far failed to enlist kinematography in behalf of official education. It is not for us to place the blame for this neglect; indeed, the word neglect may be altogether too strong in the characterizing of the situation. The introduction of new and improved methods is always slow and the old ways are firmly entrenched in practice and in tradition.

It is time to make a beginning. We cannot expect the schools to take up the question of kinematographic courses of instruction without our co-operation. We really ought to take the initiative. When we are ready with our plans the schools will only be too glad to give us a hearing and the civic forces concerned in the education of the adult will be very likely to take almost any thing of quality that we will be in a position to offer them.

It has seemed to me that even on the commercial side the production of good educational and well-directed motion pictures would help to advertise all the other films made by the same manufacturer.

Visualization

By Louis Reeves Harrison

AT a private exhibition the other evening, some one remarked that the aeroplane success of moving pictures had carried a lot of men into the air who might have otherwise kept both feet on the ground. This may be true, but it is not the whole truth. Behind the remark was little more than envious comment on the sudden financial rise of individuals who might have, like Mark Twain, remained "poor and respected by all." No matter how rapidly a man may go ahead, he is invariably shadowed by the malice and all uncharitableness of those left behind. So few of us get what we go after that probably the largest organization in the world is the Society of the Unappreciated.

Things unappreciated by those one-eyed individuals who can only see the financial side of any proposition, even when it is founded on artistic production, is that *vision is by far the most intellectual of senses.* It not only serves to scan the credit side of a ledger and the cheering side of a bank account, or to contemplate more tangible possessions with an accompanying glow of self-congratulation, but it enriches the mind with finer susceptibilities and broader modes of thought, and, by means of this sense, the camera or screen portrayal seems destined to enlarge the mental scope of the entire human race. It is certainly unfolding the historical record of human achievement, the attitudes of varied individuals toward one another, and presenting the first scenes of our mental evolution. Yet one might be led to think, from the discussions of penurious vanity, that its sole object and ultimate destiny is that of a good business proposition for the elect.

The year 1913 saw a wild break from the ranks of the unappreciated to stake claims in what appeared to be an entirely new field of effort. There was a mad rush of the fit and the unfit to prompt rights of visualization, as though there was only a limited amount of it to be had, whereas its choicest bits will inevitably go to those who have something worth while to visualize. It is true that a vast territory was, for the first time, thrown open to those in earnest about settling down and improving a portion of it, but many who are rushing in blindly have no clear idea of the difficulties to be encountered. Not the least of these difficulties is that certain standards of quality have been established by motion picture pioneers.

What are these standards? New producers cannot go back and review pictures already shown in order to study the new art—an act that would tend to make them misanthropic—nor is it necessary, but many will fail and fall from lack of full comprehension of what they have undertaken. A wise thing for any man investing capital in the production of motion pictures is to entirely dispense with that unsafe form of reasoning which argues that what has been will always be. Progress is the keynote of evolution, and it often involves decided changes of condition. The fact that manna fell upon the heads of the just and the unjust during the infancy of the new art is merely a matter of history, and it can only be regarded as a natural condition suited to early conditions of development. It was at that time simply unplanted soil, whereas we are now engaged in cultivating what it grows of largest benefit, and this means the elimination of weeds.

Using both eyes, and examining the art of producing moving pictures from all points of view, we can possibly appreciate its full meaning when we consider man as predominantly a visual animal, developed very largely through eye-mindedness. Consider him also as an individual, living in a little world of his own, looking out upon the actual world with powers of observation proportioned to his inherited capacity and general training. A great deal that he sees arouses his curiosity because it is not easily comprehended, hence he is eager to learn as much as possible about people and conditions in their relations to himself. The eye is his principal medium of impression, quite as well as of expression, hence pictures of these conditions and of the subjects and objects he wishes to study may ascend to idealistic heights or to great depths of meaning, but they must contain some meaning well calculated to grip and hold his interest.

Taking this comprehensive view of moving pictures, it would appear that they constitute an art of visualization requiring high forms of critical, artistic and selective taste in both subject and treatment. Success in the future means that every department—creative, critical, directive, interpretative, artistic and those purely commercial—must be conducted with knowledge and judgment. Instead of expecting to stumble upon mother lodes of gold, it is safer at this stage of the game to consider standards already established and attempt to win favorable recognition by improving on them, keeping well in mind that the principal object of the art is to transmit in clear or beautiful form what is of the greatest interest to the greatest number.

The exhibition of these pictures, it must be remembered, constitutes an entertainment in the broad sense of that word. What is offered may cheer and refresh the human mind, because that kind of support is most often needed; the pictures may charm through their beauty; they may kindle sympathy and thought presentation of social deformity; they may offer mental enjoyment, amusement or instruction, but this certainly does not mean that what is either stale or commonplace can be counted on to arouse interest unless treated from some new and fascinating point of view. The dynamic force back of general success is success in every department, and back of that is nothing more or less than high intelligence.

Too many intelligent men are now engaged in production, and too many combinations are being formed by those who have mastered the principal departments, for the lucky accident to meet with more than temporary success. The brands that may be expected to win and hold public recognition will be those backed up by brains as well as money. The year 1914 will see the gradual weeding out of the insincere, the unscrupulous, the unfit, and the gradual rise of those who can provide exhibitors with releases calculated to win the sympathetic and appreciative regard of all classes of people. Pictures of power, of live significance, of beauty, of cheer, of intellectual charm, will draw millions to the little theaters who prefer the visualization of ideas to other means of transmitting them from mind to mind.

Myth, science, poetical fiction, evident fact, amusing situation, interesting problem, new view of what is old, it matters little, so that the public longing for this form of entertainment is adequately realized, and that means that the pictures must testify to our continual progress. They must treat the eye of the mind to all that is new, delightful and thought stimulating; they must open it wider to the best purposes and possibilities of existence. We may look to visualization for the finest the world of thought has to offer for common welfare.

"The Adventures of Kathlyn" (Selig)

Numbers Five and Six of the Series. Released Through General Film Company.

Reviewed by James S. McQuade.

THE vogue of the Kathlyn series of pictures keeps on increasing, and congratulatory letters are pouring into the Chicago office of the Selig Polyscope Co. from all parts of the country. Contrary to the opinion of many, this serial photodrama has met with great success, but it must not be overlooked that to achieve this a unique, far-reaching and continuous publicity campaign has been necessary to keep up public interest. This publicity campaign, clever as it is and ably and resolutely as it has been conducted, would have fallen short of the mark had it not been for the well

Scene from "A Colonel in Chains" A. of K. No. 5 (Selig).

constructed scenario, with its thrilling interest and incidents, its well connected story and the electrifying climax at the end of every set thus far. These climaxes are almost exasperating, so eagerly do they leave us guessing and floundering when the "To be continued" announcement flashes on the screen.

Set No. 5 strikes me as being the most sensational so far. It is fairly crowded with action, and the two reels unfold themselves without any perception on our part of the passing

Scene from "Three Bags of Silver" A. of K. No. 6 (Selig).

of time. For half an hour one is actually oblivious both of time and environment. We are away off in the fabled Allaha, close in touch with the heroine, her misfortunes and triumphs.

Like her we are astonished to find Colonel Hare, her father, who was supposed to be dead, a prisoner in chains, in the dungeon of the royal palace. As the purchased slave of Umballah we see her rush into the arms of her parent, while the rascally Umballah tortures the old man with the information that his child is now chief slave in the royal harem.

The terrific struggle as the colonel attempts to strangle his enemy with his bare hands makes our breath come fast, and our jaws snap with disappointment when the deed is interrupted by the intercession of Kathlyn. Then we snarl at the scenario man for balking us of our prey and immediately afterwards forgive him, knowing that he has further use for the fellow, although such use may again contribute to our mental torture.

Another sensational scene in this set is the rescue of Kathlyn from the prison. A big baboon lights on a window sill of the prison one day, from a tree nearby. The alert mind of Kathlyn sees in the presence of the creature a chance to communicate with her friends, Bruce and Ramabai. Ripping the insole from her shoe, she writes a short message on it and ties it around the ape's neck. The animal is caught by her friends and soon they are on the way to rescue her. Unable to remove the heavy iron bars from the window of her cell they attach a chain to them, and the big elephant pulls the entire window and a section of the solid masonry out. Colonel Hare is left behind, as his chains cannot be severed in the short time allowed.

Kathlyn's plot to release her father affords another thrill. Umballah is forced to write an order for his release, having been decoyed to Kathlyn's hiding place by Pundita, where he is threatened with death by a fierce leopard. Afterward we see Kathlyn, her father and friends fleeing away from Allaha, with Umballah and his soldiers in swift pursuit. Set No. 5 closes as Kathlyn is wounded in the arm by a bullet from Umballah's musket.

Set No. 6 shows Kathlyn and her party continuing their way to the coast, after repulsing Umballah and his men. On their way they come to the great walled city in the desert, where the interesting an dcomical incident of the sacred elephant occurs. This tiny pachyderm, with the white, glaring eye, is a whole host in himself, as he is the cause of great concern, plotting and fighting. He is stolen by brigands, and is recovered by Bruce, Colonel Hare and others of the party, much to the delight of the rajah in whose kingdom the walled city prospered.

The journey to the coast was then continued. Brigands, the very men from whom the sacred elephant had been recovered, surprised the travelers and made them prisoners. They discovered in Colonel Hare the white king of Allaha and placed his ransom at three bags of silver, and messengers were dispatched to that kingdom to collect the treasure. As the result Umballah and an armed force arrived at the brigands' camp and delivered the three bags to the chief for the person of Colonel Hare. "You may feed the other two," meaning Kathlyn and Bruce, "to the tigers," he said, as he rode away with his prisoner. Thus endeth the sixth set.

The imposing backgrounds and scenes in these sets, like those in sets Nos. 2 and 3 formerly reviewed, have the true Oriental atmosphere. Many of the scenes were actually taken in India. The acting and photography are of high merit

CHICAGO PAPERS RECOGNIZING PICTURES.

The Selig Company is authority for the statement that now that the Chicago Tribune has enlarged upon its original scheme with a daily department devoted to moving pictures, as a matter of universal interest, all the newspapers have come into action and moved up to the firing line, so there is a likelihood of every paper in Chicago giving detailed attention to the moving picture industry as a matter worthy of general interest. Some time ago the Chicago Inter-Ocean was the first paper to devote a page to the minor theaters in moving pictures, and it was quickly followed by the Chicago Evening American, but both were on a business basis. The Chicago Evening Journal threatened to have a department in this line, and had it done so, it would have been interesting, for its theatrical news is very newsy and comprehensive. The Examiner announces it will start a Sunday page, devoted to moving pictures and moving picture theaters. Just how far the latter will respond in support of this call is problematical. The Record-Herald has acquired a big proposition from the Universal Film Company in heavy advertising which involves the daily printing of the story of one of their releases with illustrations. The Chicago Daily News, the paper of widest circulation outside of New York, has announced its intention of devoting a department to moving pictures on the same plan that it has its music and drama—free from let or hindrance in business matters of the business office. This new line-up shows the Chicago daily press is vastly and rapidly becoming intimately interested in the motion picture business.

HUTCHINSON AND FREULER GO TO COAST.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, and Mrs. Hutchinson, accompanied by J. R. Freuler, vice-president of the Mutual and secretary and treasurer of the American Film Manufacturing Company, and Mrs. Freuler left for California on Saturday, January 31st.

"Hearts Adrift"

Miss Pickford, Under the Direction of Edwin S. Porter, Appears in a Superb Four-Part Famous Players Subject.

Reviewed by George Blaisdell.

MISS PICKFORD triumphs again. Sharing with her in the honors of "Hearts Adrift," a four-part subject released by the Famous Players on February 10th, is Edwin S. Porter, the producer of the picture. The backgrounds are remarkable for natural beauty; and the photography will delight the eye of the connoisseur. The story is told in the primitive outdoors, and by the sea. Back from the beach rise great caved cliffs. From their elevation we look down at times on the gently rolling surf; at others we are among the rocks with angry waves breaking at the bottom of the screen. Some scenes there are of

Nina Repulses the Shipwrecked Stranger.

civilization—of spacious stuccoed homes, surrounded by lawn and garden. There are few titles—it is said there are but 100 feet of them in the four parts—and we could read the story with even less.

In this "romance of tangled lives" it is always Little Mary that holds our interest. There are others in the cast, as there must be, but the sympathy is with Nina, the half-wild maid. In her abbreviated garb of skins she bounds from rock to rock with the agility of the chamois, and along the beach she runs with the light-footed speed of a deer. The hardships of her five years' battle for existence on the island have converted her into a half-savage. With a rod she spears fish. Yet she is always intensely feminine, "with the heart and hopes of a woman." There is the love of companionship as exemplified in her friendship with the wolf and later in her coy demeanor toward the man so strangely sent into her life.

A child of perhaps a dozen years is cast upon an island. Five years later she finds on the beach the figure of a man, cast up by the waves. He had escaped from a burning yacht. Nina brings water and fruit to the nearly dead man, but keeps away from him. As he revives he discovers a footprint, then he catches a glimpse of the girl, but he is not able to find her. There is a pursuit; there are several, in fact, when he does locate Nina, but it is not until she falls exhausted with terror at the sight of a volcano in eruption that he reaches her side. Jack had a wife when he set sail on the yacht. She had left the burning craft on the first boat. As time elapses the man tells Nina they must marry, and a ceremony is performed by the two. A child comes to Nina. Jack confesses to the mother of his little one that he had been married. When one day he sees a vessel in the distance he signals it. A boat comes ashore, and he goes down on the beach and meets his wife, who had interested the government in her husband's disappearance. Nina takes her child and climbs to the edge of the crater of the smoldering volcano. Jack and his wife, come to the cliff to find Nina, are too late to prevent her jumping with her babe into the depths.

A simple story, is it not? Yet, from first to last, it holds tight. Nina's first appearance in the likeness of Little Mary is where she breaks through thickly-leaved bushes and discovers a wolf. Her attempt to escape and her later effort to establish friendship with the animal thrill. The beast comes slowly to her. His tail is as inflexible as that of a bird-indicating pointer's. He seems about to tear her to pieces. The fast friendship is broken by the fatal injury of the beast. The grief of Nina as she falls on the grave of the animal brings the first touch of pathos in the picture.

Nina's discovery of the unconscious man on the beach is dramatic. There is a bit of comedy as the two, each seeking the other and on their hands and knees, come face to face at the side of a boulder. It is a real pursuit that ensues. Nina runs along the beach, and when she finds the stranger is gaining on her she plunges into the surf and outswims him. Later Jack, from the cliff, sees the elflike Nina dancing on the sand and playing with and talking to her shadow. When Nina relents and decides to approach the strange being it is with the absolute disregard of womankind in general for selecting the psychological moment. Jack is thinking of his wife and spurns the girl. Days later, however, when he sees far down the beach, hundreds of feet away, a tiny figure dancing in the sunlight, he tries to catch up with Nina, but she eludes him.

There is comedy and drama as the two marry themselves. In spite of her stone age surroundings, Nina develops advanced suffragette symptoms. To one of Jack's questions her swaying head signals an emphatic negative. Did he ask her to obey? The mirth is chilled as we see the figure of Jack's wife come between the two. In fact, the memory of the wife is ever present in Jack's mind. His active conscience is responsible for abrupt behavior toward Nina, who, on one of these occasions, goes to the grave of her wolf, and to the little mound of sand tells her troubles. Did she whisper to the beast, in the words of someone else, that the more she saw of men the better she liked dogs?

There is not space adequate to describe the last reel. It is crowded with dramatic situations, with deep appeal in all of them. Reference has been made to backgrounds and photography. Many of the scenes are as animated paintings. The views of the ocean, some with the camera pointing toward the sun, the waves reflecting the rays, are exceptional. "Hearts Adrift" is the first production of the Famous Players on the Pacific Coast. It is a picture of beauty, of power.

JOSEPH CANTES—AN OLDTIME EXHIBITOR.

ONE of the oldest and best known motion picture exhibitors and readers of the Moving Picture World, in Atlantic City, N. J., is Joseph Cantes, who started his career in a very modest little theater "on the avenue," called The Lura. He has since spread out considerably both in the city and county of Atlantic. Mr. Cantes was a recent visitor to the offices of the Moving Picture World, where he renewed his annual subscription with the remark that he would sooner do without his breakfast than without his copy of the World. Mr. Cantes expects to make a trip to Europe in the near future. Mr. Cantes is a native of sunny Italy, which he has not seen since he left it in early childhood. Not only will he revisit the land of his birth, but it is his intention to travel in every part of Europe and gather impressions. He may come back with some interesting contributions to the film market. Mr. Cantes is progressive and always eager to learn. His numerous friends in Atlantic City and Pleasantville wish him a happy journey and a speedy return to the country of his adoption.

Joseph Cantes.

FILMS BARRED FROM THE MAILS.

Shippers of motion picture films who have been taking advantage of the parcels post to get cheap and quick transportation of films, will not be pleased with the latest ruling of the Post Office Department, which bars motion pictures from the mails. The rule is based upon Section 472 of the Postal Laws, which forbids the transportation through the mails of inflammable or explosive material, and notice has been given to all postmasters to that effect. As considerable quantities of film have been shipped by mail since the installation of the parcels post, the new order will transfer to the express companies quite a volume of business.

Professor Frederick Starr

Incumbent of the Chair of Anthropology in the University of Chicago; Also Archaeologist, Author, Lecturer and Extensive Traveler.

By James S. McQuade.

IT WAS a very pleasant digression from the daily rounds of work to meet Professor Frederick Starr, of the University of Chicago, and listen to a brief outline of his expeditionary researches in other lands for the past nineteen years. These expeditions, all of which have been devoted to studies along the line of his chosen life work, were still further heightened in interest for me, because some of them require the use of the moving picture machine and the film to make the written word more potent, by bringing to our very doors the lives, customs and amusements — and the very selves — of people of far off lands which we can never expect to see.

Professor Starr is the author of that famous tribute to moving pictures, "The World Before Your Eyes," which was written a little over four years ago, and has been read by many millions of people, in nearly every civilized language of the earth. As the accompanying cut shows, the professor is stockily built and of medium stature, with a kind face and the pose of the student who has learned much outside of books, by coming in close contact with people and things, themselves.

To get an inkling of the heart of the man, I have only to look at a pamphlet in four leaves that lies before me, the first page of which bears the simple title, "In Memoriam, Manuel Gonzales, 1883-1912."

Manuel was a Mexican lad of fifteen years when the professor picked him up in 1898, during one of his Mexican tours, and who accompanied him in his succeeding expeditions until, and including 1911. These expeditions covered Mexico, Japan, Korea, the Congo Free State and Europe. In 1902, the boy had progressed so well that he acted as the professor's photographer, and on his last trip through Japan and Korea, in 1911, he took some excellent moving picture films of Korean life.

In the expedition through the Congo Free State, Manuel had seventeen attacks of fever, the last being almost fatal. When the trip to Sierra Leone and Liberia was outlined for 1912, Professor Starr refused to permit the ardent young man to accompany him, fearing that it might mean certain death in "the white man's grave." Manuel persisted, however; but the professor sent him back to Mexico and started without him for Africa. Only a fortnight later, Manuel was shot as he slept in bed, in the City of Mexico.

"To me he was ever faithful," writes the professor in the pamphlet. "Through half of his short life he was associated with me in my most serious enterprises. We have often had difficulties and hardships to encounter, but he never grumbled at them. More than once we have faced actual danger, but I always felt secure with him behind me. In his later years he was absolutely fearless. For me, personally, he felt the affection of a son for his father, and he regarded my counsel beyond that of any other human being. I shall miss his help and interest, his companionship, his watchful care, his love and devotion."

Professor Starr's first Mexican expedition was made in 1894, and from that date until 1904 he visited that country every year. His special work was to investigate the Indians in their mountain homes. He visited twenty-three tribes, all of whom he found were fullblooded. In sections where the blood had been mixed, he found that the white blood was fast disappearing. Ninety per cent. of the population of the State of Oaxaca is pure Indian.

In his capacity as archaeologist, Professor Starr also made a study of famous ruins, and informed himself on political questions. During his fifteen years of close observance of Mexican politics and contact with leading men in public life, he has become an authority on Mexican matters. He was an intimate friend of ex-President Diaz and had a great admiration for the late President Madero. He has also met all the important leaders of the country, and is familiar with Mexican life from the peons up.

Professor Starr's new book on Mexico, which will be out about March 1st, should, therefore, be a timely and valuable work. He states that it will deal more fully with present conditions than any other book at present in the English language.

The next important work was in Japan, which he began in 1904. In that year the professor was invited by officials of the St. Louis Exposition to serve as a special commissioner to study the Ainu people and secure a group for the Exposition. These people differ in every respect from the Japanese, being white people who have failed in the presence of a more vigorous race. He brought back a group of nine Ainus, which gave great pleasure to visitors at the Exposition.

In all, the professor has visited Japan and Korea six times. In Japan, he wore the costume of the country, ate the national food, and, in fact, lived as one of them. In 190 9and 1910 he took moving pictures showing the social life and customs of the people, and, in 1911, took several thousand feet of negatives, poor Manuel being the cameraman.

During his last trip, from September until December 31st, last year, 6,000 feet of negatives were taken in Japan and Korea, with Roy F. Barton as cameraman. These pictures supplemented what he had not formerly secured. They show Japanese theaters, dancing, wrestling, etc.; also Korean girl-dances, the dance of the Sorceress — forbidden at present by Japan because of its religious character — and magical dances which represent a religion that Japan is anxious to suppress.

PROF. FREDERICK STARR.

The first time that a moving picture apparatus was carried along by him occurred on the trip through Central Africa. No pictures were then taken, as Manuel had not yet mastered the machine, and also because native thieves broke the camera to pieces, thinking it contained valuables.

In 1912, during the expedition into Liberia and Sierra Leone, several thousand feet of film were taken, showing the life of the natives, their dances and religious ceremonials and the hazardous life of native canoe men going out to sea through the breakers and afterwards the return home.

All the expeditions undertaken by Professor Starr, since 1904, have been largely financed by William N. Selig, president of the Selig Polyscope Co., and the films taken have been, or will be, released under that brand.

In the fall of this year Professor Starr will leave on an expedition through Siam, Cochin-China, Java and Borneo. He will travel so as to be present at the Dutch Colonial Exposition at Batavia, the capital of Java. He will travel by the way of Holland, from which government he will secure assistance for touring Java. He will make similar arrangements with the French government to traverse Siam and Cochin China.

Professor Starr holds a service medal from Holland, for assistance to the royal and national museums, in Holland and Mexican work, and he also holds decorations from France, Belgium, the Congo Free State and Italy.

On this trip he will carry a complete outfit for the taking of moving and still pictures, and he expects to secure a valuable addition to the educational series already made. Professor Starr is a stanch believer in educational pictures, both for institutional work and entertainment. He has much praise for France that she leads in the use of the moving picture in education.

Professor Starr is in high demand as a public lecturer, and all his spare time is taken up by lectures given on urgent invitation. These lectures chiefly touch on the national life and customs of people, and he uses the moving pictures taken on his expeditions for illustration.

"Justice."

Four-Part Hepworth Feature.

Reviewed by Louis Reeves Harrison.

FORCEFUL, and characterized by tremendous action, this melodrama is founded on primitive methods of administering justice. Murder is revolting — it grossly violates our ideas of civilization — yet there is often a natural sympathy aroused in the hearts of an audience by what appears to be justifiable homicide. There are warring instincts in the breasts of those who watch the screen portrayal that excuse the extreme redress of bitter wrong, especially when the victim of wrong, as well as of fruitless revenge, goes manfully to his inevitable fate. "Justice" does not excuse crime. It presents a condition that cannot do other than incite crime, depicts the violence of a strong human creature raging under a sense of deep injury in the midst of that conflict perpetual which man has ever had with his environment, and it drives straight to a logical conclusion.

The central figure, Joe Prescott, is a bull-headed workman of powerful physique — the role is powerfully interpreted by Mr. Harry Royston — who loses his situation in a factory, and with it the sole means of subsistence for himself and daughter, through a comparatively trifling episode—a clash with the foreman of his shop. Out of that incident tragic events rapidly develop, partly through the pugnacious character of the discharged workman, but largely because circumstances conspire to bring him into close relation with a decadent of criminal tendency, none other than the mill owner's son, known in the play as Paul Meredith.

Paul is not an uncommon type. The larger part of his life is spent in the pursuit of self-gratification, at the expense of his indulgent parents and that of social welfare. He is not criminal at the outset, but he is defective, absolutely destitute of social instinct. He is a potential criminal because deterred only from committing crime by fear of punishment. He is by no means an uncommon type. He becomes involved in difficulties, forges his father's name to notes and goes to the old man for assistance. The father, about to celebrate his silver wedding, is deeply humiliated, but he makes a last effort at redemption, and, while he is taking money from his safe, the son obtains possession of his key.

That little inanimate object, the key, suggests theft to the degenerate son — there is no sense of duty left in his composition — he is as devoid of pure sentiment as a snake — but he lacks another tool until Joe, rankling from a sense of injustice, comes under his influence. Joe undertakes the robbery as a matter of retaliation, and is compelled to murder Paul's father in the accomplishment of his purpose. All that he obtains is jewelry, and he sends his daughter to Paul with the booty, requesting Paul to forward enough money to facilitate his escape.

Paul has as much sense of obligation to his confederate as he had to his parents. He takes a fancy to the girl, lures her to a house of doubtful repute, and detains her there by force. He is even destitute of that kind of honor which is supposed to exist among thieves. He not only refuses the aid needed by the man he has led to commit theft, but attempts the destruction of Joe's daughter, as well. The murderer is caught and sent to jail.

A series of circumstances, some of which are not entirely logical, make it known to wretched Joe that he has been doubly betrayed, and he breaks jail by overpowering his guards. The man is a formidable type of the battling male, all of his fights being against odds ordinarily overwhelming, but his last conflict, that with his treacherous confederate, is one of the most realistic hand-to-hand fights ever exhibited on the screen. He finally kills the decadent by smashing a table over his head. The last object of his existence accomplished, he then yields to officers of the law in a pitiful scene, relieved only by the fact that his child's future safety is assured.

The impersonation of this character, one of dogged persistency in the face of enormous difficulties, suggests a man so rugged and dauntless that he was unfitted for his duties by primitive passions, who, with greater breadth of mind and purpose, might have been a power in some nobler line of action. He is a creature of rude outlines, but one cannot help feeling that he is an actuality, that he represents tremendous human energy at odds with other forces grown beyond his primitive form of control.

GEORGE KLEINE RETURNS.

After a five months absence in Europe Mr. George Kleine returned on Saturday, February 7, at which time he arrived in New York City accompanied by Mrs. Kleine and daughter. After stopping at the Hotel Astor for a few days they left for Chicago. While abroad Mr. Kleine formed a close alliance with the Ambrosio Company, organizing a new company for the production of feature pictures for the American market. Mr. Kleine reached New York in time to attend the formal opening of the Vitagraph Theater, Saturday evening.

State of Missouri Sues Mutual.

Attorney-General Commences Action On Account of Alleged Exclusive Methods of Distribution.

The Missouri Supreme Court at Jefferson City, on Wednesday, Feb. 4, appointed Judge Henry P. Lay, of Warsaw, Mo., to take testimony to ascertain whether a motion picture trust exists in the state. This action by the court followed the filing of proceedings against seven companies who distribute through the Mutual Film Corporation of Missouri, by Attorney-General Barker. The companies named by Mr. Barker are the Mutual Film Corporation, American Film Manufacturing Company, Thanhouser Film Company, Majestic Film Company, Carlton Moving Picture Laboratories, New York Motion Picture Company and the Film Exchange Corporation.

The following contentions are made by the Attorney-General:

1. That the Mutual Film Corporation is the agent of the other companies.
2. That they operate under it in Missouri, thus shutting out competition in the film business.
3. That the Mutual has the same offices as the other companies.
4. That it refuses to sell films to motion picture companies except those operating in accordance with its plans.
5. That only those shows on the approved list receive or are able to purchase films from this company.

The Attorney-General asserted that no less than 500 complaints from Missouri exhibitors are on file in his office. He intimated that the Mutual was not the only manufacturing or distributing company complained against, and that other cases would follow the present one. He stated, however, that ouster decisions would not be aimed at, and that his office was to no degree desirous of interrupting the film business in the state.

The state's action against the Mutual Film Corporation is taken by exhibitors to mean that film exchanges will be asked to abandon certain methods which have been in vogue for some time past. Up to a year ago, the exchange catered only to exhibitors who used their programs in full. That is, no one was allowed to use a portion of the output of one exchange and complete his program with a part of that of another distributor. Something over a year ago, exchanges announced that exhibitors could, if they wished, use split programs. It is stated in some quarters that while exhibitors have this privilege, as stated, that it is a rather expensive one, and most of the amusement men have found it more profitable to make up their entire program from one exchange. The state's investigation, it is said, will be largely into this feature of the business.

W. A. BRADY IN PICTURES.

Forms a Company Capitalized at $1,000,000 to Produce Film Plays.

William A. Brady, the theatrical manager, announces that he will enter the moving picture field as a film producer, and that he has organized a company known as William A. Brady's Picture Plays, Incorporated, at Wilmington, Del. The capital is $1,000,000. Negotiations have been going on during the last several weeks under which the Brady company will take over the New York studio of a firm heretofore engaged in the manufacture of comparatively short moving pictures. A large plant is to be established in the Far West, and as soon as the deeds to the property arrive contracts will be closed for the erection of buildings suitable to the purpose in view. Mr. Brady's agents have been upon the ground for some time, and it was through them that the real estate deal was completed a few days ago.

One series of Mr. Brady's moving pictures will be known as the Robert Mantell Films, presenting this actor and company in his repertoire of thirteen of the plays of Shakespeare and other classic dramas.

Another series will go out under the title the George Broadhurst Films, embracing the principal plays of this author. The new corporation also will specialize in educational pictures.

H. E. BADER BACK FROM EUROPE.

H. E. Bader, special representative of the Ernemann Photokino Works in America, is due to arrive this week on the S. S. Pennsylvania after a three months' trip abroad. From the home office in Berlin he is bringing with him the advance sample of the new Ernemann steel 1914 model projector, "Imperator." Mr. Bader is also bringing with him Mrs. Bader, who arrives as a bride. It is said that she is a jewel and that the bridegroom is anxious about the tariff schedules on jewelry.

Edwin Milton Royle

Tells Interviewer How He Crossed the Bridge Into Filmland —For Some Kinds of Drama the Screen More Effective Than the Stage—How the Future Looks to an Enthusiastic Film Convert.

By W. Stephen Bush.

CURRENT American literature is gradually but very effectually projecting itself upon the screen. Indeed I expect the term "screen-literature" to be incorporated into Webster before long. The original bridge into contemporaneous American literature was built by Harry Raver, who led the distinguished Augustus Thomas across the pontoons into Staten Island. It was—it must have been a solid bridge. The next to follow were Charles Klein and then Jack London, and now comes Edwin Milton Royle. There is a stirring of new blood which come what may must do good to the noble art of making motion pictures.

"We authors are masonic in telling each other our experiences in this new world of films," said Mr. Royle to me as I settled in a most comfortable chair in the sunniest of libraries in his charming country home at Darien.

I know not to whom is due the credit of converting the author of "The Squaw Man" to dramatic kinematography, but I do know that his merit is great. Royle has so far done nothing for the motion picture but sell the motion picture rights of one of his most successful plays, but this fact has kindled a fertile enthusiasm in him and whenever hereafter he feels the Muse approaching he will work with at least one eye upon the screen.

"The first motion pictures I ever saw," continued Mr. Royle, "seemed to me silly, almost infantile, and it was impossible for me to understand how any one could take them seriously. I have changed my mind. Not only do I now believe that the motion picture is a new and marvelous medium of dramatic expression, but I am convinced that for certain kinds of plays it is absolutely superior to the speaking stage. The melodrama, for instance. . . . No, I don't mean the kind you mean (observing the smile on the interviewer's face), I mean the high-class Drury Lane stuff. The weakest part of the melodrama is its dialogue, that's why we let them say as little as possible in the melodrama. The situations are told better by actions than by words. Then there is the symbolic play. That kind of play is most apt for the motion picture. I have written a play, "The Struggle Everlasting," which is strictly symbolic in character, illustrating the struggle between the Body, the Mind and the Soul. It was put on with great loyalty by the late Henry Harris who went down in the "Titanic," but it failed of its expected success merely by reason of the very obvious limitations of the conventional stage. It is, of course, full of profound psychological moments which could be much better reflected into the minds of the audience by means of the motion picture. Again take the wonderful advantage of visions. How much cannot be expressed by visions? A vision on the conventional stage is next to impossible and hardly ever really effective. On the screen a vision seems more natural and can easily be utilized for the highest purposes of the dramatist. Nor is this all. In the conventional drama we are always hard put to it to keep the thread spinning and to bridge over certain periods of time without disturbing or blurring the continuity of the action. How much easier to keep the thread spinning on the screen. You need not have the spectator take any thing for granted, your audience is not required to assume so many things, you are in a position to show them. I am persuaded that in the days to come writers of plays will be found writing for the screen primarily if not exclusively. The vastness of the motion picture possibilities is quite clear." We shifted seats here because the sun in this charming country house floods the rooms more or less all day and surely seemed to follow us on this particular day. Literally and figuratively we were enjoying the rays "del pianeta che mena dritto altrui per ogni calle."

EDWARD MILTON ROYLE

"No, I would not have dared," replied Mr. Royle when I asked him whether he had taken any part in the direction of "The Squaw Man" for the screen. Then he thought a while and continued:

"Of course we talked things over and built the story for the picture which, by the way, was remarkably easy. You may rest assured, however, I will make it a condition in my next contract that I am to have the privilege of being around when the work of direction is going on. Yes, I realize that the technique of the screen is one thing, while the technique of the stage is quite another thing. At the same time I believe that the man with a considerable stage experience may be permitted to offer suggestions. Some of them may be impracticable, others may be valuable. My friend Thomas, I understand, has learned quickly. Yes, you are right; I think I am becoming fascinated with the new art, it is an art and will be greater as time goes on. It can do the same wonderful things with the novel as well as with the drama."

"Now, what did you mean," I asked coming back to the starting point of our talk, when you said before that you authors are masonic in telling each other of your experiences in the world of films."

"I will tell you that very readily," replied Mr. Royle, "I refer mainly to the commercial aspect of things. Of course Charles Klein told me what he got and I had no trouble in getting information at first hand to guide me in my demands. With all that it seems to me that the compensation of authors in your art must shake down to a deeper and more equitable basis. I get royalties from the sale of each print. I do not say that for the present this may not be a satisfactory arrangement, perhaps under present conditions it is the only kind of an arrangement feasible. I do say, however, that eventually the author ought to share in the gross receipts of the individual exhibitor. I think it is bound to come to some method like that, especially as the art rests more and more on a stable and sound business basis. I do not think that many really worth while authors would be tempted to go in under any other arrangement. I am very curious to watch the further development of things. I know the authors' league is interested and will take the matter up."

At this moment the telephone bell made a diversion and as Mr. Royal stepped to the instrument he found a very well-known actor and director at the other end of it. The other end was held in New York. The man at the other end wanted to know whether Royle still controlled "The Squaw Man," and, of course, he promptly received an answer in the affirmative.

"I may want to play 'The Squaw Man' in the near future," said the well-known actor who, by the way, has played this part with extraordinary success. Royle informed him that the play had been filmed and wanted to know whether his friend would care.

"Care?" echoed back the faithful telephone. "Why not at all. It will help to advertise me."

And here after some long distance chaffing the conversation ended in a hearty laugh on both sides.

My Royle is a man of parts besides being a gifted author and builder of dramas. He has now joined the ranks of the men who are in pursuit of the higher ideals in the field of motion pictures. I know he will keep the historian of the future fairly busy.

Opened With Eclat

Is the Vitagraph Theater to a Large and Fashionable Assemblage—Program Enthusiastically Received.

ALL the circumstance of a high social function attended the opening of the Vitagraph Theater, Saturday evening, February 7th. No dramatic theater can boast of a "first night" that was more auspicious than this one of the motion picture, nor has there been a dramatic production in some time that was better received by its audience than were the several features of the Vitagraph program. The only unfortunate circumstance was that the capacity of the house was not nearly large enough to hold the thousands who sought admission. From six o'clock in the evening until the time for the performance to begin—8:30 o'clock—the box office was besieged by a clamoring crowd of ticket seekers who had to be turned away. Those fortunate enough to gain admission were not disappointed in the character of the entertainment, for the enthusiasm they displayed in frequent applause testified to the pleasure the entertainment afforded them.

The program was practically as outlined in the Moving Picture World of last week, the variation being that the show opened with a series of views of the star players of the Vitagraph stock company. The players were introduced in appropriate scenes and made their bows to the people in front almost as though they appeared in the flesh. Each got a reception from the house according as they are known to the picture loving public, together with some hearty laughs for the bits of comedy injected now and then by the players themselves.

Following the appearance of the "stars" came the dramatic number of the program "A Million Bid," an intensely dramatic picture in four parts which has been reviewed in these columns (Page 658, Feb. 7); a sketch entitled "The Honeymooners," written by J. Stuart Blackton, presenting John Bunny, James Morrison and Mary Charleson, and "Goodness Gracious" or "The Movies as They Shouldn't Be," a burlesque on some of the mannerisms of the silent drama. The latter number was received with almost one continuous laugh. The line in the program "three thousand feet of laughter" appropriately describes the subject.

It would not have been a regular "first night" without a speech by someone; so, when John Bunny had finished his bit in "The Honeymooners," he gracefully introduced Mr. Blackton, who told the audience what his company was trying to do at the Vitagraph Theater in a few well chosen words.

While the pictures were the principal part of the program not a little applause was bestowed upon the stage effects. The setting described in last week's World was all that was expected and more. The music, which is being furnished temporarily by a special orchestra, was most appropriate and lent much to the success of the entertainment. In about a week it is expected that the big Hope-Jones Symphonic Orchestra will be in working order.

The New York papers were not lavish in their notices of the opening of the Vitagraph Theater, but Alan Dale, of the American, devoted a column in the Sunday issue of that paper to a handsome appreciation of the entertainment. We extract a few paragraphs from it:

"No swaggerer or more 'bung-tung' gathering than that which graced the opening of the new Vitagraph Theater (formerly the Criterion), has been seen at any 'legitimate' opening this season. The famous almost-old theater, of Hammerstein's brand, was crowded with a most un-'movie'-looking audience, and the house itself had been spruced and brightened up for the silent actors as it had never been for the chatty ones. Boxes were added, filled with pure white chairs, and the entire appearance of the Vitagraph Theater was cozy, ornate and chic.

"Movie actors were a great deal in evidence—just as critical as un-'movie' ones. They knew all those that appeared in the pictures last night. They gossiped about them, commented on them, scrutinized their make-up and made the filmers seem real and vitalized.

"The new Vitagraph Theater's specialty lies in the fact that 'at no time will it be possible to see elsewhere in all America anything shown at the Vitagraph Theater. Every feature will be new.' It is also promised—mark this—that the pictorial offerings will be 'clean.' Then possibly we may escape from white slavery!

'But on the admirable musical accompaniments I want to dwell. It is these that help the imagination; that foster all sorts of idealization. and that are the most valuable adjuncts that movies can know. It is the movies with cheap and evil music that offend."

A slight variation in the regular program was put on for Lincoln's Birthday when Ralph Ince, in an impersonation of Lincoln, was given.

Regarding the future of the pictures that are to be shown at the Vitagraph Theater, there has been no little speculation among motion picture exhibitors. On this subject Mr. A. E. Smith, of the Vitagraph Company, explained that after the pictures had served their usefulness at the theater they would probably be offered to other large theaters for exhibition on a percentage basis, but they would not appear in any New York House. "We hope to keep each feature on exhibition at our own house for at least a month," he said, "after that they will be for rent to any theater manager who can give them a proper presentation. Just how we shall handle them has not been fully decided, but I feel sure that we shall have no trouble in finding a market for them after a successful New York presentation."

Adrienne Kroell

When one speaks of black eyes and raven hair they are invariably in close association with a pair of charming dimples. In fact the writer thinks this an excellent formula composing the three desirable attributes linked with beautiful teeth and all governed by the guiding instinct of a sweet and demure disposition. For a reporter to get by all these alluring charms and yet know just the direction he wishes to take a car, or not get so confused that he orders an onion frappe with cranberry sauce instead of a lobster a la Newburgh, is going some. Finally when I got my bearings, I ventured to inquire of Miss Kroell if Chicago was not her home (I felt sure it must be). With another twinkle of the eye, a reply in the negative and another reef was taken in my sail.

Adrienne Kroell.

"Though born in Chicago I have always claimed St. Louis my home town, as it was there I received my education and lived for fourteen years. After graduation from the Yeutman High School of St. Louis, I made my first appearance at the suburban Garden in that city with Miss Virginia Harned in 'Trilby.' I spent three seasons as a member of the Suburban Stock Co., playing with Virginia Harned, Amelia Bingham, Henrietta Crossman, Margaret Clark, Crystal Herne, James K. Hackett and Wilton Lackaye.

"In 1907, while in stock in St. Louis, I was the winner of a beauty contest of the Post Dispatch and St. Louis Republic." I managed to mumble something that was hard to understand, but I intended to say that I admired their choice. "The same year I won a medal for making the best time in a fifty yard swim at the St. Louis Natatorium.

"I then entered musical comedy and was under the management of Mort H. Singer from 1908 to 1910, appearing in 'A Stubborn Cinderella,' and for two seasons prima donna of the 'Honeymoon Trail.' While on the road with this company I walked from Minneapolis to St. Paul in two hours and four minutes, making a record time, the distance being twelve miles. This took place on February 4, 1909.

"How did I become interested in motion pictures? The simplest way in the world. I have always admired the clean and elevating kinds of amusement. In pictures the actors do not have to submit to the introduction of suggestive or trashy lines to build up a scene. They merely picture human nature in all its simplicity. I was anxious to see myself as others see me. My present engagement with Mr. Selig is so delightful that I am almost persuaded that I am going to regret not having entered it long ago. My surroundings? Oh, yes, they are all that can be desired, equally as good and in many respects far superior to the best weeks of one night leaps." Then she sighed and shrugged her shoulders in a knowing way, for she had made Kankakee and Kokomo and possibly Hammond.

No Man Big Enough to Be City's Censor

So said the Chicago Examiner of February 6th, in the following editorial:

"If we were sure of a censor as wise as Solomon, as fair as the Greek gentleman whose constituent slew him because he was tired of hearing him called "The Just," as far above suspicion as Caesar insisted his wife should be, as independent as Diogenes and of as good judgment and taste as all of us are sure we are—if we had that kind of a censor we might be willing to trust the regulation of shows, dances, pictures and books to him.

"Somehow the description does not entirely fit Major Funkhouser—sometime insurance agent, one-time militiaman and just now civilian Deputy Police Superintendent and guardian of the morals of this town. We will not presume to say whether it is in the domain of wisdom, justice, moral unassailability, susceptibility to the will of others or taste that the major falls short, but somewhere there is a rattle in the machinery—some one of the valves leaks, the carburetor floods, there is a screw loose or a torsion rod rubbing in the administration of his official functions.

"No man is fit to be the keeper of another's conscience—neither his moral conscience nor his artistic conscience. There are plenty of penal laws to prevent indecency on films, in the theaters, in pictures or books. The place for the pander is in jail; he should not be permitted to get his vileness before the public because a heavy-set person licenses it any more than the producer of a play, a book or a picture should be barred from showing it simply because the same sort of a person elects that it is improper.

"Let the men who travel the narrow trail between art and indecency take their chances with a judge and jury; if they know that a transgression of the law will land them in jail they will be their own censors and stricter than Major Funkhouser in his most austere moments.

"Censorship is an element of monarchies, not of democracies, and curiously enough, we get the most unblushing productions from the most censored countries. It is not a good thing for a free people to accustom them to official interference in their ordinary affairs; official meddling grows on exercise. From carrying out an absurd law the official too frequently thinks he is the law; objection to him is likely to seem even more heinous than objection to his official acts. From censoring films, shows and pictures to interfering with the liberty of speech and of the press is only a step along a road well trodden in the historical road to tyranny.

"The Examiner is convinced that it would be able to find as many or more ministers of the gospel in Chicago—students of morals and educated guides to consciences, and not merely haphazard appointees to an expert's job—who would say that "The Traffic in Souls," which fell under the Funkhouser ban, for example, taught a necessary moral lesson, as would confirm the censor's verdict.

"Giving a man a palette does not make him an artist; giving him a title does not make him what our Mexican friends describe as a scientifico—which doesn't mean what our English word scientist conveys—though giving him a star does make him a policeman. Mr. Funkhouser might have been appointed secretary to the Drainage Commission, he might have been made a commissioner to condemn land for some city improvement, and he would have qualified as readily—it was only accident that the censorship and his name came out of the box together.

"It is probable that the incumbent does not like his job any more than the public likes it; in fact, this is indicated by his getting some sort of a jury to help him pass on subjects that come before him. 'Passing the buck,' to borrow the phrase of the unrighteous, does not make censorship any more palatable. It may relieve the anxiety of an uncertain man, but it does not insure either accuracy or judgment or absence of hypocrisy. These volunteer referees have no responsibility for their verdicts—why leave it to them?

"Chicago is tired of this censorship experiment. It is un-American, undemocratic and unintelligent. It is unfair to submit the enterprises of men who have invested honestly and heavily in what they think are legitimate undertakings to the hazard of an encounter with a despotic power that puts them out of business with a word.

"Censor Funkhouser, Chicago hopes you have had a pleasant visit—here's your hat."

PICTURES PLEASE CONVICTS.

Thomas Tynan, warden of the Colorado penitentiary, who is trying new ways of handling convicts and succeeding in raising the standard of the men with whom he is brought in contact, makes a pointed remark anent one of his plans. He says: "We found when we installed the motion picture apparatus at the institution, that it helped us to keep better discipline, for the reason that men who violated rules were excluded from the picture exhibitions for all the way from three to six months."

"The Gangsters of New York"

Reliance Four-Reel Feature.

Reviewed by Louis Reeves Harrison.

AROUND a slender thread of story are gathered realistic incidents picturing how the other half live in New York. There is at once projected on the screen a manifest desire to portray facts in the place of offering a conventional presentation of humanity. It is true physiognomy, even if the features are grim with base passions, and it requires no small amount of skill to formulate an artistic representation of the truth in these days of ultra-artistic lying

Beneath the battling of gangsters, yet not so deep as to be unrecognizable, is the undercurrent of a problem which is very successfully solved at the end. It is shown that the existence of gangsters is made possible by the saloon of disreputable character, and the evils caused by its associations are powerfully set forth from the outset. The tough resort is depicted exactly as it is, a nuisance, the caterer to all that is low in man's nature, blunting his moral sense and perpetuating organized crime.

The gangster is shown to be primitive in all his methods, a savage injected into the midst of progressive civilization,

Scene from "The Gangsters of New York" (Reliance).

dependent upon few ideals, those of loyalty to party dominating. He knows of only one act deserving punishment, that of squealing, to which there is only one penalty attached—that of death. It is on this account that New York police find it difficult to prove crimes committed by these Apaches. To "snitch" means death at the hands of the convicted man's relatives or nearest friends.

The types used in this realistic portrayal are all good, some of the men remarkably so. The cast:

Biff Hogan	Mr. Henry B. Walthall
Tom Hogan (His elder brother)	Mr. Jack Dillon
Jimmie (His kid brother)	Master O. Child
Jessie Hogan (His sister)	Miss A. Horine
Hennessy (The district leader)	Mr. Ralph Lewis
Cora Drew	Consuelo Bailey
Jack Drew (Her brother)	Mr. P. Riley
Kerrigan (The reformer)	Mr. C. Lambart
Spike McGee (A rival gangster)	Mr. F. Herzog
Mrs. Murphy (A neighbor)	Miss B. Craig

Henry Walthall is not in a role exactly suited to his personality, but he makes a creditable showing as a gangster in whose mind has been kindled a spark of humanizing enlightenment. The part of his brother the gang leader, who is caught red-handed and sent to the electric chair, is admirably portrayed by Mr. Dillon. In fact, the selection of types throughout is worthy of high praise, so necessary is it in a drama of this character, dealing with a peculiar phase of contemporary life, to make no demands upon the spectator's imagination in the matter of character embodiment.

Possibly the highest merit of this production lies in the solution of the problems it presents, which is offered in suggestion to society. It plainly indicates that present punitive methods, failing to attain the desired end, are short-sighted, if not mistaken, because they fail to show progress. The root of such evil lies in an abnormal social existence, best remedied, as in this case, by a total change that will enable the embryonic criminal to reorganize himself on a better plane. Whenever this can be done in practice as it is here shown in theory, the gangsters of New York will be forgotten like other relics of barbarism.

"Joseph's Trials in Egypt"

Famous Biblical Story Finely Staged and Impressively Enacted in a Three-Part Eclectic.

Reviewed by George Blaisdell.

THE dramatic story of Joseph, the son of Jacob, his trials, and his sudden elevation to fame and power is strikingly told in a three-part Eclectic subject released on February 2. The telling is attended by the use of a wealth of accessories in the way of staging and costumes. The photography is on a par with the other factors of the production, and the picture is tinted in sepia throughout. While most of the scenes are of the studio, those that are of the open preserve the atmosphere of the story—especially the view of the caravan crossing a desert. The opening scene is of a large flock of sheep rushing down a hillside.

The story opens where Joseph, the favorite son, tells his many brothers of the dream in which it is foretold that

Scene from "Joseph's Trials in Egypt" (Eclectic).

he is to be made ruler over them. Joseph is cast into the pit, and later is sold into slavery. The brothers take back to Jacob the coat of many colors, to the great grief of the old man. In Egypt we see the wife of Potiphar, after her failure to win the regard of the captive, denounce him to her husband, Joseph's imprisonment following. Then follow the interpretation of the dreams of the imprisoned butler and baker. It is the former who suggests to Pharaoh that Joseph be called in to reveal the meaning of the ruler's strange dream. The imprisoned slave so impresses Pharaoh that he is made a ruler over Egypt. Years later, when famine is on all the land, Joseph recognizes his brothers sent into Egypt to buy corn. Unrecognized, he demands the production of their youngest brother. Jacob insists on returning to Egypt with the son, and it is then that the reconciliation takes place, and on the invitation of Pharaoh the entire family takes up its abode in Egypt.

There are many dramatic situations. Some that stand out are when the brothers bring back to the venerable Jacob the blood-stained coat of Joseph; the development of the infatuation of Potiphar's wife for Joseph, the rage of the woman scorned and the denunciation of the captive; the amazement of Joseph when he sees before him and in his power the brothers who had sold him into slavery, and the many scenes leading up to the reunion of the family. The drama is well acted. The sub-titles are literal quotations from the Bible, although to those who know the story the picture would run clearly with very few.

The Death of a Geisha.

The Eclectic Company released, on February 10, a three-part subject which will be notable for the splendid acting of a mite of a Japanese woman. She is extremely plain of face, but even the coarse-grained whose first thought is as to the physical beauty of a woman will be thrilled by her remarkable portrayal of love, jealousy, dejection and—death. The little woman, barely four and a half feet in height, displays a histrionic intelligence which places her in the front rank of screen players.

The story is unpleasant, that of a wounded Russian officer nursed back to health by the geisha and later marrying her and taking her back to Russia with him. He tires of her as he is infatuated by a statuesque woman of his own race—of the heartless, the sensuous, type, with no regard for anything or anyone standing in the way of her desires. The atmosphere shifts from Japan to Russia as the newly wedded couple arrive in their northern home and are shown looking out of their window on to a street scene in Moscow. It is here that at a reception the intruder enters. After the little Japanese woman dances and gracefully in the style of her country, we see the contrasting Russian steps. The tragedy begins here. The supremely dramatic moment comes when the intruder has boldly entered the home of the couple. She lays violent and contemptuous hand upon the mite who should rule there—not once does she strike her, but twice. Quick as a flash the little woman has the larger by the wrist. The Russian falls to the couch, her arm is behind her, and being twisted. A long hairpin is drawn from the abundant hair of the midget. The sudden entrance of the husband prevents a tragedy of blood—and you will feel more than half inclined to regret the interruption.

The picture is well staged and acceptably acted. It is the face of Haneko, however, that holds—it possesses the enduring, the haunting, quality.

Grace Cunard

MISS GRACE CUNARD has been a leading woman in pictures for the past four years, and a good part of that time she has been associated with Francis Ford, of the Universal Gold Seal Company. In her greatest triumph, Miss Cunard is always the pupil, learning and absorbing from every source with the aim of surpassing all.

She is a beautiful woman with the natural talents and physique that redounds to the perfection of a woman on the stage. She leans towards strong roles, so far as her tastes and ability go, yet her lighter moods delightfully conform to the demands of ingenue in high-class comedy.

Dark hair, with an agreeable suggestion of wave in it, environs a face of classic contour, eyes that are sparkling and frank, and a nose that speaks of sauciness incidentally and dignity always. There is a charm about this young woman odd in the extreme. When she radiates roughness mostly there is an underlying seriousness that completely captivates with the "something yet to come unlooked for" which the mixture insinuates.

Grace Cunard.

This young woman gives to her work as leading woman a stage experience which started when she was thirteen years of age.

When Miss Cunard is not playing in pictures she is usually to be found driving her car at a fifty-mile clip along some quiet California country road. It is her main recreation—motoring—and she exhibits the same enthusiasm in following it up that is evidenced in her work on the screen.

MINDIL IS MUTUAL PRESS AGENT.

Harry E. Aitken, President of the Mutual Film Corporation, yesterday stated that the announcement published in a New York paper to the effect that H. Whitman Bennett had been engaged as general press representative for his company was erroneous. He said that Philip Mindil would continue in full charge of the Publicity Department of the Mutual, and that Mr. Bennett would fill a new position, booking and exploiting certain elaborate feature films now being manufactured by the Mutual and its various allied companies.

It is the purpose of the Mutual to present its extraordinary photodramas in New York City and throughout the country on a plan similar to that used in regular dramatic offerings. Mr. Bennett has been with the Shubert Theatrical Company and with Sam S. and Lee Shubert, Inc.

Moving Picture Educator

KINEMATOGRAPH FOR YOUNG PEOPLE.

THE generation of to-day is in the experimental stage, the generation of to-morrow will be in the perfected stage. The educational film is destined to become the greatest power in the training of the next generation.

It has been truly said by an authority, "The film industry has, with characteristic alacrity, developed the educational branch of kinematography, even while its advocates were pleading the cause of its desirability."

The best interests of the moving picture are centered in its adaptability to the requirements of the youth of the land. All wisdom teaches that whatever is to the best interest of young people is of the highest importance to the nation. In all secular and religious work, emphasis is laid upon the opportunities of youth. Should not the same idea pervade kinematography?

The old idea that all that was necessary to please the children was "A comic to make them laugh" has become as senseless as the kindred thought that the clown was all they desired at the circus. The new idea is that these comicalities are only attractions to open the way to larger and more serious events—events which have within them the display of abilities and powers of all kinds. Children appreciate a serious effort to interest them, just as much as they do the desire to amuse. It must not be supposed that the child mind is different in quality to the adult mind; its required food is essentially the same, the only difference being in the method of service.

Specializing for Young People.

It would seem that in every moving picture manufactory there ought to be an expert on children's pictures whose work should be to consider the interests of the young people by seeing to it that wherever possible any picture might be made adaptable to their minds, or that suitable pictures are especially and increasingly prepared for them. The time has come when newspapers and periodicals of all kinds have their Young People's Department. The advances of kinematography cannot allow the moving picture to be lacking in this particular; indeed, in many ways it ought to be the pioneer of many ideas which are now crowding themselves into the possibilities of educational kinematography. The children themselves are good advisers of their own interests. Two or three years ago a symposium of young people's ideas was printed in THE MOVING PICTURE WORLD in which their likes and dislikes were plainly and helpfully shown; in this way, also, their desires may be learned.

Furthermore, when it becomes known that specializing for young people is a part of the developing powers of kinematography a new lead will be given to a line parallel to that which is distinctly educational, to the great advantage of both lines of work.

Juvenile Censorship Avoided.

There can be little doubt that when it becomes generally known that manufacturers are "specializing for young people," and that their interests are being specially cared for by a department organized for that purpose, the need for censorship would be much less necessary; indeed, unless the writer is much mistaken, a great deal of valuable outside help, official and otherwise, would be at the disposal of the makers, so that efforts in this direction would be made easy, and more widespread good accomplished. When it is remembered that much of the censorship war now waging everywhere is more directly related to the best interests of the young people, every decided effort put forth, not only to remedy the defects, but to create another and higher standard, will be applauded by those who now feel compelled to sit in judgment.

Previous Failures.

Many attempts have been made to force some sort of relationship between the moving picture and the young people. In every instance, however, the truth stands out that no methods of adjustment have been observed, so that failure was inevitable, and the result, instead of suggesting a search for the cause, has been taken for a sufficient reason for adverse criticism. Two conspicuous experiments are reported from England, the results of which have caused wide correspondence in the English papers. In Lancashire an effort was made to compel picture exhibiting conditions to fit the children; while in Yorkshire it seems as though they tried to make the children fit certain exhibiting conditions, both trials proving failures, with prejudicial results to educational kinematography in general. There is no doubt both these trials were crude and unfair; indeed, there seemed to be a surprising lack of that common sense which suggests the need for the molding of conditions so that the required results may be obtained. It is impossible to legislate the moving picture into educational conditions. No educational boards, magisterial council or police court can, by a series of dictations, bring together, in complete harmony, those bodies the essential union of which can only be by mutual attraction and growth. It is an established fact, and one which must be a basic truth to be considered in future efforts, that to this time, any mutual arrangement between the moving picture and the young people resulting in lasting good has not been obtained. Experimenting under legal pressure and extreme divided opinions will only increase the difficulty in arriving at the desired result.

Suggested Remedies.

Never before was the law of adjustment so essential as here. Conditions, demands and circumstances require the special application of those considerations, which shall seek to modify or enlarge, curtail, lengthen, or broaden. The introduction of essentials, the elimination of non-essentials under wise and talented self censorship, will largely contribute to the required results. In the next place special provision must be made for meeting the conditions as they are found. This can largely be accomplished as already stated by means of a special department in the manufactory. Although the name "expert" is usually given to one filling such a position, it does not follow that such should be the expectation of the office suggested; indeed, experts are too often narrow, prejudiced and self-assertive. An educated adjuster or organizer of "ways and means" would best designate the "Charge d'affairs" in the young people's department. Such a position could be as easily created, and as readily filled in the studios of kinematography, as in any other educational commercial house. Strange to say, emphasis must necessarily be laid upon the exact nature of the office and work. There are those who will read this article who will say, "Why, we have an educational department, and it has not accomplished what we anticipated." True, but the educational department is too narrow. The writer suggests a young people's department based upon those laws which constitute a "Ways and means committee" in a legislative body. The discovery of means to an end, the finding of cause for effect, the seeking of methods of attainment are all parts of one whole plan, and those devoting themselves to such a course will find many problems easy of solution, while others more difficult will always be accompanied with such conditions which will present to a capable mind some ultimate overcoming method. Is it worth while saying that nothing new is required, all the conditions and materials being at hand, ready for use? The young people are ready in their millions, the libraries contain all necessary subject matter, the kinematograph has all the power, and only a master mind to bring about an amalgamation of these forces is needed. W. H. J.

UNIVERSAL PROJECTION EQUIPMENT INSTALLATIONS.

Before leaving the League Island Navy Yard, the U. S. cruiser Birmingham, commanded by Capt. W. V. Pratt and destined to be the flagship of the torpedo fleet at Panama, was equipped with a motor drive Power's No. 6-A projection machine by the General Film Co., of Philadelphia.

The Soldiers Home, at Leavenworth, Kansas, has been equipped with a Power's No. 6-A projection machine. The Federal prison, at Lansing, Mo., has installed a Power's No. 6-A projection machine. Power's No. 6-A projection machine has been installed in the Hudson State Hospital, at Poughkeepsie, N. Y.

The Public Service Commission, of Jersey City, N. J., is using a Power's No. 6-A projection machine to demonstrate the use of electrical apparatus and for other purposes.

Foreign Trade Notes

BRITISH NOTES.

(*Special Correspondence to* THE WORLD.)

LUBIN'S "When the Earth Trembled" has been released in this country this week and, judging from the ubiquitous bookings, I venture to state that the picture will prove the most successful of the season for the Philadelphia firm. Fourteen theaters within a stone's throw of Leicester Square began it simultaneously last Monday for various periods from three days to a fortnight, and at the West End Cinema, in Coventry St., it was most effectively screened in conjunction with the Kinetophone.

* * *

A most interesting and technically instructive lecture by M. Proszynski, the inventor, whose ideas have done much to popularize amateur kinematography, was given before the Royal Photographic Society recently. M. Proszynski is one of those enthusiasts who believe that much of the expense attached to the photographic side of the industry can be eliminated by further reducing the size of the image upon the film. To demonstrate his theory, the lecturer showed a new camera and projector mechanism for using films four times as broad as the present standard. The gate arrangement moves the celluloid both vertically and horizontally and the result is a number of very small pictures, a trifle larger, and arranged similar to those of the Edison Kinetoscope.

* * *

W. W. Jacobs, the humorous nautical novelist, has permitted the recently formed London Film Company to produce for the screen a few of his outstanding works, and the first of these is promised within a month or so. Jacobs' stories are characteristically English and forcibly appeal, according to bookseller's statistics, to the American people.

* * *

Mr. Larry Trimble, the managing director of the Turner Film Co., was unsuccessfully sued for wages at Westminster County Court last week by one of his employees.

* * *

Mr. W. Millward, one of the best known exhibitors in Manchester and district, has hit upon a novel idea for attracting visitors to one of his shows. He has arranged to exhibit his own daily fashion gazette and for this purpose he invited lady patrons to apply for posts as models. Their photographs are being shown upon the screen each night and the audience furnished with voting papers so that they may decide which applicants are most physically and facially fitted for the work. The successful applicants, that is those who receive most votes, will be engaged by Mr. Millward to appear in his animated fashion gazette at salaries of ten pounds and five pounds per week. Three hundred replies were received after the first day's announcement.

* * *

Frequent expressions of surprise from the minds of most of our American visitors greet the absence in this country of a moving picture social club, or as they seem to be more popularly known in the U. S. A., a screen club. Nearly every city of any kinematographic importance in America appears to have its screen club, yet London, Manchester, and Glasgow haven't one. However, so far as the metropolis is concerned, the omission is being remedied and an institution (the exact name has not yet been decided), of this character will be opened shortly in suitable premises near Gerard St. The subscription for American cousins resident abroad will be $2.52.

* * *

The exclusive British rights of the Motograph Company's production "Maria Marten" were sold at public auction in London the other day for £650. This firm is also handling, on this side, Buffalo Bill's Wild West pictures.

* * *

One British editor marvels how Ned Finley, of the Vitagraph Company, ever got off with a friendly caution from a Brooklyn magistrate for placing a wagon across the tracks so it would be demolished by a trolley car. In England he would probably have gotten six months.

* * *

The "Vitagraph Boy," Kenneth Casey, has followed the example of Miss Florence Turner by appearing in vaudeville. He had a hearty reception on Monday at Finsbury Park where he is engaged for a week to give a musical turn. Incidentally Miss Florence Turner was presented with an illuminated address during her appearance at a Liverpool theater last week.

JOHN B. SUTCLIFFE.

CHINESE PHOTOPLAYS.

LAST year, in China, I met Will H. Lynch, Shanghai manager of the Asiatic Film Company, a man from California, whom I knew before. He is making films for this company, which has many releases each month. No plays are sent out of the country, but stay in the empire for the natives, who highly enjoy the photoplay.

This company maintains a large studio in Shanghai, where sixteen star actors are daily posing before the camera. These men—no women are allowed to do this kind of work—are the first, and, so far, the only Chinese to act before the camera. There are two directors and two interpreters who work under the supervision of Mr. Lynch. These stars are supported by a well-organized company of twenty-five actors. The laboratory and finishing plant is equipped to turn out 10,000 feet of finished film a day. The supply is for the entire country, and the releases are made just as in America and Europe. There are a number of theaters in Shanghai, two of which are operated by this company. Hongkong, the Southern city, has two cinematograph theaters, and sometimes three, when the larger theater is used for American pictures.

A Company of Chinese Picture Actors Working in Shanghai.

The Asiatic producers supply the demands of China; that is, for the films made with native actors. The rich and poor classes all enjoy the photoplay, and there is never a dull day at one of these theaters. They enjoy their own actors in their own plays, but an American would not understand a Chinese film. Neither would an average Chinese understand an American film.

The "still" picture herewith was taken in Shanghai while the company was making a great opium drama with the mysterious title of "La Ha Naung Middong," meaning "Honey." The women are really men in the pictures, and they wear wigs to make them look like women. There is not a Chinese woman to be found around the studios. Some of the men are very adept at imitating the women, and their acting is well liked by the theatergoing public of the dragon emblem empire.

CLARKE IRVINE.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AS THE snowflakes snipped our cheeks and nose on Broadway last Friday afternoon we ran plump against Mr. William A. Reed, our old friend "Bill"—"Vitagraph Bill"—the original. There are scores of "Bills" operating projecting machines throughout the U. S. and more than fifty per cent. of them claim to be the original "Vitagraph Bill"—but they "ain't," as the "original" would say in his select Bostonese. Said Bill, "If you put 'Mr.' before my name in your write up I'll chew you up." So said modest "Billy Reed." He comes from Atlantic City. Has made his home there for a number of seasons. "How long have you been living there?" we asked. "Well, let's see. I have five children. The first was born in Nashville. The other four were born in Atlantic City: now figure it up."

* * *

When this original "Bill" flies into town there is generally something doing. We met him in the vicinity of the Vitagraph Theater at 44th Street and Broadway. "Whatyer doin' here?" we asked. "Oh nothing," said Bill. "Whenever I hear the Vitagraph is undertaking something new I just kinder meander and look things over. You know, there is a string in my sentimental make-up that spells 'Vitagraph,' and no matter what conditions are I must be at every christening.

* * *

Perhaps it is about time to introduce "Vitagraph Bill" to the reader, particularly as he is a mere operator. Let us use his own words as the introductory remarks: "Well, old scribe, I will consent to set at rest an argument that has bent the friendship of many good fellows. It has hinged upon the question of who is the oldest motion picture operator, I'll give you the answer, and I challenge contradiction. Charles H. Webster, of the Continental Feature Film Company, of Boston, was the original. He got his tips from Mr. Armat, of Washington, an inventor. Webster taught James H. White, formerly with the Edison Company. Mr. White taught Edwin S. Porter, now with the Famous Players Company, and at the same time gave your humble servant his lessons. That comprises the surviving quartette of original operators, and don't let anybody convince you otherwise. There were others—a few—but they have passed away."

* * *

Having in mind the boast made by many operators that they are among the pioneer crank turners because they worked as far back as 1900 the "old scribe" remarked to "original Bill" that he must be some old horse in the harness. Said Bill: "That year 1900 had few operators; that is, good ones. That's some fourteen years back, ain't it? Well, eighteen years ago William T. Rock, now president of the Vitagraph Company of America, and your humble servant introduced moving pictures to the people of Louisiana in September, 1896. I was the operator. There were no reels in those days. A film one hundred feet long would have been looked upon as a spectacular production."

* * *

"Say Billy," said we, "most people of your acquaintance think you are a Southerner, is that correct?" "By ginger!" exclaimed Bill, "I've heard that afore. No; I was born in that old town where one time they dumped a lot of tea into the bay to give everybody a chance to drink. I'll tell you how they got that southern sign on me. For several years I operated for the Vitagraph Company at West End Park in New Orleans and in Nashville, Tenn. For five straight years I never saw New York. When the park in molasses town closed I went to Nashville. By the way, dear old Mother Boyle, who is now managing the Gotham Theater, in Brooklyn was the controlling spirit at the Nashville house and the now famous Maurice Costello was a shining light in the stock company. Oh, yes; there are many in the harness today who can testify that when it comes to locating the original 'Vitagraph Bill' you must seek the sand lots that are washed by the sad sea waves at Atlantic City."

* * *

So we got off at Atlantic City and asked the "Original Bill" how things were going in the city of state named avenues. "Well," Bill started out, "I'll tell you. You see there are so many wise people who have gotten into the game in the last few years that the old timers are nonplussed. By golly! When some of those people who know it all get around me I feel almost incompetent to trim my lamp. Honest fact! I think that Atlantic City holds all the people who think they know all that ever was known or can be learned about the moving picture business. Gee! but they can figure. Listen just a moment. I've got a copy of the Atlantic City Daily Press dated Saturday, January 24, 1914, in my pocket. Here it is. Read for yourself. See the 'ad' of the Arcadia Theater. See the line in it reading 'Stupendous program of 15 quality reels.' That's a five-cent house. Now how do they do it? Look at the column immediately next to the 'ad' and you will see a write up on the manager of the house. It says he 'has had considerable experience in the motion picture business, starting in as one of the pioneers.' That he 'is also a producer and his own films can be seen frequently on the screen.' What do you think of that? Let's see what is the headliner announced in the 'ad.' O, yes, 'The Spider Gang'—4 reels. But on the level; what do you think of fifteen reels for five cents—three reels for a cent? It beats the slot machines three to one. Well, there you have the situation in a nutshell. Where is it going to end? All the managers are at loggerheads with each other. Quantity is the war cry. Naturally quality cannot figure. And, in addition to all this, the houses give prizes. Can you beat it?'

* * *

"Well," said the interviewer, "with such rash competition going on there must be a sharp cut in other house expenses." To this the original William replied that he paid no attention to house expenses outside of that part applying to the operators. "On that score," said he, "you may rest easy. We have a good little union down there and the minimum for operators is twenty-one dollars per week."

* * *

When asked as to inside sentiment regarding the complexion of the competition now going on in Atlantic City, Mr. Reed said: "You know as well as I do that it is killing the business. People who visit the place as a seaside resort take in the picture shows to kill an occasional hour or two and leave them disgusted. Why the backwoods towns see later and better pictures than some of the Atlantic City managers have the nerve to show. But you can't tell the managers anything. Their motto is plenty for the price."

* * *

"Have you a remedy to suggest?" asked the interviewer. "Yes," was the reply. "Give the people their money's worth. Five reels of quality will beat quantity any time. The managers should get together and realize that an audience wants to be entertained—and not bored. Most of the Atlantic City managers hail from Philadelphia and, according to their ideas, that city is the birthplace of motion pictures. Ask any of them why Philadelphia is prominent upon the map and they will tell you it is because it has six cardinal features: Independence Hall, the Liberty Bell, Wanamaker's, motion pictures, Lubin and the mint. If the city had the Chicago stock yards they would claim the United States was centered in Philadelphia."

* * *

"You say you have had eighteen years' experience in the motion picture field, Mr. Reed. Now what is your candid opinion as to the future for motion pictures? The point is to get your opinion as to the life of the pictures as an attraction." "Well," said Bill, "I wish I had a little pile invested in some responsible company. Look at that paper I gave you and you will find a notice on one of our coming attractions—'Uncle Tom's Cabin.' Do you notice that the press item says the manager promises to bring 'a company of over fifty people and a carload of scenery.' Well, since Uncle Tom has been able to weather the storm so many years with that number of people and that amount of scenery I think the movies will stand a good chance for living to a good old age. Fifty people and a carload of scenery! Why I saw in a studio today enough scenery in one setting to fill three cars and enough people in the scene to enable Uncle Tom to start a small town. The present generation will not see the passing of the moving picture. Many picture houses will go out of existence and they will materially decrease in number to make room for the larger and more pretentious places, but the pictures will go on as one of the chief factors in the field of amusement. The number of producers will also decrease and it would not surprise me if the producing and exhibiting of pictures should eventually be controlled by one great corporation. The law of absorption is irresistible and, to my mind, there is no reason why in time it should not reach out and take within its grasp the once despised moving picture. Far be it from me to wish for such an event, but when I ponder over the junk shop tactics of some people in the business I feel that something of that kind should happen to give the pictures a fair run. Every disappointed audience in Atlantic City means a handicap to the business in the home towns. There are too many 'get the coin' managers in the business. They cannot see that a benefit to the business as a whole means a permanent revenue for all."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

On Posters.

POSSIBLY because it didn't occur to Bill to write us about poster work, it occurred to us to write him, and this is what we wrote:

Dear Bill,

You haven't asked me a blamed word about posters, but I've a load on my chest and it may as well be you as the Floradora Sextette used to say. Guess you didn't know I could quote from the classics like that, did you? Anyhow, here's the dope.

You are in the position of a man who is buying patronage. I know you think that you are selling tickets—and I hope you are, but the real business of management is not selling tickets; it's buying patrons. Just about one man in a thousand realizes that. That's why there are so few honest-to-goodness managers. *Any gosh-blamed dunce can sell tickets. It takes a live wire to buy patronage.*

Now hold an executive session with yourself and back into your proper stall. Buy patronage and the ticket selling business will be brisk, but if you merely sell tickets to those who want tickets you're not a manager at all; just a fourflush, and if there was a poll tax of a dollar a head on fourflushes and we got the tax, we'd be going to Yurrup next week instead of just down to Jacksonville.

But there are buyers and buyers. One man will rush into a store and ask for a collar button, slap down a quarter and scoot, leaving the shopkeeper with twenty cents and the profit he would usually make on a five-cent button. That isn't buying. That's going the soused sailor stunt. Another man might Russelsage in and haggle for an hour over the five-cent button. That isn't business, not neither.

You go into the shop and ask for a five-cent collar button. The boss tells you that he is having his annual retiring-from-business-sale and all five-cent collar buttons are four cents or two for seven. You see that they are the same that are selling for five per in most places and you buy two. That isn't business, either. You only wanted one collar button. Maybe by the time you want another some other guy will be holding his semi-annual "closed-by-the-sheriff" sale and he'll possibly be selling five-cent collar buttons three for five or two cents each. In that case you'll save a cent and the interest on the three cents you've tied up.

This may sound like silly flub, Bill, but I've found that it sinks deeper than a reasonable simile and the real answer is this:

Do not buy more than you need at one time, nor pay more for it than you have to.

Proving the Point.

Now, get back to the original proposition and make a fresh start. The proposition is that you are not in the business of selling tickets, but are engaged in purchasing patrons, and the selling of tickets to those patrons is merely incidental to their purchase. If you can buy a hundred patrons for sixty cents, and sell them $10 worth of tickets, you are making more profit than if you bought fifty patrons for three dollars and sold them $5 worth of tickets. You still show a profit, but not so much of a profit. For that matter, if you bought $15 worth of patrons for $3, you would be ahead $12 against a profit of $9.40 on the first deal, but if you buy $15 worth of patrons for $3 and have to buy them again next week for $3, and so on, they are not as good an investment as the $10 worth of patrons you pay sixty cents for each week—not in the long run.

Nix. I'm not crazy, though sometimes I wish I was. I'll elucidate: Suppose that you put out some paper in front of your house and it draws an extra ten on the day, the paper costing sixty cents. You keep on using that sixty cents worth of paper to get $10 worth of trade. Now, suppose that you pay out $3 on some fool "prize scheme." You must keep on paying three or you will pay three until you must pay four and five and six. The first week that $3 prize thing brings in $5 more than would the sixty cents worth of paper, but the prize stuff is stuff you have to build up on and keep making bigger all the time, while sixty cents for paper is a fixed cost. In the long run, you make more money with the sixty-cent paper. Take a slate and figure it out.

Paper vs Prizes.

If you have a theater and announce "three first runs to-day," you'll get a certain patronage. If you add paper, you'll get some who are attracted by that paper. If you add too much, you'll look so much like a dime museum front that no one will come except the man who thinks that this is one of those "men only" places you get down on the Bowery here and State street, Chicago, and he'll come but once because he is not looking for the sort of show you run.

Don't look on paper as an expense. Look on it as an investment; a purchase of patronage, but don't overbuy. It is just as foolish to pay $3 for paper where sixty cents worth will do as to pay five cents for a collar button that you can get for four or to slap down a quarter on the proposition that you wanted a twenty-five-cent button whether or not the man gave you a nickel one.

Figure out what you'll get in return for your investment and spend just the amount that will bring you the best returns; no more and no less. This may require some experimenting, but you can soon determine.

And buy your paper. Pay the ten cents a sheet, paste it up on your boards and when you have used it, paste it over with something else. When the layers get too thick, scrape the stuff off and start afresh.

Don't use the second-hand stuff that is all dirty and wrinkled and torn. If you use second-hand stuff, your house will look second-hand. It is better to use six sheets of fresh paper pasted up than sixty cents worth of paper that you have to use tacked. I'm not booming business for the lithograph people. I don't know a dod-blamed one of them and it wouldn't bother me, personally, if the whole raft of them had to go into bankruptcy, but as an old-timer in the theater game, it makes me sick to see an otherwise good looking house deface its front with hired paper when a few cents more would give pasted paper that even the kiddies would respect.

Hire photograph sets, if you can count on getting clean sets, but buy your posters. Don't look at the difference between the cost of your own paper and the cost of hire. Look at the difference in appearance and the effect on possible patrons. You're buying those people with appearance. Pay appearance for them if you want the best and the most.

Does It Pay?

Does it pay to give your patrons the idea that you are a cheap skate with no ice under you? I'm darned if I think it does. It's only in the last couple of years that the photoplay houses, as a rule, have done much to create the impression that they are for-sure regular theaters. They were content to look like "store fake" dime museums and run like them. Now we have theaters and some managers. You be a manager. Did you ever see Willie Hammerstein? Once Willie asked me why I didn't get a fur coat and a hair-cut, because I didn't look like a "regular" critic and I asked Willie why he didn't do ditto on the fur coat (he had a hair-cut), so I got the hair-cut and Willie bought an automobile and we both looked more like regulars, but lots of times, even now, the people pick out some fur-coated actor as the manager of Hammerstein's instead of Willie, and yet the moment I get out of a job I get a new suit and a hair-cut because that's the time I have to look prosperous. I can wriggle the typewriter just as good with six months' growth of fringe and shoes that are three weeks overdue at the cobbler's, but I've got to look like ready money when I ask for a job. Now, you are always asking for a job for your theater, so keep its hair cut and its shoes soled. Look prosperous.

Don't overdo it and load your front down with eleven twenty-eight sheets, seven sixes and as many three sheets as you can find. You don't catch the regular houses doing that. They put the extra paper up and down the street to coax people along. Have fifty frames of photographs for your lobby if you will, but do not put them all out at once. Put just a few, enough to convince and not enough to confuse. Use boards at the side and perhaps a banner across the top now and then, but keep your big stands for up and down the street, and have these stands spic and span and not stamped all over with "This is the property of" stuff.

I wonder if you will get me. I think you will. The idea is that your house is what you make it. If you appeal to decent people, keep your lobby clean and decent, attractively dressed, but not overdressed, and use no borrowed plumes. Buy your patrons at the smallest possible price, per person, but do not underbid and let the other fellow capture the sale. When you can do this, you're a regular manager.

They Won't Like It.

Mr. Farrar touches one point we forgot to tell Bill about. Nine times out of ten the man who seeks sensation shows his disgust because you cannot be as sensational as he thinks you should be. He wants the worst you can show and the worst you are permitted to show is not "good" enough for him, so no matter what business you may do you have made, if not an enemy, at least a dissatisfied former patron.

The advertising referred to is the Kleine "Quo Vadis?" We know of nothing that is a better moral disinfectant. The advertising, marked by the previous experience, is restrained and dignified. It is the sort of advertising that should generally be done for this film. We are sorry that a reproduction of a size space permits, would not give a proper idea of the display, for it is a model in many ways. We are glad that Mr. Farrar is in line—but generally he *is* in line with what is for the best of the business.

Fine.

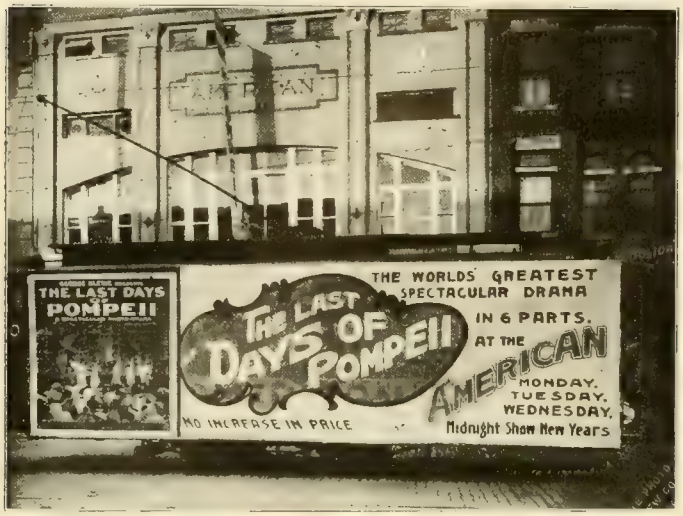
Here is a letter from Steve Farrar, of Eldorado, Ill., who writes:

> I have just finished reading your letter to "Bill" in this week's MOVING PICTURE WORLD and it certainly hits the right spot and sinks in deep, and should prove to be the right thing at the right time in the right place. Now is the time for every friend of the moving pictures (not movies) to come to the front and fight these so-called "moral lesson" films. The only way to stop them is to refuse to let them come into your house. They can do no one any good, and if they are permitted to get a hold on the game, they will do us a lot of harm before we see the last of them. We have practically stopped the advertising reel, showing how (corn flakes, Winchester shells, etc., are made) and if we will follow the same course in this we will do the same thing.
>
> I passed a New Year's resolution that I would play no sensational state right features, depicting any kind of *crime* or *slime*, no more James Boys or Jack Kennedy the Train Robber films will flash on my screen. They draw a crowd, yes, but what kind of a crowd is it, the crowd that is always looking for something sensa-

tional, and after they see it nine times out of ten they call it by its first name "rotten." I had my exchange raise my film rental five dollars on the week the first of the year, and I am now getting such a program that the fellows who are looking for the sensational stuff must come and see it. I enclose you a copy of my last "ad." How is this? I put the seats on sale to-day and they are selling fast. I am putting this on to win back some of the patrons that I lost with "the moral lesson stuff."

Winstock—Second Hand.

There was a time when Melvin G. Winstock used to send us a lot of mighty good advertising stuff, but now we only get his stuff direct when he has made a speech to some people, somewhere, and that does not help a lot. We want press work for his theaters, not for Mr. Winstock himself. But Omer F. Doud, who is on the press job for George Kleine, doesn't confine his efforts to himself, and so we can show some Winstock schemes, though we are indebted to Mr. Doud for the information. This cut shows



the scheme used to boom "The Last Days of Pompeii" when it played the American Theater, Butte, Mont. A trolley car was hired and moved over a prescribed route to cover the entire town repeatedly with the result that the business came close to the western record and wiped all other Butte records off the map. Our thanks to Mr. Doud. Some day we hope that Mr. Winstock will get in line again. He used to be a welcome contributor. he approaches the matter with an entirely open mind.

Foolish Advertising.

Someone sends in a copy of the Kane, Pa., Leader which carries a double-column story of an anti-panic theater chair illustrated by a two-column wash drawing of the Iroquois Theater fire, with groups of the dead decorating the house and a second drawing of a theater with these anti-panic chairs. Flame and smoke are pouring from the open ports of the projection room, but the audience is quietly walking out because they have anti-panic chairs. *It can't be done.*

The text is luridly written to show how dangerous any but these chairs are, and below is the advertisement of the Avon Theater that reads:

> Parents—Would you want to have your children in a panic like the first picture? Would you want to be in one yourself? The New Avon is equipped like the lower picture. Go to the New Avon and be safe.

It is a pity that the New Avon is not equipped with a manager with some sense. It is worse than foolish to run such stuff in the papers. For years every intelligent exhibitor has fought to keep out of the papers the foolish rot about "exploding" films and such stuff, knowing that the publication of such lies is a more prevalent cause of panic than anything that ever happened in a picture theater. Just at a time when this fact has seeped into the editorial offices comes a house manager to run a two-column story of the dangers of theater fires with two cuts that are even worse than the story and all for the sake of saying that his theater is safe. The Avon is no more safe than any other house in Kane or Kankakee. The danger in a panic does not lie in the seats, and fixed seats are more apt to be safe than the sort that turn on a pivot. The danger lies in congestion at the exits and in the panic of the spectators.

No theater is fool-proof and patent chairs cannot make one so. The Iroquois, like other theaters, could empty, without the fire or emergency exits, in from seven to ten minutes. A picture theater could be emptied in three, always provided that the audience kept cool and walked out. Fixed seats would help in restraining the rush, if anything, but even if it were possible to trip the seats and pull them to the ceiling at the first sign of an alarm it would not be possible to preserve safety in a crowd with its mind inflamed by stories of danger.

Twenty-five or thirty years ago we were in the theater in Washington the night of the Charleston earthquake. The rumbling and the swaying of the building were terrifying, but there was no panic because there had been no morbid and exciting stories of bad theater fires of late; but now, and particularly in a picture theater, let there be an alarm, and if there are idiots in the audience there will be a panic no matter how ample the exits. The danger is in exact proportion to the degree and date of the alarmist stories, and it is amazing to see an equipment company and a theater manager collaborate in such "advertising," and yet it would seem that the Hardesty Company supplied these cuts.

If there is a panic in a Kane theater within the next year or so, this advertisement will be one of the causes.

There is no such thing as panic-proof chairs or exits or fire extinguishing systems or anything else. The only certain preventive is a corps of alert and cool-headed attendants.

This is not advertising. It is the reverse, if anything.

Four Resolutions.

J. C. Rathbone, of the Exeter (N. H.) Opera House, heads a bill:

> Four New Year's Resolutions that will make you happy, wise and sweet tempered.

The resolutions are the four programs that follow. We hope that it is through accident that the tail-piece shows the cut of a book with its pages torn out. Surely that is not what Mr. Rathbone does when he turns over a few new leaves.

Another piece of paper can be adapted to local conditions. It is headed with a sixty-point "shouting" and reads:

> Shouting never won an Exeter-Andover football game, or made a motion picture show. However, shouting is very often required to wake some folks up in the morning, that they may not lose a day's pay—and the sunshine. We just want to whisper a few words in your right ear—you'll miss a great show at the Opera House to-night and to-morrow night if you are not careful.

His Christmas week bill is headed "A herald of surpassing joy for all our patrons. A special feature for every night of Christmas week." Some of the specials are a little old, but what you have not shown is new. The back page is given to the sayings of Santa Claus with every other line an advertisement. The alternate lines carry the eye down the column. This is a sample:

> If Willie wants to see the inside of the drum, for goodness sake let him.
>
> Also give him five cents for the matinee.
>
> It's a wise Santa Claus who keeps his whiskers away from the candles.
>
> See Hoyt's famous rural comedy, "A Midnight Bell." Special for Christmas.

Seasonable stuff always takes hold. Try the scheme next year. If you get your patrons looking for these little flashes they'll read what you want them to read while looking for what they want to read, and with a little practise and a pair of shears you can keep your stock up-to-date.

His First.

Sol. M. Sugarman, manager of the Princess Theater, Meridian, Miss., sends in his first program and asks for suggestions. We think that the page is too long for its width. It would be better to cut three or four inches from the length, though this length seems to be due to a desire to run the program down the middle of the first page without breaking. There are two ways in which this might be done, first by removing the cut, which is also used on the letter heads, showing the Princess showing the world in motion. This would gain just about the space. The other, and better way, would be to reduce the number of films on each program. Seven reels is too much, a great deal too much for a show. A paper should be well proportioned and this is almost twice as long as it is wide. It is 11 by 17 inches, too much of a drop.

In the front page heading the spelling out of the date and year and number of issue is affected. The volume should appear in Roman and the serial number in Arabic. The date should also be given in figures and not printed in full if the suggestion of a daily paper is to be preserved. On the other hand the newspaper suggestion is carried out by "heading up," or giving two or more divisions of a head to the stories instead of carrying everything with a one line head. The importance of the appearance of the head should be determined by the length and value of the item. Here good newspaper sense has been shown, and some boxes, or announcements framed in brass rule, still further help along.

Only the leading stories are written up, the rest of the space going to advertising and gossip of the players. In this Mr. Sugarman has made a wise move. If he cannot show that his publication is carried home and read, he cannot hold his advertisers, but with the arrangement as he has it now, he pays the patrons for reading his announcements by giving them enough general matter to even the account. He is generous with his cuts, as well, and by and large, he is to be complimented for a paper that looks like a paper and not like the experimental work of some printer's devil. One point where he has failed, however, is in the program heading. This is too involved, reading:

> Cut this out for reference—it is next Week's Program—Week beginning Monday, January 12, to and including Saturday, January 17.

Since each day's program is dated—as it should be—the repetition of dates is not necessary. This would be better:

> PROGRAM FOR NEXT WEEK
> Hold this. You will need it for reference.

The top line could then go in an eighteen or twenty-four point bold, the second line in a light ten point or in the twelve point face he now uses for all.

We hope that Mr. Sugarman will put us on the exchange list. We would like to watch him grow.

Making the Best of It.

The other day the Academy of Music, Selma, Alabama, did not like a two-reel sent it. The management did not get the change in time to announce it, but this is the way they made the best of it:

> A TWO-REEL PICTURE
>
> Which was not the type we care to exhibit was booked to complete the programme for this day. This, however, is being changed, and we have not been advised of the substituted picture yet. Incidentally, it is an example of the way programme here are watched that any slightly objectionable picture may be excluded.

People who read that will feel that the Academy always does the best possible thing and should anything ever actually get past, this also establishes an excellent alibi.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Writing Comedy.

The other day a friend sent us a comedy to read and we turned it back with a polite suggestion that death and a dissecting room were not the usual ingredients of a comedy and that the idea of a man being talked to death was plainly idiotic. Back he came with the remark that the man was not actually talked to death, but died of sunstroke sustained while listening to the twenty-foot conversation. Came, too, his admission that perhaps it was a little harder to write comedy. This is what he received in reply. Perhaps it will interest you:

> When you have to send me a letter to explain that not this but that was so, you're too late. It should show not only in the script but in the action. I thought I would call the turn when I said you were grinding it out. You didn't have any humor in your skin, but you decided to write a comedy and you wrote it and it was rotten because you had no comedy idea and no heart for comedy. It was a task and not a joy and there is some difference between breaking stone and writing a play. If I had the time I would be sick in bed this blessed minute, but I haven't the time and I did need to write a comedy this morning, so I made a joy of writing a comedy and wrote it.
>
> I don't believe in waiting for an inspiration. I believe in going out and getting an inspiration by the throat and making it come along, but in those infrequent times when inspiration is stronger than I am and I get licked, I don't write a story; I won't write until I feel that I have something to write and feel that I can take a pleasure in making a good job of what I write.
>
> It is not altogether and wholly easy to have a throat that makes you fear that you've swallowed a file instead of your breakfast and then knock out a comedy, but if you can't forget the throat in favor of the comedy, don't write comedy. Wait until you can. BUT *don't wait too long.*
>
> You get an idea that you think ought to be funny. It doesn't sound quite funny, but it must be, because you started out to write a comedy. Look at it at arm's length like a farsighted man trying to read fine print. IS it a comedy or a fluke? If it's a fluke do one of two things. Either make it a real comedy or quit for the day—and don't be in too much of a hurry to quit. You are not committed to the one idea. Switch it.
>
> Write down the figure one. Now what next? You've your choice of nine figures and a cipher. You can make it anything ten to nieteen, ten variations. Now with another figure added you can get a lot more combinations and by changing the original one to a two or three or nine you can get 999 combinations. With four points you can get 9999 and so on—and you have from thirty to fifty scenes.
>
> Instead of this you say to yourself, "I'll write a comedy. I'll write a comedy about this." Now "this" isn't funny and you know blamed well it is not, but you go ahead and write it because "this" was what you started out with. Loosen up. If "this" is not a comedy, try "that" or "those," but write something that is funny. You knew at the time that what you were writing was not a comedy, but you blundered along and insisted on finishing and then you shut your eyes and declared it to be good.
>
> When you get an idea see if it really is comedy or just a hollow sham. If it is a comedy idea, see if it can be told in comedy action, and then tell it that way. Don't have a lot of dead scenes. Make each one live. You can do it. I wanted to show a photograph the other day. Nothing funny in looking at a photograph. The chap starts to light a cigarette. He strikes a match. There is the photograph right alongside the match safe. He picks it up and looks at it. Insert the photo. Back to scene. The match burns down and burns his fingers. Now I have the laugh. On to the next scene. Let them *think* and *laugh* and then *look* and *laugh* some more. That is the art of writing comedy. Don't merely take an idea that ought to be funny and then think that it is because it should be. That will never bring you a bunch of money.

The rule for comedy is to give them something to laugh at when they look and something to laugh at when think, or, in other words, to tell a funny thought in humorous action. Don't merely say that Dan does this or that "in a comical manner." Write in the actual business and if you cannot think of any actual business, set it aside until you can think of some.

And don't "grind out" stories or you'll turn out sausage. Wait until you are reasonably certain that you have an idea. An author without an idea is like a ship in a fog without bearings. It may get somewhere or it may go to the bottom. It's all chance.

He Who Buys.

The man who buys is the man who decides. Here's a clip from a letter:

> I received my inspiration into the field through observing pictures in various cities where I have been. In many cases I observed that full reels of pictures were thrown on the screen absolutely devoid of plot and many of them not worth the time a man spent in looking at them. I declared that if such pictures could be produced I had every reason to believe I could at least produce one just as good without effort. I could better this by spending a little time. Consequently I worked out, in my own opinion, and in the opinion of newspaper friends of mine, what appeared to be perfectly good working plots filled with interest. I met with the above-named results: Rejection.

Here is a man who does not sell. He has consulted his friends and his friends—mostly newspaper men—say that his plots are good and *should* sell, so he comes to this conclusion:

> Of course I don't suppose the editors should be criticised, as they are the higher ups, but I do believe there are some of them producing what they want instead of what the people want. In this connection I am reminded of a newspaper I formerly worked on before coming to this one. The former editor was giving the people a paper following out his own tastes for news instead of that of the people, with the result that he had a circulation of about 50,000. Another man assumed control of the paper and gave the people what they wanted and not what he wanted. That paper today has the largest circulation in New England and has passed the 425,000 mark.

Now it is very probably true that some editors do not represent the desires of a majority of the photoplay audiences. We know one man who knows that the stuff he selects is not what the people in general want, but it is what the man who employs him pays him to pick out and so he performs the service for which he is paid and persons who expect to sell to him must provide him with precisely this material.

We were fired off a New York paper once, not because we were not making good, but because the new managing editor did not care for the phase of amusements we wrote about and frankly told us so. He was willing to admit that we had brought about 20,000 circulation to the sheet, but that did not interest him. He didn't like the stuff we wrote because he didn't like the stuff we wrote about. We didn't argue the matter. We went out and got another job. It's the same way all down the line. If you can't suit the man who buys, don't blame his poor judgment, blame your own stiff neck.

Your friends may think your stuff is great, but their opinion is not of the slightest importance until they are in a position to buy from you the stuff they like so much. You may regard the editorial judgment as incompetent, but the editor is the man who buys and it is for you to please him. He does not have to please you—he's the buyer. The man who pays is entitled to pay only for what pleases him, so try and please him if you want to sell.

Still Learning.

Most writers have heard of E. W. Matlack, who does the big railroad stories for Kalem, and probably most think that he knows it all by now, but Mr. Matlack still finds it necessary to study, which is why he is still advancing. In a recent letter he says:

> If the coming year is as good as the past, am sure there will be no kick coming on my part. For a beginner, and surely no one tackled the game who knew less about it, I cannot help feeling gratified that slowly but surely I am learning a little every day.

The man who thinks he knows it all not only stops getting ahead, but slowly retrogresses. The man who studies and keeps posted keeps on advancing, and there is not a day but that the earnest worker does not make some discovery of value, some new method of treatment, some new line of thought or some new combination of old theories.

Saving Them Up.

Here's a few remarks from Robert Donaldson, who is all right except that he is a pupil of a school of journalist. Journalism is not taught in schools any more than is photoplay. Andhow, he's on vacation and writes:

> Have put out six scenarios this week. Whoa——— Don't shoot just yet mister. I hate to think what will happen to me after what you did to Bill Wright for the same thing, or was it Bill? Well, just remember that for about two months I have had a bunch of ideas in my head, just yelling to be let out, and I didn't have the time. However, I didn't let a one go, and hence the six so far, and hope in the few remaining days I am here, to put out more. I have high hopes on some of these last I sent out. But then, you'll hear more later.

All of which means that if you get ideas and lack the time to write them, stick a pin in them so you'll have them handy when you want them. You cannot write six a week, fifty weeks a year and sell any, but if you can write two a week and have written none for several weeks, when you do get the chance you can catch up. On the other hand, if you write more than your stint under pressure, hold back until you get a rest or you'll have to take a longer rest than you otherwise would.

Interiors.

Edwin Ray Coffin writes glowingly of Phil Lang, the Kalem editor because of his helpful suggestions, and one comment suggests an error shared by others. He says:

> That man, Lang, is a dandy. I'm for him. He's recently taken the trouble to write me and point out one or two faults (due mostly to my carelessness) and it's been a great help, which I truly appreciate. Among them was one calling attention to my lavishness in the number of my studio sets—I'll admit that I was so grossly ignorant as to imagine the studios kept a number of stock sets, such as kitchen, dining-room, etc., which they could use several times—you see just a point of thoughtlessness on my part. Now, I'm so stingy with my settings that I wrote a 22-scene play to-day with only 4 interior scenes. I realize that that isn't so advisable when writing for other than California companies in winter, though. Verily, there is much to learn in this business, what?

All studios *are* supplied with stock sets, though these are being repainted all the time that they may not grow too familiar. The question of sets is not a question of having the scenery on hand, but of having to assemble the sets into a scene. On the stage this takes but a few minutes, because it is all done in conformity with a predetermined plan. In the studio each set is dressed differently and the usual quick "lacing" of the scenes, considered sufficient on the stage, is supplemented by clamping the pieces

together and fastening the doors so securely that they cannot be shaken. And after all this is done the scene must be dressed, sometimes more than once, and the lights must be adjusted to get the proper even illumination. A small set may be made in an hour, but it is more apt to take three or four hours, and if all this trouble is gone to for a small scene it suggests a waste of time and money.

It is not so much a question of interior scenes as interior sets, and sometimes it will be found that a scene may be changed over to some set already designated, a scene in a dining-room, for example, being moved into a library or vice versa. Four to six sets should be the limit for a reel and about eight for a two-reel, save under exceptional circumstances. Sometimes the scenes may be thrown outdoors. The business interview that takes place in a library, the library not being used again in the play, might as well be played in the street, one player coming from the house and meeting on the steps the man who seeks him, they greet and chat a moment, moving out of the scene. A second street scene shows them entering and parting, suggesting that the business has been transacted in the interim, or a break scene might be used with profit. It will surprise Mr. Coffin and others to find that a little planning will materially reduce the number of sets required, and one of the factors of acceptance is always ease of production, no matter what the editor may say.

As Mr. Coffin suggests, some Northern companies want mostly inside stuff during the winter, but they want a majority of inside scenes, not a multiplicity of inside sets even here.

Typing.

Three letters in ten days have explained that their writers have not gotten ahead very rapidly as they are unable to pay to have all their stories copied.

In one way this is a good thing, since it reduces the studio mail, but in another it is bad, for the writer seldom or never is able to get a story right from the longhand script. Put in type it looks very different, yet he cannot have it copied again without an additional payment and he hesitates at the expense.

It is a simple matter to learn to operate a typewriter. It is almost as simple to learn to compose directly on the machine. A typewriter may be had on rental for $5 for three months if one goes to a rental agency instead of the agency of the machine, and sometimes even at headquarters. This money may apply on the purchase price of a machine if one is bought. In three months' time one is pretty apt to know whether the machine is a good one or not.

It is well in practising to learn to use more than one finger of each hand, though many rapid writers use only one, having contracted the habit through faulty methods of learning. It is well to learn the touch system. Books on this system may be had very cheaply, but the principle is so simple that it does not need a book. Take a large sheet of paper and a penny. With a pencil make as many circles on the sheet as there are keys on the machine. Make these circles in the same relative positions as the keys and mark each circle with the character that the corresponding key carries. Now, in learning look at this chart to place a letter and not at the key itself. In a short time the chart may be dispensed with and the keys struck precisely as the piano is played, by the sense of position and not by sight. Most writers, and particularly nervous ones, are apt to be confused by the keys and on our own machines we get them with blank keys. With a second-hand machine it is possible to get covers for the keys that just fit them and leave the keyboard blank.

Go at it with the idea that you *can* learn and you will be surprised to find how quickly you pick it up and how astonishingly easy it is to write if you do not have to search for the keys.

Previous Experience.

Roy McCardell declares that it is scarcely possible to win success in photoplay without previous experience as a writer. He offers figures to support his theory, but he does not realize that he states an effect and not a cause.

The writers who succeeded do not find this succcess because they are writers, but because they have been trained by their magazine or newspaper or dramatic experience to frame up their plots correctly, or in other words because they have had a properly lengthy period of practice and experience. It is not because they are writers that they have found success, but because their writing has given them their necessary practice. It does not matter in the least how this practice is obtained so long as it is had.

Change the statement, then, to say that no success may be gained in photoplay or other creative work without proper preparation and practice. Some writers require less experience than others, but all must have their training before they can turn out a reasonably good job and many writers are handicapped in that they must forget many of their writing tricks before they can turn out a reasonably good photoplay.

Advice.

Lots of the advice you get is worse than useless. It not only tells you wrong, but it prevents you from finding out what is right. Much of the advice given is applicable perhaps only to the company with which the advisor is connected, but it is stated as a broad, general fact. Make certain the advice is good before you follow it.

Lay Off on Westerns.

Lay off on Western stories, you people. There is a man who is going to glut the market. He hails from Tacoma and this is what he writes Mrs. Brandon:

> This Northwest shall be gone over by me, to bring in the type of scenario that have the punch in them; after going over them I shall want a producing firm to take same. This advertising will bring them into my hands. It shall be carried on extensively, and locally I have the visible prospects. Kindly make known the shape you receive them in the type of plot you would rather feature. Hoping that this will bear a favorable response.

What's the use of *you* trying to write of the Northwest when this man right on the ground is going to corner the market? We don't like the sound of "this advertising." There is a man in Philadelphia doing this and stealing what is worth while.

A Real School.

A recent correspondent, sending in a batch of literature of a school that starts at ten dollars, writes several letters that this is the one and only price and then suddenly shoots down to one dollar cash, adds: "I do not fall for the schools. My correspondence course consists in reading over the back numbers of THE MOVING PICTURE WORLD."

Bound volumes of the back numbers cost $1.50 for each three months. Six dollars worth of back numbers are worth more than all the school courses together, for most of these courses are no more than variants of the first course, which was written three or four years ago.

Nothing Trivial.

"Please do not think these questions too trivial," is the way a writer concluded a letter the other day. No question is too trivial if it is backed by an earnest desire to succeed through attention to the small things, as well as the great. In the last couple of years we've probably told three hundred people whether the paper they were using was too heavy or too light, and we are just as ready to tell the three hundred and first, though over and over again we have printed the simple test that, if the second page shows through the first it *is* too light. The proper weight of paper has no real bearing on the selling of the script, but none the less it does have a bearing, and the careful writer is careful in his selection of his paper and other materials. Please feel free to ask any intelligent question. That's what we are here for.

Can Echo Answer?

Here's an extract from a letter from Lawrence McCloskey, in which he explains he has done a five, a six, several doubles and "another two-reeler staring me in the face right now—and a lot of letters from boobs and boobesses asking me if I will consider their mss. if they submit it. Why don't they submit them and find out?"

And when you come to think that the boobs and boobesses paid someone two dollars or more to tell them that this was the proper way to approach an editor, it does seem as though something might be done.

But, on the other hand, send your stuff to Lubin and not to Romaine Fielding or Wilbert Melville, both of whom have staff writers and no arrangements for handling unsolicited manuscripts.

Only a Quarter.

One of the Chicago schools has a new stunt. Across the face of the regular contract form is written in colored pencil "25 per cent. off" and the prospective victim is entitled to the whole works for $22.50. If he doesn't take up with this glittering offer and has the patience to wait, he gets the usual 50 per cent. in the shape of a pseudo bond, which is a very much prettier piece of printing and less of a sting by seven dollars and a half. You do not even have to send any stated sum. You "simply pin $2, $3, $5—whatever suits your purse—" to the contract and then, if you want to wait long enough they'll give you a dollar book to pay another five.

Comedy.

"Because several scenes are amusing I am calling it a comedy," is the way a young man identifies his work. We hate to think what the editors will call it. If he starts out to write with so poor an idea as this we think we will presently receive a letter saying that there is no market, though he writes "much better pictures" than he sees on the screen.

Today ninety per cent. of the scenes in a comedy must be funny, and funny to the eye as well as the brain.

We Wonder, too.

At the Ed-Au the other evening Henry Albert Phillips wanted to know why we did not sell as many of his books as we used to, and we share his wonder. "The Plot of the Short Story" is a mighty useful book with which to supplement Technique.

Technique of the Photoplay

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Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

EACH union is entitled to have its roster of officers, meeting nights, etc., listed once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

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J. C. Worsham, president; M. H. Snow, vice-president; H. T. Eaves, secretary, 1707 Avenue D; J. L. Downing, business agent; J. R. Tiermann, sergeant-at-arms. Meetings first and third Thursdays, above Leader Theater.

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R. M. Wardrop, president; Frank Hicks, vice-president; C. A. Porter, financial secretary, P. O. Box 678; Robert Worthen, recording secretary; W. A. Ford, business agent; J. M. Stacey, sergeant-at-arms.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service those sending four cents in stamps to cover cost will receive a carbon copy of the department reply by mail.

The first seventy-five questions are now ready and printed in pamphlet form. They may be obtained by sending 25 cents to the editor, preferably in coin or stamps.

Question No. 20.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Why have some generators more than two brushes, or sets of brushes? Why have some generators very wide commutators, and two or more brushes side by side in each holder? What amount of tension would a brush have? What troubles may be traced directly to the brushes? Give remedy for each. Which are best, wire or carbon brushes, and why? Suppose your brush tension springs lose their temper, what would that indicate, and what would be the remedy? Suppose you had several small fan motors, using ⅜ or ¼-inch round carbon brushes and you, through carelessness or otherwise, ran out of brushes right in the middle of hot weather; it would take days to get a supply. What would you do?

Roll of Honor on Question No. 14.

W. S. James, Camden, New Jersey; Chicago, Ill. (3); Fort Worth, Texas; L. C. LaGrow, Albany, New York; San Francisco, California; Oakland, California; L. S. Usher, Winnipeg, Canada; C. Banner, Brooklyn, New York; Baltimore, Maryland; Chas. E. Bender, St. Louis, Missouri; F. Alley, Philadelphia, Pennsylvania; Minneapolis, Minn. (2); St. Paul, Minnesota; Seattle, Washington; W. L. Johnston, Toronto, Canada, and Clarence L. Dowsley, Winnipeg, Canada.

Note—Almost every week a large number of answers comes in too late for consideration. Get a hustle on, gentlemen.

Reply to Question No. 14.

By Ernest V. Wills, Brookings, South Dakota.

The Question:

Suppose you have a motor generator set and in this set there develops a pounding. What would you look for, and what remedy would you apply?

The Answer:

Pounding in a motor-generator set may be caused by any one of the following faults, or by a combination of two or more of them:

(a) Partial short circuit in a field coil, causing it to produce less than its required quota of magnetism. This will cause a very decided knocking or pounding in a bi-polar machine. It may be tested for by applying a voltmeter to the terminals of the coils while the machine is in operation. The coils giving the high reading are all right, but the one or ones giving the low readings, having less resistance on account of the short, will show less drop. (Either you are a little twisted there or I understand you wrongly, Ed.) Remedy: Locate and remove the short or have the coil rewound.

(b) Bent armature shaft. This will throw the armature out of center and cause a stronger pull to be exerted on the armature by the pole it is thrown nearest to—a sort of fluctuating, uneven pull, since the armature is alternately nearer one pole and then the next. This causes a pound. Remedy is to get a new shaft, since it is extremely difficult to straighten a bent one.

(c) Armature out of center. This will produce somewhat the same effect as case (b). The obvious remedy is to center the armature properly so that it will have exactly the same clearance with each pole piece. This is best determined by means of a small metal wedge, but it must be used very carefully to avoid any possibility of injury to insulation. In some cases it may be necessary to chip off a little from one of the poles. Just what must be done in any one case will depend on the cause of the armature being out of center.

(d) Armature striking one or more poles. May be due to faulty construction (pole pieces uneven). In this case chipping off one or more of the poles will be the proper thing. Bearings may be worn (see worn bearings). Armature may be out of round or some part loose. Seek out the cause and remedy it, whatever it may be.

(e) Shafts out of line. This may be due to several things, such as one bearing wearing faster than another, the motor and generator out of line with each other (only possible with some types). Remedy: Line them up. Proceed as follows: First determine the cause of the trouble by careful examination and tests. Then line the shafts so that there is precisely the same amount of clearance between the motor armature and all its pole pieces and the generator armature and its pole pieces. Then stretch a fine wire or cord parallel with the shaft, attaching same to some heavy, movable object at either end. Now move the objects holding the cord until it measures precisely the same distance from the shafting at the outer end of the generator to the cord. Now if a measurement from the shafts between the motor and generator to the cord is the same as the other two, then the shaft is precisely in line that way. You must now stretch the cord directly over the shaft (above the machines) and repeat the operation. Be careful that the shafts are the same diameter throughout, or else make due allowance.

(2) Worn bearings. This will cause pounding, particularly if there be the least chance for vibration in the machine. Remedy is new bearings and fasten the machine down solidly.

(3) End play of armature shafts. End play is necessary—that is to say, a certain amount is. But if the machine be not placed level excessive end play may develop, and this will ofttimes cause pounding, due to the fact that, when working, an armature centers itself in the magnetic field—is pulled into the magnetic center of the field by the magnetism. The moral is: Keep motor-generator sets perfectly level. You must also see to it that the coupling between the two shafts does not pull one of the armatures out of place, thus causing a continual fuss between the two magnetic fields to see which is the stronger and able to pull the armature its way. A variation of one field strength might enable the other to pull the entire rotor over. Watch the coupling closely.

(4) Vibration due to set not being properly fastened down. Remedy obvious.

(5) Worn or improperly adjusted couplings. The flexible coupling between the two shafts causes much pounding, especially when machines are not perfectly lined with each other. Wear develops which soon gets noisy.

General test for locating pounds: Place a small, round stick of wood between the teeth, with the other end in contact with various parts of the machine until the pound is located. Of course the machine must be running at the time and be pounding, too.

Another Slide Ink.

C. H. A. Petersen, Superior, Wisconsin, says:

I have tried all kinds of ink for writing on glass, but the only kind which has proven satisfactory is Angel's indelible black ink, which can be used with any kind of pen. Also, if you take blacking, such as shoe shiners use on the edge of the soles, it will work very nicely for free hand drawing, or tracing out picures. I will come again with something better if I am not thrown out.

No one is ever thrown out of the projection department, my dear sir, so long as he has something interesting to say and we can find space, therefore, come again. However, correspondents must remember that space is at a tremendous premium, and we cannot always use their articles, even when they are really deserving.

Machine Trouble.

A. E. Keene, Soo, Ste. Marie, Ontario, Canada, writes:

Am using an Edison type B machine and have considerable trouble lately with the film cupping in the center, thus throwing the middle of the picture out of focus. Do you know of any tension springs that would give better satisfaction than the ordinary Edison springs?

Not for use on an Edison machine. I would suggest that you make sure that (a) your aperture plate tracks are not worn; (b) that the springs set squarely on the tracks; (c) that the springs both of them set straight up and down.

Wrong.

W. F. Van Allen, Horseheads, New York, proceeds to hand the editor one as follows:

> Ye Gods! Why so much space taken up with condenser breakage? If they are going to break they will just break and that is all there is to it. I have not broken a lens in over a year, and it is not due to my smartness either, nor do I take any pains whatever to cool them off before opening the lamp house, and there is a 12-inch fan humming right over the top of the lamp house. I keep my Edison B machine in A1 condition, replacing parts as soon as they show the least bit bad. However, I have a little bit of up and down movement which only commenced lately. I found the intermittent slipping on the shaft, and upon taking it out discovered one of the pins cut off. I stopped the jump, but this up and down movement, a sort of sway, gets my William goat. Writing on raw glass? Yes, I have used India ink (25 cents per bottle) and a common stub pen for over a year. Positively not a thing placed on the glass before using the ink.

I didn't say you could not write on raw glass, though I have never been able to do even that, and do it well with an ordinary pen. The writing question came up through a slide being sent in on which was made an elaborate drawing with a great many very fine shading lines, and I said that could not be done on raw glass without preparation. However, a part of the "preparation," it now appears, was in the shape of a special pen. As to the film jump, if it is a side sway and occurs once to each turn of the crank, that means the whole machine is moving, but if it is a side sway and occurs four times to each turn of the crank it intimates end motion in your intermittent sprocket. Be sure that your bushings are set in so that the sprocket can have no end play whatever. If you mean that the sway is up and down—a sort of slow jump, occurring four times to each turn of the crank, then either your intermittent sprocket shaft is sprung, or the sprocket itself is not true. As to condensers you are absolutely wrong. Much may be done to eliminate condenser breakage, and I feel that this department has, in the aggregate, saved managers many thousands of dollars through the information dug up concerning this one subject. I do not believe, however, that the various schemes for tempering condensers have much, if any, value.

A Real Oil At Last.

Some time ago E. R. Latchaw & Co., of Marietta, Ohio, submitted to this department a sample of oil which they had prepared and designed for use on projection machines. Following our usual custom of not giving the endorsement of this department to any untried article, we had this company send out a number of pint samples of the lubricant to carefully-selected operators in widely scattered sections of the country. To date all but one of these men have reported, and every one of them have decided favorably, while some have even been quite enthusiastic. W. G. Woods, of San Francisco, California, was one of those selected to test the oil. His report is as follows:

> I have given this oil a careful test in two of our houses, as well as in one other well-known theater. I find that it seems to be a pure product, without any addition of kerosene or acids. It has sufficient body not to fly or crawl on the machine, or show any inclination to gum up. I can recommend it highly, especially to those who have used the advertised products of the past, which, in my estimation, are totally unsuited for projection machine lubrication.

In view of the favorable reports on this oil, the tests having been made by thoroughly competent, reliable operators, I am now prepared to give the Latchaw Oil the unqualified endorsement of this department, and recommend it to all operators and exhibitors. Some time ago this department took occasion to call the attention of managers, machine manufacturers and operators to the enormous damage being done to projection machinery through the use of the much advertised patent oils. We stated that three times as much damage could be done in one month through the use of inferior lubricants, or a lubricant composed largely of kerosene, as would be caused were the proper oil used. I am of the opinion that the use of poor oils has, in the past, cost exhibitors in the aggregate many thousands of dollars annually, and besides this the rapid wear of the machine also operates to damage projection, therefore, a really good projection machine lubricant is doubly welcome, and this, I believe, we have found.

Speed of Intermittent.

W. E. Chappell, Greensboro, North Carolina, has been experimenting with intermittent movements with a view of obtaining high speed and less strain on the film as it passes the aperture plate. He wants to know what the speed of a Power's Six-A geneva is; also that of the star and cam movement. He asks if there would be any advantage in using intermittent sprockets with thirty-two teeth, instead of sixteen as at present. He states that he is making an intermittent movement which will change the picture before the aperture plate in about one-ninth of the entire revolution of the cam.

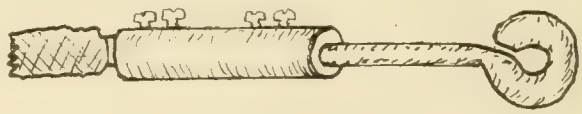
The speed of the Power's Six-A movement is six to one. I don't remember exactly what the star and cam movement is, but it is not very much slower than six to one, though the movement is a different one in that the speed of changing is differently distributed. Brother Chappell is bucking up against certain things which I fear he will be unable to overcome, viz: There must be a certain amount of tension exerted by the tension springs in order to overcome momentum and stop the film. The film itself has a certain amount of weight, though that is very slight, but the two combined mean that a certain given and considerable force must be exerted by the sprocket teeth in order to overcome the inertia of the film and the friction of the tension springs. Experiments have thoroughly demonstrated to machine manufacturers that one in six is all the sprocket holes will stand up under, therefore, it is pretty certain that Brother Chappell is wasting energy in trying to increase the speed.

Personally I believe, however, there is one thing which can be done which will enable the movement to be considerably accelerated, in that it will substitute the stiffness of the film itself for a portion of the present necessary friction created by the tension springs, and that is the absolute confinement of the film from the time it enters the top of the gate until it reaches the intermittent sprocket, so that it cannot possibly buckle in any degree at any point. It seems to me this could be done and, given this condition, I believe the movement might be somewhat accelerated, though just how much I could not say. The large intermittent sprocket with the six point, eight point and ten point star has been tried and discarded, the present sixteen tooth intermittent having proven best, all things considered. The large sprocket could not, of course, be used with a four-point star.

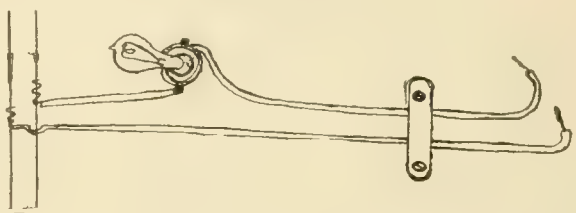
Several Things.

R. D. Marshall, Wilmington, N. C., writes:

> Here I am again on the front seat with a letter to our department. What do you think would be the result of two shutters running in opposite directions so as to cut the light directly in the center? I am using 60 amperes of a.c. with ⅝ Bio carbons. Don't you think it would be a good idea to get the next lot ⅞?



> Am sending you sketch of a lug or terminal; also of a test lamp which I find very handy for the operating room.



> The lug consists of a piece of copper wire, size OO, and an ordinary wire connector. By using this it is very easy to trim your wires often where high amperage is used. The test lamp can be used for testing fuses, grounds, globes, etc.

The double shutter running in opposite directions has been used for a long time. It was first used on the Kinedrome machine and later on the Motiograph. It works all right, but has not been generally adopted. It has no particular effect on flicker, but theoretically it closes and opens the aperture a little quicker. The best way to determine the carbon size is by experiment, but I think you will find ⅝ large enough for 60 amperes a.c. The lug you submitted is all right, and the test lamp arrangement would be very convenient.

Right Spirit.

Joliet, Illinois, orders a Handbook, and writes:

> I have been in the picture game for a long time, but am not satisfied with the way things are going and want to improve myself. I have a Power's Six-A machine in fine condition, but continue to have trouble with my light at times, and cannot find out just where the difficulty lies. I have tried everything I know, including all kinds of experiments, but in spite of me the light gets foggy once in a while and occasionally loses its brightness entirely. We are using 110-volt, 60-cycle current, ¾ Electra carbons, and something like 60 amperes at the arc. Our current comes through a Sterling economizer. The screen is muslin and the picture 14 feet at 96 feet, thrown on an incline from the back of the balcony. Condensing lenses are 6½ and 7½, with the former next to the light; objective is a 4½ e.f. Bausch & Lomb.

It is very difficult to answer your question, since you have simply told me that the "light gets dim." You have not informed me how often this occurs or whether the effect is noticeable at regular or irregular intervals. The dimming of the light may be caused by an intermittent overload on your house feeders, such as, for instance, some large assembly hall using a great many lights, or a large motor, which is used only occasionally, but which takes current from the same street lines feeding your theater. I would suggest that you either purchase or borrow a voltmeter and attach it across your lines. If, when this effect occurs, there is a heavy drop in voltage, then that is evidence that there is an overload somewhere on the lines. On the other hand, such a trouble might be caused by a loose connection. It is hardly possible, I think, that that kind of an effect could could be produced by trouble in the economizer. In asking questions concerning troubles of this sort operators must be very careful to describe the effect closely.

An Invitation.

The editor is in receipt of the following:

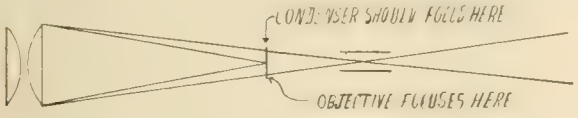
> Local Union No. 181, Baltimore, Md., will hold its fourth annual ball January 26th, and will consider it an honor if you would agree to be its guest on that night. Our organization will make your visit pleasant and we are positive you will never regret the time expended.

Sorry, gentlemen, but the New York operators' ball took place on the night of the 24th. "I'm not as young as I used to be," and two all-night sessions that close together would have been a little too strenuous. I hope your ball was one great big success, both socially and financially. Possibly next year I may be able to come, but must beg off this time.

Well, Well, Well!

Oakland, California, lands on Brother James, Camden, N. J., as follows:

> Relative to the question as to whether condensers should focus at the center of the objective lens, raised by Mr. James, January 3rd issue, I would like to submit the following:
>
> Condensers should, but do not always, focus on the film. (Good night! Ed.) This gives the maximum of illumination. The image of the lower carbon point should be seen on the upper part of the cooling plate. The rays at that point (the film) begin to spread. The objective lens takes up the brilliantly illuminated image at the same place (the film) and projects it to the screen. Theoretically, the rays from the condenser pass out onward through the film to



> the screen, but, as a matter of fact, they don't, but are broken up and diffused by the film itself. If the condenser rays carried the image, which they do not and cannot, the said image would be many times larger than the screen. To state matters in a different way the function of the condenser, as its name implies, is to condense the light and thus raise its power much as the secondary coil of an economizer boosts the amperage received from the primary, while the function of the objective lens is to receive and re-focus the illuminated image upon the screen. Concretely an optical principle is involved which decrees that a lens in order to project an image must be between that image and the screen, human eye, or whatever is to discern and receive the same.

Good night! Oakland certainly has the courage of his convictions, but I don't think much of his "convictions," though I am terribly afraid he will be convicted of error before he gets through. I have published the views of Oakland because none of us are any too strong on the optical end of things, and while I make bold to say that Oakland's views are entirely wrong, not to say impossible, still discussion on topics of this kind will tend to increase our knowledge, and I think there is no doubt but his views will be ripped up the back in one great, big hurry. One thing I will say, however, that my own view, at one time, was that the light rays were broken up and diffused by the film, and that is one thing I have not yet been able to understand, because by all the rules of optics they ought to be and yet apparently they are not. Oakland must remember that the rays after passing the film are not taken up by the objective at that point, but have to traverse anywhere from 2½ to 6 inches, according to the focal length of the objective, before they can enter the objective, and if, in fact, they were broken up and diffused by the film but an insignificant portion of the total illumination would ever reach the objective, particularly if it be of long focal length. I have not space to discuss this matter fully and will, therefore, leave it to others, and that is not any bluff either. The department mail is piling in at a rate that is giving the editor heart failure, and it is constantly on the increase, so that sometimes I hardly know what to do, and I really don't know what I am going to do if the mail continues to get larger.

Solid Carbons.

New Haven, Connecticut, writes:

> This is my first offense and am sorry I have nothing to offer of benefit to our craft. In reading January 10th issue of "our best friend," I note that Calgary is having trouble with his light, and I am now going to upset one of your pet theories, come what will, viz.: using hard carbons. I have found by actual experience it is utterly impossible to use hard carbons and get results, and believe me we have got to show results here. My throw is only 41 feet with a 17-foot picture. I have tried every combination of carbons I could get hold of. The only hard carbon of any use was the pencil carbon used in Kinemacolor, which gave really good results, but there was a lot of trouble with constant resetting. At present I am using a ¾ cored on top and ⅝ on the bottom. The current is 60 amperes of 220 volts through a Fort Wayne compensarc. Enclosed find 25 cents for the questions, which, in my estimation is the best thing that has ever happened for the craft in general. We boast of an electrical engineer in our local.

New Haven, when the weather gets good next spring I am going to ride up there on my two-wheel go-devil and slap you on the wrist. I never in this world said you could use hard carbons on a.c. Cored carbons for a.c., and cored above and solid below for d.c. And, by-the-way, you cannot use hard carbons at all. There is quite a difference, mark you, between "hard" carbons and "solid" (not cored) carbons. Hard carbons cannot be used for projection; they produce a yellowish light and the arc is not steady. I don't know just how a ¾ and ⅝ combination would work, but it strikes me it might be better than two ¾ carbons. My regards to the boys of the new local and, as I said, some day next spring I am coming up to visit you.

The Formostat.

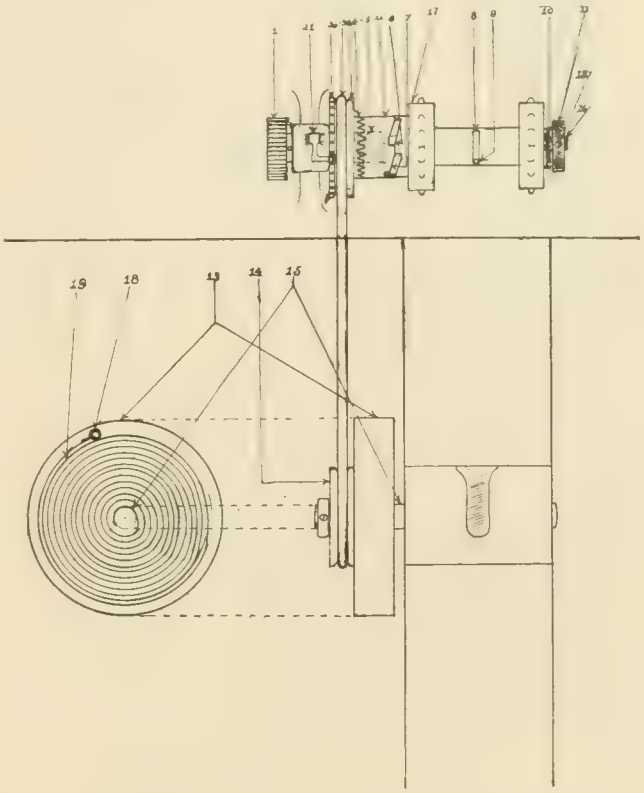
Cleveland, Ohio, orders a list of the questions and asks information as to the electrical action of the formostat, page 166 of the Handbook.

The formostat, Cleveland, is not used in the east, therefore, you are not likely to come in contact with it, and it would hardly be profitable to consume valuable space in a further description of that particular device, unless the query came from an operator out west where they are used. Briefly, however, the two coils are wound on cores and as these cores are brought closer together the magnetic field is strengthened, and, of course, the amperage increased.

Tension Equalizer.

Earl Wooden, New York City, submits plan of his improved tension equalizer which is designed to, and he claims will, equalize the tension on a film in the take-up magazine throughout the run. Mr. Wooden describes his patent as follows:

> Pulley 2 drives the take-up belt. It is mounted on the shaft loosely and only revolves when teeth 4 are engaged with each other, as shown in the drawing. Shaft 16 carries the lower feed sprocket and is driven by gear 1, which is attached to the shaft by means of a pin. Pulley 14, which drives the take-up shaft and reel, is attached to spring 19 in such manner that when pulley 14 revolves it winds up spring 19, the center of which is attached to the take-up shaft 15 in the drawing. The operation is as follows: Pulley 14 is loose on shaft 15, this shaft being attached to spring 19, as shown, and when pulley 14 winds up spring 19, shaft 15 must revolve, carrying with it the take-up reel and thus rewinding the film. This continues until spring 19 is wound so tightly that there is some pull on the film. When spring 19 becomes wound tightly enough to exert any considerable pull on the film the mechanism of



> the lower sprocket comes into play as follows: Lower sprocket 17 is not attached solidly to shaft 16, but is free to revolve one-fourth of a revolution, or the length of slot 8, this motion being controlled by pin 9. Now, when the pull begins on the film it, of course, pulls on the sprocket teeth and pulls the sprocket over one-fourth of a revolution, which causes bevel cam 6 to slip on bevel cam 7, and in this position spring 5 pushes bushing 24 to the right, thus unlocking the teeth, whereupon pulley 2 stops revolving and, of course, this stops pulley 14 and the winding of Spring 19. Now, at this stage of affairs spring 19 is wound up strongly enough to rewind the film only as fast as it is fed to it, and no faster, and it does this until the film pull is so weak that coil spring 10 resets sprocket 17 to normal position, whereupon the operation is repeated.

Friend Wooden advises this department that his invention can be attached to any machine now on the American market, and that the attachment can be made both easily and cheaply. Pawl 21 rests in ratchet teeth, and is to keep spring 19 from unwinding or running backwards. The device seems to be fairly simple, and would, I believe, be effective. At least it can be confidently asserted that it would be a large improvement over the take-up tension devices now in use, so far as damage to film is concerned. This department recommends Brother Wooden's device to the consideration of machine manufacturers and others interested.

Troubles of His Own.

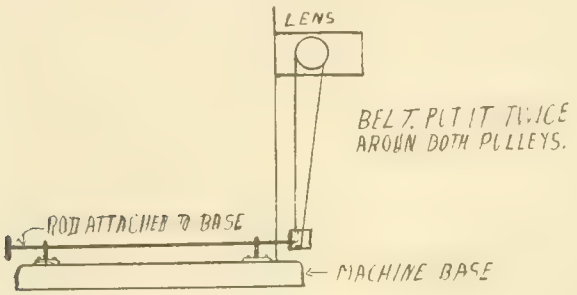
F. H. France & Son, Bethany, Missouri, order a Handbook and set forth their troubles as follows:

> We are projecting a 13½-foot picture on a 73-foot throw, using a 6½ pearl white condenser next to the arc and an 8½ next to the film, the machine is a Simplex. Are unable to get a clear field through the projection lens, though it is all right through the stereopticon. Use 110 volts a.c. Cored carbon on top and hard below. Can you tell me where the trouble lies?

I certainly can. In the first place, you have about a 5½-inch objective and I think you will get better results with two 7½ condensers. In the second place, you should not use hard (solid) carbons with alternating current; that is only for d.c. Use two ⅝ cored carbons.

Lens Adjusters.

J. E. Benton, Albia, Iowa, orders a Handbook and sends description of his scheme for adjusting (focusing) the lens. Briefly, it consists of a rod attached to the base of the projecting mechanism on the right hand side, with a handle at the back end and a pulley on its front end. He then attaches a small pulley to the lens adjusting thumb-screw and runs the belt from the pulley below to the one on the lens. This allows him to adjust his lens by turning the wheel at the back end of the rod.



The scheme is made perfectly plain by the sketch. The belt can go two or three times around both pulleys and thus all possibility of slipping would be done away with. Brother Benton says:

> The General Film Company's repair man saw it and wanted me to patent it, but I don't think it worth while. If you think it would keep any of the boys from skinning their knuckles and using words which their Sunday school teacher would not approve of, give it to them.

The idea is a good one, particularly as applied to outside shutter machines. Any operator can make one and attach it, with very little trouble and expense, and as Brother Benton suggests, it will save skinned knuckles, bad language, as well as tend to very decidedly improve the projection.

Slide Making.

S. E. Shaw, Ithaca, New York, contributes the following very complete slide making data:

> I notice, in last issue, Birmingham, Ala., wishes to know about making lantern slides. Perhaps I can enlarge somewhat upon your directions. In the first place, he should buy a good camera and learn something about the process of picture making. It would be preferable in his case to buy a plate camera, as it could also be used to print the slides, as explained later. The pocket-book will determine how much to invest in one. A 4 by 5 of any good make ought to meet his requirements. Start out with snapshots on good, bright days, in the meantime doing all the darkroom work. Follow the directions that come with the camera and don't be discouraged if it doesn't pan out well. Be careful of the composition of the subject on the ground glass, for it is quite essential when coming to the slide proposition. After having mastered the chemical processes more or less completely, start making time exposures, using an exposure table for a guide. By this time the novice ought to be ready to spoil some material on lantern slides.

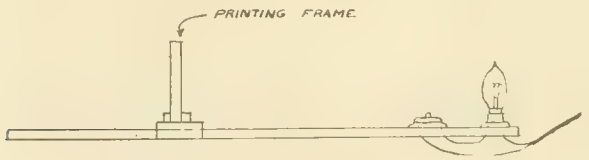


Fig. 1.

Mix the developer very carefully, according to the directions that come with the slide plates, for a poor developer may easily spoil the slide. Seed slides are cheap and give very good results. Hammer and others give as good, if not better results, but cost quite a little more. Right here I wish to disagree with you in the matter of contact prints. Do you know of any reason why they are seldom good? The only reason that I can see would be an inexperienced operator. True, that it is difficult to get the correct exposure because of the shortness of it, but where there are a lot of prints to be made it is much the quicker way. At any rate it is not a bad method to know. Select some of the best negatives, those which are not "flat," but still not too contrasty. Fix up the following in the dark room: Take a board two or three feet long. At one end place a 16 c.p. lamp, connected in series with an ordinary push button. Make another piece with projecting sides and a groove in top to accommodate the printing frame. This may be placed at any distance from the light by moving backwards and forwards. Everything is now ready to make some contact slides. Place the negative chosen in the printing frame, emulsion side up. Place the slide plate on top of it, emulsion side down, and covering the most interesting part of the negative. Do not try to have the picture cover the finished slide to the edges, but leave plenty of room for masking out. Always have the picture with its horizontal center line the longest way of the slide, for, of course, it only goes in the slide carrier in a horizontal position. After clamping the negative and positive slide in the frame, place the latter in the holder on the printing board. If the negative is of average density, place it at about fifteen inches from the lamp. Now press the push button till the lamp just lights up to its brightest (a fraction of a second), and then release it. Take the slide out of the frame and develop it so that there is a good picture on it, looking at it from the front, or until the lightest parts commence to turn gray. The degree of density will vary with the source of light with which it is to be used. A few trials will give some idea of this. The total time of development should be from one to two minutes. If any less the exposure is too great. Try another one, placing the frame further from the light. If it is impossible to get the required density, frame must be placed closer. Always keep the exposure the same. After a few trials some good slides will be obtained. That is the "contact" way. The other method is:

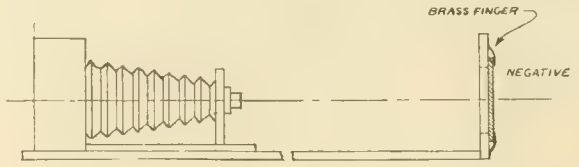


Fig. 2.

Procure a "kit" for your camera, having an inside opening of 3¼ by 4. Place a slide in this and close the plate holder. Obtain a board three feet long and ten inches wide. Fix an upright at one end with an opening nearly four by five, or the size of the negatives to be copied. Make some sort of clips to hold the negative in position over this hole, which should have its center in a line with the center of the camera lens. The parts would then have some such arrangement as in Figure 2. Take it to an open window and point it to the clearest part of the sky, but not towards the sun. Next mark out a square on the ground glass in the center, size 3¼ x 4 inches. Now focus up on the ground glass, moving the camera backward and forward until the image is well within the marks on the glass, and in the center of it. After this has been done, clamp the camera down by some means so that it will not move while placing the plate holder in position. Close the lens and stop it down to at least U. S. 32. Place the plate holder in position, draw slide and expose. This will, of course, depend upon the brightness of the day and the density of the negative; it will probably be two or three seconds, under average conditions. Develop as before. If it is desired to color the slide, procure a set of regular slide water colors, and different sizes of brushes. The coloring must, of course, be done before it is bound up. Wet the film so that it is just moist and will take the colors best. Put the colors on in very diluted form, applying several coats if necessary. Coloring requires a lot of time and patience, and the one doing it must possess more or less natural artistic ability. I am at present a student in the University here. Would like to know if there is any opening for a technically trained college man in the motion picture industry. Would like to try to work out some problem that may come up before you, that would require experimental work of some sort, either electrical or mechanical, if you have one.

We have to thank neighbor Shaw for his excellent letter on slide making. As to an opening for a technically trained college man, why, I should say there certainly is, but the man will have to search out the particular niche into which he proposes to fit himself. You are at liberty to work out any of the many problems presented in this department, and the good Lord knows there are enough of them presented, too. Go as far as you like, brother, and in this way you may draw attention to yourself and be sent for some day.

More Slide Dope.

Alfred L. Criswell, Camden, N. J., in answering Birmingham, Alabama, page 171, January 10th issue, says:

> You recommend the use of aniline dyes for coloring slides. Now, aniline dyes are exceedingly difficult to use. I would, therefore, suggest Dunns' colors, to be had at any good photographic supply house, as far superior. They are accompanied by full directions for using. The advantage of these colors is they may be readily removed, in case of mistake, by simply immersing the plate in common washing ammonia. As regards developing positives, I would suggest the use of Rodinal, diluted one to twenty; this gives an exceedingly delicate lantern slide and one full of detail and perspective. For developing photographic announcement slides I would recommend the following formula, compiled by W. S. James, Camden. It gives a surprising amount of contrast, but remember this is only for announcement slides and not for view work. Water 15 ounces, potassium carbonate 7 ounces, sodium sulphite 2 ounces, hydrochinnone ½ ounce. Dissolve the chemicals in the order named. The solution will keep indefinitely if well corked. For use, dilute one part in five parts water. (E. L. Flury, Cumberland, Md., please note.) I think this is all which will be of much use to the average operator, but if Birmingham wishes to correspond, will give him details on copying, enlarging, reducing, or intensifying. Address Lyric Theater, Camden, N. J.

I think no comment is necessary on this, except to thank Brother Criswell for the information given.

Isolated Plant.

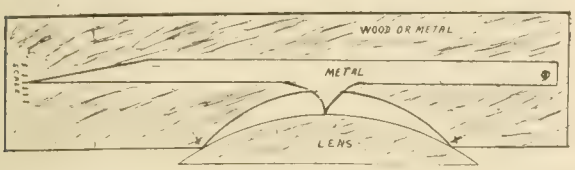
Earl Houstan, Madison, Missouri, writes:

> This little city of 600 has a picture show; I am its operator and we are doing the business, believe me. I have a 60-volt, 45-ampere generator run by an engine and certainly get some light at the arc; no trouble at all. The current costs one-half gallon of kerosene per hour. The engine is a 4 h.p. Fairbanks. I have the Handbook, and take the World.

Comment is unnecessary, except to say that you certainly are getting cheap current. It is only costing you about 10 cents per hour, and whatever the interest on the investment and the depreciation may be. More and more I am coming to the conclusion that most theaters will do well to install their own light plants

It Will Work.

John Griffiths, Ansonia, Connecticut, sends in a home-made condenser gauge which it seems to me will deliver the goods. The circle part must be deep enough so that the lens will only touch at points XX, and these points should be of metal and a little less than 4¼ inches apart. Point A must be so located that it will strike exactly at a point central between X and X. The rest of it is simple. Get lenses of various focal lengths, such as 6½, 7½, etc., which you find measure out correctly, and then make scale B by actual test of the lenses. This gauge is bound to work right because, as is set forth on page 350 of the Handbook, each lens is a segment of a certain circle, therefore if one 7½ lens (which is 7½ really), pushes the pointer to a certain spot then all other 7½ lenses, which are really 7½ lenses, must do exactly the same thing. As a matter of fact the gauge could be made true by laying out certain circles on cardboard as per page 350 of the Handbook.



Brother Griffiths also remarks:

> With regard to the theory recently advanced that when light passes through glass, a large percentage of the rays affecting glass are absorbed, I would like to say that although the rays pass through the first condensing lens, this does not prevent the second one from getting hot, too, and it is only reasonable to expect that it will not get as hot as the first one, for are we not told that condensers absorb 60 per cent. of the light? Therefore, we have about 30 per cent. less light through the second condenser.

What friend Griffiths says is correct. The second lens does heat, but it is right up against the first lens and confined in a case with it so that naturally it will absorb a considerable proportion of the heat radiated by the first lens.

The School.

There have been considerable and persistent queries from operators about the correspondence school. The writer has just been able to secure the questions and answers used in the correspondence course of a prominent operators' school, and here are some of them:

Question: How is the intermittent movement to the intermittent sprocket produced on a No. Six Power's machine? How is the intermittent movement usually produced on most machines?

Answer: By means of a diamond-shaped cam and maltese cross device with four pins that engage the diamond cam. Most machines have the star-wheel movement.

Question: How do you get more or less amperes from an adjustable rheostat?

Answer: By turning the handle so as to cut in or out resistance, being careful always to start with all the resistance in.

Question: What is the object of the handle on the lamp?

Answer: To regulate the movements of the arc so as to center the light on the condensers and get the best light on the screen. They feed the carbons, move the lamp up and down and sideways.

Question: Why do you move the lamp in the lamp-house back and forth?

Answer: To make the spot larger or smaller.

Question: What is meant by the spot?

Answer: It is the illuminated space that appears on the automatic fire shutter when the shutter is down or on the aperture of the aperture plate when the shutter is lifted and the arc burns.

Question: Do you think you could distinguish at a glance the difference between an Edison Model B machine and a Power's No. 5 or 6? The illustrations 1, 12 and 16 should show you the principal differences. The answer to this question we will have to take your word for.

There are, of course, many other questions, some of which are more enlightening than these, but after all, they are a fair sample and it does not seem to me that operators have any good reason to get excited over the school question unless they can offer instructions of far greater value than this. The questions of this school are all of the kindergarten class and most of the answers are next door to nothing so far as real information is concerned.

A Mix Up.

M. W. Reed, Charles City, Iowa, has a motor generator set with which he was having trouble. He was instructed by the installing company to run it without any resistance. He could not get results. He now sends me a copy of the name plate reading of the machine. The motor is a three phase, 14.2 ampere, 60-cycle, 220-volt machine with a no-load speed of 1,800 r.p.m. The generator is a 3.5 k.w. 28-ampere machine with a full load voltage rating of 125. Friend Reed says:

> Since receiving your letter I have been doing some experimenting. We purchased a 20 to 55 ampere adjustable rheostat and by connecting it in series on the positive wire I am now able to get good results, or at least far better than before with no resistance at all. I now run at from 70 to 85 volts and from 35 to 40 amperes at the arc. With a borrowed voltmeter I was able to run my voltage up to 130, which was the limit of the instrument and I did this by cutting out only about two-thirds of the field rheostat resistance. I have a 1910 Motiograph machine. I removed the double cone inside shutter and put in a three-wing outside shutter, but the large blade is too narrow and I have travel ghost both ways (rivet a narrow strip of metal to each side of the blade. (Ed.). Is there such a thing as a three-wing double cone inside shutter? (No. Ed.) Do you think my generator is too small? For instance, should I run my voltage up to 90, forty amperes would give me a slight overload, would it not? In fact, it takes from 80 to 90 volts to give me 40 amperes. The questions you are running in the department are certainly great and have been of large benefit to me so far; I always study up on the questions as soon as they come and put down my answer or as much of it as I can dig up and then wait for the real answer, to see how far off I am, and most always I am away off. I don't suppose I have any business with these questions and answers, however, as I am not a union man, but that is not because I do not want to be, but by reason of the fact that there is nothing doing with us small town guys.

Immediately upon receipt of Brother Reed's letter I took the matter of the motor generator up with the manufacturer, and it seems that a blunder was made by someone and that the generator is not of the right voltage. This, of course, was evident on the face of it, since a 125-volt generator would mean unnecessary waste under that condition. The manufacturer has instructed its Chicago office to change the set and give friend Reed a new one, having a generator of proper voltage. And thus through the medium of the department is another soul made happy.

Running Backward.

Jesse Bollman, Chickasha, Oklahoma, wants a little information as follows:

> I have been running four reels a week backwards on my Simplex machine. We first run a comedy reel and then run it right up back through the machine by changing the belt on the motor, removing the take-up belt and running the top reel by hand. Will that injure the machine appreciably? The audience seems to enjoy the stunt very well.

I do not think there is any danger of doing damage to your machine, but it does not seem to me as though a stunt of that kind is worth while. I think you would do better to bend your energy to the perfection of projection in the right direction. As regards the last part of your letter, you will doubtless receive a communication from headquarters.

Rectifier Connections.

Texas desires information as follows:

> Am having a little trouble of my own, therefore, don't pay much attention to the rebels across the Rio Grande. Am using a 30-ampere G. E. rectifier, 110-volt, 60-cycle service. Have the rectifier connected as follows: Looking at plate 88, page 177, of the Handbook, lead 32 is connected to stud 29. When I draw the average d.c. arc my ammeter reads about 22. Can freeze my carbons and hold them there and the ammeter only registers about 35. Am using ½-inch solid carbons below and ⅝ cored above. Would you advise moving lead 32 to stud 31? Would there be any danger of burning out my tube, which is rated at 40 amperes?

Try connecting lead 36 to stud 16 and lead 34 to stud 29, which should give you about 28 amperes. But for heaven's sake don't let those rebels monkey with your rectifier, because they tell me that Villia thing carries very high voltage, and he might queer the whole works.

Operator Loses His Sight.

A Spokane, Washington, eye specialist informs the department that Brother Rex J. Ormond, an operator in that city, temporarily lost his sight through looking at the arc. It is hardly necessary to warm operators that it is highly dangerous to look at an arc light. The arc gives off a superabundance of ultra-violet rays and these rays are highly injurious to the delicate retina of the eye. As has been pointed out in this department, operators should not only avoid looking at the arc but also, as far as possible, at the spot.

Answering Questions.

Gentlemen: You have got to move if you expect to have your answers considered. I am still receiving answers to Question No. 12 and it is too late to even consider them, since the answer to No. 12 is now in type, and No. 13 is ready for the printer.

If you want more space between the questions and answers I will drop the answers for a couple of weeks and give you more time, otherwise a little more speed will be necessary from some of you.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

AT THE ELEVENTH HOUR (Selig), February 3.—The lesson to be taught by this picture is far from wholesome, when a daughter plots with the son to rob their father, who is killed by the girl's lover, whom he finds at the safe which the daughter has unlocked for her brother to rob. The scenic effects, lighting and photography were the only redeeming features. It did not please the audience.

WOOING THE COOK (Pathe), February 3.—A rural comedy that is really laughable, although it contains two impossible farm hands—"there ain't no such animals"—who resort to all kinds of means to outdo each other to gain the affections of the buxom cook. One is a little fellow and his rival fastens him in a freight car, barrels him up in an apple barrel, etc., but he "bobs up serenely," and wins the girl. Excellent photography obtained, especially that of the trick with the barrel. It caused great laughter.

THE CATCH OF THE SEASON (Lubin), February 3.—This picture is a fish story, and like nearly all fish stories is really good, but this is a funny one. The participants are an outing party in a camp; girls, a chaperone and young chaps. One of the girls is the favorite and all the boys propose to her. She tells them she will marry the one who catches the largest fish. Many comical scenes occur. Finally, through her strategy, the one she prefers lands a whopper, and she catches an earl. A herd of cows stampede the camp. The cows proved to be excellent actorines.

DAWN AND TWILIGHT (Essanay), February 3.—This production is rather harrowing in theme. A blind violinist's sight is restored and the physician who performs the operation is paid by a girl who loves him. When he regains his sight he is disappointed in her appearance and treats her coldly, mingling with a Bohemian set and paying attention to a frivolous girl. He is again stricken blind; injuring his eyes writing an opera. The frivolous girl deserts him and the faithful one dies of grief. Some beautiful scenes and coloring are contained in the picture. The marring feature is the quick transition when in the bright sunlight the bandages are removed from the eyes after operation.

A TREACHEROUS RIVAL (Edison), February 3.—This story is rather conventional. The leading character is a mounted policeman who saves a widow's little daughter from being run over by an automobile, thereby gaining the thanks and admiration of the mother. A love story is evolved, also the machinations of an admirer who is a regular villain. The widow's father is addicted to drink and his thirst causes him to purloin the villain's pocketbook, who attempts to force the policeman to arrest him. He refuses and is suspended. The old father tells his story to the chief and pleads for him. The villain is frustrated and all ends happily. The acting was excellent.

THE HEART OF MAGGIE MALONE (Selig), February 4.—One feels like taking off his hat to the humanity in this story, even though, strictly speaking, it might have been made better. Maggie Malone, as portrayed by Stella Razetto, reminded us of Mrs. Fiske, which doesn't necessarily mean that her work is great; yet she does excellently. She makes the girl appeal to all strongly. The girl's old mother is as fine a picture and all the characters, except Grace, ring true, and Grace, in her prettiness, has a touch of pathos that will be popular. The story is fairly convincing and likable except for one scene—that of the drawn window shade, which was unnecessarily suggestive and like a smirch on the picture's white cloth. Wm. E. Wing is the author and it was produced by Edward Le Saint.

HOW BURKE AND BURKE MADE GOOD (Vitagraph), February 4.—Burke and Burke are vaudevillian, song and dance artists and their luck in making good furnishes a dandy little farce. The spectator has to wait a bit for its joke; but when it comes it is worth while. We ourselves had to roar and it gave us, as well as the whole house, a good time.

ON THE LAZY LINE (Edison), February. 4.—A laughable story of a railroad journey that is most slow (railroad journey) but in a great hurry. For full review see Page 275, issue of January 17.

INTO SOCIETY AND OUT (Essanay), February 4.—A burlesque farce with a foreign count, more or less conventional, who made three or four laugh; and two tramps, also a bit conventional, who made the majority of the audience laugh. Rather rough and broad in its humor, but it seemed to be what the audience wanted this morning. The players' work is the quality that puts it over as entertainment.

THE FAT MAN'S BURDEN (Pathe), Feb. 4.—The vapor bath farce, like others we have reviewed. Its broad humor tickled the audience and it got by all right this morning.

THE LITTLE SISTER (Selig), Feb. 5.—This is a simple Western story, in which the little girl keeps house for her brothers while they work their claim. She conceals the gold dust in the baby's bed when the bandits appear. The natural, unforced development of the story gives it considerable appeal, though it does not get up any great degree of suspense.

A GAMBLER'S WAY (Essanay), February 5.—A Western offering of about average interest, in which two men love the same girl. The girl becomes infatuated with the worthless one. Later, after a quarrel, the men cut cards, one agreeing to forfeit his ranch and the other, his wife, as the luck ran. The dissolute husband is killed at the close and the picture ends happily. A typical Western offering.

PLAYING WITH FIRE (Melies), February 5.—A well-handled little drama, enacted by French characters. The girl, to make her indifferent admirer jealous, conspires to get up a flirtation with another man in the office. She winds up by falling in love with the second man.

WINKY WILLY'S DISAPPEARING STUNT (Melies), February 5.—The little French boy creates considerable amusement by hiding under his aunt's dress form. The garden scenes are attractive and the comedy quite pleasing. On same reel with above.

DIPPY ON THE BOSTON DIP (Melies), February 5.—On same reel with above. A neat travesty on the tango craze, put on in a very artistic manner.

THE DILEMMA (Biograph), February 5.—The young wife's first husband is a dissolute fellow. He deserts her and she weds the candidate for governor. Later the first husband reappears, but is killed in a fall from a balcony. This plot material is familiar, but it is quite ably handled in this film. William Russell has the part of the political candidate and the other characters were good. The photography is pleasing.

LINCOLN THE LOVER (Vitagraph), Feb. 5.—This film is worthy of being classed with the notable short stories that have been written around the beloved figure of Abraham Lincoln. Ralph Ince gives a thoroughly satisfying impersonation of Lincoln, both as persident and also in the earlier years when he loved Ann Rutledge. The love story is pictured as a reverie by the president while sitting before his fireside. Anita Stewart was graceful and appealing as the ill-fated girl who won Lincoln's heart. A strong story of simple elements handled in a way that is sure to make it widely popular.

THE VAGARIES OF FATE (Lubin), February 6.—The district attorney receives a threatening letter from the friends of the blackmailers he has convicted. The story which follows is very conventional. He is captured and bound in a cabin beside a bomb to which a lighted fuse is attached. Later, of course, he is rescued. In spite of the familiar plot the suspense is well maintained. The photography is only fair.

VACCINATING THE VILLAGE (Kalem), February 6.—This comedy draws upon a very old plot for its fun, but proves quite amusing. The young doctor tells his rival and the girl they have smallpox. This starts a scare and he makes a great deal of money in vaccination fees. The breezy treatment of the theme infuses fresh interest into it, but the photography is only fair.

MARRYING SUE (Vitagraph), February 6.—A rather pleasing little comedy skit, in which the girl plans a double elopement, bringing two of her admirers together unexpectedly. She then weds another. Static rays appears frequently in the photography, but the film serves to amuse.

TONY AND MALONEY (Selig), February 6.—This love story of a police officer and a hired girl is entertaining. The brother, an Italian fruit vendor, is opposed to the match until the officer gets damages for him from the auto driver. The girl was scarcely an Italian type, but it makes a pretty little story.

ITALIAN GAMES AND DANCES (Selig), February 6.—Some quaint dances and social amusements, enacted by Italian players. On same reel with above.

BEATING THEIR BOARD BILL (Biograph), February 7.—A farce of the usual boarding-house kind with action that is not trite and speedy enough. It amuses.

THE FADDISTS (Biograph), February 7.—On the same reel with the foregoing, but with less quality. It made very little laughter.

THE MAN OF DESTINY (Edison), February 7.—An unusually interesting picture of Napoleon by Preston Kendall. It makes quite a distinct impression and is the kind of offering that will be remembered. Charles Sutton plays the man of destiny, and at times seems quite like Napoleon. Marc MacDermott plays an aristocrat who becomes poor. Mary Fuller has a short role. It was put on by Walter Edwin and is in many ways a graceful production. Certainly it is a good offering.

BRONCHO BILLY AND THE RED MAN (Essanay), February 7.—It tells a good story well and deals with gratitude and faithful friendship between an Indian and Broncho Billy. It will be liked surely.

THE INDIAN AMBUSCADE (Kalem), February 7.—Not quite up to the recent Kalem Indian pictures, but in general kind like them. The photography is serviceable without adding anything to the value of the offering.

PAT'S REVENGE (Lubin), February 7.—There is a touch of real Irish about this picture, written and produced by Arthur Hotaling, that pleases. It is a slight incident, but the fun in it and the humor of it get over.

HER SIDE SHOW SWEETHEART (Lubin), February 7.—A good picture with broad humor. It shows love and jealousy in a circus and then another kind of love and jealousy on a farm. Then the circus woman finds the circus man out as he works on the farm and there is more fun.

Licensed Specials

THE MARRIAGE OF FIGARO (Ambrosio-Kleine), February 3.—This picture production is certainly worthy of the highest commendation, especially from a scenic and costume point of view. The man who selected the many beautiful scenes involved, the angles selected by the cameraman and the superior directorship were in perfect harmony. The acting in some cases was slightly exaggerated, but on the whole, it is an elegant production. It has been reviewed at length in the Moving Picture World of February 7.

CAUGHT WITH THE GOODS (Vitagraph), February 3.—Mildred Desmond, a female detective, discovers her maid has appropriated her furs and necklace to wear to meet a man whose letter she had answered through a matrimonial agency. Believing him to be a crook with designs on the maid, Mildred impersonates her and meets the crook, who, disillusioned, suggests she assist in robbing the house. She consents and the result is his downfall. The district attorney, an admirer of Mildred's, appears and assists her. The acting was fair, but the plot inconsistent; in some instances impossible.

THE HAND PRINT MYSTERY (Kalem), February 4.—A two-reel romance with just a touch of melodrama, and that means in this case that it is a bit conventional. In fact, the melodrama of it, the sister's helping her brother make good with his invention and the way she raises money to do it, her going through the house and "lifting" her sister's and father's jewelry as well as her own, even to her engagement ring, is like a cloud which love's understanding breaks through when her fiance hearing of it, from her, helps her cover her tracks—that mysterious hand print—until the invention is a big success and the jewelry can be restored. It is well acted with Alice Joyce and Tom Moore and other members of the Kalem staff. The photography of the Southern home and a few outside scenes is excellent. As a whole, it ought to please most spectators.

BEHIND COMEDY'S MASK (Patheplay), February 5.—Another story based upon the tragedy and heartache behind the scenes. In this two-reel story the husband proves untrue to his wife, both being actors. She turns for consolation to a playwright, and altogether the characters seemed to lack sufficient stability to hold the interest. The wife's plight in the second reel is pitiful, but her death from the sword thrust was too lingering and painful to witness. A long picture such as this, while full of attractive settings and sincerely acted, leaves an unpleasant feeling with the observer. The situations should have been relieved by lighter scenes.

OUT OF THE DEPTHS (Lubin), Feb. 5.—This two-reel number draws upon old situations to a certain extent. The half-witted daughter of the discharged night watchman steals a thousand dollars from the young cashier's grip. The latter is suspected, owing to his dissolute habits. He joins the navy. Later, when the truth becomes known, he returns to claim the bank president's daughter. This is well constructed and runs along in an entertaining manner, though it can lay no claim to especial strength or originality. The scenes on the tender boat were pleasing.

THE GRIP OF CIRCUMSTANCES (Essanay), February 6.—This follows the career of a young society man who goes broke gambling and becomes a thief. He steals plate from his sweetheart's home and gets the butler discharged for the theft, but later in the story is rounded up. The story opens rather slowly, but becomes absorbing later along. It is a successful offering of the crook type, though it contains no powerful scenes. Thos. Commerford, E. H. Calvert and Angela Dolores are among those in the cast. The photography is dark in places.

AN AMERICAN KING (Edison), February 6.—A film story, following along the lines laid by "The Prisoner of Zenda" and other novels of the best selling class. The young American, played by Benj. F. Wilson, comes of royal blood and is called to the throne of Balkia. He appoints his chum as aide and some amusing situations occur. The story is well handled and nicely staged, but it suggests many unrealized possibilities, both in the way of humor and dramatic action. It is interesting as it stands, but more play should have been given to the imagination. The photography is smooth and attractive.

TAINTED MONEY (Vitagraph), February 7.—A two-part picture that seems more of a preachment than a drama. It contrasts the over opulence of a predatory rich man with the misery and squalor his grasping causes. The bigger part of it deals with poverty and misery which, convincing, as they always are, are not convincing in this connection. The story, which brings the rich man to repentance, does not make us feel that it is a bit of life and it surely is not a romance, so we cannot term it first-class entertainment. Photography, though it serves well, is not perfect.

IN THE MESH OF HER HAIR (Pathe), February 7.—Commented on in last week's issue.

BROKEN PATHS (Pathe), February 12.—This two-reel picture is reminiscent of a big factory fire in New York City some time ago. It is a story of a heartless woman who has no thought or time for the lives and property for which she is responsible. She puts everything into the hands of her superintendent. The result is bribed inspectors; and then, through the carelessness of a cigarette-smoking workman, fire and death. Later a woman, to provide for her injured husband, steals jewelry from the factory owner, who is also her landlord, and threatening her with eviction. The story holds all the way, is thrilling at times, dramatic at others. The portrayal of life is vivid. The picture was made with the aid of the Jersey City police and fire departments. Pearl Sindelar is the owner, Irving Cummings the superintendent and Harrish Ingraham the injured employe.

THE CHAINS OF HONOR (Pathe), February 14.—This two-reel subject was made in the Italian studios of the company and is a fine production. Especially notable is the acting, there being an unusually good cast and well balanced. The settings are excellent. The work of the chief of detectives stands out. He makes much of his part. In the story he not only in ingenious fashion uncovers the guilty and turns him over to justice, but also protects the honor of the woman of the house, who through no fault of her own failed in her designs on the fiance of her step-daughter. There is a happy ending.

Independent

THE SUCCESS OF SELFISHNESS (Thanhouser), February 6.—It is what will be called a "little" picture; but it gets its lesson over with quite a punch. There is effective comedy in the cool way Flo LaBadie gets her education from her sweethearts without having to pay for tuition at a business college and then goes to the city for a good job. She becomes in time the wife of a millionaire and her extravagance ruins him so she is left at the end in the shadow to mourn alone. It is a very "cool" picture, out of the ordinary run and will be welcome.

WHERE PATHS DIVERGED (Princess), February 6.—Opening with prettily acted love scenes and a hasty marriage which the stork makes impossible to conceal, this picture has a happily romantic though not very convincing ending. The pretty leading lady acts well in the romantic scenes, but shows lack of experience in tragedy. It has the appeal of overdrawn melodramas and is a fair offering.

ONE ROUND O'BRIEN IN THE RING AGAIN (Apollo), February 8.—These Fred Mace pictures have been popular. There are plenty of fresh laughs in this. It will please.

PERCY'S FIRST HOLIDAY (Thanhouser), February 8.—Featuring the clever comedy work of W. S. Percy, the Australian actor, this picture has broad humor of a kind that is apt to become rough; but there is a pertinency in the incidents at times that keeps it alive and interesting. It makes a very fair offering.

A TURN OF THE CARDS (Majestic), February 8.—There is a novel and unexpected turn of the action in this picture's development that marks it out from the usual. Then there is feeling for character in the acting which is apt to ring true at important moments and this also helps. But it has another mercenary doctor who makes a bank employe embezzle to pay for saving the life of his only child. The average spectator will be much pleased with the Solomon-like wisdom of the bank president in finding out the real nature of the two men who are both implicated in the embezzlement.

OUR MUTUAL GIRL NO. 4 (Reliance), February 9.—A better quality is noticeable in this installment of the Mutual Girl's adventures. The country beau is coming to the fore strongly and the work of the detectives around the stolen necklace, which has been found where it drops from the girl's muff, is interesting. The villain, too, is becoming more important. Piping Rock Race Track is among the interesting places visited and we see August Belmont and Otto Kahn there. Billie Burke, the actress, comes into the picture.

JUST A SONG AT TWILIGHT (Majestic), February 10.—A little heroine, attractive in her simplicity as played, is adopted by rich people and, in her new surroundings, forgets for a time her old grandad and little brother and sister. It aims very successfully at sentiment and pleases most by its homeliness and natural human feelings. It is the old song sung by the little brother and sister on the street that is heard by the older sister in her rich home and brings about the reunion. Skillfully produced and well acted it makes a good offering.

PAT FLANNAGAN'S FAMILY (Reliance), February 11.—Pat is a kindly expressman. He is saving money to go on a visit to his old home in Ireland. It is Christmas, and by mistake he delivers a package of toys to the poor children of a drunken father. Called upon by the manager to get the package back, he can't bear to do it, so makes the loss good out of his own pocket. This kindly act leads to others, freshly conceived and convincing enough, until he finally adopts them, the father being dead. It will appeal to human sympathies and makes a very acceptable release. naturally acted and well handled.

THE IDLER (Reliance), February 14.—If it were not for the quality of the acting, this not very convincing story would have little appeal. Thomas R. Mills plays the idle rich man who is refused by the girl and then is knocked into loss of memory by an automobile. He has a hard time without his identity or riches and, with a thug, is burglarizing the girl's home. She recognizes the old lover under his rough clothing and, though not yet knowing who he is, he takes her part against the thug and later regains his memory. But it is acted with more than usual humanity and the mind is likely to forget its lack of probability in its naturalness. The photography is good.

FATE'S DECREE (Majestic), February 14.—A rather poorer picture than usual under this brand. There are trite scenes of love making and married happiness in a prospector's cabin as the opening. The development is not a pleasing story and is not convincing.

THE OLD LOCKET (Rex), February 15.—A story written and produced by Lois Weber. It contains probably the first battle scene ever staged by a woman; what is more to the point, it is mighty well done. The picture holds throughout. There are two fine dramatic situations at the conclusion.

A SURE CURE (Crystal), February 15.—This reverts to the old-style eccentric comedy, with rapid-fire chase scenes running through it. Mr. Stout and his thin wife were pleasing and, as a whole, this is full of highly diverting incidents of the nonsensical sort.

THE BOX COUCH (Imp), February 16.—A light comedy number, with King Baggot and Ethel Grandin as a pair of newlyweds. The plot is very slight and the story did not seem to round up very strongly.

ALMOST A WHITE HOPE (Powers), February 16.—This is one of Donald MacDonald's productions, a bright little comedy in which a young husband appears all too enthusiastic about his prowess as a prize-fighter. His wife conspires with an uncle to cure him.

A FLASH IN THE DARK (Nestor), February 18.—Wallace Reid and Dorothy Davenport, the one as a young man who goes blind in a mine explosion and the other as his wife, play the leading parts in this drama which has for its big scene a strange duel between the blind man and a man who has been wooing his wife. The duel occurs in the dark so that the sightless one and the one with eyes may have an equal advantage. The whole story is interesting and the shooting in the dark is novel and spectacular.

SLIM JOINS THE ARMY (Frontier), February 19.—This offering is a very amusing burlesque comedy. It contains many laughable scenes. Slim, in love, being repudiated by the girl's father, joins the army, or rather "a army," also the awkward squad. His antics are consistent and amusing, and he proves himself a near hero in the end. A novel feature is introduced involving his sweetheart. Many people are used in the cast, and the photography is above the average. The directing and acting deserve special mention, even to an old gray horse that kidnaps Slim's sweetheart, but returns her to him safely.

THE BOOB'S HONEYMOON (Rex), February 19.—A rough but amusing farce by Robert Leonard, who has the title role. The boob and his wife come to a party given by his wife's rich relatives and soon there are speedy doings on the carpet.

SCOOPED BY A HENCOOP (Nestor), February 20.—This is an amusing offering, with Eddie Lyons acting the part of a country boy. The girl's father dislikes him and resulting situations are full of laughable antics. Not a screaming success, but quite diverting just the same.

MY MOTHER'S IRISH SHAWLS (Powers), February 20.—Quite a pretty little Irish story, with Edwin August in the part of an Irish lad whose mother owns some valuable Paisley shawls. The theft of these shawls and their recovery in the Paris shop make a story that is quite novel and pleasing, though not very strong as to climax.

THE TENDER-HEARTED SHERIFF (Joker), February 21.—A low comedy number, by C. G. Badger. Max Asher appears as a sheriff who ejects a poor family from their home. The scenes at the beginning were not at all pleasing, but toward the close, particularly in the poor house, there were numerous funny moments.

THE POTE LARIAT OF THE FLYING A (American), February 21.—Contrasts a fine cowboy character with an artistic egoist. There is a real poet on the ranch as an honored guest and that makes the cowboy write some rough but sincere lines to the girl, who nevertheless prefers a painter, also her guest. A prairie fire with a stampede of wild cattle makes the painter show his cowardice while the cowboy gives his life for the girl and saves the painter, too. It is clearly drawn and made effective. Such a theme as this is sure to be popular and it makes a release safe to bank on.

THE FATAL CARD (Frontier), February 21.—A Western number in which the action and settings are commendable. The story itself concerns a frustrated lynching, the hero being saved at the last moment. This is lacking in probability and accordingly the suspense is not strongly maintained.

Independent Specials.

THE WAR DOG (Warner's Features).—A three-part offering made by the Milano studio. It's a picture of adventure with little to make it especially noticeable, except that it keeps action going. The situation set forth at the closing of the first reel is definite and clear, but there is much in its incidents that is not convincing. But still it keeps something going.

THE RED SPIDERS (Warner's Features).—A three-reel feature of adventure and mystery. It is quite careless of logic in its progress; but there is undeniably snap and go in much of its action. There is nothing artistic about it; it is made to please sensation-loving spectators. There is novelty in it and we think that it is just the kind of picture to entertain the gallery, and simpler audiences everywhere.

FOR HIS MASTER (Reliance), February 7.—The leading character in this two-part picture, directed by W. Christie Cabannie, is a sky pilot who has the qualities of a popular hero. There is nothing novel in what he does nor in the plot of the story, except in his astonishing method of rescuing the wayward brother of the girl from suffering with his evil companions. It is not a religious picture and has no moral tone to speak of, but depends on the central character, an earnest but rough and ready minister. It will be liked, for it doesn't drag and is pleasingly put on. Fred Burns plays the leading role.

THE DANCER (Thanhouser), February 10.—A two-reel picture of Bohemian folk and with a theatrical background. Its heroine (Marguerite Snow) is a dancer of world-wide reputation who, in the days of her struggle, has offended the story's villain. It becomes an over-drawn melodrama which could hardly be acted without its players showing, now and then, a sense of humor at it. It furnishes several very pretty scenes, including some dances; it has an interesting atmosphere all through. Perhaps one of its distinct assets is that it does amuse. The photography is clear and commendable.

VOTES FOR MEN (Victor), February 16.—A two-reel number, written by Calder Johnstone. This assumes that women are in ascendancy in the business world and pictures several thoroughly domesticated men holding down what were formerly considered women's jobs. There is considerable good-natured satire running through this, and many of the situations are ludicrous. The plot, however, is not very strong and, hence, the action seemed a little slow. The photography and acting are commendable.

THE CRICKET ON THE HEARTH (American), February 16.—Dickens is a favorite with motion picture fans and there is much in this two-part offering to please. The backgrounds and characters are pleasing and, although the story has obscure passages for those who have not read the book, it has enough humanity to get over in spite of this. Its highest merit is an illustration to such spectators as remember the novel. We think it will be favorably received by average audiences.

THE HONOR OF THE MOUNTED (Gold Seal), February 17.—This two reel drama of the Canadian Northwest mounted police has been well acted and admirably staged. The atmosphere of the Northwest woods is always interesting. Pauline Bush, as the sister of an outlaw, plays the lead. The story is good.

YELLOW FLAME (Broncho), February 18.—A stirring Western number in two reels. Chief Yellow Flame is released from prison, where he had served a long sentence for his misdeeds. The chief action in the piece pictures his vision of the old days. Some of the scenes are very confusing. The work of the Indians and the trained horses was very interesting.

THE PLAY'S THE THING (Domino), February 19.—A two-reel picture presenting a stage tragedy that is novel enough and being well put on makes a good offering. One actor has deceived and deserted a young woman to die and she has told her brother, also an actor, the man's name. The brother, determined on revenge, secures an engagement in the same company with the man, and is not known. The situation is stated concisely and without delay, although it occupies the first reel. The scenes set it before us so that the spectator feels the emotional truth of it; looks upon it as real. The result is marked suspense. It now works up to a duel scene on the stage, preceded by a perfect double exposure vision of the dead girl by the villain. The audience understands nothing of what is really going on and the villain is killed, but so skillfully that the coroner's jury pronounces the death as accidental. Up to the death scene it is good, but there the suspense drops, and the moral tone of the story is not high. The acting is good.

THE PRICE OF SACRILEGE (Imp), February 19.—This three-reel number, produced by Herbert Brenon, is a sincere production, with William E. Shay, Leah Baird and Anna Walker in the leads. Leah Baird appears as a fickle Italian girl who plays havoc with Antonio, her lover. The story has all the way through it a note of impending tragedy and is unrelieved by any lighter touches, which makes it seem somewhat tedious before the end. It is finely photographed and features an Italian festival parade. The close is very tragic. A strong production, which bears a little heavily upon the somber side of life.

THE RAIDERS (Kay-Bee), February 20.—A two-part offering that we enthusiastically recommend to the trade as a very sure popular offering. It is full of action and has plenty of tense struggle. The theme is love and moonshine with a fierce encounter with revenue men, bringing about a satisfying climax to the love story, and all of it dramatic. The emotional love interest is made appealing by the sincere and true acting of all three of its principals, but especially of the attractive heroine and the villain, both of whom are strong on acting. Then the whole production is marked by fine, convincing types. In the action there is no padding or noticeable lack of logic; the incidents are thrilling and full of snap and the local color of the backgrounds is good. It has a pleasing ending. The photography is acceptable.

LOVE'S VICTORY (Victor), February 20.—A two-reel number, written by Stuart Paton. Ethel Grandin, Frank H. Crane and Alexander Gaden play the leads, the story being one with a business setting. This gets the attention and proves very interesting, although it is not in any way a powerful production. The employer, often being found out as a forger, has a change of heart and turns over a big sum of money to the man he wronged.

THE CONSPIRACY (World Special).—This picture production in all respects should certainly give satisfaction in the majority of houses. It is well named, and contains gripping scenes that are splendidly directed. It is in four parts and as they progress, grow stronger to the finale. The backgrounds could scarcely be improved upon. The cast was made up of French actors and rendered their various roles in a superb manner. There are several big scenes, a run on a bank, a mob scene that is splendidly rendered, and a fire scene that was masterly handled. In all, though there are some trivial faults, it is a picture that will please.

A VOICE FROM "FANDOM."

Return to the Single Reels Is the Cry.

210 Wilmenth Ave., Wyoming, Ohio.
January 20, 1914.

Editor Moving Picture World, N. Y.

Dear Sir: Can you do something to urge a return to the one reel moving picture? I am a devotee, but confess to becoming a trifle weary of the long performances, perhaps half of which are totally lost for lack of time to see them through.

Have repeatedly happened in when reel was half or three-quarters shown, and before I would have to leave, nothing clear would develop.

Can we not go back to the old time method of several one reel pictures for a continuous performance, or else have the two and three reel pictures started at stated hours; in that way one could choose according to one's time and taste. These "thrillers," as I believe you call them, seem to me to be a grave detriment to the business, unless mediocre audiences are desired. Respectfully,

A. L. O. GRIMES.

BATTLESHIP MICHIGAN EQUIPPED FOR PICTURES.

Before leaving the New York Navy Yard, at Brooklyn, February 3rd, to join the fleet which will assemble in Guantanamo Bay for manoeuvers at the end of this month, the battleship Michigan, which aided in the escape of Gen. Felix Diaz from Vera Cruz during the recent troubles in Mexico, was equipped with a Power's Cameragraph No. 6-A motion picture projection machine, and thousands of feet of the latest film. Among these pictures were those taken of the West Point-Annapolis football game, which was held in this city at the Polo Grounds. As evidence of the popularity of motion pictures with the government there is hardly a day goes by at the plant of the Nicholas Power Co., in this city, without seeing mechanics from either the Army or Navy going through the various departments and receiving instructions on operating projecting machines.

Among the Picture Theaters.

News and Views of Houses Here and There.

VICTORIA THEATER, INDIANAPOLIS, IND.

THE Victoria Theater, Indianapolis, Ind., just opened, is probably the finest suburban house in Indiana. It was built at a cost of $15,000 by the People's Amusement Company. The exterior is in good taste, being finished in stone and pressed brick, buff colored. Two flaming arc lights give it good display at night. It is in the same square with one of the most aristocratic churches in Indianapolis. The theater building includes two storerooms on each side of the lobby, suitable for small businesses such as might be expected to thrive at the theater.

Victoria Theater, Indianapolis, Ind.

One of the features of the lobby are two inset poster frames in the wall where they are out of the way of the crowds. Hidden lights above display the posters. The face to the frames is of glass, and they lock at the side. They are the special design of A. C. Farrell, the house manager. The house is under the is in direct contrast with the soft tints of the walls and ceiling.

The operating room is all steel and one of the best equipped to be found anywhere. It contains two motor-driven Simplex machines. The operator controls both machines at the same time. There are no stops between shows. In making a change of subjects there is only hesitation enough to permit of a mental readjustment for the next picture. A Fort Wayne motor generator set that gives alternating or direct current is used. The general supervision of S. C. Saffell, who is house manager at the Talbott Theater, another of the company's houses.

No expense has been spared to make the interior a place of comfort and beauty. The walls and ceilings have been hand painted and decorated. The colors are all soft tints, and the lighting is by the semi-direct system. There are no shadows and no lights visible that are not covered by translucent glass. The result is a suffused glow over the entire house that gives it an atmosphere of comfort and elegance. The seats, 618 in number, are of Circassian walnut, with leather backs. Their dark color throw from booth to screen is 110 feet. A radium gold fiber screen, inset to cut out cross lights, gives a perfect picture. Because of the length of the throw the lenses used are extra powerful.

The stage is deep enough to permit of vaudeville. Wine-colored velvet draperies surround the screen. The draperies beside the screen, as well as the draperies about the orchestra pit and over the windows in the side walls, are all the same color and bear a gold-embroidered monogram wreath and letter V. A three-piece orchestra is used. Uniformed ushers are all dressed in hunter's green with white gloves. The name of the theater is embroidered on the uniforms. A toilet and rest room provided for women is equipped with mirrors and every convenience to please the woman patron.

The investment is heavy but the men at the head of the People's Amusement Company have never picked a loser, and the attendance at the house has already justified their faith in the location and the way to please its patrons. The admission is ten cents, and an all-feature service from the Mutual, General, Universal and Famous Players programs is given. The regular schedule includes no matinees except on Sunday, but it is planned to run a number of free matinees for children accompanied by parents. The house is of brick, concrete, steel and other fireproof material throughout. Plenty of exits are provided.

The personnel of the company consists of Charles M. Olson, president; B. V. Barton, treasurer; J. H. Spellmire, vice-president, and J. I. Schnitzer, secretary.

Princess Theater, Roswell, New Mexico.

AS may be seen from the accompanying photo-engraving, the Princess Theater, Roswell, New Mexico, has a plain but pretty front. The ornamental effects are not obtrusive, which gives it an inviting appearance. The two big pillars which support the top cross beam break the plainness a little but do not affect the appearance. The posters are displayed in neat frames with the name of the day on which the picture is to be shown on the top of the frame. Directly above the lobby the name, Princess, has been spelled out in electric letters. The successive lighting and turning out of each one of the incandescent globes give the sign a serpentine effect.

The theater is owned by James Halper and managed by G. W. Morgan. The building is 35 feet wide by 155 feet long, and the auditorium has a seating capacity of 725. It is one of the finest and best equipped moving picture houses in the state, and although it was built before the underwriters' insurance specifications went into effect, it complies in every way with their terms. The house was opened on July 28, 1913, and has been enjoying a profitable business showing Mutual pictures with music dispensed by a three piece orchestra.

Princess Theater, Roswell, New Mexico.

The operating room is constructed of absolutely fireproof material and is equipped with trap door shutters which work automatically in case of a fire. A Power's machine is used; it projects a picture 13 by 18 feet at a distance of 92 feet. The house has a stage 18 feet deep by 23 feet wide.

The place is never in darkness, as the indirect lighting system is employed. The auditorium is supplied with nine exits. Steam heat keeps the place warm, and the air is always fresh, there being three exhaust fans and seven wall fans.

JEFFERSON THEATER, BROOKLYN, N. Y.

The accompanying photo-engraving is a view of the Jefferson Theater, 811-813 Myrtle Avenue, Brooklyn, N. Y. It is owned and managed by the Jefferson Photo Show Company, comprised of George Hilkemeier, president, and William Hilkemeier, secretary and treasurer. As soon as the late Mayor Gaynor signed the ordinance allowing, among other things, that all New York motion picture theaters may have a seating capacity of six hundred seats, Messrs. Hilkemeier got busy, and soon the contractors were hard at work renovating the house to take advantage of the law. In addition to running the Jefferson Theater, the company operates four airdomes in the eastern part of Brooklyn.

The Hilkemeier Brothers have been in the business since 1904, when they bought their first picture house for the sum of $150.

Jefferson Theater, Brooklyn, N. Y.

At that time some owners of picture theaters thought that it would be a good thing to use a barker and clown outside their houses to attract the public. This policy was being followed by those from whom the Hilkemeiers bought their first house. They did not like that kind of advertising and immediately abolished it, and started to "clean house." At the end of the first year in the business their ledger showed a big balance on the credit side. They have always kept their original policy of a good, clean show in the forefront, resulting in big profits. They do not believe in the "country store" inducements or any other such device to get the public patronizing their shows, and are firmly convinced that these schemes will pass out of existence in the evolution of the business.

William Hilkemeier was prominently identified during the New York Convention of the Motion Picture Exhibitors' League last July as chairman of the Entertainment Committee.

ELKS' TEMPLE TO BE PICTURE HOUSE.

Plans for a modern, first-class moving picture theater in the Elks' Temple, Spokane, Wash., are being prepared by the owner, J. W. Witheron. The change will involve an expenditure of about $40,000, according to reports. It is expected that the structure can be made to seat 1,400.

WILMINGTON, OHIO, GETS NEW PICTURE HOUSE.

Messrs. Lacy and McCoy, of Wilmington, Ohio, have opened a moving picture theater in that city under the name of "La Max," which is derived from the names of the proprietors. The structure is built of fireproof material and has a seating capacity of 500. A first-rate ventilating and lighting system has been installed. Universal pictures will be shown, but the house was opened with "The Last Days of Pompeii" and "Paul J. Rainey's African Hunt."

WILL REMODEL THEATER.

According to the plans of the new owner of the Arcade Theater, Deposit, N. Y., that house will soon be entirely renovated. The seating capacity will be increased to 500. Licensed pictures with a multiple reel feature will constitute each show.

NEW PICTURE HOUSE AT ASHLAND, PA.

Wagner & Kost, of Ashland, Pa., have commenced work on the building of a two-story moving picture theater in that city. The dimensions are 35 by 125 feet. The house will seat 700, and will cost about $20,000 to build.

PLAZA THEATER, NEW ORLEANS, LA.

The Plaza Amusement Company, New Orleans, La., which is operated by the same set of officers composing the Fichtenberg Amusement Enterprises, although a separate corporation, has opened its first photoplay house in New Orleans. H. Fichtenberg is the president of both companies. The house was opened in the early part of December, 1913, is one of the prettiest in the city, and, to use the words of the company, is "the only positively fireproof one in the city."

The lobby, as will be observed from the photo accompanying this article, is circular in shape. The canopy extending for some

Plaza Theater, New Orleans, La.

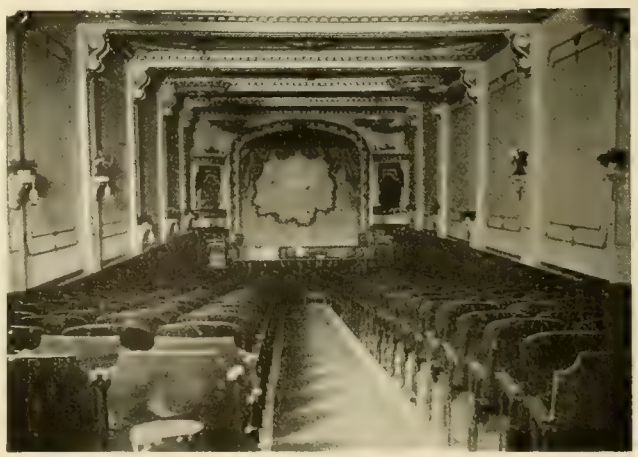
distance over the sidewalk is copper-covered and adorned with many electric lights.

Pictures are projected upon a Day and Night Screen, which is giving entire satisfaction. A Bartola instrument furnishes the music to a program of three reels. According to information received from the company, Mr. Fichtenberg is the first man to install this instrument in a picture house in the south.

Mr. Fichtenberg was the recipient of many beautiful floral pieces on the opening day of the Plaza. These offerings were tastefully arranged in the lobby and photographed. Some of those who sent bouquets were the Consolidated Film and Supply Company, of New Orleans; the Mutual Film Corporation, of New Orleans; the local branch of the Motion Picture Exhibitors' League, and many others.

ALHAMBRA THEATER, WEST DULUTH, MINN.

Carl F. Beier has built another theater in West Duluth, Minn. The name of the new house is the Alhambra, and it was erected at a cost of about $35,000, according to Mr. Beier. It was opened on September 15, 1913, and has been playing to good business



Alhambra Theater, West Duluth, Minn.

with moving pictures and vaudeville since that date. It is absolutely fireproof and has a seating capacity of 500. Besides being the proprietor and manager of the Alhambra, Mr. Beier is also the owner of the Colonial, in the same city.

FAMILY THEATER, OTTAWA, ONT., CANADA.

The Family Theater, Ottawa, Ontario, Canada, was originally built for a vaudeville house. It has a seating capacity of 1,142, and the total of paid admissions for the year 1913 was 504,663.

The interior decorations are pleasing, being of marble and tile, with old rose, old ivory and Moorish tints. There is not a pillar in the auditorium to obstruct the view of any one, the balcony being held by the cantilever process. The situation of the house is in Queen Street, which is just one block from the main streets

Family Theater, Ottawa, Ont., Canada.

of the city. The structure is absolutely fireproof. Motor-driven Simplex projection machines are used.

An orchestra of seven pieces dispenses excellent music to a program of General Film Company pictures. Each piece of music is selected by Ken E. Finlay, who is manager of the Family. The admission prices are ten, fifteen and twenty-five cents. The house is always crowded at exhibitions It was recently purchased of the United Motion Picture Theaters, Ltd., by the Mark-Brock Enterprises, Ltd.

FRANCAIS THEATER, OTTAWA, ONT., CANADA.

Another motion picture theater which was recently purchased of the United Motion Picture Theaters, Ltd., by the Mark-Brock Enterprises, Ltd., is the Francais Theater, Dalhousie Street, Ottawa, Ont., Canada. This house has a seating capacity of

Francais Theater, Ottawa, Ont., Canada.

1,352, and played to 50,322 paid admissions for six weeks ending September 27, 1913. The decorations are similar to those of the Family. The indirect lighting system is used. The Francais was built of reinforced concrete, and, to quote from Mr. Finley's letter (he being the manager of this house, as well as of the Family), "is the only absolutely fireproof theater in this section of the province." The house is situated in the French part of the city, and also uses Simplex machines. Mr. Finley also selects the music for this house to accompany a program of licensed and Universal pictures. Perfect ventilation is obtained at all times. The admission prices are the same as those of the Family, and crowded houses can be seen from the time it opens until closing time. The dimensions of the Francais are 70 feet by 140 feet.

Mr. Finley was the first man to show motion pictures in Ottawa, according to his letter, and that was about seven years ago. He started with a little store show and, with perseverance and hard work, has attained his present altitude.

TIVOLI OPERA HOUSE, SAN FRANCISCO, CAL.

Messrs. Turner & Dahnken, of San Francisco, Cal., have added another picture theater to their growing circuit. Their latest addition is the Tivoli Opera House of that city. This house was erected a little less than a year ago by "Doc" Leahy and his associates at a cost of almost half a million dollars. It was recently acquired by the present owners, opera performances having failed after a trial of eight months. It is one of the most beau-

Tivoli Opera House, San Francisco, Cal.

tiful theaters in the city, and so far has been playing to excellent business with a program of feature films. Music is furnished by a ten-piece orchestra and a large pipe organ. Besides the orchestra there is a mezzanine floor and a first and second balcony, giving a seating capacity of over twenty-five hundred. The admission prices for all entertainments are ten, twenty and thirty cents. The Turner & Dahnken Circuit has its main office on the entire fourth floor at 942 Market Street, San Francisco, Cal.

IDLEHOUR THEATER, MILWAUKEE, WIS.

The accompanying illustration is a front view of the Idlehour Theater, Milwaukee, Wis., taken at night. According to reports, it was built several years ago, and since then has been maintaining the distinction of being one of the foremost theaters in that

Idlehour Theater, Milwaukee, Wis.

city. Although it is quite some distance from the business section of the city, shrewd campaign methods in advertising, and careful management, have always kept the house in the premier class. It has a seating capacity of 700.

Morgan-Universal Poster Contract.

Over One Million Dollars Involved In Big Deal Which Means a New Era In Motion Picture Publicity.

Through a new contract entered into last week in New York, between the Universal Film Manufacturing Company and the Morgan Lithograph Company, of Cleveland, Ohio, the former company has turned over to the latter the designing and lithographing of all of its advertising paper for a period of two years. This is without question the largest poster contract known in the history of the picture business.

The magnitude of the transaction may be realized from the fact that it involves the expenditure in the next two years of $1,300,000 and the eventual designing and printing of over 15,000,000 sheets. Someone with a head for figures has calculated that these sheets, if placed end to end, would reach over 10,000 miles, or a greater distance than from New York to Manila.

The details of the deal were arranged by President P. J. Morgan, acting for the Morgan Company, and Mr. P. D. Cochrane, head of the Poster Department of the Universal, and were adopted by the Board of Directors of the Universal in their meeting last Monday. By the terms of the agreement, the spacious offices on the fourth floor of the Mecca Building, have been rented and the Morgan Company will immediately install a corps of ten of the best poster sketch artists in the business, under the direct supervision of Ben Wells himself. As these studios immediately adjoin the premises of the Universal, the work will be at all times under the supervision of that company. This will insure a high quality of work that has never previously been attempted in motion picture posters, and much above the standard of previous theatrical lithography.

The artists who have been chosen by the Morgan Lithograph Company are masters of oil and water color, and they will devote themselves exclusively to work on the Universal posters, insuring the maintenance of their present high standard.

SENOR FORNAS SAILS FOR HOME.

Joseph Fornas, who had been in New York for several weeks as the special representative of Mr. Ambrosio, of Turin, Italy, sailed for home on the Kaiserin Auguste Victoria, on Thursday, February 12. Mr. Fornas, during his stay, has met many film men covering all branches of the industry. Mr. Fornas says he has been impressed with the difference in the methods of doing business in the metropolis and in Turin. In the latter city business men may begin as early in the morning as 8 o'clock, stopping at 12 for a couple of hours, and then continuing perhaps until 8 o'clock in the evening. Before sailing Mr. Fornas said that he expected to return to New York in the not distant future—that, in fact, he did not intend to be a stranger to New York. "I know my subway now, you know," he said, with a smile.

Senor Fornas in a Reflective Mood.

The accompanying five-reel photograph may be said to be a multiple view of a many-sided man. Mr. Fornas said that in his talks with film men he had found a liking for comedies and also for the dramas of the sensational sort—that is, of the exciting kind; not, however, for those bordering on the gruesome, for the adventurous as opposed to the blood-letting. In fact, the Italian visitor said there seemed to be a wide variety of opinion as to what the public did really care the most for, but sifted down a good picture of any description would "go." Mr. Fornas will take home to Italy with him the memory of many old friendships renewed and many new ones firmly established.

"Beneath the Czar."

An Effective Four-Part Solax Feature.

Reviewed by W. Stephen Bush.

HER ear keenly attuned to the demands of popular taste, Madame Blache has given us a most sensational story in films without sacrificing either art or good taste. These pictures are truly crowded with action, the interest is born with the very first scene and is well sustained; not an inch lags superfluous on the screen. "Beneath the Czar" is another illustration of the fact that American producers are quite as capable of cutting a figure in the feature field as their most redoubtable rivals on the other side.

The producer in this instance has shown a power of creating atmosphere without tiring out the patience of the spectator. The Russian atmosphere is present in this picture just as the Parisian atmosphere was plainly tangible in the last Solax release.

Miss Claire Whitney and Fraunie Fraunholz are featured in this release and both make the best of their parts. The picture opens very strongly by showing a Russian revolutionist undergoing tortures and being urged to confess . He refuses to confess despite his agonies. His daughter is then brought in, and, moved by the sufferings of her father, she agrees to act as a spy for the government if her father is freed from his torments. The daughter now believes that it is her duty to keep faith with the police and she consents to spy on a leader of the revolutionists, Prince Rubetzkoi. This prince, a noble-hearted patriot, is seeking to achieve his country's freedom. The reluctant spy becomes acquainted with him and her conscience revolts at the idea of betraying him and his associates. She therefore turns on her employers and even aids the Prince to escape. This escape is one of the thrilling parts of the play. The prince seeks to lead his pursuers astray by hiding in a tree. His hiding place is discovered and an attempt is made by one of the soldiers to dislodge him. The attempt failing, it is decided to chop down the tree and this is done in the most realistic manner, Fraunholz taking considerable of a chance in staying on the toppling tree to the last second.

The settings and the situations deserve the highest praise. The scene where the daughter of the imprisoned revolutionist lures the governor into the torture chamber and makes him place himself in a helpless position is especially strong and clever. The setting of the secret council chambers and the subterranean passage ways are well designed and convincing.

Evidences of able and conscientious direction are present all through the feature, which is undoubtedly one of the best that ever left the Solax studio.

LUCILLE YOUNGE, NOT AS A COWGIRL.

HERE is a picture that shows Lucille Younge off a horse. The girl, who has been identified with Western productions so long that you probably wouldn't recognize her in a "still" that hadn't cowboys in it, has passed up the cowboys, the Indians, the sheriffs and the bad, bad outlaws temporarily. She will be seen in real "society stuff" in New Majestics. Writing about the change, Miss Younge says: "I certainly like to work with my old director, Mr. Henderson, and Billy Garwood in my first love, society and modern dramatic stories. I'm rather tired of wild west riding, which has been mainly my line of work for the past three years. It seems good to do my acting again on terra firma instead of horseback. I love to ride horseback, but think I am better in the line of parts I had back East with Imp and Thanhouser. I have asked the Majestic scenario editor to find a blind girl part for me like the one I did in that old Thanhouser 'When Love Was Blind,' which gave me the finest chance for acting I ever had in pictures."

Lucille Younge.

"Michael Perrine."

A Four-Part Ambrosio Subject Featuring Italy's Most Famous Actor, Ermete Novelli.

Reviewed by W. Stephen Bush.

WE HAVE seen enough of Ermete Novelli in this country to class him with the greatest actors of our times. His art is subtle, profound and magnetic in its influence upon the spectator. He gives the finest illustrations of the art which conceals art.

In this Ambrosio feature, "Michael Perrine," he is very much in love with his part. This is evident from the start of the story to the finish. We see no longer Ermete Novelli, but a most charming old French priest who is guiding his rustic flock in the paths of goodness and sweetness. There is a singular delightfulness and wholesomeness about the old shepherd of souls. In the midst of his idyllic and useful work there comes a day when the soldiers of the Revolution enter his little village, set fire to his church and leave him and his humble parish in utter desolation.

Scene from "Michael Perrine" (Ambrosio).

The good father remembers he has a sister in Paris, and so he decides to make his home with her. When he reaches Paris he discovers that his sister has died, but he accepts the invitation of his niece to stay with her.

The niece, Therese, is engaged to be married to Bernard, and Father Michael, who likes Bernard, is much pleased with the plans of the young people. Alas, the marriage is still far off, for both Therese and Bernard are desperately poor, and the old priest discovers to his great sorrow that he is likely to add to their burdens, for he is unable to procure work. He hears that Fouche, Napoleon's famous minister of police, is in Paris. He and Fouche were schoolmates, and hoping that Fouche will aid him the old priest hurries to his office. Fouche is happy to renew his old friendship with Father Michael, but is at a loss how to employ him. At this moment Fouche is called into the presence of Napoleon, and hurriedly takes leave of Father Michael, charging his assistant with finding some sort of employment for the priest.

Fouche's assistant, looking at the guileless old man before him, is amused at the thought of utilizing him for the secret police service when suddenly the idea strikes him that the very simplicity of the old man might prove of value to his secret service. People would never mind the harmless old priest, and he might overhear things which it might be most important for Napoleon's police agents to know. Of course, the old man cannot be told in so many words that it is proposed to employ him as a spy—such a course would spoil everything, for, if the old man is as simple as a dove, he is also as wise as a serpent, and he would shrink with horror from any proposition to spy upon others. Fouche's assistant then makes this proposal to the priest: "Go, mingle with the people in clubs and restaurants, observe what is going on and write a report to me every day. For this we will pay you twenty francs a day."

The proposal fills the good father with amazement. "What," cries he, "twenty francs every day just for amusing myself, and writing a little report?' He rushes home wholly unsuspicious of the ulterior motives of Fouche's assistant and tells of his good luck to Therese and Bernard, and is the happiest man in Paris.

In the meantime Bernard has fallen in with some royalist conspirators who have induced him to sign a petition for the return of the Bourbons, and who have sworn to assassinate Napoleon. Bernard signed the paper, out of friendship for a comrade, without knowing its contents. The compromising paper is left at the home of Bernard, and is reposing on the table when Father Perrine comes in after his daily strolls and remembers that he has not written his daily report. He takes the back of the compromising paper, writes his report on it and brings it to the minister of police, who, by this time, has become very tired of the old priest. He is about to throw the report on the table when he glances at the other side of the paper and finds the evidence of the anti-Napoleonic conspiracy. He imagines that the priest is really a clever schemer who uses his simple ways and manners as a cloak for deep designs. "What a great idea!" the minister exclaims, "to write out an apparently harmless report on the sheet containing the names of the conspirators, for whom all the secret agents of Fouche had been hunting in vain." He rushes upon the old man, congratulates him, shakes him in his excess of joy, and takes the bewilderment of Father Perrine as a further piece of clever deception.

On this evidence, unwittingly supplied by the priest, two of the conspirators are arrested and brought to Fouche, who turns them over to Father Perrine, informing him that these young men had intended to murder Napoleon. Father Perrine, still unaware of the part which fate had thrust upon him, reasons in his persuasive, gentle way with the conspirators. He is in his element. He feels himself once more the Lord's shepherd, and he talks so earnestly and convincingly to the two young men that they become repentant and profess sorrow for their intention to kill a human being. Satisfied with their repentance, the good priest tells them to go home to their families, and opens a secret passage for them to leave by.

Scene from "Michael Perrine" (Ambrosio).

When Fouche hears that the conspirators have been let go by the priest he is in dismay, and turns in great anger to the guileless father. It turns out, however, that the priest's course really saved the life of Napoleon, because the conspirators, in return for the priest's kindness, betray the plans of their fellows in time to enable the police to act. But now it flashes upon the priest that he has been used as a spy, and his indignation is great. He did not expect this of his old schoolmate, he says, now more in sorrow than in anger. Fouche makes amends by ordering that Father Perrine's school and church be rebuilt, and that he be reinstated in all his old honors and duties. The good father goes back to Bretagne to the care and cure of souls, not a whit the worse for his contact with the world, and supremely happy among his children, from whom the cruel Revolution had separated him for a little while.

This Ambrosio feature is a gem of the "purest ray serene," a treasure of the motion picture art. No one can escape its spell, its pathos, its sweetness, and last, but not least, its humor.

JANE DARNELL THANKS FRIENDS.

My Dear Photoplayer Friends and "Motion Picture Fans":

Through the kindness of the Moving Picture World, I am enabled to thank each and every one of you who have been so kind to me during my illness. I do appreciate it more than you can imagine. I am spending a most delightful winter amid sunshine and roses in Southern Texas and have almost entirely regained my health and just as soon as the weather in New York permits me, I shall return to my old place at the Thanhouser studio. Again I thank you all, ten fold. With my very best wishes for you always, I remain,

Most sincerely yours,

JEAN DARNELL.

A Great Historical Subject.

"Wolfe, or the Conquest of Quebec," Admirably Done by the Kalem Company on Historic Ground.

Reviewed by W. Stephen Bush.

TO visualize in a befitting manner one of the greatest struggles on this continent was the task which the Kalem Company set itself when it started on its work of reproducing in motion pictures the Conquest of Canada by the English. It was a task which required time, money, much expert camera work, great bodies of men who had to be drilled and disciplined. It took even more than that. In order to make such an undertaking successful it was necessary to go to the very spots where the battles were fought, to scale the very heights of the great natural fortress, Quebec, to pay close attention to history and to dare for the benefit of the camera what had once been dared for the love of country and of glory.

The task has been done with unqualified success. For over an hour I sat enthralled by the spectacle of seeing history literally repeating itself on the screen. Once again the lilies of France waved in old Quebec; once again the two great nations fought on land and on water; once again the daring souls of Wolfe and Montcalm were embodied on the bloody field of battle; once again the fight raged about the gentle and beautiful falls of Montmorenci; once again the fire-rafts floated down the old historic river, that the French named for the martyred saint; once again the lumbering cannon of the English threw its shells against the fortifications, and once again the French replied with their equally antiquated ordnance; once again the old armed sailing craft of the English made slow headway against the hostile shores. At times the realism of the spectacle was overpowering. The attack of the French, who set burning rafts adrift in the direction of the British fleet, was reproduced with a skill which was indeed worthy of such a subject.

The scaling of the heights, however, was one of the strongest scenes in the picture. Every schoolboy is familiar with this wonderful combination of luck and daring, and our expectations when we come to that part of the feature are naturally high. We are not disappointed. The marvelous feat is acted over in the most realistic manner conceivable. The excellence is uniform; there is no flaw that I was able to detect. The uniforms of the contending armies were correct to the last button. The military movements were executed in a most convincing manner. Accuracy in all historic matters was the aim of the producer. In pursuance of this ambitious and laudable aim they hired an old fighting vessel, believed to date back to the period of the English conquest. The Canadian government set a great value on this ship and made the Kalems furnish a heavy bond for the safe return of the ancient craft. The Kalems even found their way into

The Camp on the Island of Orleans.

the interior of the old fort and were permitted to use the ancient ramparts for one hour. They certainly improved this hour and thereby added another realistic touch to their picture. The Indians who formed part of the French camp on Orleans Island were the descendants of the very Indians who fought with the French against the English in the original battles.

It is impossible to imagine a more romantic and impressive setting for a great event than the Canadian scenery in and

Montcalm and His Staff Planning the Battle of Quebec.

around Quebec. We see the historic portions of the old city of Quebec, faithfully recorded by the camera. The ancient wall, which at one time encircled the entire city, is now almost gone, but the gate through which Montcalm retreated into the city after the fatal issue of the struggle on the Plains of Abraham is still standing and formed one of the most important and interesting links in the historic chain of events. The very house in which the brave but unfortunate general of

Mignon Carrying the Message to Montmorency Falls.

the French forces breathed his last after sustaining a fatal wound in the thickest of the fighting is shown in the films. Historical accuracy could go no further.

"How many ages hence
"Shall this our lofty scene be acted over
"In states unborn and accents yet unknown."

Applying the words to these pictures we might add, "and by a power which no mortal ever knew before."

The Flagship of the British Fleet.

Interwoven with the progress of the historic action, much in the manner of a good historic novel, is a very sweet and pretty love story which enlists our interest at the very start and makes us follow its adventurous course with unabated attention to the very end. The hero of the romance is a lieutenant in the Royal Americans, a force consisting of Colonial troops, while the heroine is a pretty little French country maiden. The acting throughout is good. The central figures in this great epic of motion pictures are, of course, the generals of the contending armies and they both look and act their part.

The educational value of such a picture, quite aside from its dramatic qualities, cannot be overestimated. In a little more than an hour we learn more of one of the decisive battles in the world's history than the most painstaking historian could teach us in many a volume of printed pages. Historic accuracy has been rarely attempted by producers and still more rarely has it been achieved. When the producer spares neither labor nor pains nor money to make sure of his history the screen becomes the most effective and the shortest road to the teaching of history. It is foolish to be afraid of producing historic pictures, for what is history but the recorded drama of the past.

H. W. Savage Allies With Famous Players.

Well-Known and Successful Dramatic Producer Brings with Him Many Famous Productions.

A joint announcement of great importance to the motion picture industry and the theatrical world in general has just come from the Famous Players Film Company and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Film Company, and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company, in motion pictures. These plays include such prominent successes as "The Million," "Top o' the Mornin'," "The Great Name," "The Prince of Pilsen," "Little Boy Blue," "The Galloper," "Common-sense Brackett," "Miss Patsy," "The College Widow," "Madame X," "Mary Jane's Pa," "The Little Damosel," "Con & Co.," "The Sultan of Sulu," "The Merry Widow," "The Devil," "The Stolen Story," "The County Chairman," "Excuse Me," and "Everywoman." The great success attained by these plays when produced on the stage may serve to indicate the certain popularity that will attend the film versions of these subjects.

It is necessary, in recording this significant alliance, to explain that for some time past Mr. Savage has been approached by representatives of the world's leading film concerns with the view of effecting an affiliation to produce these famous plays in motion pictures. It is a fact complimentary to the high standards of the Famous Players Film Company that before Mr. Savage closed an arrangement with any other film concern he gave serious consideration to the remarkable productions of that company, and after a visit to its studios and a careful examination of its unusual facilities, equipment and advanced methods, Mr. Savage concluded that an affiliation with the Famous Players would insure the nearest approach to the high standard of merit that distinguished the original productions.

All who have followed the amazingly successful career of Henry W. Savage in the theatrical producing business are familiar with his judicious choice of plays, his devotion to the artistic development of the drama, and his careful and close attention to every detail in the mounting of his productions. It is, therefore, easily apparent that these plays possess all the elements that should contribute to the perfect photoplay, including strong dramatic action, forceful plot, charming characterization, impressive environment and a broad and universal appeal. A casual scrutiny of the list of plays above mentioned will also disclose a variety of theme and character necessary in the selection of a film program such as is released by the Famous Players. The statements of both Mr. Zukor and Mr. Savage concerning the alliance bear an interesting parallel in that each records, as a contributory reason for the affiliation, a respectful regard for the reputation and distinction of the other's organization.

"The unusual and consistent merit of the Famous Players productions," said Mr. Savage, "was the primary inducement for my giving that concern the preference over all the other film combinations that have long desired to produce my plays in motion pictures. Until I was certain that the film productions of these plays would, in every respect, come up to the standard of the original staging, I did not consider any motion picture alliance. On the strength of the artistic excellence of the Famous Players subjects and the possibilities of varied environment offered by their film studios in New York, Los Angeles and London, I decided that an affiliation with this company would maintain in the film portrayals of my plays the dignity with which I have tried to invest the original productions."

Mr. Zukor said: "I am pleased at this alliance, because it evidences Mr. Savage's confidence in our organization, and also because I am certain that the motion picture public will receive with enthusiasm these famous plays just added to our program. My sincere respect for the artistic ideals of Mr. Savage, prominently manifested in all his productions, adds to my personal appreciation of this alliance."

DISAPPEARS WITH 101 RANCH FILMS.

We are informed by the 101 Ranch motion picture department that Chester Byers has mysteriously disappeared with six reels of the Ranch and Show pictures. Byers left the ranch after the closing of the show last season to exhibit the feature films in the State of Massachusetts. He was last heard of in Boston and anyone knowing the whereabouts of Byers will confer a great favor to Miller Brothers by wiring them at Bliss, Okla.

Arctic Hunts

Captain F. E. Kleinschmidt Produces Seven Reels of Highly Interesting Records of Life In the Frozen North.

Reviewed by W. Stephen Bush.

CAPTAIN F. E. Kleinschmidt, whose Alaskan pictures are well remembered, has once more returned from the frozen North after an absence of five months with a new and most valuable supply of kinematographic lore and material. His pictures were but recently shown in the Auditorium at Washington, D. C., before a full attendance of members of the House of Congress, who were then legislating or trying to legislate upon Alaskan affairs. The

Sulphur Bottom Whale. Photo About 25 or 30 Feet Distant.

captain's information in motion pictures was greatly valued by the legislators, who freely declared that nothing less than a trip to and a long residence in the territory could have supplied them with the facts recorded by the captain's pictures. Parts of the pictures were shown last week to the Camp Fire Club, at a banquet in the Biltmore Hotel and were thoroughly enjoyed by the distinguished assemblage.

Baby Seals Taken Alive, but They Refused To Eat and Died En Route.

It is quite impossible within the short space of a hasty review to do even partial justice to the vast subject so splendidly filmed by Captain Kleinschmidt. The pictures show the eternal struggle of the titanic forces of nature in the extreme north, they give most entertaining and instructive views of the animal life in Alaska, conclusively proving it to be the greatest game preserve in the New World; they show the life of the natives, the trading and bartering, the dangers and difficulties of navigation in the icy waters, the volcanic regions and a hundred other things which cannot even be mentioned here.

Whatever has heretofore been said and written about the origin of icebergs drifting down from the North and besetting the course of the transatlantic steamers with perpetual dangers may well be discarded after one sees the genesis of an iceberg demonstrated in these films. If the pictures showed nothing else they would be of the highest educational value. Captain Kleinschmidt shows the immense glaciers, which move so slowly but surely in the northern waters. He shows the gigantic pressure behind these endless walls of ice, the gradual disintegration in consequence of the pressure and then the fall of whole ridges and columns and huge blocks of ice into the open sea. He shows several of these miracles of active nature and demonstrates the terrific force by showing, not only the thundering break in the solid walls, but also the upheaval in the waters after such a break, which looks like a tremendous explosion.

There are touches of humor and pathos in his pictures of the birdlife in the arctic regions, while the pictures dealing with the fourfooted animals abound in thrills and marvels. He has caught caribou and moose and brown deer and bears and porcupines in their native habitats, and at close range when they fancied themselves unobserved. The sight of these splendid and majestic kings of the northern woods at such close range is truly inspiring. The doings of the walrus and the sea-lions afforded matter for infinite variety to his camera. The captain tried to rope a huge sea-lion who, contrary to the timid habits of this species, stood his ground at the approach of the captain and fought him back. In vain did the captain try to lasso the beast. It had practically no neck at all and there was nothing for the lasso to take hold of. At last, however, by making a hitch in the loop, the captain succeeded in catching the big fellow. It was but for a moment. The next instant the rope was snapped asunder and the sea-lion was plunging into the water, satisfied to have made a good fight. The lives of these sea-lions are portrayed down to the minutest details, which in this case means the funny little puppies that trail in the rear of the big herds.

The results of the government's investments in stocking Alaska with reindeer and salmon are shown with convincing power. Out of a herd of 400 reindeer in 1894, there have grown up herds now totalling 38,000 head. The reindeer, as is well known, is the great food staple in the extreme north, furnishing both the whites and the Eskimos with their means of subsistence. The salmon is shown in all its graceful beauty and strength going down the rapids and rushing into the traps set for them. The whole subject of the salmon is covered thoroughly and forms not the least interesting chapter in this motion picture story of Alaska.

One of the most curious objects in the films is the appearance of the dead body of a "sulphur bottom" or "humpbacked" whale floating on the water. There were many guesses at the Camp Fire Club as to what this strange object might be. It looks like a huge black pillar somewhat inflated in the center.

The portrayal of the lives of the natives has in it much of novelty. The huts of a few Eskimos hanging to the barren rocks of a little island had never been photographed before and make an interesting spectacle.

"These poor fellows," said the Captain, "have a hard struggle to live, but they manage and I think are much happier than your dwellers in the tenements and rookeries of the cities."

At a future date more space will be given to this absorbing subject. It is entitled to a special place in the annals of educational and useful kinematography.

"THE CROSS IN THE CACTI" (Two Reel Eclair).

An entirely different western story filled with hair-raising "chase" scenes. This picture shows some of the most daring riding ever attempted and a revolver battle is filmed in which real bullets are used. It will be released February 18.

Motion Picture Exhibitors' League

MAINE EXHIBITORS IN CONVENTION.

A MEETING of the Maine State Branch, No. 29, of the Motion Picture Exhibitors' League of America, was held at the Falmouth Hotel, Portland, Me., on Tuesday, February 3, at 2 o'clock. Moxley C. Blumenberg, president of the Maine branch, presided. In the absence of J. A. Emery, the secretary, his duties were performed by J. W. Greely. Among the members present at the convention were: William Gray, A. P. Bibber, F. S. Hoy, J. T. McCarthy, and Mr. McDonough, all of Lewiston; J. W. Colby, of Sanford; A. A. Allen, Bangor; F. E. Mortimer, Freeport; C. H. Seymour, Houlton; A. V. Rosenberg, Rockland; Neil Kelliher, Waterville; P. J. Powers, Caribou; Moxley C. Blumenberg, I. M. Mosher, J. A. McConville, W. E. Reeves, and J. W. Greely, all of Portland. Two new members were admitted to the branch: A. P. Libby, of Fort Fairfield, and Frank Stanley, of Dixfield, both of whom were present.

Two special committees were appointed; one on legislation, and the other on publicity and membership. The legislation committee is as follows: Neil Kelliher, chairman; I. M. Mosher, A. V. Rosenberg, J. W. Greely, and C. H. Seymour.

The publicity and membership committee was chosen as follows: A. V. Rosenberg, chairman; J. W. Greely, J. A. McConville, Neil Kelliher, A. P. Bibber, M. C. Blumenberg, and J. A. Emery.

Routine business was transacted and consideration was given to matters relating to the exhibition end of the business. It was voted to hold the next meeting at Portland, on the second Tuesday in June, upon which occasion "Field Day" will be held at one of the islands in Casco Bay. At the June meeting officers for the ensuing year will be elected, and also delegates and alternates to the National Convention at Dayton.

Upon adjournment of the meeting, all exchangemen were invited into the convention hall. General Manager J. A. Eslow, of the Universal program, journeyed from Boston to meet the Maine exhibitors, and addressed them on the subject of how to run moving picture houses. Mr. Eslow protested with utmost vigor against the exhibition of more than five reels to a change, and pointed out how injurious such a policy has always been to the exhibitors.

Manager Appleby, of the Mutual's Boston office, dilated upon the strength of his program, and explained the present publicity campaign of his company.

Manager Fred Murphy, of the World Special Films Corporation, was present, and threw a few bouquets at the recent releases of his corporation.

In the evening the members and exchangemen attended Keith's theater as guests of Mr. Hiram Abrams.

President Moxley Blumenberg has every reason to be proud of the success of this meeting. It was not only the best attended, but the most enthusiastic one yet held, and augurs well for the future of the Maine State Branch.

The persistent efforts of Mr. Blumenberg and his associates are now showing real results. HENRY.

BRONX BRANCH OF N. Y. ASSOCIATION.

An important meeting of the Bronx exhibitors was held at the Bronx Centre Theater, on Thursday night, Feb. 5th, with a representative body of exhibitors present.

Mr. Trigger presided and stated that the meeting had been called for the purpose of forming a local branch of the Motion Picture Exhibitors' Association of Greater New York, in the Bronx, and that it was time that they recognized the necessity of every exhibitor becoming a member of the association.

Mr. Bauerenfreund stated that there were forty-seven exhibitors in the Bronx at present affiliated with this association, and there was no reason why they should not all become affiliated. Mr. Friedman spoke on the conditions now existing in the Bronx, and many suggestions were made whereby they could be remedied.

On the motion of Mr. Rosenthal, temporary officers were elected with Mr. Samuel Eckman, Jr., of the Bronx Centre Theater, as president and Mr. Newman of the Peerless Theater as secretary.

The meeting adjourned at 2 a.m. to meet again at the Bronx Centre Theater on Thursday night, Feb. 19th, and it is to be hoped that every Bronx exhibitor will attend.

LEGISLATION IN KENTUCKY.

State Censorship Bill Displeases Exhibitors. Theater Construction Bill Likely to Bother Those in Smaller Cities.

Consideration of a bill introduced in the Kentucky legislature proposing the censorship of moving picture plays by the chairman and secretary of the Kentucky State Library Commission was taken up at a meeting of the Motion Picture Exhibitors' League of Kentucky, held at Covington, January 27th. Many members of the league believe that such a law would seriously interfere with their interests and should it be passed steps may be taken to test its validity in the courts.

Louis J. Dittmar, president of the league, said: "Such an act as the one proposed would work a hardship both upon the producer and the theater owners. It would tie up all films entering the state and would naturally delay their arrival at the theaters. As all would have to be passed upon in turn, it would take considerable time to do this, and producers would not send large films into the state for fear they would be held up. This would mean a considerable loss in money. In Ohio, where a similar law was passed, the producers have managed to secure an injunction, which they hope to make permanent."

Mr. Dittmar pointed out the address of the late Mayor Gaynor, of New York, defending his action in vetoing a similar bill there. In his address Mayor Gaynor declared that the present laws against indecent literature and pictures thoroughly covered the matter, and that censorship does not belong to free government.

The proposed act places a fee of $1 for each reel of films to be censored, and for a fee of $2 on those of over 1,000 feet in length. A penalty of $25 is placed upon violation of the act.

Another Measure.

Another measure, regulating the construction of theaters, was introduced at the instance of the state fire marshal, C. C. Bosworth, and has the backing of the Kentucky State Fire Prevention Association, an underwriters' association, having in fact been drawn up by the secretary of that organization.

The moving picture people in Louisville are not particularly concerned over the measure, as their buildings have been subjected to regulation under the building laws of Louisville; but it is likely that a good many exhibitors out in the State would be required to change their buildings to conform with the law.

The bill provides for inclosing picture machines in booths not less than 6 x 8 x 7 feet in dimensions, constructed of sheet iron, or asbestos board, covered with metal lath and Portland cement plaster. The entrance shall be no larger than 2 x 5 feet, and arranged to close automatically. The opening through which the picture is thrown shall be not larger than 6 x 12 inches, provided with a gravity door, which shall normally remain closed. The fixtures and equipment of the booth shall be fireproof. Proper ventilating equipment for getting rid of hot air, generated in operating the machine, is required. Incombustible magazines for receiving and delivering the films are required.

No picture show shall be given in any building having combustible exterior walls. Openings on the street are required and the main floor shall not be more than four feet above or below the adjoining street level. It is provided, however, that under certain conditions second-floor rooms may be used. At least two exits must be provided in addition to the door used as an entrance. Exits must be at least five feet wide. Aisles shall not be less than three feet wide. Any scenery used must be fireproof.

Three chemical fire extinguishers must be placed in each room where moving picture machines are operated. No person shall

be allowed to stand in the aisle. A license must be obtained from the state fire marshal, certifying that the premises are in compliance with the act, before any moving picture show may be operated. The marshal is given powers of inspection. The certificate fee is to be $25, to be applied to the funds of the office. The fire marshal is given the power to revoke certificates for violation of the provisions of the act. The fire marshal shall have authority to have the electric current cut off from any picture show which is operated in violation of the act.

The provisions of the act are to apply to picture exhibitions given in theaters, churches, schools, public halls or any other place, whether used for such purpose temporarily or permanently. A fine of from $5 to $50 for each offense is to be made the penalty on violating any of the provisions of the act.

The bill was introduced by Senator Robertson, of Louisville, and is listed as Senate Bill 86. It has been referred to the committee on public health and police power. G. D. C.

CONVENTION HEADQUARTERS OPENED.

Managing Director Wiley Engages Suite in Commercial Building, Dayton, Ohio, and the Campaign Is On.

George H. Wiley, secretary of the Motion Picture Exhibitors' League of America, and managing director of the Fourth Annual Exhibitors' Convention and Second International Exposition of Motion Picture Arts, to be held in conjunction at Dayton, Ohio, next July, has secured a suite of offices in the Commercial Building, Dayton, and opened headquarters where all business pertaining to the dual event will be transacted. Matters are well in shape and Clem Kerr, promotion secretary, is hard at work on the preliminaries.

Indications are that the Dayton will be the largest that has yet been held by the Exhibitors' League. Already interest in the event is running high through the Middle West and there will be a great turn out of exhibitors.

The diagram of space in the exposition hall, the New Memorial Hall, will be ready for distribution at an early date and the campaign to secure exhibits will then be opened.

KEMPTON GREENE.

KEMPTON GREENE, for two years a valued member of the Lubin forces, has within the past six months achieved a constantly increasing reputation for versatility as a photoplay actor. Mr. Greene was first employed by the Lubin Co. to do light-comedy parts and starred in these roles under several directors for nearly a year.

Kempton Greene.

But it remained for Director Terwilliger to discover the real value of Mr. Greene—a portrayer of emotional dramatic parts of real ability. In this latter class of work the young player, who is only 26 years old, continues to improve with marked rapidity.

His first success in heavier roles was scored by his presentation of the adopted son in Mr. Terwilliger's three-reel play, "The Cry of the Blood." Following closely upon the heels of this success, Mr. Greene made another hit in playing opposite Miss Rosemary Theby, as her degenerate brother, in Shannon Fife's two-reel play, "A Question of Right."

This marked Mr. Greene's first appearance with the Harry Myers-Rosemary Theby Company. But Director Terwilliger was not prone to let go of him and immediately following this play he placed Mr. Greene among the leading players in the special company he had gathered for the presentation of the Charles Klein plays. Photoplay patrons throughout the country will thus soon have the pleasure of seeing him appear in such plays as "Daughters of Men," "The Lion and the Mouse," "The Gamblers," "The Third Degree," and other productions by Mr. Terwilliger.

MISS BELLE RUTLAND.

THERE are, among the lesser lights of the photoplay, many clever men and women whose names are seldom featured on the posters or the advertisements of the pictures in which they appear, but they, none the less, take important parts in the pictures for which they are cast, and they, too, must possess special qualifications for the work they have to do. Not infrequently do these lesser lights blossom out as real stars of the first magnitude; for, in most instances, they are "stars" in the making. This little introduction brings us to the subject of this sketch, Miss Belle Rutland, a dainty bit of femininity and a true motion picture star in the making. Miss Rutland has not had the advantage of the favoring influences that sometimes foist mediocre players into positions of prominence on the screen, yet she has made material progress in the work and has something in the way of experience to her credit. A season with the Pathe American Company gave her an excellent introduction and her advancement was rapid to parts of considerable prominence. Since then Miss Rutland has worked in different studios and under various directors with good results. As a photographic subject Miss Rutland possesses all the qualifications of face and figure that have spelled success for others of less ability. Clever, vivacious and with sufficient temperament, she should find a permanent place in motion picture stock.

Belle Rutland.

Miss Rutland has had considerable theatrical experience which is a valuable asset to any aspirant for motion picture distinction. At present she is engaged at the Universal studio in Coytesville.

KLEINE TO MARKET EIGHT-REEL "NAPOLEON."

"Napoleon," made by Cines, will be placed on the American market by George Kleine through his branch offices March 10. "Napoleon" is in eight reels and fairly bristles with spectacular battle scenes. Throughout the picture runs a love story centering about the evil influence exercised by the famous Madame De Longueville and a certain baron of ill repute in the history of those days.

Anthony Novelli, of "Quo Vadis?" and "Antony and Cleopatra" fame, and Jeanette Trimble, who played "Cleopatra," play the respective leads. "Napoleon" is played by the same actor whose body and facial resemblance to the great general has caused him to be cast in legitimate dramas as well as pictures demanding a likeness to Napoleon.

The entire eight reels are conspicuous for their remarkable photography, massive ensemble scenes and splendid acting.

SOLAX NIGHT AT WILLIAM FOX'S AUDUBON.

The exhibition of "Ben Bolt," one of the Solax star feature productions at the Audubon Theater, 165th St. and Broadway, was marked by a special program, on Friday, February 13th, consisting of the personal appearance of Claire Whitney, James O'Neil and Joseph Levering, the leading characters in the production. This feature was shown at this palatial William Fox playhouse for the three days beginning on Lincoln's birthday, February 12th. Besides personally appearing, the players did a specialty act. This is the first of a series of Solax nights to be held at the William Fox's houses throughout New York State and New England.

While one copy of "Ben Bolt" is going over the Fox Circuit, another copy is going over the Keith & Proctor time in the metropolitan district. It will be part of the program of the week of February 22nd at the Fifth Avenue house, and Manager McCune is so enthusiastic that he is planning to have all Solax and Blache productions to follow this one. This is another feather in Madame and Mr. Blache's caps.

CHICAGO LETTER

BY JAS. S. McQUADE.

SELIG-HEARST WEEKLY.

THE whole world of filmdom will be interested to know that another great news weekly in films will be issued in about a week or so, the exact date of the first release being not yet definitely determined. Nor has it been decided upon at the time of writing whether the weekly will be christened the Selig-Hearst or the Hearst-Selig Weekly, but it will be prepared and issued by the two men mentioned, both of world fame in their respective fields.

The Selig-Hearst Weekly will be of regular reel length and will contain all important events of world interest. These world events will be gathered by means of the International News Service, which at present furnishes four hundred daily publications in the United States alone with news features and illustrations. It maintains its own bureaus in every important city of the world and is thus in a position to gather at any time, on the instant, great news features in all parts of the world.

It is needless to state that a large army of cameramen has already been utilized for the service. Every man is at his post ready for duty when orders are flashed.

I understand that one of the most qualified newspaper cameramen in the country, if not in the world, has been down in Mexico for some time taking the important engagements of the civil war. His name is Wallace, and it is said that the early issues of the Selig-Hearst Weekly will show several of these battles.

Every corner of the world has been brought into easy reach for the service of the Selig-Hearst Weekly, and it is confidently asserted that exhibitors will be able to offer their patrons every week a complete compendium of prominent news items of the entire world.

Chicago Censorship and Remarkable Campaign for Pictures.

Many letters from residents of Chicago, touching on censorship, have been printed in the daily press for several weeks past. The injustice of censorship has become so onerous and un-American that patrons of moving pictures have resented it with strong condemnation. One of the many, under the heading "Hysteria and Moving Pictures," wrote to the Tribune as follows:

"By what authority does Major Funkhouser and the small coterie of women who surround him assume the obligation to regulate our moving picture shows? The main accomplishment of this select and exclusive group seems to be an extremely highly developed sense of prudish hysteria, which they do not hesitate to have inflicted upon those unwilling to reap the 'benefit' of their pseudo interest in the affairs of our municipality.

"I feel quite certain that if the moving picture interests were to decide upon a concerted attack they would have the backing of the real citizens of Chicago and would be of incalculable value in eliminating Funkhouser and his aids, or at least wresting from him the control which he has assumed in attempting to pass upon the moral standards of patrons of film shows."

Another had this to say: "It is gratifying to note that so great a paper as The Tribune prints an editorial on moving picture censorship that is unbiased. It seems that all articles appearing in Chicago papers of late, concerning moving pictures, have been largely of a condemnatory character. Small wonder that the moving picture interests are combining against Funkhouserism.

"I am an ardent picture fan (which, to the major's notion, would probably preclude the thought of my being called sane—still, I have escaped Dunning), and I do know that many of the cutouts and rejections of films have been silly and puerile. Even Shakespeare does not escape emasculation."

It is largely due to this comprehensive expression of disapproval of the present censorship of moving pictures—the expressed will of the people—that Chicago newspapers have engaged in a campaign of remarkable strength on behalf of this form of amusement. The press, if it stands for the people—for the expressed wish and desire of the people along progressive lines—must be their mouthpiece.

Anyone who reads Chicago papers today cannot fail to be impressed by the large space devoted to stories of current releases, daily, in nearly all of them. These stories are liberally illustrated and, in some instances, fill fully half a page. The Tribune, the Examiner and the News print these stories daily without any accompanying advertisement by the manufacturers of the film subjects so treated. The Record-Herald, which is running full page advertisements almost daily for the Universal, is giving extensive daily stories of the releases of that product. The News has engaged a special writer, familiar with cinematographic work, to cover the film news of the city in daily articles. In fact the news columns of the Chicago press, just now, overlook no local film happening of importance, while the outside world is well covered by the Associated Press and by cable.

There is no doubt whatever that this flood of favorable publicity for the moving picture was largely caused by the Chicago Tribune's exploitation of "The Adventures of Kathlyn," in conjunction with Wm. N. Selig. The marvelous results of the Tribune's campaign have caught all classes of the Windy City by the ears. As the "Kathlyn" series proceed in their unraveling, the story grows in popularity. Crowded houses are still the rule, and the tremendous competition for the prints of the sets as they are released shows no abatement.

In cities outside of Chicago the same interest exists, as the following communication to Mr. Selig shows:

"The writer wishes to congratulate you on the wonderful success of the 'Adventures of Kathlyn' series. These releases have been a great boom to the moving picture business, particularly at this period when the exhibitors are complaining bitterly on account of poor business. The line of advertising has also been a great assistance in placing them on the market. We are sure if you have any other series that might be placed on the market, in the same manner, in the future, we would even anticipate greater results although we have not as yet run anything that equals the 'Kathlyn' series."

Another jubilant exhibitor sent the following telegram: "Broken seven years record with 'The Adventures of Kathlyn' tonight. Congratulations."

Chicago's Deputized Censorship.

"In the case of the moving picture people I have not been to blame," said Major Funkhouser recently. "I have not censored any pictures myself, nor have I been present when the jury has voted upon them. In each case the jury has been composed of persons of high standing, including Mrs. Joseph T. Bowen, Mrs. Gertrude Howe Britton, Father Frederick Sedenberg, Dr. Graham Taylor, Miss Harriet Vittum, Miss Minnie Lowe, and other prominent citizens. This jury pronounces upon the pictures and I accept their verdict. I have been blamed for the findings of the jury and the moving picture operators are after my job, but I do not fear them.

"Every schoolhouse should have a dancing auditorium and a moving picture theater," said Major Funkhouser, speaking of preventive measures at the same meeting.

Wherein do the members of Major Funkhouser's censor jury excel the members of the National Censor Board? Perhaps they become endowed with superior gifts and inspiration because they have been appointed by the major.

Vigorous complaints against the present censorship have reached Mayor Harrison, who is ill just now, and, according to one in a position to know, the moyor is not pleased with the extremes to which the censorship has gone. These complaints, it is said, do not come from film concerns.

"I am against the idea of censorship in a free country altogether," said Charles C. Fitzmorris, secretary to the mayor, the other day. "I am not surprised that the people are complaining of it; they are not accustomed to such things."

It is known that strong interests connected with the film companies have made representations to Mayor Harrison looking to Major Funkhouser's suppression or removal, but they have obtained no definite expression from the executive.

Major Funkhouser himself appeared annoyed when he was asked about the situation and placed the entire blame for the agitation on the newspapers.

"In a few days I shall be able to name the man who is behind all the newspaper attacks on me," he declared. "The papers are acting from motive of self-interest. They think they can get my job, but they can't do it. I know where I get off in this business."

A Veteran Manager Retired by Moving Pictures.

Will J. Davis, the veteran manager of the Illinois theater, this city, announced his retirement from the theatrical field after forty years of strenuous work, on the eve of his seventieth birthday, at a banquet given in his honor by the Forty Club, Tuesday evening, February 3.

In explanation, the day afterward he said: "This is a very mechanical age. But no one can tell me that the return to the public is as satisfying as it used to be. To

have their hearts touched the theatergoers must clearly see the faces of the actors and must hear their voices. Only across the footlights, in that way, can real emotions be depicted. And the performers themselves are becoming mere puppets. If they stay in the legitimate drama they are forced to accept parts that they care nothing about—as in the sex dramas that are springing up and flourishing, apparently, like the green bay tree. The moving pictures, too, are taking many of the 'stars.'

"But," continued the veteran, "these moving picture people have the money and they are willing to spend it. Of course, they will get the best actors and actresses to be had. It is the same in all lines. Sooner or later some newer and more modern ideas are injected into them—for the worse, many of us think—and some one else begins to make the moeny.

"The world is too mechanical. Wherever we go, we see the wheels turning."

Under the heading "The Spirit of a Mechanical Age," one of the editors of the Record-Herald had this to say: "'Ours,' says a veteran manager gloomily, 'is a mechanical age, in which less and less is left to the human factor, to originality, individuality and the spirit.' Ours is, indeed, a mechanical age, but it is not an age that dispenses, or is at all likely to dispense, with charm, beauty and the things of the spirit. To the broader vision a mechanical age is an age 'set free,' an age that has more time for study, contemplation and right living. There is no reason why vulgarity and gross materialism should capture the wonderful mechanical devices of the age; and there is plenty of evidence that 'the spirit' is busy trying to utilize the same devices.

"Automatic players have brought music—and good music, too—into tens of thousands of homes in small towns and rural districts. The moving pictures are doing wonders. They will soon become an adjunct of every school, museum and cultural agency. They will democratize science. They will make 'dry' studies attractive. They will steadily elevate the standards of popular entertainment, annexing the spheres of romance, adventure and beauty."

A Film "Fly Story" from Pittsburgh.

A story comes from Pittsburgh that a common house fly was the cause of a panic in a moving picture theater there. It appears that the little pest had made its way into the lens apartment of the moving picture machine.

The machine operator had barely begun to run off the "thriller" of the night when there appeared on the screen a monster with legs like the limbs of a big tree, eyes as big as saucers, and a huge body covered with hair that looked like standing wheat.

At the first appearance of the monster women and children screamed and a rush was made for the door. The attaches of the theater quickly threw open the exits. But while the audience pressed toward the doors some one yelled: "It's only a fly in the machine," and ended the panic.

The lens had magnified the fly many hundreds of times, as shown on the screen.

Moving Pictures for Recruiting Purposes Beat Posters.

"Do you believe moving pictures of army life, such as drills, ceremonials, and parades, similar to the pictures exhibited by the British army would be an aid to recruiting in the United States?" Gen. Carter was asked in Chicago last week.

"Yes, I do," he said. "At present, though, the men seem to come in without any special attraction. Moving pictures are, in my opinion, better recruiting attractions than the colored lithographs.

"The government is taking moving pictures of army life all over the country. Chaplain T. J. Dickson, of the Sixth Field Artillery has taken some and is showing them with success, I am told. There is no special fund for this purpose. The navy, I understand, has a special moving picture fund."

Chicago Film Brevities.

Louis M. Noto, of the Kitsee Talking Pictures, arrived in the city Friday, January 30th, and returned to New York Wednesday, February 11th. During his engagement here, the famous Scotch singer and entertainer, Harry Lauder, found spare time to have talking moving pictures of his songs taken and developed at the Selig Polyscope Company's plant, the use of which was courteously extended him by Wm. N. Selig. Fifteen of Mr. Lauder's best known songs, showing the singer just as he sang and acted in them, were completed. Mr. Lauder had the pleasure of seeing himself in every one of these 15 short reels and was exceedingly pleased with the fine photography and the action. Mr. Lauder's manager, Mm. Morris, was also present when these talking pictures were taken. As Mr. Lauder listened to one of the songs, he said, half to himself: "Weel! Weel! Tae think o' it! Ither people wull hear me sing when my bones are jinglin' in my coffin."

"Antony and Cleopatra" is doing big business everywhere, according to Mr. McCarrahan, manager for George Kleine. It is being shown in the best moving picture houses throughout the country. In the American Music Hall the subject was shown to very satisfactory business considering the location. Each succeeding week showed an increase in the receipts. "Antony and Cleopatra" will open in New York about March 15th.

* * *

A cable to the Chicago News recently, shows that "Quo Vadis?" is making a tremendous hit in Japan just now, as many as three thousand people viewing the pictures at one sitting.

* * *

Hruby's Dalton Theater, Dalton, Ill., had quite an experience when the first set of the "Kathlyn" series was shown there on January 30th. The Dalton is a new house which cost $25,000, and on the opening night the chowd broke the doors getting in.

* * *

F. E. Nemec, president of the Princess Theater Circuit Co., St. Cloud, Minn., called at the World office last week. He was accompanied by A. E. Adams, manager of the Milo Theater, Little Falls, Minn. The Princess Theater Circuit includes the following theaters: The Princess and Starland, St. Cloud; the Milo, Little Falls, and the Scenic Theater, Detroit, all of Minnesota. The Starland and Milo run vaudeville supplied by the Considine booking offices. The other two run straight pictures. Mr. Nemec reported that he is playing to capacity in all his houses. The Starland seats 1,000 people, the Milo 500, the Princess 260, and the Scenic 300. Ten, twenty and thirty cents are charged for mixed vaudeville and picture programs, and ten cents for straight moving pictures. The picture programs are selected from the Universal and Mutual products.

* * *

E. Harvey Brient, well known as a clever exchange man, made a pleasant call at the World office last week. He is at present establishing offices for the Eclectic Film Co. in the Middle West. The Chicago office secured by him is at 614 New Mallers Bldg. Mr. Brient went to Minneapolis to select an office and place a manager in that city. Mr. Brient is making headquarters in the New Mallers Bldg.

* * *

H. Fichtenberg, who owns the Fichtenberg Amusement Enterprises in New Orleans, was in the city since Sunday. He and Mrs. Fichtenberg arriving in the city accompanied by Mr. and Mrs. Carl Laemmle. The party left Chicago for Los Angeles on Wednesday. Mr. Fichtenberg owns the Plaza, Alamo, Dreamworld, and Picto, New Orleans; the Alamo, Vicksburg; the Isis, Pensacola, and the Isis, Houston. He reported very good business all winter. He uses the Independent service exclusively. For his St. Louis houses he publishes weekly a neat booklet called the Weekly Spotlight. This booklet contains stories of the various films shown during the week.

* * *

"Thorns of the Great White Way," was ordered condemned Monday, February 2nd, by Second Deputy of Police Funkhouser after he viewed it in the City Hall. "The play has a moral and is all right for adults," said the second deputy, "but I will not allow it to be shown before children."

* * *

Motion picture films are unmailable on account of their inflammable nature, according to instructions received by Postmaster Daniel A. Campbell, of Chicago, Monday, February 2nd. The order points out that the postal laws prohibit the admission to the mails of explosive and inflammable articles, and asks that the order be rigidly enforced.

* * *

The Alamo Theater, 4710 State St., and the Casino, 3506 S. Halsted St., this city, were closed Wednesday, February 4th, on account of ineffecient ventilation systems. The owners were instructed not to re-open them until the health requirements have been met.

* * *

J. A. Sheuerman has purchased the state rights of Minnesota and Wisconsin for the "Prisoner in the Harem." He will start out Thursday, February 13th, to arrange for bookings in that territory. His office is 410 Dapples Bldg., 167-169 W. Washington St.

* * *

The Celebrated Players Film Co. has contracted for the entire output of the Jesse L. Lasky Feature Play Co. for some of the middle western states. The first release issued by them will be "The Squaw Man."

At the Sign of the Flaming Arcs

By George Blaisdell.

THE official opening of the Vitagraph Theater on the evening of February 7 marks another step in the progression of the motion picture. The influence of this new playhouse or converted playhouse will not be local only. It will extend all over. Locally it will make friends for the screen among those who so far have for one reason or another held aloof from the picture theater. Generally it will demonstrate that the silent drama can compete with the speaking stage in the bid for patronage; that not only can it give four performances each day, but that the dramas and comedies to be shown are the product of but one of the many manufacturers of motion pictures.

Small wonder that a leading dramatic critic, in writing of the occasion, was moved to say: "No swaggerer or more 'bung-tung' gathering than that which graced the opening of the new Vitagraph Theater (formerly the Criterion) has been seen at any 'legitimate' opening this season." He says further that the house was crowded with a "most un-'movie'-like audience!" This last because evening dress predominated. The time will come, and not so far distant, either, when such an occasion will be the expected, the usual, and constitute no subject for comment.

One of the novelties of this milestone moving picture evening was the speechmaking at the conclusion of the entertainment. John Bunny, who had taken part in the really silent drama of "The Honeymooners," in response to continued applause on the part of the audience, said it seemed fitting that those present should hear from the man who had written the playlet the portrayal of which they had just witnessed—a man who, he said, "possesses a keener appreciation of art than does any other gentleman I have been privileged to meet." He referred to the attainments of the man he was introducing, and said that he was a painter as well as a writer. "The evening would be incomplete," he concluded, "without a few words from the master—James Stuart Blackton."

"This is like a regular first night—speeches and everything—isn't it?" Mr. Blackton facetiously remarked when the applause that greeted him had subsided. "I feel, ladies and gentlemen, that words are a very inappropriate medium with which to thank you for your appreciation, because ours is a wordless art and this is going to be a wordless playhouse. What you will see here, in fact what you have seen to-night, is not the work of any one man or woman. It is the result of long and earnest effort on the part of many loyal and earnest Vitagraphers. It is a great pleasure to be able to thank them to-night for having made it possible for us to have this opening. Motion picture work is very difficult. You had a little instance to-night of the extremely hard work it is at times—for the ladies, especially. Just think of the hardship it must have been for Miss Charleson for almost twenty minutes to be unable to say one word. [Laughter.] We have been preparing to open this theater just about seventeen years—it was in 1897 the Vitagraph Company commenced business. I thank you for the Vitagraph family and for my partners—my senior partners; you know I am the junior partner, the baby of the concern; and although the mouth that thanks you is the mouth of Blackton, the voice is the voice of the Vitagraph Company."

* * *

In the making of Pathe's "Broken Paths," a two-reel subject illustrating the hardships of factory workers and the dangers attending their employment especially as regards the fire hazards, and released February 12, the Jersey City authorities gave the picture makers every assistance. The fire department was at their service for two hours, and many policemen were detailed to aid not only in holding back the crowds, but also to make realistic the factory fire scenes. The result is a worth while picture.

* * *

Frank W. Smith, of the Imp Company, has been appointed librarian of the Screen Club. Mr. Baggot has made a wise choice. The position is one for which Mr. Smith is eminently fitted both by training and temperament. The new librarian has intimated that he will welcome the co-operation of all Screeners in the building up of a collection of good books commensurate with the importance of this expanding organization.

* * *

Edwin August, author, director and player in Universal pictures, who arrived in New York on the day of the Screen Club ball, will remain in the city for several months. Mr. August's trip east was inspired by the orders of his physician that he must seek a change of scene—the strain entailed by his work had undermined his health. President Laemmle had suggested that a few months in New York would be beneficial to the actor, and Mr. August gladly accepted the opportunity. He will stage his plays at the Coytesville studio. Mr. August was accompanied to New York by Hal August, one of the members of his company. On Monday Miss Iva Shepard, character woman in Mr. August's company, arrived in town. Miss Shepard on her way to the metropolis stopped over at Columbus, on the invitation of the Ohio exhibitors, and led the grand march of the state ball. Work at the Coytesville studio will begin on February 16.

* * *

Jules Burnstein has resigned from the World Special Films Corporation to take charge of the New York exchange of the Eclectic Film Company. A good man on a good job. Mr. Burnstein has had much experience in exchange management, has a wide acquaintance in the trade, and possesses a host of friends. More power to him!

* * *

Herbert Brenon was very seriously injured last week in the breaking of the glass front of the 8,000-gallon tank in which he was working with Annette Kellermann. Later news is to the effect that Mr. Brenon was so badly hurt that seventy-two stitches were required to close his wounds. It is said that it may be the first of March before he will get out of the hospital.

* * *

The viewing of the silent comedy enacted at the Vitagraph Theater suggests the possibility that some day—it may be far in the future and it may not—one of the largest picture companies may take over a theater, and with its own players, necessarily the best of them, put on a drama. Theatergoers and also non-picturegoers there be who rest under the delusion that even in the larger screen companies there are not contained players who in histrionic ability are the equals of those forming the cast of an average Broadway production. Picturegoers who are also theatergoers know differently. Given care in the selection of subject and staging, the result would be interesting and to some surprising. To be sure, in the working out of such a scheme players for the time would necessarily be debarred from doing much before the camera, but the moral value, the advertising value, would be incalculable, both to the company putting on the performance and to pictures in general. Think it over, ye big fellows. It might be worth while.

* * *

The Gaumont Company reports unusually large bookings for both "Fantomas" and "The Duke's Talisman." In the case of the former picture one New York theater turned what looked like a mighty bad week on a vaudeville program into an unusually good one by a showing of this production.

* * *

"What's to be done about the 'movies' that are demoralizing our children?" the Macon (Mo.) Democrat inquires, and then right in the same issue gives the answer for which an anxious nation trembles in suspense: "The 'movies' must be restricted!" Simplest thing in the world, old top. Go right to it.

* * *

Governor Dunne of Illinois has established a precedent which Governors of other States well might adopt. He has given his consent to the photographing of the State penitentiary and its prisoners on the condition and on the guarantee that pictures should be so taken that the faces of the inmates would not be recognizable. When the matter was first broached to Governor Dunne he declined to permit the making of the film, declaring it would subject the inmates to the humiliation of having their pictures shown in theaters all over the country. The Governor is a real humanitarian. There have been abuses in the photographing of prisoners in the past. Even a convict who has hopes of some day leading a straight life has rights entitled to respect.

* * *

Talking with J. J. Raymond, who is managing the Eclectic subject of "Les Miserables" at the Carnegie Lyceum, he said that the remarkable picture was doing an average business of approximately $4,000 a week. The nine-reel production will be held at the Lyceum for five weeks more, when an attempt will be made to secure for it a suitable Broadway location. Mr. Raymond says the Gordon Company, which controls the subject for New York State and New England, has not yet decided on future bookings other than that it will play nothing but high-class houses in order that no step may be taken tending to mar the market value of the picture. The admission will be maintained at 25 cents up to $1. It is the intention of the company to return "Les Miserables" to a community at stated periods for years to come. Mr. Raymond says that at the Lyceum many persons have seen the picture two or three times.

* * *

Up in Rochester, N. Y., the city board of the Women's Christian Temperance Union has passed a resolution opposing the movement on the part of motion picture theater proprietors to open their houses on Sunday. What's the idea? We know, of course, that the dear women cannot hate the saloons less, but is it possible they hate the motion picture more?

* * *

Reports from the Pacific Coast are to the effect that the rights for several western states to the white slave film which was ordered off the screen by the New York police have been sold for $50,000. The figures sound rather high.

Women and Children.

By F. H. Richardson.

I HAVE been greatly interested in the various estimates made by friend and foe as to the make-up of the average moving picture theater audience.

It seems that for some reason, not as yet thoroughly explained, the average commentator has, after considerable hovering, settled on the question and hatched out 85% as the answer—that is to say, these persons have decided that the average moving picture theater audience is made up of 85 per cent. women and children, and presumably, 15 per cent. men.

It seems to me this is a conclusion which cannot be backed up by facts. The writer has taken some pains to observe typical audiences in moving picture theaters, and in the daytime in downtown sections, at least of Chicago and New York, it has been his observation that the average audience is composed very largely of men, with comparatively few children and a mere sprinkling of women.

This does not, however, hold true with theaters located directly in the shopping district. In such houses the daytime audiences are composed very largely of women, but with very few children, and such children as are present are almost invariably accompanied by their mothers, or some other grown-up specimen of the votes-for-women tribe. In the evening the writer has found that there is no very large difference between the average moving picture theater audience and the average "ten, twent', thirt'" blood-and-thunder melodrama theater. There is, of course, a very liberal sprinkling of children of various ages, particularly in five-cent houses, but as between the men and the women the observation of the writer has been that they are about evenly divided, and if this be true, and I say that it is true, then, accepting the 85% statement of the supposed to be authorities, we would have an equal division of the grown-ups, which would leave 15% of the audience children. And most emphatically this does not justify the continual howl which goes up about the moving picture theater being supported by children.

One trouble with the estimates given us by the various writers not connected with the moving picture industry lies in the fact that, as a general proposition, their activities center in a particular neighborhood or a particular type of moving picture theater. To cite an instance as an illustration: Mrs. Jones becomes interested in moving picture theaters. She visits those in her neighborhood, which are probably located entirely in residential sections, and catering entirely to what might be termed the family trade. Now such a theater does, in the very nature of things, contain a larger percentage of women in the daytime, and a larger percentage of children in the late afternoon and early evening hours than will a house located in the business section. Mrs. Jones sees a few bad films displayed, or films in which some form of crime is exploited, or which have other objectionable features. She immediately becomes excited and rushes into print with the statement that all moving picture theaters are bad, and "ought to be regulated because 85% of their audiences are women and children." But, as a rule, this particular type of critic goes further than that and says the moving picture theater is practically supported by children. Her criticism is not worth the paper upon which it is written, and her entire objection is knocked out by the statement that if the parents in that neighborhood refused to patronize a theater which showed objectionable films, these objectionable features would disappear like magic. And so I could go on and cite instances of false reasoning by critics, to the extent of many pages.

To my mind the moving picture theater ought to be regulated to a certain extent, and producers should be prohibited from going too far in the exploitation of crime and other questionable things. But I make this unqualified assertion, viz: the moving picture theater stands in no more need, nor in fact in half as much need, of rigid censoring than does a metropolitan high class vaudeville house and the average melodrama theater, in which the burglar comes out on the stage, cracks the safe, kills the owner and runs off with the widow. I have sat in high class New York vaudeville houses and seen stunts pulled off which would have brought a blush to the cheek of an Egyptian mummy. I have seen high class, or at least high salaried, actors and actresses give voice to things so broadly suggestive that a six-year-old child could hardly escape the filthy meaning implied, and the audience, including the young girls present, gave evidence of its enthusiastic approval. As long as this is true, and it absolutely is true, and is done not once but many, many times every day in practically every vaudeville theater in the city, I don't think we need to have hysterics about the minor objectionable things in the moving picture film.

It is not usually considered as being exactly proper to make a terrific fuss over a gnat and deliberately swallow a camel.

SIMPLEX INSTALLED IN ASYLUM.

Through the California Film Exchange, Phoenix, Ariz., there have been installed two Simplex machines in the Arizona State Prison, Florence, and the State of Arizona Asylum, Phoenix, Ariz.

Director J. F. MacDonald Reading the Script of "Samson," the Big Universal Production Now Under Way, To His Company. Seated Opposite Mr. MacDonald Are J. Warren Kerrigan and Kathleen Kerrigan.

"ONCE OVER"

By Hugh Hoffman.

THE funniest exhibitors' meeting we ever saw was one where the members were squabbling about unpaid dues. In the midst of it all a delegation from the operators' union walked in and presented a demand for increased wages. And they got it without half as much argument as there was over the dues.

* * *

Any man with the title of "Major" prefixed to his name is worthy of investigation. There is a world of phoney "Colonels" and quite a few "Majors," and they all consider themselves authorities on all questions. A little matter like censorship would be easy for any one of them. (Chicago papers please copy.)

* * *

One of the most unpleasant parts of a military man or ex-military man is that he thinks everything should be done in a military way.

CONTRACT PRODUCTION BY RUBY.

A new plan of feature film production is being introduced by Leon J. Rubinstein, head of the Ruby studio. He is being given the entire staging of complete productions on contract, under an agreement which means that the Ruby studio takes all the responsibility for the success of the picture.

The first of these will be "The Life of Big Tim Sullivan," for the Gotham Film Company, of New York. This is scheduled for four reels and will show the picturesque career of the famous Bowery Senator. All the life of New York's famous East Side is identified with the vicissitudes in the career of Timothy D. Sullivan. The production will be supported by the co-operation of his old friends of the sporting and political world.

Another feature of unusual interest which the Ruby concern has contracted to execute is a six reel portrayal of the perils of the deep sea diver, for the National Conclave of Subterranean Engineers, which President Wilson opened in St. Louis. A tank specially built for photographic purposes has been constructed under the supervision of Irving B. Rubinstein and the Cooper-Hewitt Company is building tubes that will remain lit under water pressure, with a special opaque globe that will not obstruct the light rays. A number of the most famous deep-sea experts in the world will participate in a story written by Mr. Frank B. Coigne, giving ample play for an exposition of all the wonders of the diver's hazardous calling.

LAEMMLE RE-ELECTED PRESIDENT OF CONSOLIDATED.

The stockholders of the Consolidated Film and Supply Company, in their annual meeting held last week at the offices of the Universal Film Manufacturing Company, in New York, reaffirmed their confidence in the acumen and integrity of their president, Carl Laemmle, by re-electing him to that dignity for another year. William Oldknow, of Atlanta, was named as vice-president and general manager, and C. V. Beecham was made secretary and treasurer. The directorate chosen for the ensuing year comprises Messrs. Carl Laemmle, William Oldknow, R. H. Cochrane, P. D. Cochrane, Herman Fichtenberg, William J. Maloney and C. V. Beecham.

A hearty vote of thanks was extended to Mr. William Oldknow, general manager, for the remarkable showing the Consolidated has made during the year.

SEERY BACK IN CHICAGO.

R. C. Seery, who left Chicago several months ago to take up special work in connection with the operation of the Mutual Film Corporation's many offices in the Northwest, now having completed that work satisfactorily, has returned to Chicago to take up new and important duties in connection with the H. & H. Film Service Co.

CANTES VISITS WORLD OFFICE.

Joseph Cantes, a prominent exhibitor of Atlantic City, N. J., visited the offices of the Moving Picture World during his stay in New York City. Mr. Cantes seemed very enthusiastic over present conditions, and in leaving said, "I would rather go without my breakfast every day of the week than miss a single copy of your excellent paper."

CYRIL CHADWICK FOR FILM COMEDIES.

ANOTHER popular comedian of the regular stage has "deserted" for the pictures. This time it's Cyril Chadwick, the portrayer of English comedy types, best known through his long association with Bayes and Norworth and "The Eternal Waltz," in which he starred with Mabel Berra. The Thanhouser Company signed the comedian for a long term recently and Lloyd Lonergan is working on a series of "silly ass" comedies, on the principle that an actor doesn't lose his individuality when he goes into pictures. Instead, it is the Thanhouser contention, that individuality can be improved by studio work because a wise picture producer invariably fits the play to the player and thereby develops him in his particular line. So the Lonergan playlets, especially written to portray Mr. Chadwick in the kind of comedy in which he excels, may result in a funnier Cyril Chadwick than the musical stage ever knew. At all odds, the Chadwick picture efforts will be watched with a good deal of interest everywhere.

Cyril Chadwick.

Nat-U-Rich Pledging Her Undying Love To the Squaw Man In Lasky's Production.

Manufacturers Advance Notes

"CHAINS OF BONDAGE" (Essanay).

This production, released by the Essanay Company, Friday, March 6, 1914, embodies in it some dramatic effects that are distinct novelties. The story is essentially dramatic and hits the spectator with a "punch." The photography is without blemish, and, if possible, surpasses in excellence the "crystal-clear" quality for which Essanay has already become famous.

Scene from "Chains of Bondage" (Essanay).

The artists who portray the different characters of the drama have, without doubt, put their whole heart and soul into the story, for their every action rings true to human nature. Especially notable is the work of Richard C. Travers, in the part of Richard Buckley, he having to rely solely on facial expression for the interpretation of his part. Also notable is the work of Irene Warfield, in the part of Geraldine, Buckley's wife, and later as his daughter. Bryant Washburn, as Burton, the "heavy"; William Bailey, as Dr. Oliver, Nita's sweetheart, and Mrs. Clara Smith as Fanchette, Buckley's old nurse, all give a delightful portrayal of the characters which they interpret. The story as a whole, together with the photography and acting, gives a subject that will be universally liked.

NEWS FROM MEXICO.

President Harry E. Aitken, of the Mutual Film Corporation, has received the following wire from Frank M. Thayer who is in charge of Mr. Aitken's camera men:

"All our photographers left Chihuahua and proceeding rapidly toward Torreon with Villa for battle. New reels, best ever taken in Mexican War, will reach you in two days."

In a letter, also just received from Mr. Thayer, is this interesting information:

"Little is known of Villa's wonderful character. The morning after the Ojinaga battle, he sent fifty head of beef cattle to the people he drove across the river. He is absolutely fearless and always travels without a bodyguard—is a crank on liquor and closes the saloons in every town he captures.

"Villa's executive ability is marvelous. In less than eight weeks, he has driven the Federals from the state of Chihuahua, opened three hundred miles of railroad and telegraph lines, and is operating regular train service from Juarez to Chihuahua City, where all the business houses are open and accepting the constitutional currency at the same rate as the currency of the national and state banks. He is a man who is consistent and unless something most unexpected happens, should be in Mexico City within sixty days."

"THE DREAM CHILD" (American).

Justice is justice only when tempered with mercy. When Vivian Reynolds secretly married George Haldane instead of carrying out her father's wish of uniting the heart and fortunes of the Reynolds & Williams, she brought down upon her the wrath of an irate father. The latter, in his stubborn fury, disowned his daughter and fostered an enmity to the world at large.

In dire distress, his penitent daughter returns only to meet with scorn and denial. The vision of her child brought about a change of heart in the old man, and only after much agony and worry was he able to make atonement. Vivian, deserted by her husband, who meets an ignominious death in a western town, comes to a realization of a life of happiness by a marriage with her childhood lover.

Scene from "The Dream Child" (American).

The story teaches a strong moral to child and parent. Winifred Greenwood plays the lead as Vivian Reynolds, and Ed. Coxen as Jack Williams, the lover, while George Field does the heavy to perfection. A strong heart interest throughout the subject marks this two-part drama as way beyond the ordinary productions. It has been set for release Monday, February 23, 1914.

GENE GAUNTIER PLAYERS' NEW STUDIO.

Cardinal John M. Farley, of New York, has sanctioned the lease of the premises 515 to 519 West Fifty-fourth street, owned by the Roman Catholic Church of St. Ambrose, to the Gene Gauntier Feature Players, Inc., for a term of three years, beginning May 1, 1914, at $2,500 per year, for the purpose of making and producting motion picture films.

The matter came up in the Supreme Court before Justice Samuel Seabury for approval, and all the papers in the proceedings were presented for the information of the court. The papers showed that the trustees of St. Ambrose had approved the lease and then the sanction of the cardinal was obtained.

The approval of the cardinal of the rental of church property for the manufacture of films is interesting, as he is the head in New York of the Catholic Church. The text of the sanction shows that he is to retain a right to protest at any objectional film.

The cardinal's consent reads in part as follows: "I hereby consent that the Roman Catholic Church of St. Ambrose lease unto the Gene Gauntier Feature Players, Inc., for the purpose of making and producing motion picture films, in private only, no public exhibition to be held, and provided that any rehearsal which may be had shall be in no way objectionable in the judgment of the secretary of said church, its real property 515, 517 and 519 West Fifty-fourth street." Justice Seabury approved the lease.

"CAPTAIN JENNY, S. A." (Gold Seal).

Otis Turner is the producer of this masterful, three-part, human-interest drama. He has staged and directed the picture according to superior skill, his master ability. "Captain Jenny, S. A." is not a spectacular drama, yet there is all the romance, all the thrill, the big punches that are common to Mr. Turner's plays.

Scene from "Captain Jenny, S. A." (Gold Seal).

And those taking the important roles are Mr. Rawlinson, Miss Buckham and Mary Ruby. Miss Buckham is comparatively new to the Universal fans, as also is Miss Ruby, but like Mr. Rawlinson, they are artists to the finger tips. This play tells of a good-intentioned young man who goes wrong and is saved to himself and the woman he loves by the humanity, kindness and the self-sacrifice of a Salvation Army girl, Captain Jenny.

There are beautiful, refreshing scenes by the sea shore, where this boy, who has sought employment as a life-guard, saves the life of Lucy, the beginning of their love affair, and contrasting these are some sordid settings of a big city, showing all the meanness of life, the degraded human. It is a play that will make every one the better for seeing it—that will leave a lasting impression. It will be released February 24th.

NAME OF LASKY STRONG.

State Rights for "The Squaw Man" Sell Rapidly Before Picture Is Produced.

That the name of Jesse Lasky, long known as the producer of vaudeville's classic entertainments, means something in other branches of the amusement field, is best demonstrated by the remarkable accomplishments of his feature play company, which, without having made one production, has disposed of almost their entire territory.

The purchasers of the various states from Mr. Lasky demonstrates again that his name has proven a magnet for the very best of the recognized state right buyers and distributors.

The William L. Sherry Feature Film Company controls New York State.

American Feature Film Company, of Boston, controls the Lasky productions for the entire New England group of states.

W. W. Hodkinson, of the Progressive Motion Picture Company, has California, Oregon, Washington, Arizona, Mexico and Nevada, while the Notable Feature Film Company, of Salt Lake City, procured the Lasky productions for Utah, Wyoming, Colorado and Idaho.

The Famous Players Film Service, of Pittsburgh, will distribute the Lasky productions through Western Pennsylvania, Kentucky, Ohio and West Virginia, and the Famous Players Exchange, of Philadelphia, and New York, procured Eastern Pennsylvania and New Jersey.

Illinois and Wisconsin for the Lasky products will be in the hands of the Celebrated Players Film Company, of Chicago; and Maryland, District of Columbia and Delaware will be distributed by the Hygrade Feature Company, with offices in Philadelphia and Baltimore.

The Famous Players Star Feature Film Service, of Minneapolis, control the rights to Minnesota, North and South Dakota.

The small amount of remaining territory, according to Mr. Goldfish, of the Lasky offices, could long ago have been disposed of had they not decided to select their buyers with the utmost discretion.

Missouri, Kansas, Oklahoma and Iowa, according to Mr. Goldfish, were disposed of and the franchise canceled, thus throwing the territory back on the market, but by this time it is evidently disposed of for there were numerous inquiries.

The first release of the Jesse Lasky Feature Play Company will be "The Squaw Man," with Dustin Farnum, on February 23rd, a private showing of which will take place at the Longacre Theater, West 48th Street, next Tuesday, February 17, at eleven A. M.

Immediately after the release of "The Squaw Man," Mr. Goldfish, executive head of the Lasky organization, will go to Europe where "The Squaw Man," under the title of "The White Man," by which name it played for three years in London, will be exploited.

"THE PRICE OF A RUBY" (Lubin).

This very intense story is told by one of the best casts in the Lubin studio, including Harry Myers and that charming actress Rosemary Theby, who has qualified as a clever leading lady. Heart interest dominates the tale, in fact, it is all hearts, with no villainy or ill nature to mar the beauty of the romance. A hard working and worthy girl is tempted to steal a jewel which places her in a position to secure a rich husband, but she cannot forget her fault and for seven years

Scene from "The Price of a Ruby" (Lubin).

she endures privations and unhappiness to repair the wrong which all others are willing to forgive and forget. The heroic struggle is, however, compensated and the picture closes with the promise of a happy future. The price of the Ruby was well paid and the excellent photoplay will doubtless be greatfully received by the lovers of pathetic drama. Others in the cast are Jean Armour, Earl Metcalfe and young Raymond Hackett.

"JOAN OF ARC" (Savoia).

"Joan of Arc," which has been secured by the World Special Films Corporation, will be shown on Broadway in the near future. In the producing of this film, the Savoia Film Company has rejected Shakespeare's and Schiller's conception of the "Maid of Orleans" and have relied on the historical research into her life and character, which has been carried out during the past century—and notably by M. France, M. Hanotaux, and Mr. Andrew Lang.

The film tells the story of which even a child who detests the history lesson will never tire, from the time Joan in her native village first sees the vision of St. Michael, St. Margaret and St. Catherine urging her to save her country up to the final passage of the Maid through the streets of Rouen on her way to the stake.

Two months were actually spent in filming this picture and no fewer than 1,000 men and 300 horses were employed, the men coming into the picture being equipped with the armor and weapons of the period as shown in the old fifteenth century wood-cuts. The Bastille of Saint Loup, erected by the English at the Gates of old Orleans, the Castle of Chinon and Joan's dwelling at Domremy, have been modeled from ruins of buildings of the period which still exist, and the style of dress of the age has also been fully observed. Realism is everywhere. The result is a succession of striking pictures and one sits and looks, forgetting that it is a picture.

"THE PROFESSOR'S AWAKENING" (Beauty Film).

Another "Beauty" subject that far surpasses the rank and file of one-reel subjects. Harry Pollard, who plays the titular role and also acting as producer, is entitled to much credit. Margarita Fischer plays opposite and enacts the role of a fisher maiden with dramatic force.

Scene from "The Professor's Awakening" (Beauty Films).

The story is a light drama with an inclination to chop off rather sad, but happily the final scene saves the situation. The photographic quality is excellent and adds much to the beauty of the film. It has been set for release Wednesday, February 25, 1914.

WALL STREET BANKERS ENTER FILM BUSINESS.

Announcement has been made that W. A. Pratt, of the well-known banking house of Edward B. Smith & Co., of New York, Philadelphia, and London, England, and Mr. Van Horn Ely, president of the National Producers' Company, of Wall Street, New York, are on the directorate of the new World Film Corporation of New York, with branch offices in this city and the principal cities of the United States and Canada. E. Mandelbaum and Philip Gleichman, the founders of the World Special Films Corporation, continue actively with the new firm.

The entering of the Wall Street bankers at this time into the motion picture business is said to be the beginning of a large scheme to develop to a high level the best feature motion picture productions for the theaters.

The officers of the World Film Corporation are: G. L. P. Vernon, president; E. Mandelbaum, first vice-president; Philip Gleichman, second vice-president; Britton Busch, secretary and treasurer. These gentlemen, together with W. A. Pratt and Van Horn Ely constitute the board of directors. One of the biggest men in the motion picture business, whose name is withheld for the present, is to be general manager of the corporation.

THE FIRST WOMAN TO DO A "BRODIE."

Constance Bennett and Rodman Law both jumped from the Williamsburg Bridge as part of a scene for a coming Blache feature production temporarily entitled "The Moonshiners," and which will be ready for release along about the latter part of March or the early part of April. Miss Bennett is the first woman who has taken the chance. The event was given wide publicity in all of the metropolitan journals. A week prior to this event Miss Bennett and Rodman Law both on horseback jumped into Ausable Chasm. This is a leap down an abyss measuring approximately 150 feet. The other members of the Blache cast are Miss Vinnie Burns, Miss Claire Whitney, Mr. James Johnson, Mr. James O'Neil, Mr. Fraunie Fraunholz and Mr. Joseph Levering. This attraction is under the personal direction of Herbert Blache.

ROTARY CLUB MEMBERS IN DRAMA.

Two hundred and fifty members of the Los Angeles Rotary Club, comprising bankers, manufacturers and men representative of every industry in Southern California, and their ladies, were the guests of General Manager Isadore Bernstein and Director Henry MacRae at a tango tea at the Universal Pacific Coast studios on the afternoon of January 31. A part of the entertainment was participation in Director MacRae's newest picture, "The Yaqui's Revenge." All accepted the invitation and posed for the camera in one of the most beautiful ballroom scenes ever designed at that studio.

BOSWORTH DOING MORE JACK LONDON STORIES.

Bosworth, Inc., left Los Angeles on Friday, January 30th, by special train for an extended and expensive trip. They went to Truckee, Cal., where the snow now lies at a depth of seven feet on a level. They carried an equipment complete in every respect for the making of four seven-reel pictures of the Jack London stories—"Smoke Bellew," "Odyssey of the North," "Burning Daylight" and "Son of the Wolf," for which series most of the scenes will be made in Truckee, where more nearly than in any other place the Alaskan surroundings and scenery can be found. The only reason, in fact, that the company goes to Truckee by preference is because the enormous amount of negative they make can be shipped out each evening, and reports received much quicker than would be the case in Alaska.

An agent of the company has been north, scouring the states of Oregon and Washington, and finally Juneau, Alaska, for dogs and sledges. Forty of the best Malemutes and husky dogs have been secured, and six sledges, which, with a vast equipment of furs, parkas, mukluks and Eskimo trappings, will meet the main body of the company at Truckee on its arrival, and the work of producing the pictures will begin at once.

Mr. Bosworth takes with him a company of thirty-five actors and actresses, many of whom have had actual experience in dog-driving and mushing, and all of whom have been selected with careful regard to London's types. Fifteen Japanese men and five women went along to play the Eskimos, making a company of over fifty, who will remain in Truckee, and at Lake Tahoe for the Lake Linderman scenes, probably until the thaw sets in.

The one aim of Bosworth, Inc., in the production of the London stories is to make them as absolutely right as thought, care and money can do, and it is believed that the results of this expedition will justify the care and expense entailed.

Besides Mr. Bosworth, who will direct and will act many of the principal roles, the principal members of the company will be: In the stage and photographic department—J. Charles Haydon and George W. Hill, Miss Stedman, Miss Haines, Miss Wolcott and Miss Scherrer, and among the men, Messrs. Conway, Clifton, Garcia, Linkenhelt, Sackville, Ray, Fleming, McDonald and Colby. Miss Hettie Gray Baker will accompany the party as scenario writer. Several Indians, including Chief Fred Harvey, Harrison, Weis and Waide, will play parts like "Sitka Charley," "Cultus George" and other important Indian characters. It is expected that Mr. London himself will visit the camp and renew his acquaintance with the deep snows and the Alaskan life he knows and loves so well.

STAND ON IRISH SOIL.

As an added attraction to the reissue of "The Colleen Bawn," one of the Kalem Company's famous Irish pictures, an opportunity will be given to patrons of theaters showing the subject literally to stand on Irish soil. When "The Colleen Bawn" was issued about two and one-half years ago it sprung into instant popularity which has never quite subsided and has recently become apparent to the extent that the Kalem Company decided to make another issue. With this determination came the inspiration to supply each exhibitor with a bit of the earth which lies at the base of the Colleen Bawn Rock, which he may place on the floor or pavement in front of his box office in such a way that his patrons, when buying tickets, will stand upon real Irish soil.

As an advertising "stunt" this is about the cleverest that has yet been devised. A representative of the Kalem Company, in London, was commissioned to get the soil and secured several tons of it, which arrived by the White Star steamship Megantic about a week ago. That there should be no question as to the genuineness of the "soil," great care was taken to have it duly authenticated. Affidavits were secured from the priest of the parish, from the mayor of the town and other officials who were on hand to see it bagged and labeled for shipment.

The Kalem Company will portion it out in quantities sufficient to cover a box or tray four feet square to the depth of one inch. This tray is to be placed in front of the box office. Bags of this Irish soil are now being shipped to the various General Film Company's branch exchanges to be delivered to exhibitors when the picture is released, beginning March 16. The idea ought to make a great hit.

"CRICKET ON THE HEARTH" (American).

A two-reel subject possessed of that quiet, forceful acting that makes it stand out as a masterpiece. No expense has been spared in supplying local color. The subtitles are of the old English type and lend a pleasing touch. The memory of Dickens is highly honored by this production. Release February 16th, 1914.

(Continued on Page 975.)

NOTICE TO EXHIBITORS IN MASSACHUSETTS — CONNECTICUT — MAINE VERMONT—NEW HAMPSHIRE and RHODE ISLAND

We control the NEW ENGLAND RIGHTS for All Productions of the

Jesse L. Lasky Feature Play Company

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Edwin Milton Royle's Thrilling Drama

"THE SQUAW MAN"

With

DUSTIN FARNUM

And

2nd Release

"Brewster's Millions"

With

Edward Abeles

3rd Release

Edmund Breese

In

"Master Mind"

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secured my first release for an entire week at his handsome

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Make an irresistible combination. **That is the reason why**

"THE SEA WOLF"

has broken all records wherever shown, both in the Eastern and Western part of the United States. This high-class picture is creating a new standard in the motion picture world. The Pacific Coast Rights on **"THE SEA WOLF"** were secured by our Company. The picture was so tremendously successful there that I have made arrangements to book it throughout the United States.

The demand for this picture is so great that this advertisement will not appear again for some time.

Make application for bookings early. Address all communications to

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JESSE L. LASKY Presents

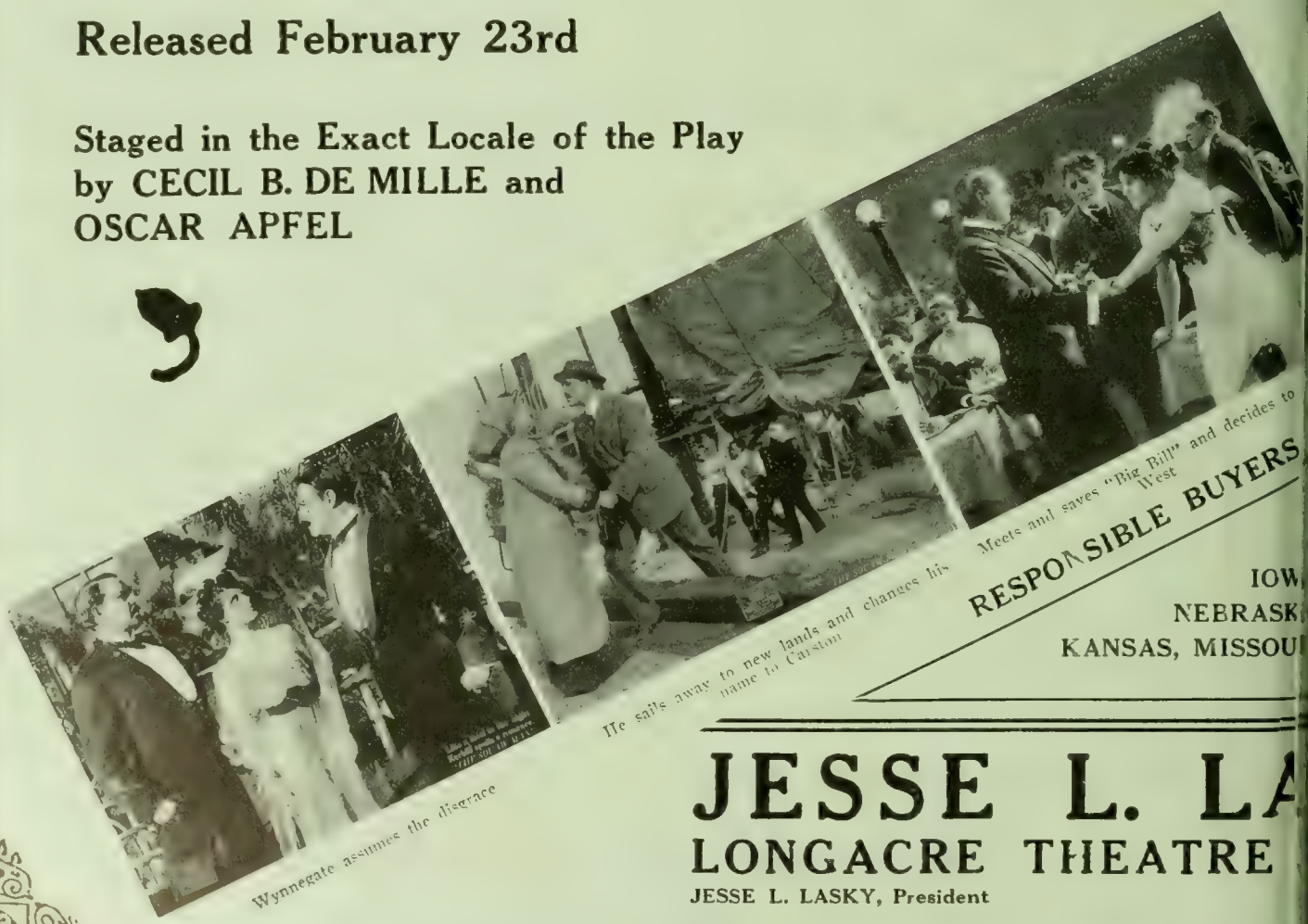
THE SQUAW

EDWIN MILTON ROYLE'S DRAMATIC TRIUMPH WITH

DUSTIN FARNUM

Released February 23rd

Staged in the Exact Locale of the Play by CECIL B. DE MILLE and OSCAR APFEL


Meets and saves "Big Bill" and decides to West
He sails away to new lands and changes his name to Carston
Wynnegate assumes the disgrace

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The Pulsing Achievement of Dramatic Art. Done into vivid, silent drama by the magic touch of perfect direction and sublime pantomime

MAN

Nat-u-Rich saves the Squaw Man and they marry

Don't say it or I'll forget myself!

Nat-u-Rich is gone. He turns to his first love

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OUR FIRST RELEASE	2nd	3rd
"THE SQUAW MAN"	"Brewster's Millions"	EDMUND BREESE
WITH	*WITH*	*IN*
DUSTIN FARNUM	EDWARD ABELES	"The MASTER MIND"

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EDWARD ABELES in Brewster's Millions and **EDMUND BREESE IN Master Mind**

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WITH

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Our work so well liked

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Capacity 100,000 per day

J. W. MURRAY, Sales Manager

Manufacturers Advance Notes.

(Continued from page 966.

TWO "DOLLY" PICTURES A MONTH.

Edison announces an important change in the release schedule of the "Dolly of the Dailies" series, which Acton Davies is writing for Mary Fuller. It was originally intended to follow the program of the "Mary" pictures and release one film a month.

The announcement that the new "Dolly" series would be released once a month was a signal for a flood of letters from exhibitors and Mary Fuller enthusiasts, asking that the series be released at least twice a month. Arrangements have already been perfected for the release of the first two films of the new series but Edison decided that, beginning with the third story on March 14th, it would accede to the popular demand and release a "Dolly" picture on the second and forth Saturdays of each month.

The new schedule makes the story of "Dolly" easier to follow and sustains a keener interest in the fortunes of this already popular heroine. Many exhibitors stated as their reason for asking that the schedule be changed, the fact that they were anxious to bring the "Dolly" enthusiasts back to their theaters more often. Their experience with the "Mary" pictures have shown that these films never fail to draw a bigger crowd than they had on other nights. They naturally figured that it was better business to attract these people twice as often.

SAYS WILLIAM A. BRADY.

"The moving picture business is enough to make a theatrical manager rub his eyes in blank amazement. In all my experience in management, the hardest thing to get is a first-night audience, and after that arises the problem of how to keep them coming. My first experience in the picture manufacturing line is now in process of unwinding. Last week I announced that I would embark in this field, naming a few of the plays I intended to present upon the screen, and within four days' time I had enough applicants for state and territorial rights to keep the new concern jumping for months to come. The point about this which dazzles the theatrical man is that he can sell his product before he completes it. The people with whom he deals know whether they want his material or not as soon as he tells them what it is, even though it has not been actually manufactured. In producing plays for the stage there is no way on earth by which you can be sure whether you are going to make money or lose it, with the odds fully five to one that you will lose. But I suppose that if I had not taken chances on all these successful plays I am about to turn into moving pictures, I might not have found such a ready market for them in this new form."

KATHIE FISCHER WITH BEAUTY FILMS.

Some children are born with the dramatic temperament—they act with their toys while babies; as a rule, the talent is inherited. Such a one is little Kathie Fischer, a really remarkable and wholly natural little actress, and a niece of Margarita Fischer. Kathie has always loved her aunt, and has spent more of her short years watching her. She has acted a great deal under the direction of Harry Pollard, and her list of successes is surprisingly large for such a little tot.

In "The Sacrifice," Kathie impersonates a little boy who is taken away from his mother to be educated by wealthy relatives. Kathie was so worked up in the scene that she clung to Margarita Fischer and suddenly burst into real tears. Her naturally sympathetic aunt followed suit, and in a few moments not a single member of the company had dry eyes. When a child can so work upon the feeling of those around her there can be little doubt regarding her future.

The play itself is beautiful, and this one scene lifts it to a high level—the naturalness of it all shows on the screen

LOIS WEBER'S REMARKABLE RECORD.

Lois Weber, of the Rex-Universal films, has written one scenario a week for the last three years. Miss Weber says that she is never at a loss for original ideas. She is of an intensely emotional character, and all the little incidents of her life and those she reads about in the newspapers she views with an eye to their heart interest. When she is building up a scenario she keeps in mind the individual actors in her company, and as she thinks the prospective story over the she thinks of the characters in it as her own people.

A "PIRATE" IN CHICAGO.

Agnes Eagan Cobb, of Union Features, has just returned from a trip which took her as far west as Texas, and reports a number of satisfactory contracts for pictures bearing the Union Feature brand. Mrs. Cobb says that feature film dealers are suffering considerable loss from the operations of a certain company in Chicago which is "pirating" territory in every direction to the great annoyance of legitimate buyers. "In every city I visited," declared Mrs. Cobb, "I found that this pirate was offering not only Union Features, but the pictures of many other companies whose productions that company controls for Chicago."

Mrs. Cobb has supplied the Moving Picture World with the name of the firm charged with pirating territory, but it is withheld at this time for lack of proper authentication. If documentary evidence of the accused company's unfair methods are supplied the full facts will be published and exhibitors warned to beware of its operations.

STARS FOR CRITERION.

The recently organized Criterion Feature Film Manufacturing Company has secured to head its Pacific Coast Stock Company, Wilfred Lucas and Jeannie MacPherson. Mr. Lucas was leading man for the Biograph for three years, and Miss MacPherson was leading woman for Powers for nearly the same length of time.

Scene from "The Trap (Criterion).

The Criterion will release one feature every two weeks, their first release being a three-reel romance of the forest called "The Trap," released February 11th. The second release, scheduled for February 25th, will be called "The Desert's Sting."

STILL ANOTHER DIVIDEND FOR THE UNIVERSAL STOCKHOLDERS.

Melons in the shape of dividends continue to be cut in the general offices of the Universal Film Manufacturing Company in the Mecca Building. In addition to the regular dividend of one-half per cent. per month on preferred stock, and one per cent. per month on the common stock, the Universal has also declared a special dividend of one-half per cent. on the common stock for the past month.

KENNEDY FEATURES MOVE.

Kennedy Features, Inc., has moved its office from the fourteenth to the fourth floor, Suite 401 of the World's Tower Building. The move was necessary to get more space. From the new offices there will be handled both the productions of Kennedy Features, Inc., and of the Criterion Feature Film Manufacturing Company.

MUSIC BY KING'S TRUMPETER.

The General Film Company is in receipt of word from England regarding the great Kalem success "From the Manger to the Cross," and that this Biblical film has made a wonderful hit at the Picture House on Oxford Street. That our English cousins consider "From the Manager to the Cross" worthy of very special attention is evidenced by the fact that the accompanying music is of the highest order, selections from "The Messiah," "Elijah," "Judias Maccabaens," "Olivet to Calvary" and "The Crucifixion" being rendered by such well known artists as the King's Trumpeter, William Short, A. R. A. M., Miss Elizabeth Davis, Mr. Henderson White and Mr. Ward Cowdray.

FEATURING PHOTOGRAPHY.

On all feature films produced by Kennedy Features, Inc., the name of the photographer, William F. Alder, is displayed in the main title, being given equal prominence with that of the dramatizer and producer.

Aubrey M. Kennedy is vice-president and general manager of both Kennedy Features, Inc., and of the Criterion Feature Film Manufacturing Company, and the featuring of the name of the photographer in all the productions of the two companies is his idea. It is Mr. Kennedy's contention that photography in a motion picture is becoming of increasing importance, as the public is being educated to take a more and more critical view of pictures. All the Kennedy and Criterion pictures are taken on the Pacific Coast and they are all "sunlight" pictures.

LESSER TO DISTRIBUTE ALL STAR FILMS.

Sol L. Lesser, president and general manager of the Golgate Feature Service, with offices at San Francisco, Los Angeles, Seattle, Portland and Denver and other coast cities, has completed the organization of the All Star Feature Distributors, Inc., a company which he has incorporated under the laws of the state of California. The new concern will, as the name implies, have as a leader the productions of the All Star Feature Corporation, and in addition will offer one other large feature per month.

An adequate advertising department is planned. More than ten thousand dollars is being expended on this particular branch and everything that is known as advertising aid will be at the call of exhibitors. The company is incorporated for $60,000. The states controlled are California, Nevada, Arizona, Washington, Oregon, Idaho, New Mexico, Montana, Colorado, Utah, Wyoming.

REMOVAL NOTICE.

Mr. Wm. L. Sherry announces the removal of the executive offices of the Wm. L. Sherry Feature Film Co., Inc., to the ninth floor of the Leavitt Bldg., 126 West 46th Street, New York City. The exchange and advertising departments, which have been at the 46th Street address since October last, will, in the future, be conducted in connection with the business offices.

The new quarters will include additional space for the handling of advertising material and film, a private projecting room and commodious private offices. The telephone number, Bryant 8255, will remain the same.

Notes of the Trade.

BESSIE EYTON, of the Selig stock company in Los Angeles, recently saw snow for the first time in her life while on a train with Director Colin Campbell's company in Northern California. The answer is that Miss Eyton has always lived in Southern California.

* * *

Woodley's Theater, Los Angeles, Cal., found the second Beauty release, "Fooling Uncle," so attractive and popular that it has arranged with the Pacific Mutual Film Corporation for a full week's run of this subject. All bookings were accordingly set back. Beauty subjects are proving unusually popular throughout the country.

* * *

Bill Johnson, the famous old stage carpenter, whose knowledge of marine craft is remarkable and has served him well, has resigned from the Selig Polyscope Company for more profitable service with a ship-building concern.

* * *

Wray Physioc has been confined to his bed with a severe attack of malaria for the past ten days.

* * *

The Southern California Society, listed high in the Blue Book, is preparing to deck itself with the beautiful creations of a foreign modiste for the St. Valentine Ball, at the Shrine Auditorium, the biggest event of the year next to the floral festival in Los Angeles. Miss Kathlyn Williams, of the Selig stock company, is the universally popular selection of the photoplayers to lead the grand march.

* * *

Frank Cooley, popular in stock, particularly on the coast, has been engaged as assistant to Harry Pollard in the production of "Beauty" subjects.

* * *

Mr. Louis Machat, president of the Standard Feature Film Company, Inc., Boston, Mass., has signed a contract with Midgar Features for their entire output of two pictures per month for the New England States.

* * *

Adrienne Kroell, of the Selig stock company, has exercised thought and ingenuity in securing stunning effects in a series of "dream" gowns that she wears in the new local production called "The Pirates of Peacock Alley."

* * *

Felix Modjeska, a grandson of the great actress, has been engaged to support Constance Crawley and Arthur Maude in the production of motion pictures for Kennedy Features, Inc. Mr. Modjeska will be the leading juvenile of the stock company of sixteen with which Miss Crawley and Mr. Maude are working. In the forthcoming production of Rider Haggard's "Jess," Mr. Modjeska plays the part of Captain John Neil.

Oscar Eagle, who has worked continuously in producing since he came to the Selig studios two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters where he hopes to restore his energies. Mr. and Mrs. Eagle will spend quite a time on the Isthmus of Panama and then go to the Bahamas, returning here the last of this month.

* * *

The Sedeg Feature Film Company, of which Arthur S. Abeles is general manager, is now represented in Buffalo, N. Y., by Joseph A. Davis, an experienced film man, with offices at 32 Chapin Block, 15-17 West Swan St.

* * *

Jule Walters, an old-time melodramatic writer and actor, recently became a member of the Selig stock company, to play leading comedy roles.

* * *

"Joan of Arc," the big five-reel Savoia production which is being marketed through the offices of the World Special Films Corporation, is being booked from three days to a week at a time in houses that ordinarily change their program three and four times a week.

* * *

Walter Clarke Bellows, a stage producer who has a record of over two hundred productions to his credit, is now actively associated with the Selig Polyscope Company in Chicago and has staged "Miss Bountiful" and "Charity's First Burglar"—his own plays, in a style and manner characteristic of his art in playcraft.

* * *

Benjamin H. Cohen, formerly public accountant, has been made auditor of the World Special Films Corporation. Mr. Cohen comes to the organization with the best wishes of a host of his friends.

* * *

Edward J. Le Saint, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest and most complete newspaper plants on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces the big and vital force that throbs in a newspaper office in most astonishing fashion.

* * *

Murray Beier, well known to the local exhibitor, has been transferred from the management of the Buffalo office of the World Special Films Corporation, to take charge of the New York branch. Mr. Beier has long been associated with the rental end of the business and his return to New York will be a welcome bit of news to his many friends.

* * *

Lyllian Brown Leighton, a member of the Selig stock company at the Edendale studio in California, has written a three-reel feature photoplay entitled, "The Greater Love," which has been accepted for production by W. N. Selig.

* * *

"The Conspiracy; or, A $4,000,000 Dowry," which the World Special Films Corporation will market soon, was done at the Paris-Eclair factory with a cast of some of the best known French artists appearing at the Sarah Bernhardt, Comedie Francaise, the Odeon and the National Theater Francaise.

* * *

The best written article on Safety of Projection Machines we have had the pleasure of reading for some time appears in the current issue of Safety Engineering, and A. J. Lang, export manager of the Nicholas Power Company, is the author of the same.

* * *

The Kinemacolor field studios are being transferred from Los Angeles, Cal., to Lowville, N. Y., where production will be resumed as soon as weather permits—the films all being photographed in the open air and sunshine.

* * *

The next release scheduled by Kennedy's Features, Inc., is a four-reel version of Rider Haggard's romance of love and war in South Africa, "Jess," scheduled for February 18th. Constance Crawley and Arthur Maude head the company which produces the Kennedy Features and which is located at Los Angeles.

* * *

Gaumont's new departure in putting on the market one feature (3 or 4 reels) and two single reels a week is meeting with great success. The bookings for "The Duke's Talisman" have been exceptionally good, keeping the Gaumont New York office very busy.

* * *

Charles Bennett, one of the members of the Vitagraph Company, has come East and is now in New York City.

* * *

"Antony and Cleopatra," George Kleine's big eight-part spectacle, is playing to record business in choice theaters in practically all the largest cities in the United States and Canada. The success of the big Cines masterpiece has been quite unprecedented. The new branch office system inaugurated by Kleine works out splendidly in booking big features as it does away with much of the delay occasioned by theatrical circuit bookings.

* * *

Jacob Ornstein, chief order clerk of the Nicholas Power Company, has returned from a month's vacation at Montgomery, N. Y.

* * *

Joseph Kaufman, well known as an able player of the legitimate stage, has joined the Lubin forces and has been assigned to that company directed Harry Myers. Mr. Kaufman played many notable roles under the Frohman management and commanded much attention when with Frederick Thompson he played the operator in "Via Wireless."

* * *

Ida Tarbell, the celebrated public benefactor and author, who recently wrote a scenario for the Vitagraph Company entitled, "The Man Who Knew Lincoln," was a visitor at the Vitagraph studios recently. Miss Tarbell was filmed at her desk, writing this Lincoln story.

* * *

Albert E. Lowe continues as contract manager of the New York Kinemacolor offices, while Felix F. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents.

Mr. J. E. Robin, sales manager of the Precision Machine Company, has returned from the Cincinnati convention where he passed a very busy week. Mr. Robin had charge of the Simplex exhibit, assisted by Mr. Geo. S. Bothwell. Mr. Robin states that the business done in Simplex projectors was a record breaker and says that it speaks much for the popularity of this machine in the State of Ohio. Mr. Bothwell is now traveling through the Middle West as a special representative for this company.

* * *

Templer Saxe, the eminent actor and writer, was a guest of A. J. Lang, export manager of the Nicholas Power Company, recently. Mr. Saxe took a great deal of interest in the various departments of the factory and in the accuracy with which each part of the Six A machine is made.

* * *

The largest Hope-Jones Symphonic Orchestra in the world is being installed in the new Vitagraph Theater (formerly the Criterion), at a cost of $30,000. A short recital will be given at each performance in conjunction with the Broadway Star Feature motion pictures.

* * *

Harry Lauder was recently filmed at the Selig studios in Chicago in a number of famous impersonations. His work on this occasion was synchronized with his own song records on the talking machine.

* * *

Miss Edith Storey, who is now temporarily engaged with the Western Vitagraph company at Santa Monica, Cal., writes that she has seen very little of sunny California. It has done nothing but rain since she arrived there three weeks ago.

STATE RIGHT PURCHASES.

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

THROUGH THE CLOUDS (Apex—4 reels). For Ohio, Indiana and Kentucky, by Empress Film Company, 1517 Merchants Bank Building, Indianapolis, Ind.

For Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, by Standard Feature Film Company, 665 Washington Street, Boston, Mass.

For Eastern Pennsylvania, by H. Cassell, 608 Forrest Building, Philadelphia, Pa.

For Texas, Oklahoma, Arkansas and Louisiana, by Southern Feature Program Association, 1920 Main Street, Dallas, Texas.

For New York State and Northern New Jersey, by High Grade Feature Film Company, 220 West 42nd Street, New York.

For Michigan, by Casino Feature Film Company, 2211 Dime Bank Building, Detroit, Mich.

For California, Nevada and Arizona, by Golgate Feature Service, 234 Eddy Street, San Francisco, Cal.

For Oregon, by Golgate Feature Service, 329 Oak Street, Portland, Ore.

For Washington, Idaho and Montana, by Golgate Feature Service, 1216 Third Avenue, Seattle, Wash.

For Colorado, New Mexico and Wyoming, by Golgate Feature Service, 205 Nassau Building, Denver, Col.

For Utah, by Golgate Feature Service, Judge Building, Salt Lake City, Utah.

For North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi and Tennessee, by C. H. Dorsey, Grand Theater, Jacksonville, Fla.

For Missouri and Kansas, by Chas. Viehl, 7201 Pennsylvania Avenue, St. Louis, Mo.

THE STREETS OF NEW YORK (Pilot—4 reels). For Florida, Georgia, Alabama, Mississippi, Tennessee, North Carolina and South Carolina, by Florida Feature Film Company, Mutual Life Building, Jacksonville, Fla.

Picture Theaters Projected.

Baltimore, Md.—Riverside Amusement Company have awarded the contract to Henry Pierson & Sons, 1000 Olive street, for the erection of a one-story moving picture and vaudeville theater, with seating capacity of 600, and to cost $15,000.

Boston, Mass.—Franklin Park Theater Company are planning to build a $150,000 vaudeville theater at Dorchester station.

Beach Haven, N. J.—George I. Lovatt, 420 Walnut street, Philadelphia, Pa., has prepared plans and specifications for a three-story theater and store building to cost $10,000.

Chicago, Ill.—Frank Cuneo has had plans prepared for an addition to his theater and store building, to cost $30,000.

Chicago, Ill.—Erger Brothers are to build a two-story theater and store building, 75 by 125 feet, to cost $60,000. The structure will contain, beside the theater, three stores and a billiard hall.

Chicago, Ill.—Lubliner & Trinz, 29 West Washington street, are planning to build a two-story theater and store building, 96 by 120 feet, to cost $125,000. Theater will have seating capacity for 1,500 persons. There will be two stores on the ground floor.

Corona, L. I., N. Y.—Henry J. Goette estate, Elmhurst, have had plans completed for a one-story moving picture theater, 38 by 99 feet, to cost $5,000.

Detroit, Mich.—William B. Stratton, 1103 Union Trust building, has prepared plans for a modern and commodious theater building to be erected in this city in the near future.

Deposit, N. Y.—P. H. Mather, Coalport, Pa., has had plans prepared for a one-story moving picture theater, 30 by 90 feet, with seating capacity of 400, to cost $5,000.

Ellendale, N. Dak.—Lyric Theater Company are to build a one-story moving picture theater, 25 by 125 feet, to cost $4,500.

Fostorio, O.—McLaughlin & Hulsken, 11 and 16 Central building, Lima, O., have prepared preliminary sketches for a one-story moving picture theater, 30 by 100 feet, to cost $10,000.

New York, N. Y.—Joseph E. Ismay, 42 Broadway, is planning to build a one-story moving picture theater, roof garden, dance hall and store building, 94 by 100 feet, to cost $30,000. Theater and roof garden to seat 600 respectively.

New York, N. Y.—Nicholas Conforti, 324 East 116th street, has had plans prepared for a one-story moving picture theater, 40 by 100 feet, with seating capacity for 500 persons.

Osgood, Ind.—Louis Damm has just had plans started for a one and two-story moving picture theater, with seating capacity of 225, to cost $10,000.

Newark, N. J.—H. Baechlin, 665 Broad street, has prepared plans for a one-story moving picture theater, 50 by 150 feet, with seating capacity of 800. The owners are the Crawford estate.

Paterson, N. J.—Louis Gittlieb, 65 Carroll street, is to build a $12,000 moving picture theater, with seating capacity of 299.

St. Louis, Mo.—Schulz & Sohmann, Fullerton building, has prepared sketches for a three-story $50,000 theater building.

Terre Haute, Ind.—Varietées Theater Company, T. Barhydt manager, has had plans prepared for a one-story and balcony vaudeville theater, seating capacity for 1,200 persons, to cost $100,000.

Chicago, Ill.—A. L. Levy, 10 South LaSalle street, has prepared plans and specifications for a two-story theater, store and flat building, 100 by 125 feet. The theater will have seating capacity of 600, five stores on the ground floor section and three flats on the upper floor.

Buffalo, N. Y.—Sol Jacobson, 978 Broadway, and M. Slotkin, 518 Richmond avenue, have awarded the contract for interior alterations and additions to the Lafayette Theater, located on Lafayette square.

Los Angeles, Cal.—G. J. Griffith is having preliminary working drawings prepared for a Greek theater, 200 by 400 feet, with two-story rear building, 132 by 80 feet.

St. Paul, Minn.—Toltz Engineering Company, 1410 Pioneer building, has prepared plans for a two-story moving picture theater, 43 by 125 feet, to cost $15,000.

Detroit, Mich.—Arthur Caille has had plans prepared for a two-story theater and store building, 76 by 140 feet, to comprise two stores and five offices.

Terre Haute, Ind.—Varieties Theater Company, T. W. Barhydt, Jr., manager, Eighth and Wabash avenue, are planning to erect a one-story balcony theater, to cost $75,000.

Bellefontaine, Ohio.—Roy Gable, 422 Bushnele building, Springfield, Ohio, has prepared plans for a one-story moving picture theater and store building, 50 by 60 and 30 by 100 feet, to cost $10,000. There will be two stores on the ground floor.

Springfield, Ohio.—Chakers Amusement Company, care Nick Chakers, 17 West Main street, has an option on a site for the purpose of erecting a one and three-story theater building, 75 by 150 feet, to cost $75,000. The project will not mature for some months to come.

Philadelphia, Pa.—George Hogg has been granted a permit for the erection of a one-story brick and terra cotta moving picture theater, 30 by 113 feet and 2 inches, at 412-14 Market street, for May H. Powers, to cost $10,000.

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CORRESPONDENCE

NORTHWESTERN NEW YORK.

T. S. POWERS, resident manager of the Gordon Theater, Rochester, N. Y., uses Famous Players features, All Star features, Universal and Mutual regular releases and General Film Co.'s releases. He changes his programmes twice a week, Monday and Thursday. He had Lubin's "The Lion and the Mouse" for a solid week, beginning February 2. He uses subjects of lesser importance three days, but never shows anything that is not good enough for this period. The admission to the Gordon is five cents for women and children from noon to 6 p. m. and ten cents for men for the same period. After that hour the charges are ten cents for the balcony and 15 cents for the orchestra floor. The Gordon seats 1,827 and plays to an average of 5,800 persons a day. The record day was Thanksgiving, when the total attendance was 8,118. The house has been open since February 17, 1913.

"We censure all pictures very carefully," said Mr. Powers. "We have three showings before we publicly exhibit a film, to remove all objectionable scenes that may have a morbid or suggestive tendency or cause class or creed criticism. We use a seven-string orchestra and piano, with a $25,000 Moller pipe organ, and all pictures are rehearsed for musical setting before a public entertainment is given."

Rochester moving picture men are pleased with the result of a recent distribution of cards to be signed by their patrons. Each card was addressed to the manager and common council of that city and urged the amendment of the city ordinance permitting the exhibition of moving pictures on Sunday afternoons and evenings. A. N. Wolff, manager of the Colonial Theater, Rochester, and president of the New York State Moving Picture Exhibitors' League, announces that nearly 30,000 cards favoring Sunday opening have already been signed. More cards will be distributed. The Moving Picture Exhibitors' League of Rochester intends to keep up the campaign. In connection with the plan Mr. Wolff is quoted as follows:

"We are not trying to use Sunday for commercial purposes. We are anxious to give the people what they are demanding and our motive for agitating Sunday opening of our theaters is not primarily one of profit. There are many religious subjects that have been dramatized, although there would not be enough of such subjects to supply all the theaters in the city every Sunday. They might be supplemented with travel pictures and pictures taken from the works of classic authors. We would not exhibit cowboy scenes, Indian fights or anything of that sort. We would also eliminate all advertising posters from the front of our theaters and all vaudeville from our shows.

The Grant Theater Corporation, capitalized at $50,000, has been organized. The company will build a beautiful moving picture theater on Grant street, Buffalo. Among the directors are Stevenson H. Evans, William P. Haines, Louis E. Desbecker and Irving L. Fiske.

Katherine Tanner has filed plans with the bureau of building for a moving picture theater at 1289 Clinton street, Buffalo. The house will cost $12,000.

M. Cantor, of 400-402 Genesee street, Buffalo, says that his plan to build a moving picture theater in this city has been vetoed by Mayor Fuhrmann.

C. J. Roesser is manager of the Jubilee Moving Picture Theater, 1882-1886 Niagara street, Buffalo. According to Mr. Roesser his orchestra is one of the finest in this city.

"We are showing the best pictures obtainable," said Mr. Roesser, "and we have an equipment that is second to none. The Jubilee is doing a splendid business."

John H. Beaver is owner of the Bijou Dream Moving Picture Theater at Main and North Division streets, Buffalo. This is one of the best locations in the city and his attendance is heavy. He also owns the Bijou Dream Theater in Cleveland. At one time he was manager of fourteen moving picture houses of the same name, with his headquarters in Philadelphia. Mr. Beaver entered the moving picture business in Pittsburgh a number of years ago.

Manager Beier, of the Buffalo branch of the World Special Films Corporation, has just visited Rochester, Syracuse and other cities on the main line of the New York Central. Many smaller towns are included in his itinerary, which was quite successful.

Foster Moore, manager of the Buffalo branch of the George Kleine attractions, has appointed Charles M. Johnson manager of the "The Last Days of Pompeii Co. No. 1." Mr. Johnson will cover New York state. He was formerly assistant treasurer of the Teck Theater, Buffalo. Mr. Moore recently booked "Antony and Cleopatra" at the Lyric Theater, Jamestown. He is sending out half sheets in Italian (there being quite a number of Italians in Buffalo), telling about the wonders of this production being shown at the Majestic Theater, Buffalo, each Sunday.

Moving pictures showing Mr. and Mrs. Vernon Castle, famous teachers of society dances, were recently featured by Manager Carr, of Shea's Theater, Buffalo.

James K. Hackett, in "The Prisoner of Zenda," was shown on a recent Sunday at the Teck Theater, Buffalo.

Corporation Counsel Rann has decided that open courts on each side of the Lafayette Theater, Buffalo, must be provided as means of quick exit. This house is being remodeled and will be known as the Olympic.

Manager Foster, of the New Family Theater, is now charging five cents for balcony seats instead of ten cents.

The Majestic Moving Picture Theater, Lockport, was closed on a recent Sunday by order of Mayor Brock. The reason given is that he had received complaints that the pictures being shown were too sensational for a Sunday performance.

Harry Marsey, proprietor of The Happy Hour Moving Picture Theater, Buffalo; Adolph Winter, Emil Rubenstein and others of this city have incorporated the Palace de Dance Co., of Buffalo. The capital stock is $60,000. The concern is to conduct dancing schools and public amusement resorts. Mr. Marsey will enlarge his Happy Hour Theater. He charges ten cents on Sundays and five cents during the week. His plan is being followed by other local managers.

The Cornwall Amusement Co., general dealers in theatrical supplies and moving picture films, has been organized in Buffalo. The directors are: Josephine V. Thiel, Merrit N. Baker and Charles C. Ruppel.

A change in the ownership of the Majestic Theater, Elmira, N. Y., has been effected. This plan follows the recent death of David M. Pratt, part owner and director of the Happy Hour Amusement Co., Elmira, proprietors of the house; J. Sloan Fassett and manager M. D. Gibson have increased their interests in the company, and John M. Connelly has retired from the concern. The Majestic plays high-class vaudeville and moving pictures. Under the efficient management of Mr. Gibson the Majestic has made successful strides and the orchestra has been bettered from time to time.

A. W. Newman will open the new People's Theater on Water street, Binghamton, N. Y., about March 1.

At a recent meeting of the Rotary Club, Buffalo, G. H. Hills showed in moving pictures the manufacture of lumber from the forest to the finished product—doors, shingles, boxes, etc.

At the last meeting of the Board of Education of Toronto, Ont., Dr. Noble, a member, referred to moving pictures in his attack on the plan of teachers giving school children home work. He said in part: "Children should have the evenings to go to moving picture shows, laugh and play and grow. Information is not education. The idea is cruel and wrong. A farmer would not overwork his stock in the way children are treated in this matter of home lessons."

Buffalo postoffice officials have received a notice from Washington that a ban has been placed on the shipment of moving picture films by parcel post. Since the first of the year numerous film concerns have been sending their films by parcel post. The government holds that the film is combustible and therefore cannot be sent through the mails. The ruling goes into effect immediately.

The West Side Business Men and Taxpayers' Association have protested to Mayor Fuhrmann, of Buffalo, against certain "outlaw" moving pictures being shown in this city.

According to a report from Elmira, N. Y., the rate governing the salary paid theater musicians in that city will be raised in keeping with the salaries they are receiving at present. Exclusive of the leaders, Elmira theater musicians for some time have been receiving $18 a week, while the scale adopted a number of years ago calls for but $15. This action regarding the advancement of rates will be taken up by the Musicians' Union of that city.

"Traffic in Souls" is the title of the moving picture which was shown recently at the Stone Opera House, Binghamton, N. Y.

George Kling, a Buffalo taxpayer, has obtained a court order requiring the building bureau of this city to show cause why it should not revoke the permit given for reconstructing the Lafayette Theater, Buffalo. This house will be known as the Olympic, where vaudeville and moving pictures will be featured. Mr. Kling is said to have alleged that the plans under which the theater is being remodeled will not make it conform to the requirements of the ordinances governing the construction of theaters with regard for fire prevention and protection of occupants. Mr. Kling claims that the ground for his action is that the plans for the theater do not provide for eight-foot passageways on either side of the main structure for use as emergency exits.

Councilman Weimar would have the Buffalo ordinances amended so as to restrict the building of more than one or two moving picture theaters within zones of from 500 to 1,000 feet, the matter of the size of the proposed zones to be fixed later. This plan would not affect theaters already built and would refer only to the residential section.

Buffalo moving picture men are strongly opposing a bill recently introduced at Albany by Frank Bret Thorn, of this city. The measure would prohibit moving pictures and vaudeville on Sundays, if admissions are charged.

Ground has been broken for the New Family Theater in East Bank street, Albion, N. Y. The new house will have a floor space of 150 feet long, 21 feet wide in front and 40 feet wide in the rear. The stage will be 25 feet deep and 40 feet wide. Lloyd Harris has taken a long term lease of the opera house and will book only the better class of high class road shows at popular prices. During the nights when no regular performance is playing, the house will be operated as a moving picture theater, giving a continuous performance.

BILLY BISON.

NEW ENGLAND.

J. L. THOMPSON, manager of the Town Hall Theater, Wilton, Maine, reports a very good run of trade these days, and adds that he has installed a Power's 6A Cameragraph machine, and also the full Universal program.

Work is now being rushed ahead as rapidly as possible on the new Plaza Theater, Fall River, Mass., so as to be completely finished by April 1. The Plaza is being constructed along high-class lines, and will be thoroughly modern and fireproof in every way.

Shea's Theater, which recently opened at Fitchburg, Mass., is considered to be one of the prettiest houses in the city. The house has a seating capacity of about 900 people, and is fireproof. General Film Service has been turning the tide in favor of Shea's.

The Eclipse Theater, Fitchburg, Mass., opened recently, and reports that business is good. The house is well located, and should get its full share of the available trade. Two more photoplay theaters are now in course of erection at Fitchburg, which is considered a good photoplay town.

Thomas Rattigan, well known to the trade in this section as one of the best illustrated song singers in Boston, has a theater of his own—the Jule, at Woodland, Maine. The Jule seats well over 300, and Mr. Rattigan is greatly pleased with results thus far. A Power's 6A machine and the regular Universal program was installed.

A. Z. Poli has contracted for the full Warner Feature program, of three tree-part features a week for his Poli and Plaza theaters at Worcester, Mass.

The Geisha Theater, which opened this month at Springfield, Mass., probably marks a new step in theater construction. The Geisha, which is devoted to a policy of moving pictures, is Japanese in style, as its name indicates. It is a replica of a Japanese temple, outside and inside. Japanese lanterns are used as the lighting medium. The Geisha is operated by a syndicate controlled by Albert Steiger, a prominent business man, and thus far has been doing exceptionally well.

The police of Springfield, Mass., are following up the photoplay theaters with unwonted gusto, due to the complaints of some of the ministry. War has been declared against all pictorial sheets, barring all but block letter "lithos." On Sunday not even a card is allowed to be shown, and there is agitation on foot to discontinue the Sunday shows altogether.

Jesse L. Lasky feature photoplays are to be well represented in New England, as the rights for the territory have been secured by the American Film Company, 162 Tremont street, Boston.

The Theatrical Stage Employees' Union, Local 11, Boston, donated $25 to the new St. Elizabeth Hospital building fund this week. Milton O'Brien, a member of the Springfield, Ohio, union, Local 34, was a guest and speaker at the meeting. Five new members were admitted and five applications were received. The union voted $50 to a member who is ill in New York with tuberculosis.

The Connecticut Valley Amusement Company has been incorporated at Springfield, Mass., for $5,000, with Harry W. Stacy, Alonzo P. Fall and J. W. Manning as the promoters.

L. Weiss has decided to remodel his Photoplay Theater at Bridgeport, Conn. Mr. Weiss expects to renovate his theater into a strictly modern photoplay house, and will spend $6,000 in improvements.

A new theater is promised for Bridgeport, Conn., to seat 1,800. The theater will be on a lot measuring 80 by 160 feet, and an office building will be part of the structure. Max Spregel, of New York, will lease the house upon completion.

Harris White, of Hartford, Conn., is about to build a photoplay theater in that city, and plans have been made calling for a one-story theater.

A. J. Carpenter, of Onset, Mass., will build an 800 seat photoplay theater there. The house will cost nearly $20,000, and is to be a one-story affair.

L. Bitondi, of Hartford, Conn., is now about ready to start work on his new moving picture theater, which will seat about 1,000.

F. H. Burt, of the Balsam Amusement Company, operating the Columbia Theater, Bath, Maine, reports that the lease on this theater has been secured by Hiram Abrams, of the Abrams Amusement Company. This corporation now controls all three theaters in Bath—the Columbia, City and Dreamland.

R. W. Drown opened the Olympia Theater, Union Square, Somerville, this week. The opening night

was by invitation. The Olympia seats about 2,200 and is one of the finest theaters that has opened recently in Massachusetts. Mr. Drown is general manager of the Olympia Circuit, comprised of the Day Street Olympia, Somerville, the Olympia at Arlington, and the Olympia at Cambridge. The Universal program is used.

The Newport, R. I., Opera House has changed its policy from musical comedy attractions to moving pictures. Business is reported to be decidedly on the increase.

The Theatrical Mechanics' Association has opened new rooms in Greely's Theater, Portland, Maine, which were provided through the courtesy of Manager Greely. The officers were installed last week at a Dutch lunch and new members received. The new officers inaugurated were: President, E. A. Kent; vice-president, H. W. Hutchinson; treasurer, H. W. Black; recording secretary, H. W. Cousins; assistant financial secretary, James W. Greely; chaplain, Paul Hutchinson. Trustees, B. W. Nichols, D. D. Leader and Max Simbocsk.

A. J. Loewer, manager of the Nelson Theater at Springfield, Mass., offering vaudeville and photoplays, is now running a continuous show from 1:30 to 10:30 p. m. Mr. Loewer reports that business is very satisfactory.

W. R. Rothera is now in charge of the Opera House, Lawrence, Mass., and is booming business in no uncertain fashion. Mr. Rothera offers musical comedies, and the pick of the Universal service.

The Ideal Theater, Milford, Mass., has "come back" strong under the management of W. Nelson, who knows how to revive "dead ones." Moving pictures and songs are offered continuously from 2:30 to 5:30, and from 7:15 to 10:15.

Vincenzo Cormanetti, manager of the Tripoli Theater, Milford, Mass., is now installing a stage in his house. The Tripoli has an Italian trade, and appears to be prosperous.

J. W. Greely reports good business at both the Greely and Casco theaters, Portland, Maine. Both of these houses offer General Film service. A feature at the Casco is the Bay State Ladies' orchestra, while the Greely uses vaudeville.

It is rumored that the various Boston theaters booked by the Shuberts, with legitimate attractions in season, will offer moving pictures this summer.

A certain Mr. James Barnes stands as sponsor for a very dangerous bill, now before the present session of legislature in Massachusetts. The bill is as follows, "Senate . . 356:"

> Section 1. It shall be unlawful for any person to carry on a display of moving pictures or a vaudeville entertainment, so called, except between the hours from one to five in the afternoon and from seven to eleven in the evening.
>
> Section 2. Any person violating the provisions of this act shall be punished by a fine of not less than ten nor more than five hundred dollars for each offense.

Should such a bill become a law, it would have a very depressing effect on the bank accounts of exhibitors in this state. Considerable freak legislation has been presented at the present Massachusetts session.

The Dream Theater at Winthrop, Mass., has had its license restored, and is again offering the Universal program. The Dream's license was recently suspended, due to the showing of some pictures which did not meet with the approval of the Board of Selectmen.

Moving pictures were used in Boston on Tuesday, February 3, for the first time as an advertising medium for a great educational institution. Back Bay society, one of whose pet charities has always been the uplift of the negro in the South, gathered in force at Jordan Hall, to see the two-part picture, "The Life of John Henry," the typical story of a Hampton Institute colored student. The meeting was one of the most unusual ever held by the Massachusetts Hampton Association, which has worked for years to promote the success of the great Virginia school, founded by General Armstrong of Civil War fame, for the education of the colored population of the South, particularly in manual arts. The moving picture itself was one that would command a goodly rental fee at any first-class photoplay house, as the pictures of plantation life were synchronized with appropriate negro melodies, sung behind the screen by the noted Hampton Quartet. Former Congressman Samuel W. McCall, president of the association, presided, and the chief speaker was Major Robert R. Morton, of Hampton, one of the chief aides of Booker T. Washington.

Harvard College is to be preserved for the delectation of posterity, thanks to moving pictures, which were taken this week of all its historic buildings. A moving picture operator was ordered to photograph the Wadsworth House, especially because it was the headquarters of Washington in Revolutionary times, but he had much trouble in keeping the twentieth century undergraduates out of the picture, and also in persuading the trolley cars to wait until he had finished about 200 feet of film.

"Sapho," a feature photoplay, which was barred from Winthrop, Mass., several weeks ago, was not allowed to be exhibited at the Quincy Music Hall, on the afternoon and evening of February 4. The police authorities and Mayor Miller had ordered the management not to show these reels. The music hall had advertised the coming of the reels the day before, and Chief Frank Burrell, of the police department, learned that "Sapho" had been barred in Winthrop. He notified Mayor Miller, and, after a conference, a ban was put on the picture. Several hundred were disappointed when they reached the music hall and found out the situation.

The International Feature Film Corporation, Limited, of Montreal, has completed arrangements whereby it secures the exclusive distributing privilege in Eastern Canada for the Great Northern Special and Preferred features. The offices of the company are in the New Binks' Building, Montreal, and is in charge of men thoroughly familiar with the film business.

John E. Talcott, 1003 Main street, Hartford, Conn., intends to build a moving picture theater in this city. The theater will be a two-story affair, measuring 110 by 130 feet.

Charles Allen, Jr., issued special invitations for run-off of the features of the Allen Feature Film Corporation, which was held on February 8, at 2 p. m., at the Union Theater, Providence, R. I.

General Manager Lurie reports that work is going along nicely on his new modern theater, Washington street, Boston. April will see the initial opening of the Modern, which it is expected will set up a new high standard in an 800 seat theater. A white marble front and a $25,000 organ are two of the many features which will place the Modern on the map.

Mrs. E. Clements, who became well known through her adept management of the Keith Bijou Dream, Boston, has been succeeded by J. W. Craig, who has been connected with the Keith interests for years. The amount of vaudeville used at the Dream has been greatly increased of late, and rumor has it that this sudden increase is due to the building of the new Modern Theater very close to the Dream. General film service is used by Mr. Keith at this house.

"The Traffic in Souls," the Universal production, continues to do a "S. R. O." business at the Globe Theater, Boston, and the engagement is still an indefinite one.

The Edisonia Theater, Springfield, Mass., is now controlled by the Globe Theater Company, of this city. J. B. Thomas, formerly in charge of the Globe, is now managing the Edisonia. Both houses offer photoplay programs.

A. Z. Poli has two theaters in Springfield, and has decided to rename the older house. The choice of names will be left to the public and the person who sends in the most appropriate name will receive a ten-dollar gold piece.

Manager Thompson, of the Fox Theater, New Britain, Conn., is now offering a straight picture program without vaudeville.

The Broadway Theater opened to the public at New Britain, Conn., on January 31. Thus far business has been good, with a policy of photoplays.

Manager Eugene Wilson, of Poli's Theater, Waterbury, Conn., held "Mardi Gras Week" at this house, an innovation that is going the rounds of all the Poli houses.

William Fox celebrated the third anniversary of his theater in New Haven, Conn., on February 2. Manager Ben Jackson, of Fox's Grand Theater, New Haven, reports, as usual, very satisfactory business, with vaudeville and pictures.

HENRY.

INDIANA.

BEING members of the Citizens' Charity Association, Indianapolis, is not inexpensive as some motion picture exhibitors of Indianapolis thought. The C. C. A., it should be known, is supported entirely by moving picture exhibitors and only moving picture men are members of the association. Under the Indiana law the only amusement for which a fee can be charged on Sunday is baseball. No fee is charged at the moving picture show, but a box for dropping in the contribution is at hand. To meet the law exactly there must be a bonafide contribution to charity as a result of keeping open.

Some exhibitors interpreted the idea as being "contribute if you wish." But they have been taught the error of their ways. The Indianapolis local of the Indiana Motion Picture Exhibitors' League decided the exhibitors would have to come across or close up, and Supt. of Police, Sam Perrott, agreed with them.

As things stand now every exhibitor is donating regularly. The stand taken by the Indianapolis local was that the men who pay should not be forced to carry the burden of the exhibitors who didn't.

One of the good things accomplished by the Indianapolis local has been the peaceable settlement of every grievance with the operators' union. The work of the arbitration board has met with hearty approval.

One of the Indianapolis bakeries has been giving coupons with every loaf of bread, ten coupons being exchangeable for one ticket good at the neighborhood motion picture show. At first the bakery was redeeming the tickets from exhibitors at 2½ cents. By unanimous action at a meeting of the Indianapolis local of the Exhibitors' League it was agreed that the bakery must pay the full five cents.

The Operators' Union gave a Dutch lunch to the managers of picture houses at the Operators' clubrooms. About thirty managers responded and everybody enjoyed a sociable evening.

From correspondence received by A. C. Zaring, secretary of the Indiana Motion Picture Exhibitors' League, there seems to be a desire to hold the next state meeting at Indianapolis instead of Evansville, as planned. The meeting will be held late in February or early in March, the date not yet having been named.

O. Mittendorf has bought the Wild Opera House, Noblesville, Ind., of the Peoples Amusement Company, Indianapolis.

The Grand Central, Central avenue and Thirtieth street, drew capacity crowds to a film lecture on the Yellowstone National Park. The Northern Pacific Railway Company furnished the films and the lecturer gratis. The usual admission was charged.

Edna Fox, who has a name locally as a tango dancer, has leased the new house now being built at Garfield and East New York streets. She expects to use Mutual service.

The Palms Theater, Indianapolis, playing to overflow business, is the big one in Ed Sourbier's line. Sourbier was once sheriff of Marion county, then he went into the automobile business, and now he is in the film field strong, being one of the directors of the newly incorporated Peerless Film Company. The capital stock is $25,000. Other directors are Elbert H. Brient and Everett L. Deupree. Besides the Palms, Sourbier runs two other houses, and uses the Mutual program in all of them.

The Switou Grand has been opened in New Albany, Ind., on the site of the old Crystal Theater. The Switou Amusement Company is using Mutual service exclusively. The house cost $36,000.

The Martz Theater, Tipton, Ind., has changed its service to the Mutual. They have been using a licensed service.

R. R. Bair bought out Frank Green. Green ran a theater on Fountain Square, Indianapolis, called Green's Theater. Bair has named it the Fountain Square Theater.

Mrs. F. C. Ager, Kokomo, Ind., is now running both the Ideal and Lyric theaters in Kokomo, using the Mutual programme in both houses. Mrs. Ager recently bought the Lyric from William Tarkington.

Burton Garrett has moved his agency for the Apex, Blache and Solax features from the Saks to the Willoughby building, Indianapolis. H. Z. Levine, of the Blache and Solax companies, will be in Indianapolis soon to help Garrett inaugurate a publicity campaign. The Indianapolis branch is now on a paying basis, and after Mr. Levine's visit, is to be put in charge of O. W. Moore. Mr. Garrett will be moved to another field.

The Peerless Film & Supply Company, Indianapolis, has contracted for the entire output of the Ramo Film Mfg. Co., starting with six of their subjects. The four-reel racing film, "In the Stretch," is proving an exceptional drawing card, they say, wherever exhibited. The company also has contracted with the Kennedy Features, Inc., New York, for "Mary Magdalene" and "The Bride of Lammermoor."

J. S. Hebrew, who was transferred from Minneapolis to Indianapolis, to take charge of the Mutual agency, is making a big success of the branch.

The Lyric Theater, Decatur, Ind., couldn't crowd them all in the night they ran "All for the Flag" and gave away a photo of J. Warren Kerrigan as a souvenir.

The Bicknell Theater Company, Bicknell, Ind., has been incorporated with capital stock of $10,000. The directors are Bruce C. Kixmiller, Harry Mitchell and E. C. Smeltzer.

Rev. J. S. Godwin, Hobart, Ind., who caused the arrest of Hobart movie men for showing Sunday and was defeated in the trial of the case, is now declaring the trial was a "put up" job and the trial a mockery.

W. O. Pettiner, Kirklin, Ind., is negotiating for the sale of his motion picture and vaudeville house.

Moving picture films showing the beauties and industries of Indianapolis are to be shown before the Chamber of Commerce, convention division, Indianapolis. The Chamber of Commerce is interested in the possibility of showing the city by film to those seeking to locate industries as well as to conventions.

The Old Walker Theater, Indianapolis, has been formally dedicated to the work of the Volunteers of America. It has been several years since it was darkened for a film show.

Louis Klene, proprietor of the Arc Theater, Lafayette, Ind., is soon to reopen. The house has been closed for remodeling. Soon after the first of February the public will be invited to have a look at what is costing Klene $7,000.

C. N. Stevenson, owner of the Starland, Indianapolis, uses two features weekly now.

The Rex Theater, Bloomington, Ind., is closed temporarily for repairs.

The Garrick, the Tacoma, and the Irving in Indianapolis, and G. J. Rapp's house in Shelbyville, Ind., are using new A. C. to D. C. motor generator sets with success.

The Manual Training High School graduating class in Indianapolis thinks of installing a motion picture machine at the school. The graduating class each half year at the school makes it a practice to give the school something to add to its beauty or efficiency. Decision in the matter awaits the action of the school board, which is considering the installation from a legal standpoint. They insist it must not be contrary to the fire laws, to the building code, or to the good appearance of the assembly hall. The school board inquiry in this connection has brought out the fact that practically every state institution, either charitable or penal,

has a motion picture machine and gets some film service at least once a week. The preference is for educational and comedy films.

Supt. J. B. Pearcy, of the Anderson, Ind., schools, is an enthusiast on the moving picture machine as a factor in education. The Anderson high school exhibits films one day each week. The exhibits are largely attended by people outside the school. Educational and comedy films are shown. Supt. Pearcy says a motion picture machine should be part of the equipment of every school.

The Indiana Engineering Society annual convention at Indianapolis just enjoyed the best educational session in the history of the society. These are the words of one of the officers of the society. This year is the first year that a motion picture machine has been used to illustrate lectures. A Bausch & Lomb opaque balopticon also was used.

The motion picture business is looking upward in Alexandria, Ind. C. P. Fuller is to open a new house soon. This will give W. H. Lipps the only opposition he has ever had for the movie business of the town. Recently Lipps had to add 100 seats to take care of the extra patronage. Fuller's house will seat 250.

Peter Kaler, proprietor of the Royal Theater, Newcastle, Ind., has rented quarters in Anderson, Ind., and will open a new house in that city soon. In order to get the location he wanted, Kaler had to buy a stock of groceries and he is now in the midst of a "closing out sale" that is a big success.

J. T. Coons and C. Harding, of Hobart, Ind., were adjudged not guilty of Sunday violation at one of the best attended trials in the history of the county. The trial was before a justice of the peace and his courtroom proving too small the defendants agreed to call off performances at their house for the day and donated it for court purposes. During intermission Mr. Coons had his house pianist play for the crowd. The selection was "Too Much Mustard."

Princeton, Ind., has been filmed. Everybody from the mayor to the bloodhounds registered. The fire department made a run, with all the bells in town ringing. A perfectly good flank roast was dragged through the streets attached to an automobile. The bloodhounds got the scent and followed it with drooling chops—all in focus. E. W. Borman had charge of the picture men. The film was run at the Star Theater.

Notice has been filed with the Secretary of State that the Warner Features, incorporated, New York, that $10,000 of its capital stock of $1,000,000 will be represented in Indiana.

After being closed six weeks the Royal Theater, Portland, Ind., has reopened. A new radium gold fiber screen has been installed. The main office, box office, side walls and electric lights have been re-decorated, and the piano pit done away with. A new electric piano has been installed, ventilating windows and a new exite in the side wall added.

S. D. Kopf, S. M. Haines and C. W. Watson, three Indianapolis business men, have undertaken a novel trip. They are traveling into Panama and South America with an automobile moving picture house. They carry a full equipment for showing pictures, including machine, dynamo, films, operator, screen and in fact everything essential to an exhibit. When electricity to run is not available they use the motor on the automobile. The three say they are having the time of their lives in addition to playing to a good business.

Ed Caldwell, Danville, Ind., the Royal Theater man, is tearing down the old property, which is to be the site of his new motion picture theater. The building being wrecked is the oldest in Danville. At some time in its life it was covered with weather boarding, and a good many inhabitants were greatly surprised when the weather boarding came off to find that it was an old time log house.

Barton & Olsen sold the front of the Illinois Theater, which is being torn down, to be replaced by the Isis, to an Indianapolis druggist, who will use it upon a suburban house.

The Citizens' Charity Association, the Indianapolis exhibitors' charitable organization maintained by a pro rata tax upon all Sunday exhibitors, disbursed $569.71 in charity in January. The sum was distributed through the German Ladies' Aid Society and the Indianapolis Humane Society which applied it to the relief of seventy-four families. Inasmuch as the two distributing agencies are paid by the city and the exhibitors pay no salary for the care of the fund, the money went direct to those to be benefited.

"Scrooge," the three-reel adaptation from Charles Dickens' "Christmas Carol," was given special prominence at the Royal Theater, Danville, Ind., for the benefit of the school children, and made such a decided impression that the youngsters wrote E. J. Caldwell, manager, the next day about forty "thank you" letters. The youngsters ranged all the way from five to ten years of age.

The Peerless Film Company seized from the Columbia Theater, Indianapolis, the three-reel Belmont feature, "The Inspector of Police," on which they assert they own state rights by suit in replevin. The suit is being tried and is of much interest to local film exchange men. In the preliminary evidence it was brought out that the film was bought by G. G. Swain, of the Indianapolis Film Exchange, who got it from St. Louis Film Company.

"If it is necessary," said L. J. Bamberger, secretary of the Peerless Company, "we will drag the case through the higher courts in order to find out once and for all whether or not we are to be protected in the matter of a state's right contract."

The Peerless Film & Supply Company, Indianapolis, has been re-incorporated as the Peerless Film Company, with a capital stock of $25,000. The new company takes over the old, of which E. H. Brient has been president and L. J. Bamberger, secretary. The latter named gentlemen will continue with the new Peerless.

The Lyric Theater, Muncie, Ind., has just rented from the Peerless the first independent films they have ever run in the house. They have contracted for six Ramo features, one each week, commencing February 13. Some other houses which have contracted for the entire output of the Peerless are the Star, at South Bend; the Little Theater, at Auburn; the Savoy, at Evansville; the American, at Terre Haute, the Vaudette and Royal, Indianapolis; the Crystal, at Louisville, and the entire circuit of houses operated by the Switou Amusement Company in Indiana and Kentucky.

Burton Garrett, Indianapolis, who had state rights on the Waterloo Film Company's features, "The Battle of Waterloo," is in Huntington, Ind., where he seized and is fighting for possession of the film which was sold into Indiana by an Ohio agent.

The Indianapolis Chamber of Commerce, after much demonstrating and dickering, has decided to buy a Motionscope Company machine for use in inviting conventions to visit Indianapolis. Under ordinary methods the division obtained 198 conventions for 1914, but expects with the pictures to interest a greater number.

The Magnet Film Manufacturing Company, Ryansville, Ind., has been incorporated to deal in moving pictures. The capital stock is $10,000 and the directors H. L. Hellman, William T. Morris, L. A. Wollenberger and others.

Waycross, Georgia, is interesting Indiana people in farming and orcharding operations in the South through moving pictures of Waycross farms and orchard operations. The film has been shown at several cities in the state.

The Evansville Courier is running a prize baby contest and proposes to take moving pictures of the prize winners in action after the contest is decided. The pictures will be exhibited in Evansville theaters. Incidentally, the houses are getting some good publicity.

In a lease to a moving picture concern in Ft. Wayne, E. A. K. Hackett, a Presbyterian elder, stipulates that only religious or helpful films shall be shown on Sunday.

Mayor Batchelor, Marion, Ind., has said that no film that is detrimental to the general good will be allowed to show. He is drafting a special ordinance for that purpose, having found the laws on the statute books inadequate.

Fort Wayne Gayety Theater Company, Ft. Wayne, Ind., incorporated, capital stock $4,500, to operate theaters. Directors: E. F. Bommerschein, J. T. Belger, J. F. Bommerschein.

V. U. Young, Gary, Ind., and C. J. Wolf, Wheeling, W. Va., have bought a downtown corner in Gary for $15,000, on which they expect to erect a theater building for vaudeville and motion pictures.

WILLIAM.

IN THE MIDDLE WEST.

THE contract has been awarded for the erection of Thomas Graham's new moving picture theater on Bridge Street, near Stocking, in Grand Rapids, Mich. It will be a two-story combination store and theater building, 50 x 75 feet, and will seat 400 persons. Apropos of new photoplay house construction in the state of Michigan this is the seventh theater this particular architect has designed in the last year.

B. W. Umbreit has sold his moving picture house, the Orpheum, at Marion, Ia., to B. C. Hall.

Manager Olson, of the Star Theater, at Beloit, Wis., has remodeled the front of his house and installed new projection apparatus.

R. W. Williams, who sold the Lyric Theater, at Greenfield, Iowa., to B. Balser, of Des Moines, planned to go to Florida. Balser, who is an experienced moving picture man, has assumed charge of his new purchase.

John B. Maurer has sold his half interest in the Atlas Theater, in Appleton, Wis., to Otto Reinholz, of Hortonville. Associated with Reinholz will be Reinhard Hooymen, of Appleton, who recently purchased the other half interest in the house.

L. M. Stanahan has sold his interest in the opera house at Fayette, Ia., to H. W. Gray.

The Polk Sanitary Milk Company, of Indianapolis, is pleased at the success of its advertising campaign with moving pictures, conducted through thirty houses in that vicinity. The film was educational, showing the pasteurizing process and the "handless" methods used before it reaches the consumer. No charge was made to patrons of the houses where the subject was shown.

Maynard Ray Tournier, who built two theaters in Mitchell, S. D., is now manager of the Star Theater, at Clinton, Ia., the owners, Millington & Humphrey having other interests which demand their attention. One of the first acts of the new manager was to install General Film service.

Councilman Healey, of Sioux City, Ia., objected to "railroading" through the city council the ordinance regulating motion picture booths and the width of aisles as well as fixing the qualifications of operators, and the author of the measure, Councilman O'Shonessy, did not press it. It was held over.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THAT story about moving picture actors using so much vile language that deaf-mutes are shocked has been given a setback by no less an authority than Rev. J. M. Koehler, missionary to the deaf mutes of the Episcopal church. Not only did he discount that widely spread tale before other ministers at a synod meeting in Muskogee, Okla., but he also made a few pertinent remarks concerning censorship and on the value of the photoplay to the army of afflicted for which he is laboring. "I have never noticed anything objectionable about the 'movies,'" he said. "I occasionally catch a 'cuss-word,' but presume the same utterance is often made on the stage. It is certainly not intended just for effect for lip movement. I have been around some of the shows in Muskogee, and to be candid, they all seem to be pretty high-class places, and on a par with other cities where the censorship is very strict. They are a help to my people inasmuch as it must be remembered that we who hear not are limited and every uplift we get must come through the vision."

The "Mae I," on North Pacific street, Plainview, Tex., which was built by Dr. J. W. Grant, at a cost of $12,000, has been opened. J. S. Bonner is manager. The Ruby, also is Plainview, has been completed, at a cost of $10,000.

The Oklahoma Panama Exposition Commission made arrangements with the Southern Film Company to take the pictures which will be shown in the Oklahoma building at the big exposition in San Francisco next year

The San Antonio, Texas, "Express," derides the story sent out of Chicago that "two vaudeville houses decided to discontinue films and substitute vaudeville and the motion picture business was doomed." Admitting that there is a scarcity of real good photoplays, the editor says: "It will take more than the action of two vaudeville managers to bring about 'the doom of motion pictures.' Far from being doomed, it would seem nearer the truth to say that the pictures are still in the formative period and that greater progress may be expected in the future."

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

ST. PAUL, Minn., clergymen are in favor of moving pictures. This has been made evident, not by the mere negative policy of desisting from attacks or disapproval, but by a movement to use them in all, or most, of the churches. This semi-final stage in the evolution of the attitude of the ministers upon films as adjuncts to religion, took the form of a plan to have a central exchange for educational pictures to be used in connection with services. Rev. David Morgan proposed, at a meeting of the Ministerial Union, that the public library of St. Paul be asked to supply educational films to be used by the schools, Sunday schools and churches. The assembled clergyman received the idea enthusiastically and the resolution carried. Dr. W. D. Johnston, the librarian, has given the plan his approval.

Irving Patridge has sold the Ideal Theater, at Milbank, S. D., to James Kane and P. C. Scholberg, of Marvin.

The Family Theater, at Red Wing, Minn., which has been conducted by N. Skoog, is now being operated by P. J. Boltz.

Leffingwell & Hogan have sold a half interest in the Unique Theater at Morton, Minn., to Joseph Akins.

Myron Appleby is reported to be contemplating engaging in the moving picture business at Luverne, Minn.

Rev. C. E. Mead, pastor of the M. E. church at Pine Island, Minn., is pleased with the picture show operated by his church for the last year. The project originated simultaneously with his recognition of the good and bad possibilities in the moving picture, and the leading members of his congregation sympathized with him in his aim to direct this valuable ally churchward. The Opera House was rented, volunteers were secured for the box office and a force of young men were trained for operating the machine. Shows are given each Tuesday and Saturday night. Ten cents admission is charged, and once a month free tickets are given to the Sunday school pupils under sixteen years of age. Frequently the pastor gives lectures on educational and industrial films. It is not the aim of the church to make money, but serve a purpose in the community, which has been accomplished; there is no other picture house there.

Carl Ferdinandson is the new manager of the Idle Hour Theater at St. Cloud, Minn., which was recently sold by John Beltzer.

W. M. Gibbs and C. H. Manderschied are now engaged in the moving picture business at Garretson, S. D.

Warden Thomas Tynan, of the Canon City, Colo. State Penitentiary, was emphatic in his valuation of the motion picture in his plan to reform prisoners—not torture them. "If you want to build a man up mentally and morally," he said in stating his aims, "you have to build him up physically. In the first two years after the installation of our motion picture machine, our report showed 400 less violations of the rules than the best previous records."

C. E. Anderson has sold his interest in the Princess Theater at Wells, Minn., to his partner, S. W. Heath.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE Tivoli Opera House, erected here less than a year ago by "Doc" Leahy and associates and representing an investment of more than a half million dollars, is now being conducted as a high class moving picture house by Turner & Dahnken, Inc. This theater is one of the most costly of any devoted to motion pictures and is one of ten being conducted by this firm. First run are shown here, a solid week being devoted to each production. The prices are 10, 20 and 30 cents. This theater has an eight-piece orchestra in addition to a pipe-organ. Its large size and excellent appointments has resulted in its being made the key theater of the Turner & Dahnken circuit and a great success is being made of motion pictures where opera failed after a trial of eight months.

The Globe Theater, closed some time ago by the Board of Public Works through a misunderstanding of some kind, will be reopened shortly by Turner & Dahnken, Inc. A number of improvements have been made, and the house will be in a first class shape when it is again opened.

The excavating work for the new Turner & Dahnken Theater at Berkeley, across the bay from San Francisco, is about completed, and construction work on his handsome adifice will be under way shortly. This motion picture house will seat two thousand persons and will represent an investment of fully $150,000.

The new Turner & Dahnken Theater at Sacramento, Cal., was opened recently and a fine business is being enjoyed there. The old Pantages Theater was remodeled and changed into a model motion picture house at an expenditure of several thousand dollars.

Turner & Dahnken, Inc., occupy the entire fourth floor of a large building at 942 Market street, San Francisco, this being the headquarters of its large circuit. Here are maintained large offices, a storage place for films, a printing plant where its announcements are prepared, a studio for the manufacture of slides, film developing and printing rooms and stock rooms for advertising matter of all kinds. More space is occupied than is at the command of many large exchanges.

A Kimball pipe organ has been installed in the new Grauman Theater on Market street, which is being operated as an exclusive motion picture house. The theater recently showed Jack London's "Sea Wolf" for the first time, the pictures having been exhibited on San Francisco Bay and vicinity.

The Panama-Pacific International Exposition officials have set aside a large amount of space in the Liberal Arts Building for a display of moving picture machines, films, and all pertaining to the industry. Group No. 33 will be devoted entirely to photography in its different branches.

The American Telephone & Telegraph Company and the Western Union Telegraph Company have arranged for a unique exhibit at the Panama-Pacific International Exposition, in which motion pictures will be used to advantage. A large part of the exhibit will be housed in a moving picture auditorium to be erected inside the Palace of Liberal Arts, and here will be shown by means of motion pictures the laying and splicing of submarine cables, the manufacture of cables and the winding of magnets.

The Savoy Theater on McAllister street, near Market, is again being used as a motion picture house and is now showing "Antony and Cleopatra."

The Elite Theater in the North Berkeley district, Berkeley, Cal., has been closed, but is being remodeled and will probably be opened again soon.

A new theater to be known as the Park Theater is to be erected at Modesto, Cal., at a cost of $50,000; it has been leased in advance to W. D. Martin, formerly manager of the recently burned Modesto Theater. It will be a two-story structure and will have a seating capacity of 800.

L. L. Kahn and Louis R. Greenfield have taken over the old Sutter Theater, at 2030 Sutter street, and have opened it as the All Star Theater. High class mechanical equipment has been installed and a specialty will be made of big attractions, it being the plan to change programs twice a week. The theater is a "Class A" structure, with a seating capacity of about 700. The location is in the Fillmore street district, one of the bright spots of the city's night life.

Articles of incorporation of the All Star Feature Distributors, Inc., are now being prepared here and will shortly be filed at Sacramento. The concern will have a capital stock of $60,000 and Sol L. Lesser, of the Golden Gate Film Exchange, Inc., will be president and manager. Films of the All Star Feature Company, now being handled by the Golden Gate Film Exchange, Inc., will be carried.

Joy B. Rothschild has been granted a permit by the Board of Police Commissioners to conduct a moving picture theater at 816 Larkin street.

The Portola Theater has closed its second week on "The Inside of the White Slave Traffic" and has attained a record for attendance that will probably remain unbroken for some time. A continuous performance was given from 9 o'clock in the morning until 11:30 o'clock at night, and the price of admission was 20 cents. The owners of this theater are understood to have purchased the Western rights for this film. Eugene Roth manager of the theater, is in Los Angeles this week on business in connection with the deal and upon his return details will be available.

Rather to the surprise of G. M. Anderson, popularly known as Broncho Billy, his splendid theater here, designed for musical comedy, is being devoted this week to moving pictures. Marie Dressler's show, "The Merry Gambol," was to have opened at The Gaiety on January 26, but a misunderstanding arose, causing a postponement of this attraction and at the last moment it was decided to show moving pictures for a week. Contrary to what might very befittingly have happened Broncho Billy's likeness was not shown in his own theater, but instead, the "Traffic in Souls" was presented. This film was to have been shown at the Savoy Theater and was advertised for that place, but "The Undying Story of Captain Scott" was shown there instead.

The Pacific Mutual Film Corporation, 162 Turk street, is enjoying a steadily increasing volume of business and additions are now being made to the office and storage space. E. B. Stebbins, formerly very well known in the film service field, but for the past two years engaged in other work, is now with this concern and is acting as assistant manager to R. J. Crone, who has charge of the San Francisco and Los Angeles offices, the local branch being under his direct supervision.

George Breck, one of the pioneer distributors of moving picture machines on the Coast, is adding to his store at 70 Turk street and in the future will handle all makes of machines, instead of the Edison exclusively. He is also planning to put in a complete line of moving picture cameras and supplies.

Moving pictures are now being shown regularly at the Savoy Theater on McAllister street and free dancing on the stage is allowed after each performance as an added attraction.

The City Attorney has advised the Board of Public Works that they have no legal right to refuse a permit to the owners of the Globe Theater for making repairs and improvements to the building, providing the proposed alterations are such as do not conflict with the building law. The City Attorney points out that if the building is unsafe to be used as a moving picture house it is the privilege and duty of the Board of Supervisors to condemn it.

One of the most interesting releases to be made in the near future will be the one made by the California Motion Picture Corporation showing scenes along the classic automobile route from San Francisco to Los Angeles. Many of the views harken back to early Spanish days in this state, the old Missions having been given deserving attention. The tour on which the pictures were taken was made by Herbert Payne, president of the producing company.

Moving pictures of Father Ricard were taken recently, showing him in his observatory and are being shown in the Pantages Theater this week. The films were made by the California Motion Picture Corporation, which also secured moving pictures of Pavlowa, the Russian dancer, while she was here with her troupe.

Contracts will be let within a short time for the construction of a theater on the old McDougall lot at Mason and Eddy streets. It is expected that it will be devoted to vaudeville and moving pictures.

Herbert Payne, president of the California Motion Picture Corporation, was married to Miss Vera de Sabla on February 3. The wedding was filmed as a lasting record of the event.

Owing to the fact that the city of Sacramento, Cal., has no building law requiring the placing of exits in playhouses, Chief Anderson, of the fire department, is planning to request managers of theaters to designate in their programs the exact location of exits in their respective houses. Preparations are being made to draw up an adequate building ordinance for the city.

The Kelbrae Motion Picture Company is remodeling the brick building on Callisch street, near Tulare avenue, Fresno, Cal., and will establish its city plant there. When finished the structure will be used as a factory for the developing and printing of motion pictures. A projecting room will also be installed. A site on First street has been selected where the staging and producing plant will be established.

The Theater Fresno, Fresno, Cal., formerly closed except when engaged by regular stock companies, has been remodeled for vaudeville and moving pictures and was recently opened under the management of Fred W. Voight. One performance is given each afternoon and two in the evening, prices ranging from 10 to 30 cents. A new organ and piano has been installed and an electric sign, said to be the largest in the San Joaquin Valley, has been placed over the marquise. According to present plans the theater will be rebuilt during the coming summer.

The Princess Theater has been opened on San Pablo avenue, Oakland, Cal., near San Pablo station.

Arthur M. Lorber, owner of a moving picture business at Antioch, Cal., was married recently at San Francisco to Miss Katherine Warwick, also of Antioch.

W. Evans is erecting a new moving picture theater at Dinuba, Cal., that is to cost about $16,000 when completed. The work would have been well along by this time had it not been for unusually heavy rains, but construction will be rushed from now on.

The Lifograph Moving Picture Company is another producing concern which is invading the San Joaquin Valley field, and will shortly establish a camp at Dinuba, Cal. Pictures will be taken around Smith Mountain and Mills Valley and in the vicinity of Dinuba.

CHURCH.

MISSOURI.

"OUR Mutual Girl" recently made her appearance in Kansas City, Joe Donegan, of the Lyric Theater, having the good fortune to be the first to show the film. The initial run attracted big crowds.

The Kansas City park board is considering the practicability of running free pictures during the summer months as the result of a similar decision by the St. Louis authorities. However, there is not a great chance of the plan maturing, as the park board is among the various branches of the Kansas City administration which have adopted a policy of retrenchment. The patrons of the films will therefore probably have to depend on the existing theaters, as in the past, for their summer amusement.

The Palace Theater, one of the houses operated by the Standard Amusement Company, is one of the few in Kansas City which provides music from a balcony. The mezzanine, however, is due to the value of space rather than other considerations. A big automatic instrument is utilized, and a balcony was installed to accommodate it. The plan is an excellent one for theaters which use a Wurlitzer or Fotoplayer, both of which are popular with exhibitors here.

"The Shadows of Sin," which recently was seized by the Kansas City authorities while being exhibited at the Crystal Theater, was later restored to Julius Singer, its owner, but was debarred from Kansas City by an order of the court. Mr. Singer, who is at the head of the World's Leader Feature Film Company, was discharged at the trial, as was Roy Schnepp, owner of the Crystal.

Joseph L. Stiebel, manager of the Apollo Theater, has left for the East, where he will inspect leading motion picture theaters in Chicago, Cincinnati, New York, Philadelphia and other cities. Mr. Stiebel expects to incorporate the latest improvements in his theater, located at Thirty-third street and Troost avenue, and among those which are flourishing in the residential district.

The Zimbar Theater on Independence avenue has a somewhat different class of patronage from most of the other Kansas City houses. As a result many of the advertisements of the theater are printed in Hebraic.

Many moving picture houses closed their doors on Sunday, February 1, in order to provide no opposition for the go-to-church movement which culminated on that day. Paid advertisements were used by the churches for the purpose of stimulating attendance on the date named. The exhibitors mentioned co-operated by closing during the hours the churches were open, the cordial comment which resulted repaying them to some extent for the monetary loss.

Moving pictures were a feature of the annual convention of the Southwestern Lumbermen's Association recently held in Kansas City. The Long-Bell Lumber Company is the owner of the film, which shows the various processes that are utilized in manufacturing lumber from the tree.

The Apollo Theater recently featured Klein's "The Third Degree" with success. The five-part subject comprised the entire program at the Apollo and indicated that features of the right sort are eagerly sought by the public.

L. M. and Roy Crawford are the new owners of the Empress Theater at Topeka, Kan. Mrs. E. F. Maxwell, whose husband has successfully conducted the Novelty Theater for several years, will have the management of the Empress. The theater is said to have established a new record by changing hands four times inside of a month. J. N. Gilleland sold to the Crawfords after getting the theater in a trade in which his farm was involved.

The Kansas City Parents'-Teachers' associations, composed of parents and teachers of youngsters in the public schools, has appealed to Miss Gene Gauntier and other film manufacturers for more pictures especially adapted to children. Special programs are desired for two performances a week at theaters in residential districts. Exhibitors stated that such pictures were not always available and the association appealed directly to the manufacturers.

MURRAY.

KENTUCKY.

EDWARD CONDIN, of Louisville, recently bought twenty-four reels of pictures from the Owl Feature Film Exchange, for a traveling organization, which he will take out in a few days. It is expected that he will travel throughout the South.

Samuel Creamer & Company, of Louisville, has recently purchased a complete moving picture outfit, and will go on the road, using the moving pictures in conjunction with a vaudeville performance.

Two feature films, "James Patterson," and "Secret Service," were recently sold to Dr. Roseberry, of Louisville, who expects to travel through the South with them. He will show in any convenient location which comes to hand.

H. Stoess, of Crestwood, was recently in Louisville, and bought a complete moving picture outfit.

He is getting ready to open the Stoess Amusement Hall as a moving picture theater, at Crestwood.

R. S. Shrader, manager of the Central Film Exchange, which represents the Universal Program in Kentucky, has secured a lease on the two floors above the Novelty Theater, on Fourth avenue, and will move the exchange at once. The Tyler Building, in which they have been located for some time, is not an up-to-date building, and the quarters were too small for the steadily increasing business. After moving, the exchange will handle a complete line of supplies, machines, opera chairs and everything needed for the equipment of a first-class moving picture theater. The change will directly benefit them in many ways. A shop will be installed for taking care of all machine repairs.

H. A. Hammer, of Warner's Features, was in Louisville recently. The results of his hammering are having good effect in Louisville.

The four-part Imp "Absinthe," in which King Baggot takes the leading part, went big at the Novelty Theater. The house was packed all afternoon and up to closing time. It was estimated that 6000 people paid admission to see the production in the few hours in which it was presented.

The Colonial Amusement Company, of Lexington, has purchased the Pastime moving picture theater of Maysville, and is arranging to increase the seating capacity.

John F. Messmer, formerly of Falmouth, has purchased the Princess Theater Building in Dayton. The building is located on Sixth avenue and is one of the largest and best show houses in the city.

The new Dreamland Theater, of Providence, was recently thrown open to the public. The new playhouse, built by A. Niswonger especially for Hurley Bros., is said to be one of the handsomest buildings of its kind in the state.

With a capital stock of $5,000 the Princess Theater filed articles of incorporation with County Clerk Theodore Lewis, of Lexington, recently. The incorporators are Carrie Bean, Emma L. Davis and Flossie Sheriff. The capital stock is divided into 250 shares. The debt limit is $10,000.

The Park Theater Company, of Henderson, filed a deed of trust with the Central Trust Company, of Owensboro, in which it pledges its property in Henderson, for the purpose of issuing $6,000 in bonds of $1,000 denominations. The lot, which faces on Main street, the theater building, appurtenances and fixtures are conveyed. The lien mentioned in this deed is stated to be inferior to the purchase money lien held by the Henderson National Bank. The deed is signed for the company by T. A. Pedley, J. G. Burch and J. G. Weil. The property is valued at $17,000.

The Masonic Temple, of Elizabethtown, will in all probability be converted into a moving picture house. The lease now held by the Masonic order expires February 1, and will not be renewed. It is said that very small changes will be necessary, as there is now six exits to the main room, which has a seating capacity of three hundred, and the fact that all entertainments will take place on the first floor lessens the danger of fire. The building is owned by M. C. Marion. Committees composed of H. T. Jones and C. J. Toops, representing the Knights Templar Commandery, and Horace Hays and C. Quiggins, representing the Morrison Lodge of Masons, were appointed to look into the matter with regard to conducting the moving picture business.

Prosecutions of moving picture show proprietors in Frankfort, under the city ordinances for operating on Sunday will now cease, as Judge Stout, in the Franklin Circuit Court, recently held that there is no ordinance against the practice, and the defendants must be prosecuted under the State Sunday-closing law, which entitles them to a jury. Police Judge Herndon fined two managers $25 each, but they won their appeal to the circuit court. Councilman L. B. Marshall has been active in the prosecutions, but every trial before a jury in a magistrate's court, which has been a regular Monday proceeding for several weeks, has resulted in acquittal.

The matter of open Sunday at the movies in Winchester will be presented at the next meeting of the city council. The information was obtained from the proprietor of one of the three picture houses that an effort was being made to pass an ordinance allowing the houses to remain open on Sunday.

The moving picture shows have not been overlooked by the State Legislature as a bill introduced by Representative Stone makes it unlawful for any person or persons to operate a picture show or show of any kind on Sunday. The measure also prohibits Sunday baseball, football or basketball. In fact, two bills along the same lines were introduced, one by E. D. Stone, H. B. 34, making it unlawful to operate a picture show on Sunday, and a bill introduced by Representative A. J. Oliver, H. B. 169, also making it unlawful to operate a picture show on Sunday. The House Committee on Kentucky Statutes decided recently, however, to report unfavorably on the bills prohibiting moving picture shows, baseball games, and other Sunday amusements.

The Novelty and Empire Theaters, of Louisville, recently ran the new Victor reel, "Dances of Our Day," in which Beatrice Allen and Carlos Sebastian take the leading parts. The single reel of this famous dance subject made a big hit at both theaters. The two local houses made arrangements with L. J. Dittmar, of the Arcadia Dance Hall, whereby they were able to give a ticket good for admittance at the dance hall with every ten cent ticket issued at the moving picture theaters, both parties benefitting largely.

The Masons of Elizabethtown have moved their picture show from the opera house to the Masonic Hall, as the lease on the old opera house expired, and it is to be torn down, and an implement house erected in its place. The picture show will continue under the same management as formerly, in its new home.

H. D. Tucknor, of the Universal Film Exchange of Louisville, has returned from a short trip to Chicago, Ill. He managed to hit Chicago in the midst of a heavy snowstorm. Things at the Universal are looking up very well for the season, and Mr. Tucknor is kept pretty busy keeping up with the large quantity of commercial reels out around the country.

Judge W. A. Kinney, of the Orpheum Theater, is giving away to children a small souvenir chicken as an added attraction. The chicken is constructed so as to "peep" when squeezed, and is proving a strong factor in attracting the youngsters.

Charles Milliken has been named as manager of the new Lyceum Theater, of Sulphur, and is very busy at present getting the house ready to open up. This opening will occur about the middle of February, and the house at the beginning will stick to commercial reels.

A new picture show house has been opened at Pleasureville by Professor Kirkpatrick, who is at the head of one of the Pleasureville schools.

A. C. Schmid has announced that the new Gayety Theater, of Carrollton, will throw its doors open about February 15.

A new brick building is being erected at Twenty-ninth and Winchester avenues, Ashland. The new building will soon be completed, and it is understood that Clint Moore will open a motion picture house in one section of it.

Ferdinand Schultze, formerly pianist at the Orpheum Theater, in Lexington, has accepted a similar position with the Colonial Theater, of Winchester.

A petition has been filed in the United States Court at Covington by several creditors of the Hippodrome Theater Company, in which the creditors allege that the company allowed George B. Payne to become a preferred creditor, and ask the court to declare the company a bankrupt. L. H. Ramsey is president of the corporation. The petitioners allege that the company is insolvent, and that their claims aggregate more than $1,000. Judge Cochran set February 10 as the date for the hearing.

The Crescent Amusement Company, of Bowling Green, has closed a lease for two pieces of property on which it will erect a new show house. The work of tearing down the old structures, which include a saloon and a vacant building, will be started in a few days, and a handsome new building will be erected, the cost of which will be not less than $15,000. The building will be suitable for either a picture show or opera house, and will be of brick, steel, stone, and concrete. The lower floor and balcony combined will have a seating capacity of fifteen hundred, and the building will have a marble front of very attractive appearance. The house will extend back 205 feet. This will be the third house operated in Bowling Green by the Crescent Amusement Company, of which J. P. Masters is local manager. The general offices of the concern are in Nashville, Tenn., but it is operating houses in several cities.

At present the town of Sebree has nothing to boast of in the way of amusements but one picture show. This house is operated by J. C. McCulloch on Friday and Saturday nights only, and it is drawing very good crowds.

Wm. Hayes & Son, of Madisonville, closed their motion picture house, the Princess, January 31. The house will be closed for two weeks, undergoing overhauling in the nature of practically a rebuilding. The owners will re-open with a first-class modern house in all respects, and will spare no expense in making the house one of the finest in the state, with every modern convenience known to the up-to-date moving picture theater. The film service will be kept up to the same high standard as heretofore.

Lexington is getting to be a strong motion picture town. It is reported that another deal is on for the opening of a new theater in a building at the corner of Main and Mill streets, formerly occupied by the drug store of Barnes & Hall.

The Perry Theater, of Hazard, is arranging an old fiddlers' contest, which is exciting a good deal of attention from the rural residents in that district. The first prize is to be five dollars, the second prize two dollars and a half, and the third prize one dollar. All the old fiddlers of the section have been asked to send in their names to the manager, and it is expected that the contest will be a lively one and draw a good crowd.

The Empress Motion Picture House, of Central City, Ky., has put in a new radium gold fibre screen.

The Board of Councilmen of the City of Pineville has passed an ordinance prohibiting the showing of scenes in which human life is taken, in theaters and other places of amusement in the city. The ordinance provides that "it shall be unlawful for any owner, manager, or operator of any theater, carnival, circus or other place of amusement in the city to exhibit any moving pictures wherein is depicted tragic or murderous feud scenes," and that "any person violating this ordinance shall be fined not less than five dollars nor more than fifteen dollars for each offense."

The Lyric Theater, of Newport, was recently burglarized and about $500 taken. This is one of several robberies of the same character which have happened in a radius of a few hundred miles in the past few weeks. It is thought that the same thieves who blew the safe at Keith's Theater in Louisville are responsible for the act.

G. D. CRAIN, JR.

OHIO.

THE Kleervue Film Company, Elyria, Ohio, recently closed a deal whereby it purchased five acres of land of the Parmly estate in Lake avenue, that city, and work is soon to commence on the construction of a building to cost $10,000. It is said the company plans that the studio shall be completed by June. R. J. Morris, of Cleveland, heads the company, which is registered as a $75,000 corporation. August Caleb, manager of the Ezella Theater, Cleveland, is treasurer of the concern and it is said all of the stock has been disposed of. The company will employ about fifteen actors in the beginning. College scenes will be enacted at Oberlin, country scenes at Brownhelm, French Creek, Grafton and Wellington; park and cliff scenes at Cascade Park, Elyria; quarry and mining scenes at Amherst; lake scenes at Lorain; other industrial scenes at Lorain, Elyria and Amherst and city scenes in Cleveland. The Kleervue Company has had a small plant in operation, marketing several educational films locally.

Incorporation papers were recently issued to the Columbia Film Manufacturing Company, of Cleveland, with offices in the Columbia building. The capital stock is $10,000. The new company is the outgrowth of the Columbia Film Company, conducted by S. A. Lustig, who will be the president of the manufacturing concern. Jacob Stern is vice-president and C. F. Loew, secretary and treasurer. It is proposed to erect a studio in the near future. A monthly film of current topic events is to be made for exhibition in thirty Cleveland theaters. Private pictures will be made for home exhibition and for preserving life portrayals. There will be a commercial department for the manufacture of advertising films which may be carried by salesmen to show the operation of machinery or other merchandise not practical to retain otherwise. The business may eventually grow into the production of photoplays, but that is not planned for the immediate future.

When Manager Gustave Schroeder, of the Majestic Theater, West 25th street, Cleveland, showed the Mutual "Sapho" at his house recently he presented something new and novel in motion picture projection. Mr. Schroeder is at the head of the Schroeder Artificial Flower Company besides being manager of the Majestic, and he is known as a decorator of skill. He has combined his art with the showing of pictures. Mr. Schroeder has surrounded his screen with a framework studded with illuminated flowers. It is electrically operated and the coloring and even the character of the flower may be changed at will.

H. J. Garfield, feature film manager of Cleveland, recently was in New York. He notes a decided improvement in the quality of feature films and says that the exhibitors' demands have influenced the product. "Only good pictures, as to scenario, acting and biography, are now considered," he says. "The day of the lurid film has gone and the manufacturers are rapidly bettering their output to meet the popular demand."

Two new picture theaters are in the course of construction in Cleveland and both will be opened in April. Joseph Grossman has leased a piece of land in the rear of the O'Brien building, Prospect avenue, and a house to have 750 seats will be erected there. The entrance will be through one of the stores in the O'Brien building. The theater will be known as the Standard. S. E. Morris, of The Home, and L. H. Wilks, of Funland, are building a new house on East 105th street at the corner of Kempton avenue, which will be one of the largest in that part of Cleveland. It will have 750 seats and will be modern in every respect. M. B. Scharfelt, real estate broker, has leased to his brother a building on Prospect avenue, east of the Sincere building, which will be remodeled and converted into a motion picture theater.

Tod A. Kelly, of Youngstown, recently was at Lisbon, Ohio, securing a number of scenes which will run in a film concerning the life and ancestry of the late President McKinley. Mr. Kelly has been working for some time on a historic film which will cover President McKinley's life, and he will call the film, "From Birthplace to Tomb." The scenes for the most part are laid at Niles, Ohio; Canton, Ohio; Liston, and Washington, D. C.

Shreve, Ohio, is to have a motion picture house and it is said Carl Brothers will give the town a completely equipped up-to-date house. Architects have been at work on plans for the building some time.

Ohio citizens who cannot afford the long trip across the continent to visit the Panama-Pacific Exposition at San Francisco may be able to go by the proxy of the moving pictures and actually let their friends meet them there. The Panama-Pacific commission for Ohio met in Columbus recently and the plan of taking pictures on business streets of a number of Ohio cities and also in rural districts, was discussed.

Members of the Cleveland Local No. 1 of the Motion Picture League of America and the Cleveland Motion Pictures Association held a mass meet-

ing recently and discussed plans for uniting. The meeting appointed a committee composed of President S. E. Morris, of the association; President Edward Kohl, of the League; Frank Kenney, Charles McGowan, E. N. Downs and Adolph Mahar to make plans for the reunion and submit them soon.

Paul Mooney, manager of the Olympia, on 55th street, Cleveland, has had great success with his "country store" idea. One evening he gave away chickens, ducks, geese and farm products and it became necessary to have police clear the lobby of the theater and bring order.

Nearly all of Cleveland's West Side theaters assisted the campaign to raise $80,000 for a new Lakewood hospital. Slides were thrown on all screens, calling attention to the need of personal contributions.

E. J. Georgepole, manager of the American Theater at Elyria, is showing Universal features exclusively.

Manager Dangherty, of the Star Theater in Lorain, is having great success with feature films.

Louis H. Becht has taken a long term lease on the Royal Theater, in Woodland avenue, Cleveland showing pictures. Mr. Becht is a pioneer film man and his principal house, the Mall, on Superior avenue, is one of the best known theaters in the country.

The Motion Picture Producing Company has been formed in Cleveland to make commercial and private pictures. Charles Salen is the president of the company and David Cohen, chief operator. Mr. Cohen returned from New York recently with a new camera for the work.

One of the most enjoyable features of the entertainment given by the H. Black Company to its employees at the Central Armory, Cleveland, recently, was the motion picture exhibition. Keystone comedies were shown on a screen by A. P. Anthony.

Fred C. Parcell, who was the first manager of the Loraine Theater, Lorain and West 45th streets, Cleveland, when that house was opened, is again in charge of the place. The Lorain has been in various hands since Mr. Parcell left there, but he returns as proprietor and manager, and after one week found the promise of an increasing business.

Another theater for Prospect avenue, Cleveland, is planned by Henry Scharfield, real estate operator. A permit has been taken out by him for alterations to a building at 421-25 Prospect avenue, necessary to install the theater. The auditorium will be 20 by 100 feet and the work is to cost about $1,200

BUCKEYE

PITTSBURGH.

THE greatest question affecting the exhibitors in this city at present is the new Pennsylvania laws applying to motion picture theaters, which the state administration has insisted shall be strictly enforced. Recently a meeting of about one hundred exhibitors of Pittsburgh and vicinity was held in the Columbia Theater, Fifth avenue, for the purpose of formulating plans to have the new law either repealed or changed in such a way that the provisions will not work a hardship on the men in the business.

The "three aisle law" and the newly established board of censorship are the two measures against which the local exhibitors will fight the hardest. The former law was enacted in 1900, but has never been enforced to date. However, the state authorities have sent out notices that the law must now be obeyed, and the establishment of a branch of the state department in this city with a corps of inspectors, makes it certain that the rule will be rigidly enforced. Motion picture men of Pittsburgh say that the aisle requirement will mean that in some theaters 80 per cent of the floor space would have to be utilized for aisle space, while in some theaters it would amount to only 15 per cent, without adding materially to the safety of the theater.

At the meeting in the Columbia Theater, the exhibitors also denounced the appointment of a board of censorship. It was declared the motion picture men are competent and disposed to care for the physical and moral welfare of their patrons and that state interference is unwarranted. A fund of $700 was subscribed for the purpose of providing money to fight the new laws, and a committee was appointed to go to Harrisburg and interview Governor Tener and learn just what the board of censors plan to do. W. Clarence Beatty, who presided at the meeting, named as members of the committee the following motion picture men: A. S. Davis, H. B. Miller and Walter Kinson, of Pittsburgh; J. White, of Beaver Falls, Senator Joseph H. Thompson, as legal adviser and James Delves, as secretary.

The appointment of J. Lewis Breitinger, former member of the legislature in Philadelphia, and Mrs. E. C. Niver, of Charleroi, as members of the board of motion picture censors, followed the pressure that was brought to bear upon Governor Tener to enforce the censorship law. The appointments were made under the act of June 19, 1911, which could not be carried out until the legislature made an appropriation for expenses. Mr. Breitinger will be paid $1,500, and Mrs. Niver $1,200 yearly. Steps for the inspection of films will be taken immediately in Harrisburg, where all pictures to be shown must be approved by the censors before being displayed.

Articles of incorporation have been filed at Dover, Del., for the Allegheny Theater Company, of Pittsburgh. The concern, which is capitalized for $10,000, will erect a number of motion picture theaters in Pittsburgh and vicinity.

David Shaw and Charles F. Engel, of McKees Rocks, are making arrangements for the purchase of the Heiber building, in Chartiers avenue, McKees Rocks, for the purpose of converting the structure into a motion picture theater.

The Mahoning Valley Traction Company has started a "safety campaign" by the purchase of a motion picture camera with which to take pictures of accidents and the way they occur. The pictures will be exhibited throughout the territory covered by the traction company, and officials hope thus to reduce the number of accidents that occur through carelessness and haste.

Arrangements have been made between local exhibitors and John Price Jackson, commissioner of labor and industry, for a series of tests to determine the time required to extinguish fires caused by films, to empty theaters and to operate various safety devices. Through the knowledge thus gained it is expected to bring about a better understanding between the state authorities and the motion picture exhibitors.

One of the best known figures connected with the business in Pittsburgh at present is that of William H. McCloskey. McCloskey, who is past 70 years of age, was a drummer boy in a local battalion during the Civil War. For the past year his services have been in requisition by motion picture exhibitors for advertising purposes. Whenever a war drama is exhibited at one of the downtown theaters, McCloskey, in his old blue uniform and with his drum strapped to his shoulders, is to be seen parading the foyer of the theater, sounding his old drum. Through his frequent appearance the old man has become one of the most prominent figures of the downtown theaters, and he is hailed as an acquaintance by about three-fourths of the people who enter the theater for which he is appearing.

R. A. Rowland and James D. Clark are making final plans for the erection of a theater in Penn, near Highland avenue. The proposed theater will represent an outlay of $50,000. It will be located on a plot 60 by 120 feet, and will be built of brick and terra cotta.

Mrs. A. Benedict has opened a motion picture theater in McClure avenue, Woods Run, north side. The theater is two stories in height, with a dancing hall above the auditorium.

W. T. Hammel, who recently opened the Broadwayodeon, a motion picture theater in Broadway, West Park, is planning a large extension to the house which will considerably increase the seating capacity. At present the house seats 250.

A. P. Mewes has opened his theater on Southern avenue. The house which is up-to-date in every way seats 350. He has installed two Power's 6A machines, a mirror screen, and above the theater has opened a poolroom and bowling alley.

D. L. MANLEY.

WASHINGTON, D. C.

MOORE'S Orpheum Theater Company has been incorporated with a capital stock of $1,200, divided into 120 shares of the par value of $10 each. The trustees for the first year are Tom Moore, Arthur Robb and James A. K. Moore.

Among the latest additions to the moving picture field in Washington is the Savoy, on Fourteenth street near Columbia road, Northwest, one of the largest in the city, having a seating capacity of 810. It has a frontage of 64 feet on Fourteenth street and a depth of 138 feet. The facade is tastily constructed in a tan shade of tapestry brick, ornamented about the base by limestone introductions, and presenting an ample iron glass marquise projecting over the front sidewalk. The arcade apertures are artistically and practically arranged as entrances and exits. Ornamentation above these presents three figures of eagles cut in stone. Especial attention has been given to the sanitary arrangements of the theater and ample ventilation has been provided for. The new theater is owned by the Savoy Theater Company, Inc.

Suit was instituted some time ago in the District Supreme Court by Jesse R. Sherwood for the cancellation of a lease executed by him to Tom Moore, Frank E. Elder and Moore's American Theater Company. Sherwood's complaint to the court was that the erection of a motion picture theater at First street and Rhode Island avenue, Northwest, cost him $17,000 instead of $13,500. It was alleged that one of the provisions of the lease was that the instrument should not be binding if the owner was unable to have the theater erected for the latter amount.

Film manufacturers are endeavoring to secure the rescinding of the order by the Post Office Department, which bars moving picture films from the mails, pointing out that the order was promulgated without a proper representation of the manufacturers' case. The manufacturers are prepared to show that, encased in metal, which in turn is placed in fiber containers, as are all films offered for transportation, there is no danger in transporting them through the mails and that with practically no additional expense to the Government, the revenues of the Post Office Department can be increased more than $1,000,000 per year if this business is accepted. It is claimed that only under the intense heat of the arc of the projecting machine is there danger of ignition, and that a fire in a film exchange is almost unknown. Attention will also be called to the fact that kodak films, made of the same materials, are regularly handled through the mails without any of the precautions that safeguard the shipment of the larger films. Final action on the case was deferred for several weeks by Joseph Stewart, second assistant postmaster-general, in anticipation that the film companies would ask for a hearing in order to present the facts. No such application was received from them, and under the regulations excluding from the mails all inflammable materials, the decision was finally handed down some few days ago.

A banquet was given on February 4 to the employees of the Garden Theater, their friends and members of their families, by Tom Moore, proprietor of that theater, which proved to be the forerunner of a Welfare Club, the membership of which is made up of the employees of the Garden. Mr. Moore addressed his guests on the necessity of co-operation between employer and employee. The evening was a very pleasant one.

A six-piece orchestra is being utilized at the Empire Theater on H street, Northeast, on Sunday evenings to good advantage. It was particularly effective in connection with "Zuzu the Band Leader."

C. L. LINZ.

ILLINOIS.

J. N. PETRIE recently opened his new Gem Theater at Milford, with a matinee performance, at which souvenirs were given to the ladies.

The Pastime Theater Company, which purchased the interests of George B. Covell and J. G. Campbell in the Majestic Theater at East Moline, announced its intention of adding vaudeville to the moving picture program.

J. Hammersmith, of Hopedale, has opened a moving picture show at San Jose. Hammersmith also has the distinction of operating a photograph gallery in connection with his photoplay house, being in a small town where day patronage is not sufficient to warrant running.

The Robinson Amusement Corporation, of Chicago, has been incorporated, with a capital stock of $2,500, to do a general booking business and to operate theaters. The incorporators are: Charles Rudolph, Albert W. De Latour and E. P. Whelen.

George Green and S. Watts have leased the Broadway Theater at Salem, and will conduct a five-cent picture house most of the time, giving an occasional change in the way of a stock company.

The newly re-organized Springfield Commercial Association at the state capital has a censorship committee which is created for the purpose of passing opinions on amusement affairs. It is not likely that any radical reforms will originate with this body as the old association was wrecked by interfering with the labor union question and there is a distinctive sentiment among the business men against meddling with issues that are likely to prove boomerangs.

The Burlington Way is the name of a new moving picture theater which has been opened at Greenfield. The house gets its title from a new highway through the city which is now being popularized among automobilists.

The Lutiz Amusement Company, of Chicago, has been incorporated, with a capital stock of $40,000, to do a theater and amusement business. The incorporators are: George A. Kyriakopolos, Irving J. Resnick and Julius C. Greenbaum.

With its new front and an expansion of one hundred and fifty seats, in addition to complete new decorations, the Lyric Theater on Seventh street, at Rockford, will lay claim to being one of the best photoplay houses in Northern Illinois.

The Capital Theater, at Springfield, recently added a three-piece orchestra.

The Peoria Film Exchange, of Peoria, which recently was granted a charter by the Secretary of State to deal in motion picture theaters and supplies, will have its office at 505 Fulton street, in that city.

M. A. Maroney, who recently purchased a moving picture theater in Rock Falls, is planning to enlarge his house.

Construction of the new Edwardsville Theater, in the Marks, Weber & Company building, at Edwardsville has begun.

The work of Rev. Clark Thomas, of Elgin, in introducing the moving picture into church work in that city, has from time to time elicited the commendation of his acquaintances on "The Scoop," the official organ of the Chicago Press Club. Pursuing the subject "The Scoop" recently said of the moving picture: "Pressed commercially, this young giant is rousing and breaking the chains of convention that hitherto have held him down. He is finding his power to express the truth in civic morals, in the things of real life * * * His new significance may as well be recognized at once. He is not going to run wild, but no one can stop him now or later. He is a force and can be made to do inestimable good in domains where no other force, no labor, no propaganda, no movement for civic or moral or hygienic uplift has yet been able to accomplish anything worth while."

MIDWEST SPECIAL SERVICE.

Calendar of Licensed Releases.

Current Releases

MONDAY, FEBRUARY 16th, 1914

BIOGRAPH—Her Old Teacher (Drama).....
EDISON—The Adventure of the Extra Baby (Second Story of Octavius, Amateur Detective) (Comedy).....1000
KALEM—A Million in Jewels (Special—2 parts—Drama)..2000
PATHE—Pathe's Weekly No. 14, 1914 (News).....
SELIG—The Uphill Climb (Special—2 parts—Drama).....2000
VITAGRAPH—Sawdust and Salome (Drama).....

TUESDAY, FEBRUARY 17th, 1914.

CELIO—The Artist's Model (George Kleine—Special—2 parts—Drama).....2000
EDISON—Sophia's Imaginary Visitors (Comedy-Drama)..1000
ESSANAY—To Alaska via the Great Rivers of the North (Scenic) 1000
LUBIN—Getting Even (Comedy)..... 400
LUBIN—An Innocent Victim (Comedy)..... 600
PATHE—Whiffle's Balcony Buds (Comedy).....
PATHE—Rambles in Bourges, France (Scenic).....
SELIG—Through the Centuries (Drama).....1000
VITAGRAPH—Back to Broadway (Special—2 parts—Comedy-Drama) 2000

WEDNESDAY, FEBRUARY 18th, 1914.

EDISON—Courting Betty's Beau (Comedy).....1000
ESSANAY—One-to-Three (Comedy).....1000
KALEM—Chasing the Smugglers (Special—2 parts—Drama) 2000
LUBIN—The Price of a Ruby (Special—2 parts—Drama)..2000
PATHE—Won by a Nose (Comedy).....
PATHE—Monuments of Upper Egypt (Architecture).....
SELIG—Thou Shalt Not Kill (Drama).....1000
VITAGRAPH—Fatty on the Job (Comedy)..... 600
VITAGRAPH—Lumbering in Sweden (Industrial)..... 400

THURSDAY, FEBRUARY 19th, 1914.

BIOGRAPH—A Desperate Hero (Comedy).....
BIOGRAPH—Skelley and the Turkey (Comedy).....
ESSANAY—Italian Love (Comedy-Drama).....1000
LUBIN—The House of Fear (Special—2 parts—Drama)...2000
MELIES—A Fable and Its Moral (Comedy)..... 300
MELIES—A Hobo Philosopher (Comedy)..... 700
PATHE—Pathe's Weekly No. 15, 1914 (News).....
PATHE—Where the Heart Calls (Special—2 parts—Drama)2000
SELIG—Venus and Adonis (Comedy).....
SELIG—A Mad Marathon (Comedy).....
VITAGRAPH—The First Endorsement (Drama).....1000

FRIDAY, FEBRUARY 20th, 1914.

EDISON—All for His Sake (Special—2 parts—Drama)....2000
ESSANAY—The Other Girl (Special—2 parts—Drama)...2000
KALEM—Too Many Johnnies (Comedy).....
KALEM—A Bottled Romance (Comedy).....
LUBIN—In the Dredger's Claw (Drama).....1000
SELIG—Memories (Drama).....1000
VITAGRAPH—His Little Page (Comedy).....1000

SATURDAY, FEBRUARY 21st, 1914.

BIOGRAPH—Criminology and Reform (Drama).....
EDISON—The Powers of the Air (Drama).....1000
ESSANAY—Snakeville's Fire Brigade (Comedy).....1000
KALEM—An Indian's Honor (Drama).....
KALEM—A Long Island Skunk Farm (Industrial).....
LUBIN—A Winning Mistake (Comedy)..... 400
LUBIN—The Female Book Agent (Comedy)..... 600
PATHE—Victims of Vanity (Special—2 parts—Drama)...2000
VITAGRAPH—Iron and Steel (Special—2 parts—Drama)..2000

Advance Releases

MONDAY, FEBRUARY 23rd, 1914.

BIOGRAPH—(Title Not Reported) .....
EDISON—The Beautiful Leading Lady (Third of Wood B. Wedd's Series) (Comedy) 1000
KALEM—The Shadow (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 16, 1914 (News) .....
SELIG—The Adventures of Kathlyn, No 5, (A Colonel In Chains) (Special—2 parts—Drama) 2000
VITAGRAPH—In the Old Attic (Drama) 1000

TUESDAY, FEBRUARY 24th, 1914.

CINES—The Money-Sharks (Special—3 parts—Drama).3000
EDISON—The Mystery of the Ladder (Fourth of Mystery of the Chronicles of Cleek) (Drama) 1000
ESSANAY—Hear No Evil (Drama) 1000
LUBIN—The Lost Child (Comedy) 400
LUBIN—The Rise of Officer Casey (Comedy) 600
PATHE—The Winning Hand (Drama) .....
SELIG—The Cynic (Drama) .....
SELIG—Doc Yak, the Cartoonist (Comedy) .....
VITAGRAPH—Doctor Polly (Special—2 parts—Com.-Drama) 2000

WEDNESDAY, FEBRUARY 25th, 1914.

EDISON—Love's Young Dream (Comedy) 500
EDISON—Cheese Mining (Comedy) 500
ESSANAY—Mrs. Manly's Baby (Comedy) 1000
KALEM—The Tigers of the Hills (Special—2 parts—Drama) 2000
LUBIN—Sealed Orders (Special—2 parts—Drama).....2000
PATHE—September Morn (Comedy) .....
SELIG—King Baby's Birthday (Drama) 1000
VITAGRAPH—The Hero (Comedy) 750
VITAGRAPH—Crawfishing (Educational) 250

THURSDAY, FEBRUARY 26th, 1914.

BIOGRAPH—The Massacre (2 parts—Drama) .....
ESSANAY—The Arm of Vengeance (Drama) 1000
LUBIN—The Two Roses (Special—2 parts—Drama)....2000
MELIES—Winky Willies Arithmetic (Comedy)..... 300
MELIES—Batty Billy and His Pal's Legacy (Comedy).. 700
PATHE—Pathe's Weekly, No. 17, 1914 (News) .....
PATHE—The Devil's Assistant (Special—2 parts—Dr.).2000
SELIG—Tested by Fire (Drama) 1000
VITAGRAPH—The Old Oak's Secret (Drama) 1000

FRIDAY, FEBRUARY 27th, 1914.

EDISON—The Drama of Heyville (Special—2 parts—Comedy) 2000
ESSANAY—Let No Man Escape (Special—2 parts—Dr.).2000
KALEM—Reggie, the Squaw Man (Comedy) 1000
LUBIN—A Desperate Chance (Drama) 1000
SELIG—The Attic Above (Drama) 1000
VITAGRAPH—A Change in Baggage Checks (Comedy).1000

SATURDAY, FEBRUARY 28th, 1914.

BIOGRAPH—(Title Not Reported) .....
EDISON—The Ghost of Mother Love (Second of the Dolly of the Dailies Series) (Drama) 1000
ESSANAY—Broncho Billy's Bible (Drama) 1000
KALEM—The Delayed Special (Drama) 1000
LUBIN—Coon Town Suffragettes (Comedy) 400
LUBIN—Father's Temper (Comedy) 600
PATHE—(Title Not Reported) .....
VITAGRAPH—The Drudge (Special—2 parts—Drama).2000

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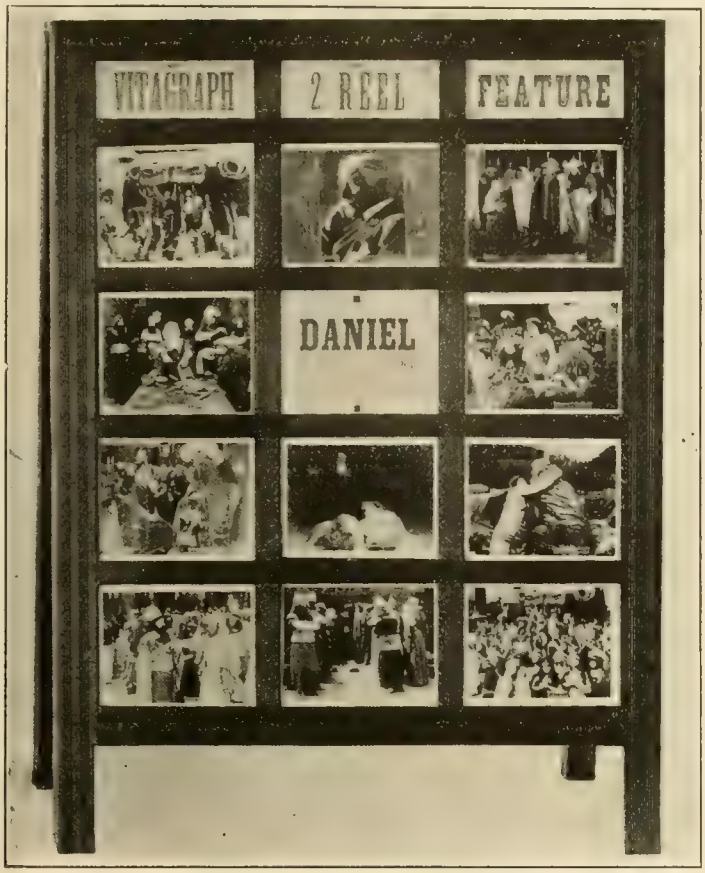

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Another detail of the advertising helps we offer exhibitors, and a popular one, too. Striking photographs, 8 x 10 inches in size, of principal scenes from the film, for practically all multiple-reel features. They are great business-getters, because they show actual scenes in the picture.

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(INCORPORATED)

POSTER DEPARTMENT

(Formerly Photoplay Advertising & Specialty Co.)

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Calendar of Independent Releases

SUNDAY, FEBRUARY 15th, 1914.

CRYSTAL—A Sure Cure (Comedy) .....
ECLAIR—The Legend of the Lilacs (Drama) .....
REX—An Old Locket (Drama) .....

MONDAY, FEBRUARY 16th, 1914.

VICTOR—Votes for Men (2 parts—Comedy) .....
IMP—The Box Couch (Comedy) .....
POWERS—Almost a White Hope (Comedy) .....

TUESDAY, FEBRUARY 17th, 1914.

GOLD SEAL—Honor of the Mounted (2 parts—Drama)
CRYSTAL—Some Doings (Comedy) .....
CRYSTAL—Harold's Burglar (Comedy) .....

WEDNESDAY, FEBRUARY 18th, 1914.

NESTOR—A Flash in the Dark (Drama) .....
JOKER—A Narrow Escape (Comedy) .....
JOKER—Lumber Industry of California (Industrial)....
ECLAIR—The Cross in the Cacti (2 parts—Drama)....
UNIVERSAL—Animated Weekly, No. 102 (News) .....

THURSDAY, FEBRUARY 19th, 1914.

IMP—The Price of Sacrilege (3 parts—Drama) .....
REX—The Boob's Honeymoon (Comedy) .....
FRONTIER—Slim Joins the Army (Comedy) .....

FRIDAY, FEBRUARY 20th, 1914.

NESTOR—Scooped by a Hen-Coop (Comedy).....
POWERS—My Mother's Irish Shawls (Drama) .....
VICTOR—Love's Victory (2 parts—Drama) .....

SATURDAY, FEBRUARY 21st, 1914.

JOKER—The Tender Hearted Sheriff (Comedy) .....
FRONTIER—The Fatal Card (Drama) .....
101 BISON—Her Father's Guilt (2 parts—Drama).....

SUNDAY, FEBRUARY 22nd, 1914.

CRYSTAL—McSweeney's Masterpiece (Comedy) .....
ECLAIR—The Electric Girl (Comedy) .....
ECLAIR—Colombo (Scenic) .....
REX—Woman's Burden (Drama) .....

MONDAY, FEBRUARY 23rd, 1914.

VICTOR—Remember Mary Magdalene (Drama) .....
IMP—The Touch of a Child (2 parts—Drama).....
POWERS—The Rival Dentists (Comedy) .....

TUESDAY, FEBRUARY 24th, 1914.

GOLD SEAL—Captain Jenny, S. A. (3 parts—Drama)..
CRYSTAL—That Infernal Machine (Comedy) .....
CRYSTAL—Irabella's Romance (Comedy) .....

WEDNESDAY, FEBRUARY 25th, 1914.

NESTOR—Breed O' the Mountains (Drama) .....
JOKER—Title Not Decided (Comedy) .....
ECLAIR—The Devil Fox of the North (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 103 (News) .....

THURSDAY, FEBRUARY 26th, 1914.

IMP—Rounding Up Bowser (Comedy) .....
REX—For the Family Honor (2 parts—Drama) .....
FRONTIER—Slim Becomes a Cook (Comedy) .....

FRIDAY, FEBRUARY 27th, 1914.

NESTOR—One of the Finest (Comedy) .....
POWERS—Regeneration (Comedy) .....
POWERS—Tightwad Buys a Laundry (Comedy) .....
VICTOR—The Stepmother (2 parts—Drama) .....

SATURDAY, FEBRUARY 28th, 1914.

JOKER—Ma and Pa Play Poker (Comedy) .....
FRONTIER—So Shall Ye Reap (Drama) .....
101 BISON—Legion of the Phantom Tribe (2 parts—Dr.)

Mutual Film Corporation

SUNDAY, FEBRUARY 15th, 1914.

APOLLO—The Black Hand Conspiracy (Comedy) .....
MAJESTIC—The Orange Bandit (Drama) .....
THANHOUSER—The Skating Master (Comedy) ....

MONDAY, FEBRUARY 16th, 1914.

AMERICAN—The Cricket on the Hearth (2 parts—Dr.)
KEYSTONE—Baffles, Gentlemen Burglar (2 parts—Dr.)
RELIANCE—Our Mutual Girl (Chapter 5) (Drama)....

TUESDAY, FEBRUARY 17th, 1914.

KAY-BEE—(No Release This Date).....
MAJESTIC—The Clerk (Drama) .....
THANHOUSER—The Leak in the Foreign Office (2 parts—Drama) .....

WEDNESDAY, FEBRUARY 18th, 1914.

BEAUTY—The Sacrifice (Drama) .....
BRONCHO—Yellow Flame (2 parts—Drama) .....
MUTUAL—Mutual Weekly, No. 60 (News) .....
RELIANCE—A Working Girl's Romance (Drama) ....

THURSDAY, FEBRUARY 19th, 1914.

AMERICAN—(No Release This Date) .....
DOMINO—The Play's the Thing (2 parts—Drama)....
KEYSTONE—A Thief Catcher (Comedy) .....
KOMIC—A Birthday Present (Comedy) .....
KOMIC—Getting a Suit Pressed (Comedy) .....

FRIDAY, FEBRUARY 20th, 1914.

KAY-BEE—The Raiders (2 parts—Drama) .....
PRINCESS—All's Well That Ends Well (Comedy) ....
THANHOUSER—(No Release This Date) .....

SATURDAY, FEBRUARY 21st, 1914.

AMERICAN—The "Pote Lariat" of the "Flying A" (Dr.)
KEYSTONE—Love and Gasoline (Comedy) .....
MAJESTIC—Higher Law (Drama) .....
RELIANCE—An Interrupted Seance (Drama) .....

SUNDAY, FEBRUARY 22nd, 1914.

APOLLO—Up in the Air Over Sadie (Comedy).....
MAJESTIC—(No Release This Date) .....
THANHOUSER—A Can of Baked Beans (Comedy)....

MONDAY, FEBRUARY 23rd, 1914.

AMERICAN—The Dream Child (2 parts—Drama) ....
KEYSTONE—(Title Not Yet Announced) .....
RELIANCE—Our Mutual Girl (Chapter 6) (Drama)....

TUESDAY, FEBRUARY 24th, 1914.

KAY-BEE—(No Release This Date) .....
MAJESTIC—(Title Not Yet Announced) .....
THANHOUSER—(Title Not Yet Announced) .....

WEDNESDAY, FEBRUARY 25th, 1914.

BEAUTY—The Professor's Awakening (Drama) .....
BRONCHO—Repaid (2 parts—Drama) .....
MUTUAL—Mutual Weekly, No. 61 (News) .....
RELIANCE—The Musician's Wife (Drama) .....

THURSDAY, FEBRUARY 26th, 1914.

AMERICAN—(No Release This Date) .....
DOMINO—Courtship of O San (2 parts—Drama).....
KEYSTONE—(Title Not Yet Announced) .....
KOMIC—(Title Not Yet Announced) .....

FRIDAY, FEBRUARY 27th, 1914.

KAY-BEE—North of 53 (2 parts—Drama) .....
PRINCESS—(Title Not Yet Announced) .....
THANHOUSER—(Title Not Yet Announced) .....

SATURDAY, FEBRUARY 28th, 1914.

AMERICAN—The Carbon Copy (Drama) .....
KEYSTONE—(Title Not Yet Announced) .....
MAJESTIC—(Title Not Yet Announced) .....
RELIANCE—The Green Eyed Devil (2 parts—Drama)..

Exclusive Supply Corporation

TUESDAY, FEBRUARY 10th, 1914.

GAUMONT—Leonce at the Chateau D'If (Comedy)....
GT. NORTHERN SPEC. FEATURE FILM CO.—A Woman's Heart (3 parts—Drama) .....

THURSDAY, FEBRUARY 12th, 1914.

GAUMONT—Simple Simon Ragtime Mad (3 parts—Dr.)
GAUMONT—Fan Making (Industry) .....

FRIDAY, FEBRUARY 13th, 1914.

ITALA—Convict 113 (3 parts—Drama) .....

SATURDAY, FEBRUARY 14th, 1914.

GAUMONT—Guilty Secret (2 parts—Drama) .....

MONDAY, FEBRUARY 16th, 1914.

F. R. A.—Mystery of No. 13 Hill Street (3 parts—Drama)

TUESDAY, FEBRUARY 17th, 1914.

GAUMONT—The Miniature (Drama) .....

WEDNESDAY, FEBRUARY 18th, 1914.

GT. NO. SPE.—A Woman's Heart (3 parts—Drama)....

THURSDAY, FEBRUARY 19th, 1914.

GAUMONT—The Magic Salesman (Comedy) .....
GAUMONT—Bee Farming (Industry) .....

SATURDAY, FEBRUARY 21st, 1914.

GAUMONT—Judgment of the Jungle (3 parts—Drama)

Can You Doubt the Superiority of

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These testimonials are from exacting critics whose integrity is without question.

Precision Machine Co. January 26, 1914.
New York City.

Gentlemen:—Recent use of projection machines, and in which matter we are at all times most particular and exacting, prompts our writing you in compliment and endorsement of the Simplex projector.

The Simplex qualities of reliability, long life and accurate projection are held in our highest esteem, and we feel that the good which Simplex has done for our industry should not pass without our compliment.

Yours very truly,
ALL STAR FEATURE CORPORATION.
(Signed) Harry R. Raver (F),
President.

IT OFFERS PERFECT CONSTRUCTION AND RELIABILITY UNDER EXACTING CONDITIONS

Precision Machine Co. January 27, 1914.
New York City.

Gentlemen:—I am glad to advise you that the new 17" magazine motor drive Simplex machine which you installed in our laboratory is in perfect working order. I feel that I should compliment you on the construction of your machines, as the one which we have been running in our studio for over a year has really given us no trouble at all.

It is gratifying to know that we can project all of our negatives on a Simplex machine without having to worry about ruining same.

I would be pleased to recommend your machine to any person who might ask me my opinion of same.

Yours very truly,
FAMOUS PLAYERS FILM CO.
(Signed) Albert A. Kaufman,
Studio Manager.

IT GIVES MACHINE SERVICE UNDER EXACTING CONDITIONS

Precision Machine Co. January 26, 1914.
New York City.

Gentlemen:—I have used Simplex machines for some years and find them a most important adjunct in selling films.

I find that the Simplex will show a clear, steady picture, and will stand up under the hardest grind. We have used the Simplex for many months without the slightest repairs being necessary.

Yours very truly,
AMMEX MOTION PICTURE MFG. CO.
(Signed) H. J. Streyckmans,
Sales Manager.

IT ACCOMPLISHES PERFECT PROJECTION AND DURABILITY UNDER EXACTING CONDITIONS

The most exacting conditions exist in the film studios.

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Illustrated Catalogue A gives full details. *Made and guaranteed by*

PRECISION MACHINE CO. 317 East 34th St. NEW YORK

FATHER PERRIN SAYING GOOD-BYE TO HIS FRIENDS BEFORE LEAVING HIS OLD VILLAGE

Ambrosio

PRESENTS

MICHAEL PERRIN, or "A SPY FOR A DAY"

PLAYED BY

ERMETE NOVELLI

ERMETE NOVELLI

WITH THE BURNING OF HIS CHURCH FATHER PERRIN IS LEFT WITHOUT SUPPORT

Italy's Premier Actor

What Joseph Jefferson was to America

What Henry Irving was to England

That and more is ERMETE NOVELLI to Continental Europe.

ERMETE NOVELLI

in his masterful portrayal of

MICHAEL PERRIN

the lovable, guileless, old parish priest, carries his audience spell-bound through the gamut of human emotions.

From tears to laughter, then back to tears one follows this wonderful actor in his unsurpassed impersonation of the old parish priest.

"A SPY FOR A DAY"

does not abound in dare-devil feats, hair-breadth es-capes, murder, nor any of the present day sensational thrills—but

Through the superb acting of

ERMETE NOVELLI

one is carried back one hundred years and seems to actually live the scenes and share the joys and sorrows of that beautiful character

FATHER MICHAEL PERRIN

SYNOPSIS

FATHER MICHAEL PERRIN'S church and parish school having been burned by a party of Royalist soldiers, he is without means of support and goes to Paris to live with his niece.

Applying to his boyhood friend, the Minister of Police, for assistance, he is given a position which seems to him a sinecure, but he is really without his knowledge acting as a spy in the interests of Napoleon.

How his innocent blundering seems at first to lead to the escape of the conspirators, but turns out to be the salvation of the Emperor from his would-be assassins, is most beautifully portrayed by that master of Dramatic Art, ERMETE NOVELLI, in a series of comedy and dramatic situations which cannot fail to interest all beholders, from the child to the grandfather.

All sizes paper 1, 3, 6 and 8 sheets, photos, heralds, slides, READY FOR SHIPMENT FEBRUARY 21st — STATE RIGHT BUYERS WIRE FOR PRICES AND TERRITORY.

FATHER PERRIN MEETS HIS OLD SCHOOL-MATE, THE CHIEF OF POLICE, AND HIS SECRETARY

AMBROSIO AMERICAN COMPANY

15 EAST 26th STREET, NEW YORK

FATHER PERRIN TEACHING THE CHILDREN BEFORE THE ROYALIST INVASION

A MELODRAMA OF THE NORTH WOODS

The First Release of a Company That Will Be Famous

FEATURING

WILFRED LUCAS (Biograph leads 3 years) and **JEANIE MacPHERSON** (Powers leads 2½ years)

THE

TRAP

Three Parts

TELLING

The story of a man who heard the call of the wild and answered it. Of love, strategy and victory.

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FEATURE FILM MANUFACTURING CO.

110 W. 40th STREET, NEW YORK — Studios, LOS ANGELES, CAL.

KENNEDY FEATURES

INCORPORATED

FEATURE

CONSTANCE CRAWLEY and ARTHUR MAUDE

Two Great Artists with a Magnificent Supporting Company

WE OFFER THE BEST OF

Story——Acting——Photography

THE CURRENT RELEASE

4 — REELS — 4

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Shipment Now **4 Reels**

RIDER HAGGARD'S

Romance of Love and War

1000 Soldiers Shown in Battle

WILL BE SOLD OUT QUICKLY

That combination "Story—acting—photography" is a sure winner. That is why we are making Sale Records. One feature every two weeks—every feature a business builder.

Territory on our production of

Mary Magdalene

3 REELS

is nearly all sold. Some open. Write or Wire.

Our Next Release

Elsie Venner

3 REELS

Oliver Wendell Holmes' famous story of Heredity.

Our record for quick selling proves, first, quality, and second, that our price leaves you and the exhibitor a profit. We three depend on each other and all of us depend on the public—we particularly try to please that public.

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KENNEDY FEATURES

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110 West 40th St. **New York City**

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted :: :: :: ::

SITUATIONS WANTED.

CAMERAMAN.—If you are looking for a man who knows and attends strictly to his business and can furnish best of references, address L. F., care Moving Picture World, New York City.

AT LIBERTY.—An experienced picture theater manager. Can make investment. Salary or commission. Will go anywhere. Address M. J. THOMAS, 330 N. Market St., Kenton, Ohio.

CAMERAMEN.—Owning own outfit, read my advertisement under FILMS WANTED classification, this page. Answer quick. MITCHELL.

OPERATOR.—EXPERT, DESIRES POSITION. MEMBER I. A. T. S. E. LONG EXPERIENCE LARGE HOUSES. PERFECT PROJECTION. STATE ALL IN FIRST LETTER. C. C. NEWMAN, 331 PLEASANT ST., IONIA, MICH.

EXPERIENCED.—Motion picture operators may be secured any time. K. of L. Local assembly No. 3030, Room 26, 181 Tremont St., Boston, Mass. Telephone Oxford, 1103M.

OPERATOR.—Licensed, nine years, all makes. Experienced Wurlitzer mechanic. Go anywhere. Non-union. V. HOFFMAN, Columbus, Ind.

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MOTION PICTURE CAMERAMAN.—Experienced in studio topical photographing. With or without camera. H. OBROOK, JR., 135 Luqueer St., Brooklyn, N. Y.

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WANTED.—Operator in each town to demonstrate our indestructible slides; something new. DOUBLE METAL SPOTLIGHT SLIDE CO., 1208 Holmes St., Kansas City, Mo.

CAMERAMEN.—Everywhere, except local, owning outfit, can learn of valuable service now being established for weekly news pictures. CONFIDENTIAL, 929 Tribune Bldg., New York.

WANTED.—A No. 1 pianist to intelligently cue music to pictures; must be a good one. State everything in first letter. GEORGE A. BANTA, Coldwater, Mich.

WANTED.—A real live picture theater manager for a theater in the State of Connecticut. Address R. L. P., care Moving Picture World, New York City.

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WILL EXCHANGE.—8 family brick apartment at Yonkers. Equity $4,500, for paying picture theater. P. O. BOX 315, Yonkers, N. Y.

WE ARE OPEN.—To represent a leading film company throughout Great Britain, the Colonies. Also act as agents in England or the World for established machine or accessories manufacturer. BRITISH KINGDOM FILM CO., 50 Rupert St., London, W. Eng.

FOR RENT.—MOVING PICTURE THEATER, LOCATED ASBURY PARK. SEATING CAPACITY 1,200. FULLY EQUIPPED. NEW MACHINE, BOOTH, SEATS, ETC. NO AGENTS. APPLY ESTABLISHED, CARE MOVING PICTURE WORLD, NEW YORK CITY.

COMPLETE MOTION PICTURE Manufacturing plant with professional camera. Capacity 75,000 to 125,000 ft. per week. Twenty minutes from Times Square. Invite inspection. Must be sold within ten days. What do you offer? Address M. P. FACTORY, care Moving Picture World, New York City.

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WANT TO BUY.—A moving picture theater in a western or southwestern town of five or ten thousand. Address T. W. BALL, Fulton, Mo.

HAVE THE CASH.—And will buy a good money making picture show. Can go anywhere. Write fully. C. W. N., Box 63, Cleveland, Ohio.

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FOR SALE OR RENT—Seating capacity 300 to 1,200—some suitable or vaudeville—guaranteed O. K., with Chicago Ventilation ordinance. HUME, Room 513, 608 S. Dearborn St., Chicago.

MOVING PICTURE THEATER.—In mining town of 7,500, running seven days a week, admission 10 cents straight; two machines and first class equipment, clearing from $125 to $170 a week; best location. Price, $4,000. No trades. WM. H. MUSSELMAN, Rock Springs, Wyo.

THEATER.—300 seats, family patronage in growing Chicago neighborhood. Clearing $75 week, no competition, good lease, $5,000. Open to rigid investigation. P. S., 428 So. Harvey Ave., Oak Park, Ill.

FOR SALE.—Moving picture theater, seating capacity 1,000, new, modern, perfect ventilation, stage forty by fifty feet, five sets scenery, two Power's 6A machines, G. E. Rectifier, swell front, five-cent electricity, ten-cent admission, steam heat, situated in the heart of the Rocky Mountains, good reason for selling. Small cash payment, balance easy terms. Address PRINCESS, care Moving Picture World, New York City.

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CAMERA.—Professional instrument of good make wanted. Send full particulars to WM. MOGEY, Interhaven Ave., Plainfield, N. J.

WANTED.—Ninety 2nd-hand theater chairs. Full details, width, etc., first letter. BARNARD, Millbrook, N. Y.

MAGIC FILM CLEANING PADS.—All up-to-date operators use them. $1.00 per hundred. THE FILM RENOVATING CO., Hartford, Conn.

GUIL PASTILS.—One dollar. Holders thirty-five and seventy-five. Postpaid. Send us your orders. BOX 771, Norfolk, Va.

PEARL WHITE CONDENSERS.—$1.25 pair. Good cement, $0.20, or 3 for $0.50. Postpaid. BOX 771, Norfolk, Va.

FOR SALE.—Nine State right features and ten Commercial reels. One Power's 5, used 3 months. 1 Bal moving picture trunk. CARMAN, Walden, N. Y.

AN OLIVER TYPEWRITER.—In good condition, $17.50. Price includes steel case. Request particulars. BOX 114, Elwood, Iowa.

FOR SALE.—350 theater seats in good condition. ROBERT CODD, So. Bend, Ind.

FOR SALE.—Edison One-pin moving picture head. All parts new. Best offer takes it. MAURICE SELBY, Utica, Ohio.

BARGAIN MOTIOGRAPH MACHINE.—For Sale. Almost new. Suitable road use. Sacrifice. Address HANDLER, 46 Lexington Ave., Montclair, N. J.

FOR SALE.—Pipe organ, second-hand, Estey, in perfect condition. Can be played either by hand or automatically. Suitable for picture theater. Requires space 4½ ft. deep, 9 ft. wide, 10 ft. high. Large oak and glass case, containing 400 rolls of music for same. Also 500 second-hand opera chairs. GAIETY THEATER, Springfield, Ill.

MODEL B GAS OUTFIT.—Guaranteed to do good work. Write for particulars. CLARK L. LORD, Bemus Point, N. Y.

FOR SALE.—Edison Moving Picture machine, electric and calcium outfit, ready to show. Price $100, in good condition. G. A. SELLARS, 123 Bankway St., Lehighton, Pa.

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BRASS POSTER FRAMES—For one, three and six-sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, O. 101 4th Ave., N. Y.

FOR SALE.—1913 Edison Underwriters' model, used three weeks. Price $130 complete. C. LOSSON, 2251 N. Spaulding Ave., Chicago, Ill.

FOR SALE.—New and second-hand machines, all kinds. Write for bargain list. 300 reels at $5 each. Wanted, "Passion Play." WICHITA FILM & SUPPLY CO., 117 No. Topeka Ave., Wichita, Kan.

POCKET SOLDERING TORCH.—Mentioned by Richardson. Have a few on hand, cost a dollar apiece. Will send postpaid. Address BUSINESS MANAGER, THE PHOTOPLAY, Roswell, Ga.

CAMERAS FOR SALE.

TWO SLIGHTLY USED—Motion picture cameras, in perfect order, as good as new, will sell for $60 each, equipped with lens which retails for $32.50. 200 foot magazines, focussing device, measuring dial. Send $5 deposit; will ship, privilege of examination. Act quick. MOTION PICTURE CAMERA CO., INC., 5 West 14th St., N. Y.

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PASSION FILM.—4 parts, like new, $7. 3 parts, also Pathe colorer, $5. Lubin, 3 parts, $4. Lectures free. LUBACK, 1109 Manhattan Ave., Brooklyn, N. Y.

NEGATIVES OF CURRENT EVENTS.—Interesting and extraordinary features for sale. All lengths. CURRENT EVENT FILM CO., 1303½ Waller St., San Francisco, Cal.

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CAMERAMEN.—Send your film of news events to me; write for particulars and references. MITCHELL, 154 Nassau St., New York.

MISCELLANEOUS.

AGENTS WANTED—Flame arc lamp. Our new enclosed, long-burning lamp is ready. Superior to any now on the market. Longer life, more candle power, better distribution, lower price. Attractive proposition to responsible agents in position to properly push the sale of this lamp. Write for exclusive territory. HELIOS, care of Moving Picture World, New York City.

CAMERA.—Professional instrument of good make wanted. Send full particulars to WM. D. KELLEY, 105 Liberty St., Brooklyn, N. Y.

SONG VERSE SLIDES.—For rent, reasonable prices; beautifully written and tinted; the newest and best popular songs. Postal for terms. JACKSON SLIDE CO., 3820 Morgan St., St. Louis, Mo.

WANTED PIANIST.—To send for my catalog of motion picture music. E. A. AHERN, Mus. Dir. Isis Theater, Twin Falls, Idaho.

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ELECTRIC PIANOS.—With keyboards, $90 to $125. Orchestrion pianos with pipes, $220. All guaranteed to be in first class condition. 44-note electric players, $70. Must be sold to close out piano business. Send for circular. J. F. HERMAN, 1420 Pa. Ave., Washington, D. C.

FOR SALE.—Wurlitzer Flute Piano, Style B. 38 flute pipes, bass and snare drums and cymbals. All in first-class condition. Cost $1,250. First $500 takes it. J. R. BRANNEN, Evansville, Ind.

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Generally pronounced by every critic of the industry, as the greatest acting cast, the most remarkable photography, the most gripping story, the most carefully directed of motion pictures, yet to have been made in America.

An Adaptation of
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Great Five Year Theatrical Triumph

"PAID IN FULL"

In Five Parts

With members of the original Broadway cast including
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Scenario by LOUIS REEVES HARRISON
Produced by AUGUSTUS THOMAS
Special Music Score by MANUEL KLEIN
Music Director N. Y. Hippodrome

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"IN MIZZOURA"
In 6 Parts
Featuring BURR McINTOSH

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HARRY RAVER
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220 W. 42d St., New York

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Have you contracted for a Marion Leonard night at your theatre?

The Star Who Made the Moving Picture Famous 'Round the World

Marion Leonard

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Twice-a-Month

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THREE PART PRODUCTIONS

Written and directed by STANNER E. V. TAYLOR at MISS LEONARD'S own studio

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What about that Marion Leonard night every other week?

GENERAL SAL

CHARLES V. BARKER, Inc., Suite 601,

Originality

EVERY picture play in which Miss Gardner appears is absolutely original unless otherwise stated in the advertisement. These plays are directed by their author. One of the highest compliments it would be possible to pay was made by a "reviewer" who said of one of these picture plays something to the effect that "of course no modern author would, or could, evolve so very original a story." This was at once a compliment to the story and a confession on the part of the reviewer of his own incompetency. It is still well enough to remember that even an original story is not necessarily an interesting one, and it does not follow because an author directs his picture play that the production is superior. The productions of the Helen Gardner studio are happily unique in that they are both interesting and superior. There is employed in their evolvement a potent combination of talent, culture, taste and dramatic skill peculiarly and tremendously efficient. There is not in the whole field a better qualified producing force. Beginning with the story itself and straight on through to the finished product on the screen, there is not a detail overlooked, and every detail is made to contribute to the object in view—a polished and finished dramatic work. Usually planned upon the higher lines of dramatic thought, conveying in poetic and philosophic form those greater and grander truths of life which compel at once attention and interest, it must be borne in mind that every picture is so finished a work of real art that the dullest cannot be confused, the most stupid must understand. For example, "Pieces of Silver," a four-part picture to be released shortly, deals with one of the most abstract ideas it is possible to translate in pictures, and must arouse the deepest thought among the most intelligent and intellectual: at the same time the story is so clearly set forth, its motion and sequentiality are so perfectly clear, that the most ignorant people must feel an interest in every particular equal to that of the most enlightened. *It is only bad art that is hard to understand.* The art that is evolved in Miss Gardner's studio is universal, happily and clearly expressed. Every production is refreshing in its originality, its true note and compelling beauty.

HELEN GARDNER

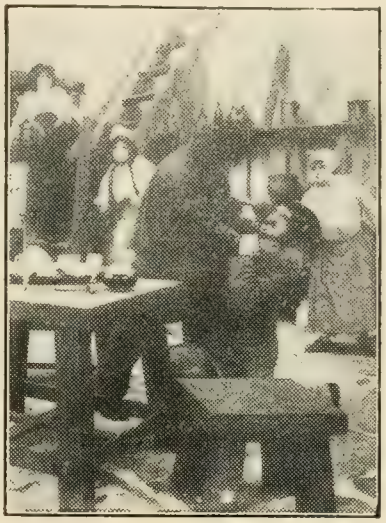
in

"Fleur-de-Lys"

Chapters from the Life of a Dreamer

WRITTEN AND DIRECTED BY CHARLES L. GASKILL

Copyrighted, 1914, by Helen Gardner



"Fleur-de-Lys" is full of pathos, heart-interest and beauty. It is modestly spectacular, and the story grips the interest from the start to the finish. The last 700 feet of this picture holds with an interest unprecedented. The story is fresh and original—a departure from the hackneyed and stale. No better picture has ever been made in America or Europe. Photography perfect. Three reels.

ES AGENTS :

World's Tower Bldg., 110 W. 40th St., N. Y.

Capt. F. E. Kleinschmidt the Big Game Hunter and Naturalist who took the famous Carnegie Alaska Siberian Pictures has just returned from a North Polar expedition with 18,000 feet of film which have been condensed into six reels of wonderful exciting action pictures.

Not a single scene has been posed, yet every act breathes pathos, comedy and drama on nature's own stage. The actors are thousands of denizens of the forest, the sea, the tundra and the divide. Over a hundred scenes hold the spectator spellbound to the very end.

Capt. F. E. Kleinschmidt's Arctic Hunt

Native and Animal Life in the North

ARCTIC FILM CO.

Suite 1209 - 220 West 42nd Street

NEW YORK CITY

A fortune for the State Right Buyer

SIX REELS

Lithographs 1-3-6-24 Sheets
Lecture, Heralds, Lantern Slides, Lobby Display, Enlarged Photographs.

The FOUR LEAF CLOVER OF THE INDUSTRY

BRONCHO HEADLINERS

Feb. 18th
Yellow Flame
Two Reels

Feb. 25th
Repaid
Two Reels

March 4th
Mario
Two Reels

March 11th
Barrier Royal
Two Reels

KAY-BEE FEATURES

Feb. 20th
The Raiders
Two Reels

Feb. 27th
North of 53°
Two Reels

KEYSTONE COMEDIES

Feb. 16th
Baffles, Gentleman Burglar
Two Reels

Feb. 19th
A Thief Catcher

Feb. 21st
Love and Gasoline

Feb. 23rd
'Twixt Love and Fire

Feb. 26th
Little Billy's City Cousin

DOMINO WINNERS

Feb. 19th
The Play's the Thing
Two Reels

Feb. 26th
Courtship of O San
Two Reels

March 5th
Wearing of the Green
Two Reels

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORPORATION

Longacre Building, 42nd Street and Broadway, New York City

William FOX Features

Box Office Attractions

Everybody in the Motion Picture Business Marvels at the

Instantaneous Success of the Box Office Attraction Film Rental Co.

IT leaped into immediate popularity because it is the first great exchange to be founded upon the right basis. Its policy not only embraces the selection and booking of features that are certain to draw money-making audiences, but exhibitors are given exclusive neighborhood rights and protected against the hundreds of impositions from which they have suffered.

Maximum Profit at Minimum Expense—That's our slogan. That's the keynote of our plan. Somebody had to bring order out of chaos. But that somebody had to have immense financial resources, extensive experience and know how to cure existing abuses.

All Features Under Exclusive Control—Exhibitors can exploit Box Office Attraction Film Rental Company features a week or more in advance. Impossible for a competitor to jump in ahead of him. He has the field to himself—can be sure that no one will "beat him to it."

Marion Leonard and Helen Gardner Have Signed Up

This is the most important news of the day for exhibitors in New York City and State, Northern New Jersey and all of the New England States. These wonderfully competent and exceptionally popular photo-play stars are favorably known to patrons of motion picture theatres the world over. In future the features in which they appear will be booked in your territory exclusively by the Box Office Attraction Film Rental Company.

If you want to be in a class by yourself—want to monopolize the business in your neighborhood—get in touch with us at once. Write, wire or 'phone.

Important to Exhibitors

Special Exposition Performances for exhibitors at the Academy of Music, Fourteenth Street and Irving Place, at 10.30 A. M., Wednesdays and Fridays of each week. See our great features before you book them.

Branch Offices will be opened in Buffalo and New England for the convenience of exhibitors near these points. Notice later.

Note the Releases of These Big Features

Monday, February 23d

"For the Queen's Honor"—A three reel feature by Ambrosio. Perfect acting. Beautiful scenery. Gorgeous costuming. A romantic drama dealing with intrigue against a king and a queen's love for her royal husband's aid-de-camp.

Wednesday, February 25th

"Shadows of the Moulin Rouge"—A four-reel Solax production with Joseph Levering and an all star cast. Absorbingly interesting exploitation of refined sensationalism.

Friday, February 27th

"The Society Detective"—Highly melodramatic photo-play in three reels from the British Colonial Studios.

Saturday, February 28th

"The Devil Within"—A Ramo feature in three exciting reels—the latest and best production from this famous studio.

Previous Releases

Monday, February 9.—**"Wives"**—A Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.

Wednesday, February 11.—**"The Lotus Dancer"**—Produced by the True Feature Company, a romantic four-reel subject with scenes in India and England.

Friday, February 13.—**"Ben Bolt"**—A Solax masterpiece in three parts. A thrilling shipwreck scene and smooth-running story.

Saturday, February 14.—**"By Whose Hands?"**—A Great Northern Special in three parts. A remarkably well-acted crime mystery, with wonderful photography.

Monday, February 16.—**"Princess Helena's Prisoner"**—A Great Northern Preferred film of four parts. Miss Betty Nansen in title role. All star cast in a gripping love story.

Wednesday, February 18.—**"Fortune Hunters"**—A Blache production of unusual merit and daring. Thrilling aeroplane rescue scene—four parts.

Friday, February 20.—**"Vengeance Bequeathed"**—A story of stage life and false love. The dying request of a beautiful girl and its result. A Luna film in three parts.

Saturday, February 21.—**"Fangs of Hate"**—A stirring drama of American life. Big scenes and splendid action. A Ramo production in three parts.

Box Office Attraction Film Rental Co.

130 West Forty-Sixth Street, New York City

WILLIAM FOX, President **TELEPHONE, 7340 BRYANT**

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MARGARITA FISCHER and HARRY POLLARD

Score Heavily in

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A Seaside Drama

RELEASE, WEDNESDAY, FEB. 18th, 1914

"The Professor's Awakening"

A masterpiece of Art. Splendid Dramatization.

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"In each theatre in which we have run Beauty Films they have received more complimentary remarks than any other brand."—An Exchange.

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Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

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EASTMAN KODAK COMPANY,
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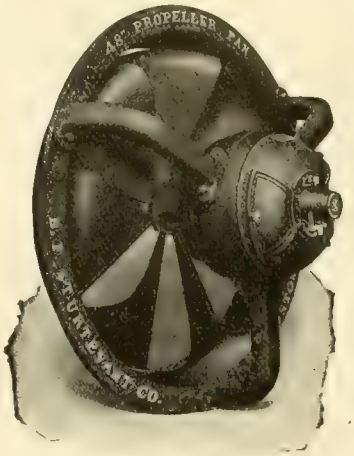
Fill Your Theatre with Pure Air—Fulfill all requirements of the City and State Ventilation Laws at Small Cost



STURTEVANT Electric Propeller Fans thoroughly ventilate motion picture theatres by positively removing all dead, vitiated air, permitting fresh pure air to come in and take its place.

These fans fulfill all the requirements of current ventilation laws. They are low in first cost, easy to install and economical in current consumption.

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(REG. U. S. PAT. OFF.)

Electric Propeller Fans

handle immense volumes of air at small expenditure of power.

They are equipped with extra large motors that will give continuous service for long periods without sparking or undue heating. They require but a small amount of attention and are practically trouble proof.

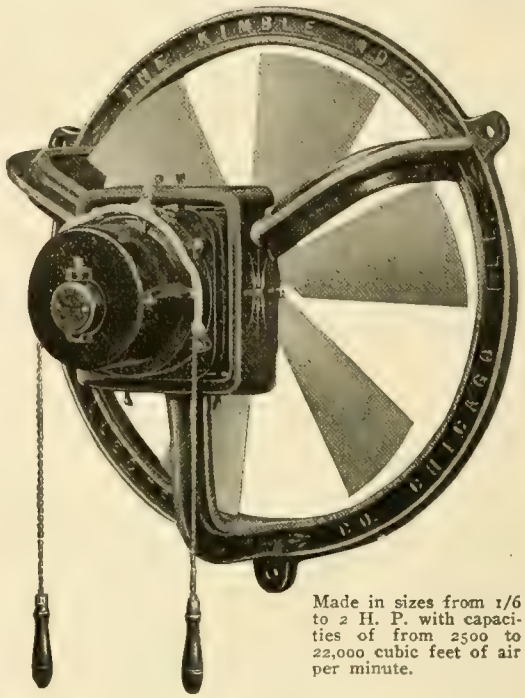
These fans are built and guaranteed by the largest builders of fans and fan systems in the world.

In writing, please send sketch of theatre, showing location of doors and windows. Give length, width and height and ASK FOR BOOKLET MP

B. F. Sturtevant Company
HYDE PARK, BOSTON, MASSACHUSETTS
and all principal cities of the world

KIMBLE MOTORS

Better Ventilation at Less Cost



Made in sizes from 1/6 to 2 H. P. with capacities of from 2500 to 22,000 cubic feet of air per minute.

KIMBLE
Alternating Current
FANS

You don't have to run your fan always at high speed—*not with the Kimble.* You can run it at high, low, medium, or speeds between. You can suit the ventilation to the requirements of each house.

And here's the importance. The Kimble reduces current consumption in direct proportion to every reduction in fan *speed.* Run it at half maximum speed and it uses only half as much current as at maximum. This holds true of no other fan, and it pays handsome dividends.

You don't have to run your fan in one direction all the time—*not with the Kimble.* Simply pull the chain and it instantly reverses from intake to exhaust, or vice versa. You can use the one fan to draw out the foul air, or force in fresh air.

Give your house a reputation for good ventilation—and do it to the profit of your bank-book. Use Kimble Alternating Current Ventilating Fans. It's noiseless, too.

Write for the Red Catalog. It gives the facts.

Kimble Electric Co.
The Alternating Current Fan Specialists
633 Northwestern Ave., Chicago

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It certainly is
remarkable
how well
defined
the
lines in a picture
are brought
out with

Bio Carbons

Without
a question of
doubt
they are

"The Carbons You Want"

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RAMO FEATURES

The Most Wonderful and Masterful American Feature Ever Produced

The Governor's Ghost

IN FOUR EXCITING ACTS

This photo feature will make you hold your breath with excitement

IOWA, NEBRASKA, MINNESOTA, COLORADO, THE NORTHWEST AND THE ATLANTA DISTRICT, are the only TERRITORIES OPEN

COMMUNICATE DIRECT WITH
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Manager Sales and Publicity

RAMO FILMS, Inc.
Columbia Theatre Building
47th STREET and SEVENTH AVENUE
NEW YORK

LICENSED FILM STORIES

EDISON.

THE BEAUTIFUL LEADING LADY (Third of Wood B. Wedd's—Feb. 23rd.—When Wood B. Wedd fell into his legacy, one of the first things he did was to look up his old friend Darby Jenks, who, on an earlier occasion, had lent Wood B. a considerable sum of money. Darby, at the time, was managing a dramatic troupe with indifferent success. When he received Wood B.'s letter he danced with joy. For Darby only had four or five dollars left, and his troupe was growing slightly restless. When Wood B. arrived on the scene, the first thing that struck him was the charm of the leading lady.

Shortly after Wood B.'s arrival the leading man made a few unpleasant remarks on the utter impossibility of attempting to support himself on three or four dollars every six or seven months and quit the show abruptly. Wood B., urged on by devotion for his fair divinity of the footlights, and loyalty to his friend, nobly jumped into the breach. Not only would he play the leading man's part, but he would also re-stock the company's depleted treasury.

Unversed in the subtleties of stagecraft, Wood B. grew angry when the indignant father of the play threw him out of the window. Returning in haste, he smote the father. The audience at first contented themselves with proffering choice agricultural products to the dazed actors. Then, evidently desirous of a closer acquaintance, they arose and approached the stage in a body. The modest Wood B. fled. So did the entire troupe. The manager and troupe escaped, but the enraged populace caught Wood B. after a long chase. As the disconsolate Darby sat by the tracks waiting for a freight train, a curious object approached him. It was Wood B., tarred and feathered. His feelings were hurt, and Darby did not improve them by facetiously pretending that Wood B. was a daisy and plucking off the feathers to the old refrain of "She loves me, she loves me not."

THE MYSTERY OF THE LADDER OF LIGHT (Fourth Mystery in the Chronicles of Cleek.—Feb. 24).—When Sir Mawson Leake, the great jeweler, was commissioned to repair the Rance of Jan's diamond necklace, he gave the matter his own personal attention. Knowing the value of the jewels, he carried them to his home in order to make the necessary repairs himself. When Sir Mawson arrived in his splendid mansion, he was met by his son, Henry. Henry had fallen into several bad scrapes of late, mostly with regard to money, and his father's patience was at an end. When the young man humbly begged for more money, the father curtly refused to advance him another cent, and remained obdurate, despite Henry's desperate entreaties.

Sir Mawson left the jewels in his wife's charge and went to prepare the necessary tools for the delicate work of repairing. After he had gone, Lady Leake placed the necklace about her neck and looked at herself in the glass. At this moment she heard someone calling, and carelessly placing the jewels in her dresser, rushed out of the room. Miss Lorne, a guest of the Leake's, had cut her wrist slightly and wanted some lint as a bandage. Lady Leake returned to her room, procured the lint, and bandaged Miss Lorne's wrist. Then, remembering the necklace, she returned to her room. It was gone!

Owing to the importance of the case, Cleek was called in immediately. Jennifer, the butler, had seen Henry Leake leaving the house at the time of the theft carrying a bundle in his arms. So strong was the evidence against his son that the grief-stricken father attempted suicide. But Cleek was not satisfied. His sharp eyes inspected every corner of the house, rejecting the irrelevant and carefully noting all facts which could possibly bear on the case. At last his attention became definitely settled on two objects -a magnificent chandelier in the drawing-room, and the lace sleeve of Lady Leake's dressing gown.

The solution of the mystery was quite simple. When she carried the lint to Miss Lorne, Lady Leake had unknowingly picked up the necklace with her sleeve. It fell off in the hall, and Jennifer, the butler, believing it to be part of the chandelier, hung it where he supposed it should go.

LOVE'S YOUNG DREAM (Feb. 25).—Mr. Watkins was rather stout. On the principle that like calls to like, it was not entirely unnatural that his lady love, Miss Brown, was also somewhat inclined toward what, in a lady's case, one must always refer to as avoirdupois. Mr. Marker and his beloved, Miss Whitcomb, were trim and slender.

One evening, fate arranged that Mr. Watkins should take Miss Brown to the same theater to which Mr. Marker was taking Miss Whitcomb. They met on the street car on their way to the theater. There was some difficulty about seats. After fate had thus stirred things all up, the little blind god began to get busy. Like grew a bit tired of calling to like. Instead, Mr. Watkins went calling on Miss Whitcomb, and Mr. Marker went calling on Miss Brown. The upshot of the whole affair was that the afore-mentioned little blind god plus fate decided to strike a happy medium instead of two extremes in weight, and in accordance with their decision, Miss Whitcomb married Mr. Watkins, and Miss Brown married Mr. Marker.

Mr. Marker and Mr. Watkins were henpecked. After a time conditions became so bad that the two men decided something would have to be done. They decided to revolt. Each of them left a pathetic letter telling their wives that they intended to end their sorrows in the river. Then they laid two suits of clothes on the river bank and hid themselves. After the stricken wives had reached a sufficiently receptive condition, the husbands revealed themselves and magnanimously forgave them.

CHEESE MINING (Feb. 25).—This cheese mine is situated in Schweiserkase country between Neufchatel and Bris. More cheese is mined here annually than in any other cheese mine in the world. The difficulties encountered in making the picture will be realized from the fact that owing to the peculiar properties of the cheese no ordinary person can approach within three miles of the mine without fatal results.

Charmingly natural pictures of the everyday life of the cheese miners have been made. Despite the desperate hardships of their lives they remain carefree and joyous. It is said that one reason for their happiness is owing to the fact that no animal life is able to exist in the mine.

Particularly interesting is old Gasper, the windlass turner. While Gasper is hoisting a miner up the thousand feet from the perilous depths below, he occasionally grows tired, or becomes interested in something or other, and drops the handle. Old Gasper takes a natural pride in his record, and puts a chalk mark on the door for each new victim. Leaving this gentle old soul, we plunge into the mine proper. Here the miners are equipped with the famous invention of Herr Von Buffengrunts—a clothespin clamped securely upon the nose, which by completely cutting off the breath, guards the olfactory nerves from contact with the deadly fumes.

After preliminary borings have been made, the cheese is blasted from its place by means of small charges of high-proof talcum powder. These large blocks of cheese are removed to the trimming yard, where they are reduced by means of chisel, saw and axe, to the proper market sizes. One of the most interesting features of the entire industry is the punching room, where artistic holes are made in the popular brands of Swiss cheese.

THE DRAMA IN HEYVILLE (Special—2 parts—Feb. 27).—Hod Mullins, the actor-manager of the Demosthenes Dramatic Club of Heyville, comes to New York to find material for his aspiring clubmates to exert their efforts upon. Chance directs him to a theater in which "The Union Spy" is playing. Hod, affected by the dramatic merits of the piece, makes exhaustive notes and, on his return to Heyville, compiles a pirated edition of the play. After enormous difficulties with regard to the selection of a cast, costuming, etc., have been more or less successfully overcome, the play is produced.

In the original, "The Union Spy" is the story of a Southern girl who falls in love with a lieutenant in the Union Secret Service. The girl is also loved by a Confederate officer, who naturally hates the hero. The spy escapes from his enemy by hiding in a hay stack, fights a duel with him in the girl's home and finally wins his sweetheart in the very jaws of death. Hod's version of the play is similar in plot, but curiously different in its general effect. For one thing, Heyville's stage facilities are scarcely adequate. Then, too, the actors have trifling personal eccentricities which are hardly common on the regular stage. They have an alarming habit of missing their cues, and a tendency to confuse the action by appearing and disappearing in unexpected places. For instance, in the dramatic climax of the production, when the hero, after heroically refusing to surrender, waves his sword and summons his men from their ambush, a rather disturbing effect is produced by the entire failure of the hidden troopers to respond.

THE GHOST OF MOTHER EVE (Second of the Dolly of the Dailies.—Feb. 28).—The first thing Dolly did after her arrival in New York was to try to find herself a job. The fifty dollars she had been paid for her story was practically all she had, and Dolly was wise enough to know that such an amount would not carry her very far in the city. At the very time that Dolly went to apply for a position on "The Comet," Mrs. Yorke, a wealthy society woman, was also on the list of applicants. But whereas Dolly merely wanted a position in order that she might feed and clothe herself, Mrs. Yorke desired a sinecure of a post wherein she might indulge her love for notoriety and scandal. As not infrequently happens, the rich and undeserving succeeded, while the poor and deserving failed. Dolly was politely turned away, while the paper agreed to publish a column from Mrs. Yorke's pen under the name of "Mother Eve."

Mrs. Yorke noticed Dolly as she was leaving the newspaper office. Discovering the girl's literary ability, she invited her to lunch, and offered Dolly a position as her private secretary. Dolly, naturally enough, jumped at the offer, and entered upon her duties immediately. The main portion of her duties consisted in writing the "Mother Eve" column. Mrs. Yorke had not the remotest idea how to set about her self-appointed task. All she cared for was the money. For some days Dolly was moderately contented and happy. But one afternoon, while she was collecting news of an approaching ball in the showrooms of a fashionable modiste, she happened to encounter Mrs. Yorke. That estimable lady looked over and past and through Dolly, without the slightest trace of recognition in her face.

When Dolly entered her room that evening to accomplish her nightly literary task, she fell, sprained her wrist, and promptly fainted. When Mrs. Yorke returned from a dance in the wee sma' hours of the next morning, she found a copy boy waiting patiently for the "Mother Eve" material. Dolly, roused from her swoon, was unable to work the typewriter on account of her wrist. So the copy boy wrote it to her dictation, while Mrs. Yorke stood by and fumed. After the boy had left, Mrs. Yorke was highly unpleasant. Dolly, in a few crisp words, told her employer exactly what she thought of her, and informed her that hereafter she could write her own column. Then Dolly went away.

VITAGRAPH.

IN THE OLD ATTIC (Feb. 23).—Because his son refuses to marry the girl he has selected, John Morton, an old aristocrat, disowns him and drives him from the house. John Morton, Jr., marries Ethel, a beautiful young singer, whom he loves dearly.

When the son is gone, his old father has the boy's toys and belongings stored in the attic. Moved almost to tears by the sight of them, he suppresses his feelings and grimly resolves never to forgive his son.

Fifteen years elapse. Society has moved uptown and John Morton in his aristocratic old mansion is in the midst of new neighbors. The streets which used to be patronized by the carriages of the wealthy are now swarming with ragged little children.

It happens that into this section of the city, Mrs. John Morton, Jr., and her little son, Billy, come to live. Her husband is dead. Just before he dies he writes to his father and begs him in memory of the little boy he once loved, to befriend his little boy, Billy.

Billy and his mother live in an attic adjoining Morton's mansion. While playing ball on the roof Billy loses his ball down the skylight of the Morton home. He follows it into the attic and is charmed with the array of old toys which he finds. He plans to come back many times.

Robbers enter the Morton home, binding John Morton's hands, take him to the attic and leave him. Billy comes to play with the toys. Morton believes he sees the ghost of his son and is so stricken with remorse he falls in a swoon. The thieves are captured and Morton is released. While in his bed ill, Morton speaks in his delirium of the "angel" in the attic. His doctor, who also is Billy's doctor, learns of the affair in the attic and takes Billy back to Morton. When the old gentleman sees the boy, he is overjoyed and takes his little grandson and his daughter-in-law into his home in memory of his son.

DOCTOR POLLY (Special—2 parts—Feb. 24).—Having developed a bad case of nerves, Lester Ridgeway is sent to Thorn's old homestead in the South and to rest up and get well. It happens that there is a family "ghost" in this mansion, at least so the legend avers. Ridgeway becomes infatuated with a portrait in the Thornleigh library of a dead ancestress, a very beautiful woman. Polly Allen, the great granddaughter of the woman in the portrait, becomes aware of Ridgeway's infatuation, and remembering that there is an old dress in the attic which was worn by the lady in the picture when she posed for the portrait, she dresses herself in the gown, and decides to compare herself with the portrait. Ridgeway sees her and thinks it is the woman of the portrait. Upon his insistance upon the resemblance, old Lindley tells him the story of the woman in the portrait. How she was deserted and killed herself and how it is said she appears every now and then, wandering disconsolately about the premises. Polly overhears the story and decides that Ridgeway needs excitement. She decides to give him all he is looking for.

It is her belief that what Ridgeway needs to get well is to have his mind taken off himself. He must be made to become interested in something besides his own concern. She dresses in her great grandmother's dress, and leads Ridgeway a merry chase through the gardens of the estate and the great library. Thorn receives a letter from Ridgeway, telling him that he is deeply in love with the "ghost" lady, and intends to get her on the following Wednesday night, the anniversary of her death, when it is rumored that she will enact the tragedy of her life. Thorn thinks Ridgeway has gone mad. He persuades a specialist to come with him to Thornleigh and examine the stricken man. They find Ridgeway and a very substantial "ghost" lady in the garden, where all ends satisfactorily. Polly's prescription proves a real "cure-all."

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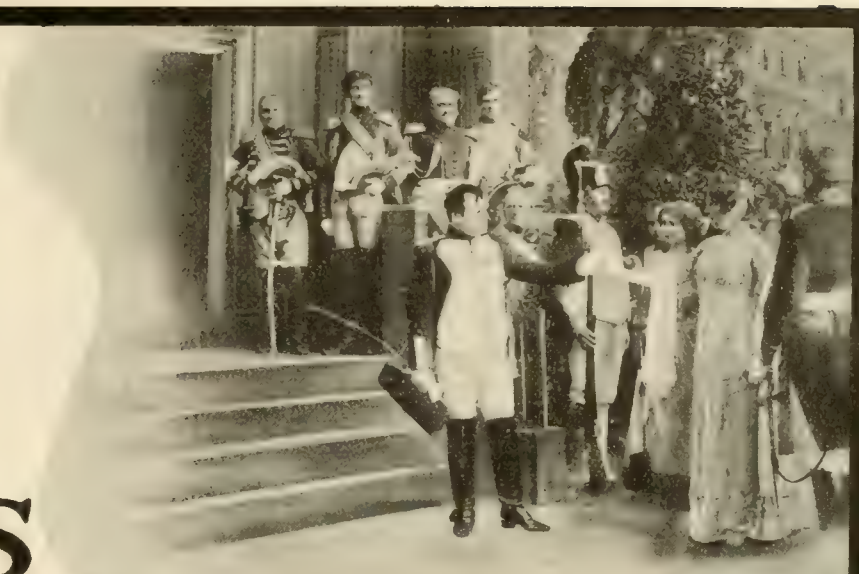

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THE HERO (Feb. 25).—Very pretty, very attractive, very young; her name is Maude and she has a beau. He is very fat. Maude is simply crazy about him. She will not consider the attentions of Syd, her brother Bert's pal. One day Maude sits dreaming in the parlor, a book of daring adventures lying open in her lap. Syd enters and tries to make love to her. He would like to marry her. "No," says Maude, "I shall marry no one but a hero." Percival arrives a few minutes later and invites Maude to dine with him at the Waldorf. Syd and Bert, hiding behind the portieres, overhear the invitation. They make wry faces and look as though Percival would fare very badly if they only dared.

Syd and Bert have ingenious minds. They put all of their ingenuity to work figuring out some way to oust Mr. Percival from Maude's favor. Bert decides to disguise as a brigand and to accost the couple at the restaurant. This will give Syd an opportunity to interfere and to play the hero.

The next night Maude and Percival enter and begin to eat. Syd takes a table nearby. Soon a rough, unshaven, fierce-looking individual enters and goes straight to Maude's table. She is terribly frightened. Percival is stunned with terror. The evil-looking man raises his hand and shows that he holds a bomb. Maude screams. Syd, at the next table, rushes over, grabs the villain's arm, wrests the bomb from him and throws it into the ice pitcher. Bert is arrested, but later explains the farce to the officer, who releases him. Syd becomes a hero and takes Percival's place in Maude's favor.

CRAWFISHING (Feb. 25).—An extremely captivating industry of Sweden. It is a very catchy and absorbing picture.

THE OLD OAK'S SECRET (Feb. 26).—At the outbreak of the Civil War, James Blackthorne, a wealthy Southern planter, is commissioned to join the Confederate forces. Before leaving he makes his will, leaving his estate to his ward, Dick Carroll. There is a clause in the will, giving freedom to the old slave, Moses; this clause the master reads aloud to Moses. After Blackthorne leaves, Moses fearing that if the docucent is discovered he will be set free and separated from the household he loves, hides the will in an old tree, which is the trysting place of Dick and his neighbor-sweetheart, Nancy.

Dick, a private in his guardian's company, is with Blackthorne when he is killed during one of the first battles, and before Blackthorn dies, he tells him of the will and that it is in the library of the mansion. Dick writes this information to Nancy. A Northern cousin of Blackthorne's comes to the plantation, and finding no direct heir, installs himself as owner. When Nancy discovers this, she gains access to the library of the mansion, but sees that the will is not in the place designated by Dick. Sharpe, the Northern cousin, is about to sell the famous oak for a big sum to the owner of a furniture factory. Dick comes home on sick furlough, with a wounded right arm. He meets Nancy at their trysting place, and sees Sharpe and the factory agent walking among the oaks. Sharpe compels old Moses to mark the trees that the agent selects to buy. They come upon the young lovers under the famous old oak. Sharpe orders Moses to mark that oak. Moses refuses, saying that he is a free negro, and does not have to obey. He produces the will from its hiding-place in the tree. He believes it to be his "free paper." It proves to be the precious will, leaving the entire estate to Dick. Sharpe is ordered off the plantation. Dick is happy in the possession of the estate and the young lovers in the joyous contemplation of their marriage.

A CHANGE IN BAGGAGE CHECKS (Feb. 27).—When telegrams come from the theatrical booking agent to Steve Jenks and Stella Triplight, two vaudeville artists, strangers to each other, they are delighted. The messages read: "Steven Jenks, Take first train to Oshkosh Villa. Report at Orpheum Theater. Two performances tomorrow," and "Stella Triplight, Report at Gaiety Theater, Jump-Off Junction, for two performances tomorrow."

In the exictement of trying to get their baggage sent, the baggage agent gives them each other's checks and sends the trunks, each to the other. the artists arrive at their destinations and find that each has the other's trunk, though they do not know whose it is. As it is absolutely necessary that they do their act to get their salary, they decide to wear what clothes they find in the trunks.

Steve using Stella's dresses, does his act and makes a great hit. Stella in Steve's suits also scores a great success. The following week finds them both on the same bill, at the same theater, and when their baggage is brought into the theater they discover their rightful trunks. After explanations and they learn that they were both great hits in each other's costumes, they decide to put all their wardrobe into one trunk and end their respective loneliness. The manager of the theater wires to the booking agent: "Two Singles on bill is one Double. Send me another Single."

THE DRUDGE (Special—2 parts—Feb. 28).—Because she loves him, Anna Louise, a schoolmistress, promises Dick Mason that she will wait for him, when he leaves her to go to the city and make his fortune. He has little success at first in the big city, and writes discouraging letters back home to the girl. She becomes the object of Thurley Briggs' affections, and becoming disheartened at Dick's failure to make a success in finding a good position, consents to marry Briggs when he proposes to her. She only marries him out of pique, however, her heart being still possessed by the boy who went away to "make good." She is only married a short time when she discovers that her husband is a brute and a bully. Life with him becomes almost unbearable.

From a charming, vivacious girl, Anna Louise becomes a dull, listless drudge, her one passion, her little child, whom she loves dearly. It is only when the man she truly loves returns to find her, that she is aroused to find herself a woman after all with a woman's longing for happiness. She listens to his plea, for she loves him and he loves her. The happiness within her grasp dazzles her, she reaches out for it greedily; she plans to fly with him, but the tug of duty is felt in the hand of a little child and her motherly instinct conquers and masters her longing for dreamed-of happiness. She turns back. The hand of God intervenes—on a country road—miles away, when fighting her hardest battle with herself and her love. She little knows how complete her victory has been for the sake of her child.

KALEM.

THE SHADOW (Special—2 parts—Feb. 23).—Driven to desperation by the enmity of Jane, her step-daughter, Sarah, Dean's second wife, turns to Ware, a friend of the family and a former suitor, for advice. Jane learns that her stepmother has gone to call upon Ware. Realizing the unhappiness her conduct has caused, the girl is stricken with remorse. Knowing that her father would misconstrue Sarah's visit to Ware, the girl hastens to the man's home to meet her stepmother. Sarah is taken aback when Jane finds her with Ware, but is filled with happiness when the girl announces her desire for a reconciliation. The two are just about to leave when Dean is seen approaching the house. In terror, the two women hide in the next room. Dean enters. He discovers his wife's handkerchief lying on the table and demands an explanation from Ware. To save her stepmother, Jane enters the room and nobly shoulders the guilt. In horror, Dean forbids her ever returning to his home.

Fearing her husband's anger, Sarah selfishly suffers Jane to bear the consequences of her own thoughtless act. For a time, Jane strives to support herself, but finally faces dire poverty. Sarah, learning of her stepdaughter's predicament, is brought to the realization of her own selfishness.

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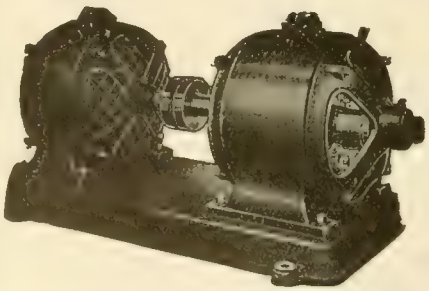

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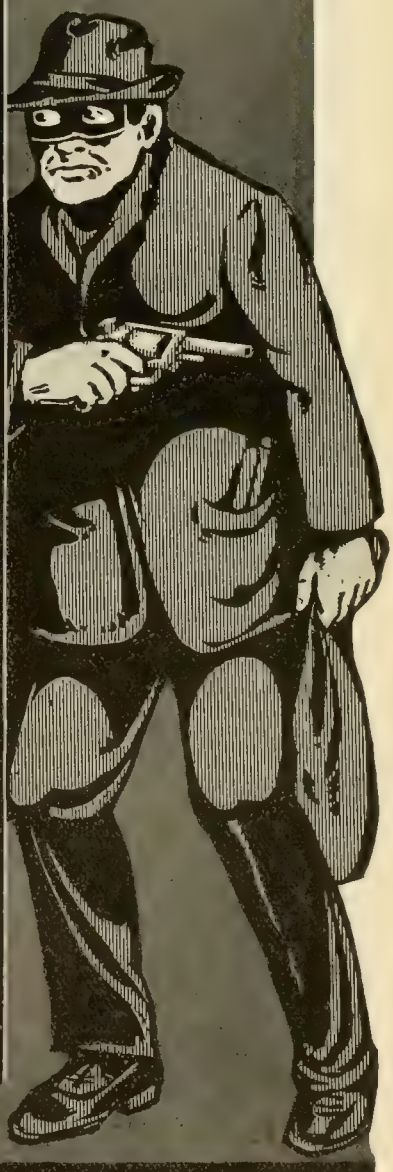

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She determines to reveal the whole miserable story. Sarah arranges to have Jane and Jack Ware at her home the following day. Dean discovers his daughter's presence and harshly orders her from the house. Sarah, however, reveals the circumstances. She points out that through the course of events, the enmity which had formerly existed between Jane and herself is now replaced by love. Jane and Ware corroborate the unhappy woman's story. Dean sees a new light. Gladdened at the turn of events he takes his wife and daughter in his arms.

THE TIGERS OF THE HILLS (Special—2 parts—Feb. 25).—Miller conceives a bitter hatred for Howard, his successful rival for the hand of Ruth, daughter of Colonel Cameron, commandant of a Western army post. A party of immigrants, ignorant of Indian customs, destroy some burial scaffolds. The desecration is witnessed by the redmen and a desperate battle ensues. One of the immigrants is sent to the post for help. Miller and Howard are sent to the rescue with a body of troopers.

Howard is seriously wounded. He is carried away by his horse when the animal is struck by a shot. He is later found lying by the roadside by Miller. Miller sees his chance. Leaving his rival unconscious, the man returns to the fort and reports that Howard had deserted under fire. Ruth is heartbroken. Later, Howard is found by Bright Cloud. The Indian maid helps him back to the fort, where he is placed under arrest. Bright Cloud learns that half of the force is to be sent to meet an ammunition train the following day. She reports this to her people. The latter plan an attack against the weakened post.

The attack is made the following day. Learning that the ammunition is running low, Howard escapes from the fort, and dashes away for reinforcements. He meets the troops convoying the ammunition train. Mounting to the seat of one of the wagons, the lieutenant drives ahead of the soldiers. He comes in sight of the fort just as the defenders' ammunition is exhausted. Driving through the ranks of the painted savages, he approaches the walls of the enclosure. At the same instant, a shot strikes the powder in the wagon. A terrific explosion takes place. Howard is knocked unconscious. The Indians are beaten off. Miller, who has been mortally wounded, confesses. When Howard regains his senses he learns from the lips of his sweetheart that he has been exonerated.

REGGIE, THE SQUAW MAN (Feb. 27).—Reggie, a petted and pampered scion of aristocracy, falls in love with Annie Wagontongue, daughter of Chief Pump Handle. While courting the maid, he teaches her father how to smoke cigars. Reggie wins Annie by purchasing her from her father for fifty boxes of perfectos. Reggie electrifies his parents by bringing his bride home. The day after their arrival, Annie spies Mrs. Moneybags' poodle. Yearning for some reservation dog-stew, she seizes the animal and orders the chef to prepare it for her meal. When the cook protests, Annie picks up a table knife and attempts to butcher the dog. Mrs. Moneybags is summoned and saves her pet in the nick of time. Reggie finally succeeds in quelling the riot which follows. When dinner is announced, Annie makes a grand rush for the dining-room. Climbing on the table, she contentedly grabs all the food in sight. The family leave the room to talk the matter over. When they return, the girl is inhaling deeply of a long Indian pipe. They seize Annie and carry her to the bathroom, where they attempt to give her a washing. Highly indignant at so unnecessary a procedure, Annie escapes and hides in her mother-in-law's boudoir. Two plumes in Mrs. Moneybags' best hat attract her attention. Plucking them out, the girl sticks them in her hair. When the family finally come upon her, they find she has started a fire in the middle of the floor and is contentedly toasting her hands. Having reached the limit of endurance, they order Reggie to return to the reservation with his bride. Poor Reggie obeys. We finally see him sitting before a tepee, wearing a monocle, a huge war bonnet, and a blanket, and smoking cigarettes. As for Annie Wagontongue, happy and contented, she prepares the evening meal over the camp fire for her lord and master.

THE DELAYED SPECIAL (Feb. 28).—Wayne, the new dispatcher, meets Ruth, the telegrapher at Willow Springs, while making a trip over the division. A strong friendship arises between the two. Wayne meets little Jack, Ruth's brother, and becomes greatly attached to him. The passenger agent of the line secures the business of transporting a theatrical company from Weed, a theatrical manager, upon the promise of a fast run. Wayne is ordered to see that the Opera Special is given the right of way. That same day a tie-up on Wayne's division results in his being severely reprimanded. Little Jack, in climbing a tree, falls and is seriously injured. Frantic, Ruth wires Wayne, urging him to have the next train stop at Willow Springs to take the boy to a hospital. It chances that the next train is the Opera Special. Wayne pleads with Rand, his chief, for permission to flag the special. Rand turns upon him and harshly forbids delaying the train.

Wayne thinks of the little sufferer who must die unless he receives medical attention. Rushing to his wire, he is about to call up Willow Springs when Rand interferes. A desperate battle ensues. Wayne finally succeeds in having the Special flagged, but the deed costs him his job. Weed is furious when he discovers that his train is slowing down, but when he learns the reason, his anger turns to sympathy and he takes the boy into his own car. The train breaks all records in reaching the city, where word has been sent to have a physician at the station. Rand, fearful of Weed's displeasure, is all apologies when the train pulls in. The theatrical manager, however, announces his approval of Wayne's act. Later it is learned that because of the dispatcher's action, Jack's life has been saved. Weed learns of Wayne's dismissal and vigorously announces his disapproval of Rand's course. Rand, perceiving the good that has resulted, reinstates Wayne. Later, Ruth comes to the city to be by her brother's side and, in her eyes, Wayne finds the promise of a greater reward.

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BIOGRAPH.

THE MASSACRE (2 parts—Feb. 26).—As the woman he loved lay dying, the former suitor swore to protect the child of the other man, just killed in battle. The baby grown to womanhood, the man's love for the mother was felt again, but a stranger claimed the girl's love. So the man with his trust left for the far Northwestern country and joined in the government wars against the Indians. There again he met the life which he had sworn to protect. How well he succeeded, the returning young husband could most appreciate, after one of the most deadly massacres and Indian battles of the period.

MELIES.

A FABLE AND ITS MORAL (Feb. 19).—A peasant is passionately fond of his pet cat and almost worships the animal. So fond is he that he invokes Providence on the cat's behalf and Tabby is transformed into a beautiful girl. The peasant is wild with delight, and the nuptials soon take place. Alas! a nobleman comes along and covets the beautiful girl. But her feline nature asserts itself and she runs from her new wooer. Eventually a reverse transformation takes place and the peasant's wife is given back her original form of a cat. The underlying moral is, of course, that we should be satisfied with what we have and not seek the impossible.

A HOBO PHILOSOPHER (Feb. 19).—Hubby and wifey have quarreled. A modern Diogenes in the guise of a lowly hobo turns up and in very ingenious manner the tramp manages to bring together once more the quarrelsome pair, in spite of threats of divorce and other forms of separation. Hobo is an interesting character and adopts some original methods in his peace-making efforts.

ESSANAY.

HEAR NO EVIL (Feb. 24).—Mr. John Wiltz is extremely fond of his secretary, Herbert Van Kirkland, which causes jealousy among the other employees. They plot to have their employer hear evil things of the secretary, and Van Kirkland is discharged. The newspapers expose a shady transaction which had been supervised by Wiltz, and the only witness, Van Kirkland, is gone. Wiltz is snubbed by all his former friends. A year later we see him addicted to drink, sick and alone, all on account of listening to "he who speaketh evil." Moral—do not convict until justly tried.

MRS. MANLY'S BABY (Feb. 25).—Mrs. Manly and Mrs. G. Howe Wise are close friends and sisters in the same Suffrage Legion in a small town, but Mrs. Manly makes a legal error by marrying a second husband before she had been duly set free from the first. When the two husbands meet and find the duplicity of the woman in question, they take the matter to the police for settlement. Being accused of bigamy, Mrs. Manly decides that it is best to take flight. Her suffragette sisters take up a collection and she escapes the law and all pursuers. Many years later, her friend, Mrs. G. Howe Wise, is surprised to receive a letter from Mrs. Manly, stating that she is sending her baby to Mrs. Wise to raise, and she not having any children of her own, is at a loss to know exactly how to prepare for the coming event. But she goes shopping and buys everything imaginable for an infant. However, her surprise is great when the "baby" arrives and she finds all her plans have been mislaid, for the new arrival is truly "some baby" and upsets the household arrangements to an amazing degree.

THE ARM OF VENGEANCE (Feb. 26).—The old saying, "return good for evil," is worked out in this charming story. Craig Bowman, a ranch owner, is leisurely walking through the woods, when he meets an Indian, who is half starved. Bowman refuses to help the red man, and when he returns to his home later, he discovers his wife feeding the Indian. Bowman sends the Indian away without allowing him to eat the food his wife had prepared. He then reprimands her. Shortly after, their child, Lois, playing with her doll in the woods, becomes lost. The Indian finds her and takes her home to her distracted parents, thus "returning good for evil."

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BRONCHO BILLY'S BIBLE (Feb. 28).—Broncho Billy and his pal, after robbing the stage-coach, divide the loot and part company. Among the valuables in his share, Broncho Billy finds a well-worn Bible, and after skimming over the pages with a grim smile, he puts it in an inside pocket and rides in to town. In the saloon a poker game is flourishing and "Quick Draw" Kelly, a notor'ous cheat and gunman, is cleaning the cowboys of their earnings. Broncho Billy sits in the game, detects Kelly sliding an ace from the top of his boot, calls his cheating at the point of his gun, brands Kelly with disgrace, and kicks him out. Burning with revenge, Kelly tries to kill Broncho with a shot through the open door, but the bullet lodges in the Bible and saves Broncho's life. Picking the bullet from the pages, Broncho replaces the holy book in his pocket, rushes out, mounts and starts after the escaping ruffian. After a thrilling chase both dismount and take to the rocks. Higher and higher Kelly ascends until the distant plains stretch before miles below. Broncho now rolls a heavy boulder off to one side of Kelly, who instantly empties his gun in the direction of the sound, thinking it to be Broncho. Before he can reload, Broncho corners him and a terrific hand-to-hand struggle ensues on the very brink of the yawning chasm. Back and forth they sway until Broncho forces Kelly to his knees, then picks him up bodily and is about to cast him over the precipice, when the Bible falls from his pocket and Broncho sees the words: "Thou Shalt Not Kill" open before him. For a moment he fights with himself, then allows Kelly to escape unmolested. Bible in hand he finds a seat against the rocks and begins the faithful study of God's Word, and the following Sunday finds him in church for the first time in his life.

LET NO MAN ESCAPE (Special—2 parts—Feb. 27).—John Brannon, through a chain of evidence woven against him by Gordon Thorne, the real murderer, thinks he is the murderer. But somehow there is a SOMETHING in his heart that tells him he is not. He realizes, however, that the proof is against him and takes Thorne's advice to clear out. He does so, taking with him his little daughter. Thorne, meanwhile, goes to his home, where, safe in the assurance that Brannon would be accused of the crime, he spends the night. But he reckoned without being sure. The man they thought dead was NOT. With just enough life left to drag himself to the table, he wrote a message, "Thorne did the shooting, Brannon is innocent." This is found next morning by the servant and the detectives are summoned. Gunther, the detective, immediately starts for Thorne's home, but Thorne becomes aware of his presence and makes a getaway. Gunther vows to track him down.

Meanwhile Brannon has gone far from the haunts of man and is living in the solitude of the wilderness. We now see him, four years after the first occurrence. In a vision he sees an angel and the words, "Go thou forth and mingle amongst thy fellowmen. Justify thyself in thy own sight." Feeling in his heart that he is an innocent man, he decides to face the world again, and fifteen years later we see him a successful man in the small town of Maysville, where he is being put in the race for Mayor. Meanwhile Gunther, the detective, happens on the trail of Thorne, who is again operating his confidence game, and starts out after him. He traces him to Maysville. During this time that Gunther is traveling the one thousand miles to Maysville, Thorne, the crook, has succeeded in putting into operation his swindle, "The Alaskan Gold Dredging Co." Albert Wright, the sweetheart of Brannon's daughter, falls a prey, and through him, Brannon, living under the assumed name of Warren, becomes cognizant of Thorne's presence.

He goes to Thorne and demands that the swindle be stopped. They of course recognize each other, and Thorne threatens Brannon that unless he keeps his hands out of the pie, that on election day he will tell the people the kind of a man they are electing for Mayor. Brannon, in spite of this, openly defies Thorne, and puts his faith in the passage from the Bible, "In Thee, O Lord, do I put my trust. My flesh and my heart faileth; but God is the strength of my heart." The day of the election speech comes and Brannon, on the platform, is making his plea for office. Thorne, true to his word, openly denounces him as a murderer and for the moment it looks bad for Brannon. But they reckoned without Gunther. He appears, grapples with Thorne and then in a short speech, tells the crowd of the real facts surrounding the case, showing as proof the letter from the murdered man. They again sway in favor of Brannon As Guinther turns to congratulate Brannon, Thorne makes a dash for liberty, succeeding in getting into a buggy. He is chased in an auto by Gunther and in a sensational scene climbs from the hood into the swiftly moving buggy. He handcuffs Thorne and the supposition is that he is taken to justice. Later we see him with Thorne on a train. While in Brannon's home we see a scene which shows a great faith in God. The words, "If thou shalt hearken unto the voice of the Lord—to keep thy commandments—and if thou turn unto the Lord thy God with all thine heart—then the Lord thy God will turn thy captivity and have compassion on thee"—which has been Brannon's faith, appear in the scene. Brannon returns thanks to his God for His infinite goodness.

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PATHEPLAY.

THE WINNING HAND (Feb. 24).—Tom Brooks, a big-hearted man who was devoted to his wife now dead and whose little son is the idol of his heart, conducts a saloon in a mining camp. He guards his boy from evil as best he can and wishing him to have the advantages he himself never enjoyed, sends him away to school. Several years later Jack, who is now a promising young army officer returning from service in the Philippines, meets Jane Van Buren and her father. He becomes an instant captive to the charms of the young girl. Tom Brooks has moved to the city and continuing in the only business he knows, runs a gambling house for wealthy patrons. Through this business, of which he is at heart ashamed, he acquires riches. He feels, however, that it is best that his son be kept in ignorance of the source of his wealth.

One evening Jack gets a letter from young Van Buren, saying that he is losing heavily in a gambling house and asking him to come and take him away. Jack goes to the address indicated and sends in his name. In the meantime Eddy has lost all his available funds and has borrowed to his limit from "Big Tom" the proprietor. Another loan being refused he forges his father's check and cashes it. In a dramatic scene Jack meets his father in the gambling den and is told that the parent comes there to gamble. He does not suspect that Big Tom and his father are the same persons. Young Van Buren, however, finds out and denies to the gambler's son the right to call upon his sister. At the price of the forged check Big Tom wins Eddy's silence, sees his son again the favored suitor and the repentant Eddy caught in his misdeeds leave home to start anew. To remove stigma from his son's name the gambler leaves for all time his shady business.

SEPTEMBER MORN (Feb. 25).—Dennis is a good seaman, but is totally deficient in skin adornments, so dear to a sailor's heart. He sees with envy the various tattooed designs upon the arms and chests of other members of the crew, and his first day ashore seizes the opportunity to have his own person treated in a like manner. On visiting Ali he is shown a book of designs, all of which he scorns until he sees the picture of the shrinking maiden standing in the chilly water. This meets his entire approval and at his request Ali tattoes the picture upon his chest.

Now Genevieve, Dennis' sweetheart, is the energetic leader of the Purity League and conducts a militant campaign against all representations of the human figure unadorned. Raiding a shop where the "September Morn" is prominently displayed in the window, she meets her Waterloo and is washed out of the door by a powerful stream of water from a hose directed by the indignant proprietor. Smarting from her defeat she returns home just in time to greet Dennis proud of the aid to beauty which he has just acquired. Her horror at seeing the offending picture upon his chest may be imagined. The sorrowful Dennis is sent back to Ali to have the beauty clothed. Dennis does as bidden, but selects the split skirt for the purpose. When Genevieve sees the result she is even more indignant and insists upon accompanying Dennis to the tattoo artist, where she has the split skirt sewed up, the figure fully and respectably clothed and the "Votes for Women" added.

THE DEVIL'S ASSISTANT (Special—2 parts—Feb. 26).—Because of the shiftless habits of her father, Hanna is obliged to seek employment as an artist's model in Harlow's studio, where she meets Marten, a rising genius, who later has the girl pose for him. He soon shows evidence of a very high regard for the girl, which she reciprocates, losing her former affection for her childhood friend, Hans, a faithful, honest and worthy young gardener. Through Harlow's influence the young artist secures a scholarship and goes to Italy for study, on the eve of his departure proclaiming his love to his benefactor's daughter. Hanna, broken-hearted by her lover's treachery, falls into evil habits, finally becoming destitute. She obtains employment in Harlow's household, where she again sees Marten, who returns a celebrated artist. Unable to resist the hopelessness of her position the girl sinks to the lowest depths of misery, where she is found some time later by Marten, in seeking a model for a picture to depict the misery of the hopeless.

The artist hopefully begins his task, which is soon interrupted by the violent death of Hanna's father, at whose bier she vows to lead a better life. In the strength of her new resolve Hanna strives for better things, regains the love of Hans, improves her condition and begins again to experience the joys of a new life, which drives the expression of hopelessness from her face. Upon learning the cause that threatens destruction to his picture, Marten profiting by the knowledge of her weakness, shamefully tries to again make love to the girl. The expression of misery again returns. The picture is finished and pronounced a masterpiece, and the young painter is receiving the plaudits of his fiancee and her father, when Hanna, whose downfall has cost the love of Hans, appears on the scene, reveals Marten's perfidy and destroys the canvas in a tense and most dramatic scene.

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PATHE'S WEEKLY, NO. 12, 1914 (Feb. 9).—Texas City, Texas.—Eight thousand American troops guarding the Mexican border pass in farewell review before their commander, Major-General Carter, just prior to his departure for Honolulu.

Richmond, Va.—Henry C. Stuart is inaugurated Governor of Virginia. A host parades before him and a multitude witness the ceremony.

Los Angeles, Cal.—Which is the faster, auto or Aeroplane? Lincoln Beachy, birdman, and Barney Oldfield, auto speed king, run a race to decide. Oldfield wins.

Kansas City, Mo.—When it comes to raising cats, Missouri shows how. The bluebloods of catland exchange meows at the Sphinx Cat Club show. Here they are with their owners.

New York, N. Y.—A run on a solid old New York bank is started without cause and for three days frightened depositors brave wind and rain to withdraw their money. The bank was entirely sound.

Braunsdorf, Germany.—Thousands of tons of earth and rock, loosened by recent rains, sweep down a mountain side, destroying everything in the pathway and burying a passing train at the mountain's base. Many killed.

Washington, D. C.—Suffragists from many states visit the White House to urge President Wilson to help them in their battle for the ballot.

Norfolk, Va.—The steamer Nantucket sinks the Old Dominion (by United Press) liner Monroe during a heavy fog off the Virginia coast. Nearly fifty persons aboard the Monroe lost their lives.

Stockholm, Sweden.—The funeral of Sophie, dowager Queen of Sweden, who died after an illness lasting twenty-five years, is held with great pomp in a blinding snowstorm.

LUBIN.

THE LOST CHILD (Feb. 24).—James and Kate Fuller have been on their wedding trip, and after a year start home. They fall asleep in the waiting train. In a home in the city a baby arrives, to whom a little brother objects very much. He decides to get rid of him and takes him to the railroad station. The boy sees James and Kate asleep in the train, lays the baby on Kate's lap, and is home and undressed before the baby is missed. He leaves the front door ajar to mislead the nurse. The loss is soon discovered. Papa Potter sees the door open and thinks the baby has been stolen. He calls up the police, who start a search. The train is on its way. Kate awakens, is puzzled and awakens James, showing him the baby. James pushes the baby away, showing his dislike for children. Kate is pained.

Arriving at their destination, James tries to persuade Kate to leave the baby in the station, but she refuses. Soon after they arrive home, friends call. Fearing the friends will think that the baby is theirs, James hides it. All is well until the baby cries and the visitors look for an explanation. James pretends to go and see what the noise is; he quiets the baby with sugar tied in a rag and tells the friends they heard a cat. More friends come in, surprising James and Kate. Fearing the guests will discover the child, James tries to get rid of it by leaving him on the porch of another house. He is seen and recognized by people passing, who return the baby to Kate just as she is about to pass wine to the guests. All is confusion and the guests crowd around Kate and baby, saying, "How much he looks like his daddy." James is annoyed, the guests drink to the health of James, Jr., but James refuses to drink with them.

Next morning James sees headlines in the paper, "Mr. and Mrs. James Fuller Return Home From Honeymoon with James, Jr." James angrily hands Kate the paper. Kate reading, sees other headlines, "Boy Confesses, After Vain Search For Baby." Both are relieved. James telegraphs baby's father and soon receives a reply that he is coming on. The messenger boy has read papers also and boldly laughs at James and Kate. Friends come next evening on Kate's invitation to see the baby christened. James Potter, the baby's father, arrives. Guests are puzzled until James introduces him. After hearing how the guests thought the baby was James' and Kate's, Potter completes the joke [illegible] christened "James, Jr.," with [illegible]

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THE RISE OF OFFICER CASEY (Feb. 24).—Casey, a sleepy cop, is dogged by Harding, the Sergeant, who is a braggart. A desperate burglar has been operating in their district. The chief threatens to discharge the entire force unless the burglar is caught. Unable to make good Casey decides to commit suicide. So Harding has a chance to capture the Knight of the jimmy, but falters. Casey captures him, but at first doesn't really know how it happened. Harding is placed back in the ranks and Casey is promoted in his place.

SEALED ORDERS (Special—2 parts—Feb. 25).—War between Mexico and the United States threatens. Crafty Herrara, minister of war at Mexico City, has members of his secret service scattered at vantage points throughout the United States and selects Arturo Velarde, who, with his sister, Elena, has been identified with the Mexican secret service, to go to San Francisco, accompanied by his sister under guise of a yachting cruise, and there get such information as he may regarding the movements of the Pacific fleet. Herrara gives Velarde a letter of introduction to Lieut. Donald Spier, of the U. S. S. "Denver," whom he had met and known in earlier days before the possibility of trouble had developed. Arturo and his sister set sail on their steam yacht "Lucero," and in time arrive at San Francisco bay, where most of the Pacific fleet is stationed. They go aboard the "Denver" and present their letter of introduction to Lieut. Spier, upon whom Elena's charms make a most profound impression. The acquaintance between the two is, however, suddenly interrupted by reason of Lieut. Spier receiving an order to proceed at once to Washington. From this point events proceed with startling rapidity. Political intrigue weaves a snare by which the helpless girl is compelled to connive in a plot which nearly costs the life of herself and her lover. During the desperate naval battle which results, Elena learns that when in the heart of a Mexican, love and duty clash, duty must give way. Brought together during the conflict and battle, the seeds of love are sown which later yields its harvest under the balmy skies of sunny Mexico.

THE TWO ROSES (Special—2 parts—Feb. 26).—Ernest Haven, a red blooded passionate natured man, marries Edith, who is his direct opposite. Years pass and they drift. Ernest frets at her lack of ardor. Still on one of their anniversaries he buys her the usual bunch of white roses. In the florist's shop he meets Eleanor Tempest, a vivacious brunette, who is buying red roses. The sight of her actions lead Ernest's thoughts into a dangerous channel. Glances pass between them and put them upon a footing of mutual understanding. That evening he again tries to break down his wife's reserve, but she rebukes him and deeply hurt he draws back into his shell of boredom. Their little boy is the only thing that sheds a ray of light in the home circle.

Later Ernest and Eleanor meet again and their acquaintance ripens into an infatuation. On one occasion he 'phones two orders to the florist, one for white roses for his wife and the other red for Eleanor. The boy mixes the orders and it is then that Edith learns of the existence of the other woman. A quarrel follows and Ernest, in brutal terms, tells why the other woman attracts him. A divorce is granted and Ernest marries Eleanor.

Long after when he has had a baby by his second wife he meets Edith's son and the boy refuses to embrace his father because he is making his mother unhappy. The boy becomes ill and at the suggestion of the doctor Edith sends for Ernest. He goes to the old house and with his first wife they sit up all night until the crisis has passed. Ernest becomes discontented with conditions and he finds himself drifting back to his old home through the agency of his son. Finally Edith tells him

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that has present is unbearable and that they must part again.

Meanwhile Eleanor has formed an intimacy with another man and one night goes to a ball with him when the baby should have had her care. Ernest returns home late and finds the frantic maid alone with the dead child. Eleanor is called by phone and receives a scathing calling from her husband and the breach becomes permanent. This is further increased when he finds his wife in the man's arms later, and has him thrown out of the house. Edith's boy writes his father to please come back to them and make mamma well. Eleanor gets the note first and opens it. The boy's pleading strikes a responsive chord in her womanly nature and she resolves to repair the damage she has done. She goes to the house for forgiveness and there finds Edith and Ernest in each other's arms. Outside she meets her lover and goes with him in his auto. Returning to his home Ernest receives a message informing him that the auto has been wrecked and Eleanor is dead. With the light of a new understanding Edith and Ernest seal a new pact of married happiness with a lover's kiss.

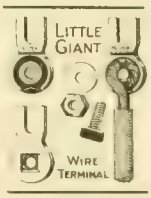
A DESPERATE CHANCE (Feb. 27).—Peter Delany was a drunkard. Peter's wife, Fannie, is in a fair way to die of consumption unless Peter can send her away. The doctor tells him there is no way out of it. He takes their last money and goes to the village to get the prescription filled, and while there falls into his old temptation and uses the money for drink instead of securing the prescription. The bully of the country thereabout, Del Phelan, picks on Peter and when Peter would feebly resent it, knocks him down. Peter vows to get even. Later Phelan, passing through the woods, encounters two drunken toughs and the result of their arguments is a death shot for Phelan. Peter hears the shot and finds Phelan dead and his assailants gone. Mechanically he picks up the gun and without thinking places it in his pocket. Then he remembers the prescription and taking from the dead Phelan enough to buy he nervously slinks away.

The body is found later and the sheriff notified, but Peter has the prescription and arrived home. There he discovers he has the gun and frantically hides it. A deputy sheriff goes to look over the ground. Peter drawn by curiosity also goes to the village and discovers a placard offering $500 reward for information that will lead to the arrest of the murderer. Peter thinks of his wife. Free of him she might be able to do some good in the world. What would his life matter if Fannie had five hundred dollars and could get well. He enters the office and gets the sheriff to sign a paper guaranteeing that his wife would receive the reward if he gave the information the sheriff wanted. When the paper is signed he confesses that he committed the murder; they laugh at him. He pleads with them, reminds them of the argument in the saloon and tells them where to find the gun. A man goes for it. Upon his return the sheriff finds him guilty.

Meanwhile the deputy has followed what clues he could find and discovers nothing until to assuage his thirst he enters another saloon and there overhears the drunken men whispering about their crime and he takes them to the sheriff's office. The sheriff and others are on their way, however, with Peter. The deputy arrives at the office and learning of Peter places his prisoners under guard and dashes off to intercept the hanging. He arrives in time and under the third degree of the sheriff, Peter breaks down and tells the truth. Gone now is his one big chance to save his wife and broken-hearted he gives way to his grief. The men, however, are quick to recognize true heroism and chip in the amount needed, and Peter goes home to Fannie, and the promise of a better future looms up before them.

COON TOWN SUFFRAGETTES (Feb. 28).—Mandy Jackson, a colored washlady, attends a white suffragette meeting and is affected by their leader, who told her that she was foolish to do all the work and let her lazy husband loaf. Mandy forthwith determines to start a suffragette party among her own people. The party is organized and, with Mandy as their leader, they start out with a determination to raid the saloons and to make their idle husbands get to work. They proudly march into the gin mill and clear the place of all idlers, each suffragette gets her husband and marches him out. The coon police are summoned, but they, too, are soon subdued. The coon husbands are then put to work and the militant colored suffragettes proudly claimed their first victory.

FATHER'S TEMPER (Feb. 28).—John Bull has a temper. He's not a large man, but has a temper that would fit a giant. He breaks up housekeeping on the slightest provocation and keeps the family in a state of fear. Bess, his daughter, is engaged to Joe Judd, and Joe writes that he is coming to town to ask her father for her hand. When father is approached on the matter he excels his best previous efforts. That doesn't bother Joe any, and he decides to cure the old man. The next day Joe brings a gang of workmen down to the house while his pa is at the office, and when father arrives so many queer things happen to him that he thinks he is going mad. When Joe again asks for the girl, father, now a beaten man, gives his consent.



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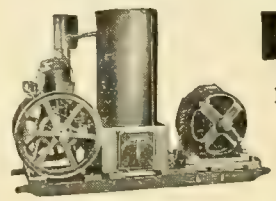
THROUGH FIRE TO FORTUNE; or THE SUNKEN VILLAGE (Five parts—Lubin).—Jane Barrett and her son, Tom, are suddenly beggared by the speculations of her husband, known on Wall Street as Plunger Barrett. At an auction sale, the Barrett yacht, real estate and household effects are sold without reserve to satisfy some of the demands of the creditors. The bankrupt plunger goes to his room, plies himself with liquor, falls out of the window and is killed. It now depends upon Tom to bear the burden of his mother's support. In a newspaper he finds an advertisement offering a position, with promises of advancement, for a young man of education. This is signed by John Pearce, an old friend of the family, who, with his daughter, Helen, has often been a guest on the yacht and in their home. Helen has been attracted by Tom's manly bearing and finds herself gradually weaning her affections away from Phil Blair, an almost accepted lover, who is associated with her father in coal mining. The transfer of her affections comes one day when, out riding with Blair, a child falls from a bridge and he has not the courage to attempt to save her life. This is effected by Tom, and, as a reward, the girl insists upon her father giving the position to Tom. Wishing to begin at the bottom, Tom passes through the different stages of mining and handling coal, and is about to be appointed Assistant Superintendent. But his hopes, as well as those of his mother and lady love, are frustrated by the jealous Blair, assisted by George Bowers, ex-partner in the firm wrecked by Barrett. Thereupon Tom's mother, after making protest to the directors without avail, appeals to the men and a meeting of the Miners' Union is called. While this is in progress, Pearce, who is still Tom's ardent champion, receives a decision of the Supreme Court, giving him a clear title to a mine at the village of Mayflower. After the meeting, the miners having decided to walk out, through sympathy for Tom, he is offered the position of superintendent at Mayflower. He accepts it and takes most of his striking friends with him. The once deserted village now takes on new life, and the mine is opened by Tom on the co-operative principle. While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COMING

The WRATH of the GODS

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the mining is progressing with fine promise, a flow of oil opened on the levels takes fire, setting the mine ablaze. Then follow the harrowing scenes which it is impossible to avert even after most heroic efforts on the part of the relief train and State Constabulary. After burning for more than three weeks, the fire burns away the supporting pillars of the mine, and the fated village caves into the abyss made by the sinking earth. The villainous Blair succeeds in convincing the excited people that Tom himself has fired the mine to conceal the fact of its utter worthlessness, and they set out to lynch him. For a time the brave mother and a few friends succeed in staying the advance of the mob, but they are the stronger, and are about to destroy him when a pillar of fire arises. This proved to be an oil well of great magnitude, and, amid the promises of the rehabilitated hero, that what they have lost will be more than regained, the defeated Blair is seen slinking away, silhouetted against the dying flames of the sunken village.

THE TOLL OF LABOR; or GERMINAL (Five parts—Pathe).—The mechanic Etienne Lantier is a competent workman out of a job, whose tempestuous disposition is more than atoned for by a good heart. With bundle in hand he looks for work from town to town and in vain until he comes to the coal mines of Montsou. Luckily for him there is a vacancy because of a workman being absent, and the foreman, Maheu, hires him at the suggestion of his daughter, Catherine, who dressed as a man is wont to work like a man in the mine. Lantier creates an impression on her and she takes his part much to the chagrin of her accepted lover, Chaval, an unworthy and violent man. Lantier fails to recognize her as a woman until after sharing her lunch with him in the depths of the mine, her hair falls from under her miner's headgear. From that moment he devotes his whole heart to her. At the end of the day's labor Lantier, who has excited a fierce jealousy in Chaval, is invited by Maheu to become a boarder at his house and he joyfully accepts.

The engineer, Negrel, making his daily descent into the mine finds the shoring timbers holding up the earth in a bad state and ready to fall. He makes a report recommending that the woodwork be immediately and properly repaired so as to avoid accident. The company, however, posts a notice saying that because the woodwork has to be repaired the price received by the miners per car of coal mined will be decreased. This arbitrary and unfair notice causes much discontent and anger among the miners. A mass meeting is called for at the Cabaret Rasseneur; Souvarine, an anarchistic workman, advocates violent measures. Lantier opposes this and suggests concerted action. The anger of the workmen breaks out afresh when they begin to receive their reduced wages and urged on by Lantier, whose influence is growing, they vote to strike.

In the meantime Catherine, though in love with Lantier, dares not go back on her word to Chaval and marries him. Chaval treacherously carries full information of the strike proceedings to Mr. Hennebeau, the chief director of the company, and accepts pay for being a spy. The strike is now on amid general enthusiasm. In the meantime, Negrel, the engineer, who is in love with Hennebeau's daughter, pleads with Hennebeau to answer the miners' requests. Miss Hennebeau also pleads with her father, but in vain.

The stores refuse to extend credit to the striking workmen and famine soon stalks among them. Lantier discovers to his surprise that Chaval is an exception and that he has plenty of food and money. As yet he has not discovered that Chaval is the paid spy of the company. Catherine brings secretly to her starving relative food and money. Chaval follows her, drives her from the house and strikes her. Lantier seeing it interferes in her behalf, and being attacked by Chaval thoroughly thrashes him.

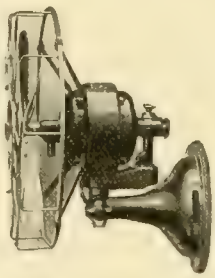
Chaval, taking advantage of the growing misery among the miners, urges some of them back to work. While they are in the mines the other strikers cut the elevator ropes. There is a panic in the mine depths. The imprisoned miners finally escape by ladders, but have to run the gauntlet of the enraged strikers, who still hold out. When Chaval is dragged from the mine Lantier rushes at him, but Catherine steps in between and prevents harm being done to her husband. Blinded by hatred Chaval goes to Hennebau and denounces the miners' leaders, especially Lantier. The police are called upon to arrest him, but warned in time he escapes to the abandoned shaft of Voroux.

The strike becomes violent and the troops are called in to reinforce the police. In the absence of Lantier, Souvarine is called in to head the strikers. Hennebeau's house is attacked and stoned Seeing the soldiers preparing to fire on the mob, the director's daughter rushes from the house to try and avert the coming calamity. She is caught in the storm of bullets and dies together with many of the miners and their wives, among them Catherine's father.

This crushes the strikers' movement and instigated by Chaval they vote to resume work. Lantier, emerged from his refuge, tries in vain to dissuade them, but his influence is gone and bowing to the majority he also goes back to work. Souvarine, alone implacable, determines upon desperate measures. He releases the bolts binding the barriers that hold back water from flooding the mine and the flood breaks loose. He is drowned in the cataclysm that follows. The miners, caught like rats in a trap, run madly hither and thither. Some escape, others, among them Lantier, Catherine and Chaval, are caught. These latter three find themselves imprisoned in an abandoned working pit, where they sit in despair with the water up to their knees. They have little food and when after long hours Catherine attempts to give a little of her lunch to Lantier, Chaval furiously opposes. Chaval finally attempts to deprive his wife by force of her morsel of food. In righteous rage Lantier strikes him and kills him. His dead body, floating on the water, haunts them.

Forgetting their animosities, directors and workmen unite in the work of rescue. Through an abandoned pit they come near to Catherine and Lantier. Their signals being answered by the prisoners they redouble their exertions. By imprudence, however, an explosion takes place, which kills many of the rescuers and sets back the work. Among those killed is Catherine's brother.

When the workers finally pierce the intervening walls they find only Lantier alive, for Catherine lies dead in his arms. When the unconscious man is brought into the daylight and at last opens his eyes it is the bereaved Negrel who, with a heart of sympathy, comforts him in his grief when he sees the body of his dead sweetheart. Broken in spirit he sees injustice rule and the poor pay the piper.



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CRYSTAL.

THAT INFERNAL MACHINE (Feb. 24).—Hodges comes home and finds his wife in an altercation with an Italian. He chases him away. Later, a package comes to the office and Hodges is convinced that it is an infernal machine. He runs out for a policeman. Meanwhile his daughter comes to the office and takes the package home. Hodges' little boy takes the package. When the police arrive they cannot find it. They are all in fear. One officer gets courage enough to go up into Willie's room and after putting the package in water, opens it to find that it contains an alarm clock. Willie gets spanked for his part of the tragedy.

ARABELLA'S ROMANCE (Feb. 24).—Arabella lives with her brother Jabez. They receive a letter informing them that if either marry they lose an inheritance. Geraldine, their niece, visits them. She is paid attentions by Joe. Arabella objects to his attentions and would like him for herself. Geraldine and Joe hatch a scheme. She writes a letter, seemingly from Joe, asking her to meet him.

Arabella finds it. She tries to keep the appointment. Jabez discovers it. He gets a gun and goes hunting for Joe. Meanwhile Joe and Geraldine get married. Arabella discovers this, and is just in time to prevent Jabez from shooting the minister and Joe. When he discovers that she has not married and lost her inheritance, he is happy and resolves to wish Geraldine and Joe good health.

HOW MOSHA CAME BACK (Feb. 29).—Mosha sits in his room mussing over the terrible defeat administered when he attempted to win the $500 offered by the heavyweight championship. He visits his girl, but she refuses to have anything to do with him until he wipes out the defeat. He goes to the club and gets a return match with the champion. The day of the fight arrives. Mosha throws his ninety-eight pounds into the ring amid vociferous applause. The champion enters. When his weight is announced as 240, Mosha's heart sinks.

However, they start fighting and the Jewish champion is getting a terrific beating. He is about to quit when his second administers dope to him by way of a large syringe. Mosha gains courage. He knocks out the champion and also the referee. He is hailed as the heavyweight champion. He is the people's idol. Mosha has the time of his life. When the cigaretta Mosha has been smoking, burns his finger, Mosha wakes up to a realization that it has all been a dream.

POWERS.

REGENERATION (Feb. 27).—The woman has been leading an adventurous life. Her admirer grows tired and casts her off. She departs and sinks down in the street, tired mentally and bodily. The artist is painting the Madonna. His model fails to give him the inspiration needed and he discharges her. Passing down the street he observes the woman with the beautiful tired face, speaks to her and finally persuades her to go with him and be his model and embrace a better life.

The painting is finished. The woman has supplied the inspiration. She tires and longs for the old, merry life. She meets the tempter once more and goes with him to his home. There a vision of the Madonna comes to her. She knows she cannot live as she did before. She leaves the tempter and returns, contrite and chastened to the artist. He receives her with open arms.

TIGHTWAD BUYS A LAUNDRY (Feb. 27).—Gink's collars and cuffs are frayed and the collar buttons have to be pried open with an axe. Gink condemns all laundries and the one which undertakes to ruin his underwear in particular. He looks at the bill. Five dollars odd—simply outrageous! Something must be done. Gink sees a circular in the window of a general store—"Great Sale of Pott's Celebrated Automatic Laundry! You turn the crank, the machine does the rest."

The machine arrives and Gink tells Mrs. Gink and the cook that HE will show 'em how to wash. With Mrs. Gink and cookie following with alarm, Gink tears down the curtains from the windows and the sheets from the beds, and secures an assortment of shirts and things which would delight the heart of any Chinese laundry gentleman. Gink dumps all into the machine. He turns the crank and to the shrieks of two distracted females the one perfectly good assortment of linen comes out in rags and ribbons. Gink groans and suggests there may be something wrong. The person who bought the machine returns with a note, stating that by a most regrettable error the driver had delivered an automatic grass cutter by mistake.

THE RIVAL DENTISTS (Feb. 23).—Dr. Payne, a dentist of the old school, is the only one in the small town. Bob Bright, a young dentist with modern methods, arrives to set up in business. Payne uses every device to discredit the young dentist. However, Jane, Dr. Payne's daughter, falls in love with Bob. Jed, the town swell, is also trying to win her hand. Bob decides to teach Payne a lesson. He hires a tramp to go to the old doctor's office and assume a raging toothache. The tramp is instructed to yell with all his might as the operation goes on. Dr. Payne pulls and the tramp yells, driving away a half dozen other patients awaiting a similar fate. Finally the old doctor gets a raging toothache himself and he can't stop it. Bob is at the house calling on his daughter. Bob offers to stop the pain if the old man will allow him to marry the girl. Payne refuses and the toothache increases. However, Payne finally consents to the proposition and Bob stops the pain.

REX.

FOR THE FAMILY HONOR (2 parts—Feb. 26).—Hazel has become tired of the sordid life she leads and has sought honorable employment as maid in a wealthy home. Now the leader of the gang to which Hazel had belonged is one Dart, alias the Earl of Stair when moving in better society. As fate would have it this fellow had managed to gain the confidence of the wealthy family and win the hand of Betty, the daughter. Betty's brother is Bob, a big good-hearted fellow. Hazel secretly raises her eyes to him and loves him. Bob, on the other hand, is favorably impressed with the new maid, unaware of her former identity. Hazel is not familiar with this latest of Dart's intrigues and she is terrified when she meets her recent companion in crime posing as a nobleman and deceiving a good, but vain girl. Dart tries to win Hazel back as his confederate. Failing, he threatens that he will send Hazel's brother to prison if she discloses his identity.

That is the dilemma in which the heroine of this play finds herself; on the one hand is the probability that she will bring pain and shame to the family, and particularly the man she loves, and on the other is the probability of losing the man she loves and her brother if she informs. Putting the girl on her guard would mean disclosing her own identity. She adopts a clever scheme, knowing that the other girl is entering the room soon, Hazel allows Dart to kiss her. The sister breaks off the engagement and explains the reason to Robert, who heretofore has trusted Hazel implicitly. Dart returns to his old haunts and shortly afterward is killed in a battle with the police. Robert reads in the papers of Dart's double life and she shows the paper to Hazel. She can no longer restrain her emotions; she confesses why she allowed Dart to fondle her. Robert forgives and happiness follows for all.

NESTOR.

BREED O' THE MOUNTAINS (Feb. 25).—Joe Mayfield and Sue Jarvis are the children of two families in the Blue Ridge Mountains, which have been at variance for years. Brady, Dorothy's brother, has had an affair with a simple mountain maid. She, unable to care for the child, lays it with a note, at what she thinks is Brady's door. In reality, she has taken it to Mayfield's cabin. He finds it, but out of love for Sue, and to spare her the reflected disgrace, he cares for it himself, keeping silent as to its parentage The love between himself and Sue ripens. Sue is ready to forget the feud and marry him.

In order to prevent this, Brady, not knowing whence the child came, accuses Mayfield of being its parent. The accused is silent and Sue turns away. Mayfield, in the meantime, is unable to stand the fruits of injustice and the taunts of Brady. He tells Brady the true parentage of the child. Brady is softened. He tells Mayfield he is going to find its mother and "Make it right." He seeks out his sister and explains to her the injustice he has done the man she loves. Sue turns to Mayfield and in the happy moment which follows, feuds and family differences are forgotten.

ONE OF THE FINEST (Feb. 27).—Patrolman Crane is the pride of the force His daughter, Bess, has a lover, one Terry McCabe, who is out of work. Crane disapproves of McCabe and forbids him seeing Bess. It so happens one night that a Mr. Epstein, who lives on Crane's beat, surprises a burglar in his house. The robber escapes after Epstein gets a good look at him. Crane takes up the trail of the burglar. He stumbles upon McCabe, and as he answers Epstein's description, arrests him. But McCabe refuses to be the "goat" and escapes.

Crane returns home and tells Bess what happened. Bess takes his revolver, club and helmet and goes in search of her late sweetheart. She surprises McCabe and takes him to the police station. The following morning Epstein is summoned to identify the burglar. He insists that McCabe is not the man. McCabe swears to the chief that he can capture the true offender. All laugh, but he is given the opportunity. To the astonishment of Crane and the chief, McCabe leads in Boston Billy, a notorious crook for whose capture $500 reward is offered. He is identified as the burglar by Epstein. Terry receives the reward, and is given a place on the police force. With the reward money, and a steady job, Patrolman Crane forgives Terry and consents that he marry Bess.

VICTOR.

REMEMBER MARY MAGDALEN (Feb. 23).—Repentant of the mistake of her innocent girlhood, the worn-out woman returns to the town of her birth; to the only ones to whom she can turn in her extremity—her parents. She finds them in the graveyard. As she walks through the streets the villagers shun her. The news is rapidly passed that the Magdalen has returned. The grey beards are indignant that she should blast the fair name of their town by her presence there. The citizens' committee calls upon the new minister and instructs him to order the woman out of town. The minister carries his message, but the woman tells him it is her house and she shall stay there. The young minister is struck with the woman and the sincerity of her repentance. He remonstrates with the gossips. He returns to the woman and comforts her. In the meantime, the citizens have gathered to trumpet her out of their village. Hearing some approaching, the minister, fearing to arouse further scandal, steps into her house. The woman bravely goes out to meet her assailants, and they begin to jeer at her and stone her, until the minister defends her. The unoffending half-witted fellow is hit with a brick and killed. And there is a suggestion of a future bond of sympathy between the Magdalen and the minister.

THE STEPMOTHER (2 parts—Feb. 27).—At the beginning of the story we find Matt and Hazel in love. Flo realizes this and takes it much to heart as she too loves Matt. However, this does not alter her friendship for Hazel. When the wedding takes place Flo is the bridesmaid, though her heart is almost broken. Their union being blessed with two tots. Matt is a successful broker, and through all the years Flo remains a constant friend.

Hazel becomes ill. The doctor declares her malady fatal. She bravely faces the inevitable, her thoughts being only of the children. She tells Flo and Matt of her fears and requests them to marry so that the children will have a mother. Flo consents to this. Flo and Matt marry. Time elapses. Flo's jealousy is aroused by Matt's devotion to the children. It leads her to believe that Matt is indifferent to her. Life becomes unbearable. Finally one day, the eldest child becomes ill with a contagious disease. Flo decides to leave the house. On her way out she finds the younger child alone in the hall, having been deserted by the nurse and the rest of the servants. This arouses her finer senses. Rushing back, she takes the sick child to her room. The doctor quarantines the patient from the outside world.

The child recovers, due to Flo's devotion. The quarantine is lifted and Matt is admitted. Flo, having done her duty, is about to leave. Matt assures her that he has always loved her and the sacrifice she has just made awakened a new and stronger love. Feeling now that her love is requited, Flo consents to stay. She has been able to prove herself a real wife and mother and now finds her promise to Hazel turned to pleasure as well as duty, for she loves and is loved.

IMP.

THE TOUCH OF A CHILD (2 parts—Feb. 23).—Paul Vivian, a rich American artist, is sojourning in Paris with his sister when the latter is suddenly taken ill. A French doctor is called in on the case. Just at this time Paul is the victorious principal in a fatal duel; he has to leave the country. A thief whom Paul had incurred the enmity of, is a witness of the duel gives the dead man's brother (a noted French doctor) a wrong version of the quarrel and the consequent fatality. The brother swears to kill the man who has killed his brother. Paul's sister in the course of time recovers, and marries the doctor who has brought about her recovery. The doctor is none other than the brother of the man that Paul has killed, but neither the sister, doctor, or Paul are aware of it. Paul goes to South America, where he remains for five years. The doctor and his wife move to New York. Five years elapse. Paul returns to his own home. On the way to his sister's house he saves a little girl from being killed by an automobile. It is his sister's child whom he has saved. In the course of time the child learns to love Paul. Maurice (the doctor) has acquired an immense practice, has everything to make him happy, but notwithstanding, grows more melancholie. At last his grief reaches such a stage that he informs them that it is because of a vow he made, to kill the man who had killed his brother, and had as yet never fulfilled. When Maurice tells them of the circumstance, and shows them the foil, Paul knows it is he whom Maurice means, but that he, Maurice, had been grossly misinformed as to the cause, and the manner of the killing. When he tells him the real truth of the circumstances Maurice will not listen to him, but insists on an immediate meeting on the field of honor. Paul sees that his brother-in-law is bent on killing him, and at last agrees to a duel of a novel nature, and that is the both of them shall sit on the sofa, neither of them speaking, and the first that little Mimi (Maurice's child) shall touch when she enters, that one shall take the revolver and kill himself. They

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CLEVELAND	BOSTON	KANSAS CITY	ATLANTA	DALLAS	

hear the little girl coming, both take their places and wait. She enters and, as neither one will speak, thinks they are playing some new game, so running behind the sofa, throws her arms about both their necks. Maurice now sees that fate has intervened and a reconciliation between him and his brother-in-law ends the story happily.

ROUNDING UP BOWSER (Feb. 26).—Bowser, after his other troubles of the two previous comedies goes daffy and is discovered at the commencement of this in a cell. He imagines he is Julius Ceasar. He twists the bars about and escapes from the asylum. Keepers pursue him and post a reward of $50 for his capture. Rubes start in pursuit. Bowser evades them. Ernest and May are lovers. Her father disapproves of him. They arrange for her to elope. The old man pursues in a car. Daffy Bowser comes from the wood and holds up the old man. He changes clothes with him and leaves the furious millionaire on the road dressed as Julius Ceasar. The nut autos away. The rubes see the old man and pursue. The lovers arrive at a Justice of the Peace and the marriage ceremony begins. The nut autos up, sees a cannon and explosives left in a shed by the retired volunteers and fires, being married in and the wall falling in, they are covered by the debris. The nut fastens the cannon to his auto and motors away. Meanwhile the father, dressed as Julius Ceasar, has been chased by the rubes. They capture him, tying him to a plank. They find they have the wrong man. They release him. The nut autos up and fires a shot at the asylum. The walls fall in. The father, still dressed as Julius Caesar, thinks all the others are after him. The nut stumbles, the father falls over him and is captured. The lovers come up and the old man, still dressed as Julius Caesar, forgives. The shock cures Bowser.

FRONTIER.

SLIM BECOMES A COOK (Feb. 26).—The cook of the Flying W. is run out of the country. The boys elect Slim as temporary cook. His first efforts are awful. The boys impress it upon him that a repetition of such a meal will result in a painful death. Slim seriously considers abandoning that part of the country until Bridget, who claims to be some cook, puts in an appearance and is hired. Slim, however, conceals her presence from everybody. As a result Slim's life is spared, and the Flying W. fares well. Slim sees a chance to win Molly, and notifies all the boys that they have the alternative of ceasing their suit or starving.

The boys reject the proposition, but later, half famished, they accept it. Slim is getting in strong, until Augustus, a traveling jewelry drummer, hits the town. Augustus comes to Slim's boarding house, sees Molly, and wins her favor. Bridget meanwhile tells Slim of her love for him, and to prevent her from informing the boys of his duplicity, he agrees to marry her. Augustus proposes to Molly, but she seems to prefer Slim and rejects him. This, however, is unknown to Slim, who schemes to drive Augustus away. He doses his food with red pepper in such a quantity that it brings tears to the drummer's eyes. Molly returns, sees the tears, and her womanly heart is touched. She decides to accept him, and does so just as Slim comes in. Slim upbraids Molly, and Bridget, in the kitchen, hears him, comes in and demands an explanation from her betrothed one. The boys arrive, want to know who Bridget is.

SO SHALL YE REAP (Feb. 28).—Willis resents Arthur's attentions to Edythe, the more so when he discovers Edythe favors the stranger. Jose and Pedro are still bitter enemies. Pedro bests Jose in a fight and only Willis's timely interference saves Jose from being knifed. Later, Willis meets Jose running through the brush and learns that he has shot and killed Pedro. Seeing Arthur's approach gives Willis an idea. The two attack him from ambush, fire a shot from his gun and place him in a dazed condition, by Pedro's body. The sheriff chances by and finds Arthur with Pedro. Arthur is arrested. The evidence against him seems conclusive, and he is sentenced to life imprisonment.

Willis ardently courts Edythe, until she finally consents to marry him. Shortly after Jose is seriously wounded by a fall. His gratitude goes out to Edythe, who finds him laying on the road senseless. The wedding day approaches. Jose, feeling that he is about to die, sends for the padre. The padre persuades him to confess. At the last moment the sheriff arrests Willis, just as the marriage is about to take place, and later Willis, in his prison cell, as he sees Edythe in the arms of Arthur, realizes that "as ye sow, so shall ye reap."

GOLD SEAL.

CAPTAIN JENNY, S. A. (Three parts—Feb. 24).—Jim, a good fellow at heart, is thrown off by his uncle, a banker, and compelled to shift for himself. As nothing else offers, he becomes a member of a life-saving crew at the seaside resort. Here it is we have the first thrilling incident that speaks highly of Mr. Turner's ability as a producer of realism. It is the saving of a girl from drowning. Jim warns a young woman bather against a dangerous undertow. Heedless of his warning, she goes beyond her depth and is carried out into the lashing surf. Jim dashes in and saves her. His deed is the occasion for a pleasant intimacy and they soon learn to love each other. Lucy, the girl, is at the seaside for her health and lives with a widow and her invalid daughter.

Lucy has a sister in the city, Jenny, a captain in the Salvation Army. News despatches arrive daily telling of the massacre of Christians in a Boxer uprising in China. The Salvation Army calls for volunteers to go to the relief of those in danger, and Captain Jenny is offered a command. Jim is notified that his uncle is dying. He leaves his sweetheart, promising to return immediately. Shortly after his departure the invalid girl dies and Lucy returns to the city, where she joins her sister. Having inherited his uncle's fortune, Jim returns. Approaching the house, he asks for Lucy. "The girl was buried four days ago," is the reply.

Believing his life wrecked, Jim again goes in for dissipation. One evening he is in a saloon when Captain Jeny enters, selling "The War Cry." One of the men attempts to be familiar and Jim interferes. Subsequently he becomes interested in her and one evening when fire breaks out in the Salvation Army hall, he fights his way through the flames and saves her life. In the meantime Lucy has written to the life-saving station, asking information of Jim. In answer to her inquiry she learns that Jim has left there and that his whereabouts are unknown. Lucy, however, confides the story of her love to Captain Jenny. Captain Jenny is still firm in her determination to respond to the call of mercy and goes to China. However, when Jim asks her to be his wife, she reconsiders and resigns from the army. Preparation for the wedding is made. On his way to his bride, Jim reads placards before a motion picture theater advertising "Life Savers at Work and at Play." He brings Captain Jenny to the theater.

Captain Jenny sees the motion picture in which Jim rescues Lucy and she recognizes the girl as her sister. Jim tells her of his love affair with the girl whose life he saved. After Jim leaves her, Captain Jenny dresses herself again as a Captain in the Salvation Army. She packs her things and leaves a note for Jim. It reads:

The girl you thought dead is my sister, Lucy.
Crown her with the happiness you offered me,
The light of Heaven points my way to China.
Pray that peace may soon rest in the heart of
Captain Jenny.

UNIVERSAL.

ANIMATED WEEKLY, NO. 101 (Feb. 11).—41 Lives Lost at Sea.—Steamship "Nantucket," which rammed the Steamship "Monroe," sinking her and causing terrible loss of life. Many deeds of heroism were enacted.—Norfolk, Virginia.

Universal City Flooded.—Over two feet of water caused by terrific rain storms create great havoc at the Western home of the Universal Film Mfg. Company, destroying stages, scenery and properties.—California.

London's Lord Mayor and Cripples.—Sir Thomas Bowater and other notables bring cheer to crippled paupers.—London, England.

City Is Lighted by Flames.—Largest sawmill on the Pacific Coast burns at midnight, causing loss of $300,000.—Portland, Oregon.

Fashions.—Evening gowns of soft clinging materials are contrasted with those of stiff taffetas and nets. Made from Ladies' Home Journal Patterns.

Mystic Shriners of the South Celebrate.—Comical antics of Masons on parade cause great amusement in Augusta, Ga. Sub-title—Ty. Cobb, Champion Ball Player, at wheel.

Suffragettes Call Upon President Wilson.—Another unsuccessful attempt is made to obtain recognition from the Nation's Chief Executive.—Washington, D. C.

Forced Into the Military Service.—March of twenty thousand conscripted recruits through the City of Melbourne, Australia.

Inaugural Ceremonies at Richmond.—Governor-elect Henry C. Stuart, of Virginia, takes oath of office amid great pomp and military parade.

Last Tribute Paid to Jewish Actor.—Prominent men act as pall-bearers and 50,000 followers gather to see for the last time their beloved comedian, the late Sigmund Mogulesko.—New York City.

Cartoons by the World Famous Caricaturist.—Hy. Mayer.

ECLAIR.

THE DEVIL FOX OF THE NORTH (2 parts—Feb. 25).—Accompanied by her maid, Madame Callaber leaves her disappointed suitors and goes to Northwestern Canada—to Crawford Camp. Her first experience on arriving at the hotel, which is a combination of saloon, lounging room and restaurant, is amusing and gives a key to what is to follow.

Arsene, a fine-looking trapper of the region, is one of the first to see her; he secrets himself. Unused to the society of woman. And there is Red Charley, a desperate outlaw of the camp, who tries to make the girl sing. She gamely refuses and soon we find her the idol of the camp. This earns her the jealousy of a few gossiping women.

One day an Indian girl tells the song-bird the story of "The Devil Fox of the North." The tradition of the Northern woods has it that he who kills the fox will shortly feel the hand of death. The singer's curiosity is aroused. In meeting Arsene one day, she asks him to secure for her the fox skin. After several vain attempts he succeeds in shooting the coveted animal. Red Charley tries to steal it from him and present it to the girl himself. But the Indian prevents and pays with her life. The singer, though loving Arsene in the depth of her heart, decides to leave. Arsene, in his rough and elemental way, is shaken with grief and begs to go with her. She explains how impossible it is and leaves him, softened strangely by the effects of his hidden, but great love.

Later, acting on impulse, he follows her to the city. She receives him and unable to restrain his primitive and passionate love, he seizes and kisses her roughly. She does not resist, but suddenly a vast difference between their lives and social positions strikes him and he leaves for the woods. A few days later, unable to restrain her overpowering love for her strong man, the singer decides to visit the Northwest—but it is too late. The trapper, sorely grieved at the loss of her, has gone on a long, last journey. A few days later his body is found lying face downward in the cold snow and the people of the camp look upon his death as a vengeance justly visited upon the head of he who had dared to kill the "Devil Fox of the North."

THE HEART OF CARITA (March 1).—In a town of the Southwest, a band of cattle thieves, led by old Juan have carried their depredations to such a stage that the whole country side is aroused. Juan has a beautiful daughter, named Carita. She is not in sympathy with her father's lawless pursuits.

One day she is sent to receive money from one of the band, who is waiting at the crossroads. On the way through town, coming back, she takes a small amount of money and purchases a shawl. Wearing it back to the old outlaw and his followers, she gives him the money. His watchful eye notes the new finery and he flies into a rage, Dragging the girl from her horse he cruelly whips her.

Meanwhile Ray Roberts, the new sheriff, arrives with his mother. Suffering agonies, Carita manages to drag herself along the road. The new sheriff's mother happens to be riding by. She alights, lifts the girl into her carriage and brings her home. The young sheriff is struck by the girl's fresh beauty and is filled with sympathy for her suffering. Under their kind care she soon recovers, and the friendship between her and Roberts ripens into love. Her father receives her with a cruel beating, and she is then made virtually a prisoner. The next day she overhears a plot between old Juan and Antonio, one of his followers, who is madly in love with her, to do away with the sheriff. They send Roberts a letter purporting to come from Carita, asking that he meet her at 12 o'clock that day. The sheriff receives the note and rides over to meet her. Carita manages to steal one of the horses and reach the sheriff's house. His mother tells her where he has gone. The plucky little Mexican girl dashes off. Meanwhile Roberts walks into the trap, but scents something wrong just in time to make a dash for an old stone barricade, behind which he takes refuge. A hot pistol battle takes place. They succeed in wounding him and ride off, leaving him for dead. Shortly after Carita comes upon her lover. She lifts him into the saddle and rides back with him to his mother's house. A doctor is summoned. Carita steals away. Discovering her absence, Roberts sends the doctor after her. Entering the room she runs with a cry of delight into her lover's arms.

KOMIC.

THAT SPRING LOCK (Feb. 12).—Bob Smith is a very much bossed man. His wife runs the house and he does all the work. One day when she is going out to the milliner's, she leaves him at home to do the housework and clean the windows. While out she buys a hat and has it sent home. The boy arrives with the parcel just at the time Bob is seated on the window sill cleaning. Hearing the bell of the apartment ring Smith leaves his task and goes to the door. While he is receiving the box on the landing of the stairs, a sudden wind from the open window blows the door shut and as there is a spring lock on the door, Smith is locked out. He puts the box down and rings the bell of the opposite apartment where the Strongs live and asks Mrs. Strong's permission to climb out the window of her apartment and climb in his own. She consents. Smith gets into his apartment all right, but his curiosity about the hat box when he gets it in his hands detains him on the landing again and again the door blows shut. So he is compelled to go through the same course. While he has the box with him in the Strong apartment Mrs. Strong asks him to show her the bonnet. He does so, and while this is going on Mr. Strong, who bosses his wife, arrives from the barbers and not having his key is about to knock on the door, but hearing voices he looks through the keyhole and sees Smith admiring Mrs. Strong in the new bonnet. In a jealous rage he breaks in the door and after tearing the bonnet to pieces he pursues Smith and is about to murder him when Mrs. Smith arrives. Things are explained. The Strongs retire to their rooms and the Smiths find their door is again locked. So they have to break in the door and are made to forget their anger by seeing the damage they have wrought on that spring lock.

THE PLUMBER AND PERCY (Feb. 12).—Old Moke goes away from the house to the station accompanied by his pretty wife. She leaves him at the grocery store, and continues on. Upon returning to the house she is accosted by a masher named Percy, who follows her to the very door of her room, and finding the door open walks straight in. Mrs. M. is just telling her maid of

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her terrible fright when Percy appears. They rush into the kitchen frightened out of their wits, and Percy hides. The maid remembers a plumber who is working inside and they call to him for protection. He comes up the ladder and agrees to help the two unfortunate women. About this time Old Moke who has missed his train, returns to the house and the plumber mistaking him for the intruder throws him out roughly. Moke then goes to the back of the house and perceiving the ladder decides to climb in the window. He does so and is again forcibly ejected. He then thinks of a plan to get in and has himself locked in a box and carried in by two expressmen. He gets in all right and the plumber is again about to throw him out when his wife sees who it is and an explanation takes place. Percy, who has been in hiding, tries to make a getaway, but is caught by the plumber and Moke and hustled in the box and thrown out the window, winding up his flirtation by a long drop and a sudden stop at the bottom, which we hope will teach him, in the future to be properly introduced.

MUTUAL FILM CORPORATION.

AMERICAN.

THE DREAM CHILD (2 parts—Feb. 23).—John Reynolds and Hiram Williams have been partners for years. John Reynolds has a daughter, Vivian. Hiram Williams has a son, Jack. It was the ambition of their lives to see their children married to each other.

When Jack is twenty, his father dies, leaving him under the guardianship of John Reynolds. A few months after the death of his father, Jack bids good-bye to Vivian, a young girl of sixteen, who promises to be his wife on his return, and goes to Europe to study art. When the four years are about up Vivian meets George Haldane, a man about town, with very little character. She falls in love. Jack returns. Vivian tells him of her love for George. Vivian and George are secretly married. Old John Reynolds disowns Vivian. Jack goes back to Europe. When Vivian's child is three months old George deserts her for a former love and goes West. Vivian appeals to her father for help, but is spurned.

Vivian has to take in sewing. The child thrives. John Reynolds has become embittered against the world. He is sitting, one day in his home, when he sees a child in tattered clothes walk up along the path that leads to his home. He seizes the child. The child shows no fear. As the child is going down the walk there is a transfiguration, instead of the child with ragged clothes, John Reynolds sees a child in loose, seamless red garment, with crown of thorns on his head and a cross of wood on the tender shoulders. He realizes he has seen a vision. His heart becomes softened. He sends for his lawyer and institutes a search for his daughter. Not having any success he starts in search of the dream child, who has since visited him. He finds the dream child to be his own grandchild. In the end old John Reynolds gains the love of his little grandchild and Jack and Vivian are at last united.

THE CARBON COPY (Feb. 28).—John Allen, a building contractor possessed of orthodox ideals of the standard of womanhood, finds his theories exploded by the deportment of his sister. His mother also is modernized and a sore disappointment. His confidence in women in general is shaken, and whether in business or social life he seems to be destined to live the life of a hermit.

Grey & Son, wishing to underbid Allen on a contract, send their stenographer, Agnes, to get a position in his office, and steal the bid. Allen, disappointed in women, believes Agnes different, and they fall in love, Agnes deciding to break her word to Grey. Allen seeing her with Grey, jumps at conclusions, and tells her no woman is trustworthy, which forces her to keep her word, and take a carbon copy of the bid. She discovers later that in her hurry she puts the carbon in wrong, making no copy, confesses all to Allen. Her frankness and full confession cause him to experience a change of heart and the story concludes with the two principals in a fond embrace.

BEAUTY FILM.

THE SACRIFICE (Feb. 18).—Harry, an adopted son, who had just announced his engagement to Edith, finds that his brother, Jack, the only son of Harry's foster parents, has forged a check, and to save the mother the knowledge that her only son was a forger, takes the blame. Edith turns away from him and his foster father orders him from the house. Later, Harry has wandered down to the sea and has lost his identity among the Italian fisher folk. Marie, one of the fisher girls, is engaged to Antonio, who has won her father over by gifts of various kinds. Marie talks to Harry, which makes Antonio angry. Antonio tells the father and the father tries to induce Marie to marry Antonio immediately, but she refuses, and throwing down the string of beads which Antonio had given her as a peace offering, she runs down to the beach and tells Harry. Antonio sneaks behind and tries to stab Harry with a knife, but they struggle and Harry overcomes him. Marie suggests as a way out of the difficulty, that Harry marry her. Harry, believing himself an exile forever, assents and they are married.

Seven years later, Harry is a fisherman and Marie is his wife. They have a little son about six years old and are happy. One day, a lawyer comes to Harry with a letter from his father, saying that Jack had died, confessing his guilt, and that Harry is now the sole heir. Harry is at first overjoyed, but thinking of his wife and little boy, says he cannot go. His mother, who has awaited her son's coming on the smack, can wait no longer and she goes up to the cottage. She meets her son and pleads with him to come home to his own. He introduces his wife and little boy that she may see he cannot possibly go. She pleads with him to let her take the little boy back with her and educate him. He agrees to this, but Marie, sobbing, grabs the child to her breast. Later, however, when Marie sees Harry and Edith together, realization comes to her that she is in the way of Harry's future, and so she fixes the boy up for his long journey and after a tearful farewell, Harry takes the boy with him to the steamer's boat at the water's edge, and kissing him good-bye, watches the boat go out. Marie stands in the door of her shack and watches her boy go away, her whole body shaken by sobs. Later, Marie writes a letter to her husband and goes down to the beach, and getting into a boat, pushes out. Harry comes from watching the steamer away out on the horizon, which carries his boy back to his own country, and entering his shack, finds the note fr omMarie, that she realizes she is in the way and is leaving. Harry goes in search of her. Next morning, at dawn, Harry and Harry's father come on to an empty boat, in which are Marie's shawl and a few of her play things. She had made the sacrifice.

THE PROFESSOR'S AWAKENING (Feb. 25).—Professor Blake is engaged in writing a great scientific work that shall startle the world. He becomes so absorbed in his task that he neglects all other matters, to the exasperation of his married sister, with whom he lives. Wearied by her continual reproaches on his bachelor state, and urgent counsels to marry, he leaves the house secretly and moves into a fisherman's hut near the sea, where he can work undisturbed. Here he becomes unconsciously interested in the fisherman's daughter until a catastrophe would have destroyed, except for the girl's bravery, the labor of years.

Disfigured, perhaps for life, the girl's self-sacrifice jars him from his self-centered frame of mind, and unable to concentrate his mind upon his work, he loses all interest in his labors, and aroused by the depth of his feelings for the girl, he begs her to marry him. At first, doubtful of the survival of his love, over her disfigurement, she at first refuses him, but later she is convinced of his love and accepts him.

THANHOUSER.

THE SKATING MASTER (Feb. 15).—The skating master was young, but extremely haughty, for he had won his position by defeating all the other boys of the village in a free-for-all race, and he believed that because he was such a good skater he was superior to all his associates in everything. Unfortunately for him one of the victims of his overbearing disposition was a resourceful small boy who determined to get even. His time came when the skating master became infatuated with the belle of the village and managed to temporarily eclipse the young man who had long loved her.

The youngster decided that the way to punish the skating master was to make him ridiculous, and to carry out his plan he induced the belle's suitor to challenge the skating master to a race on the ice. The suitor did not have much hopes of the outcome, but the small boy promised him, in the most solemn manner, that the skating master would lose. The boy was a good prophet, for on the day of the race, the skating master flopped down on the ice in the most amazing fashion, and was utterly unable to skate at all, while the other man calmly and easily sailed into victory.

The village belle dropped the skating master from that moment. He had made himself ridiculous and that ended his chances with her. The other man was restored to favor and the small boy was thoroughly happy at the outcome. When asked why the skating master was defeated, he said there were two reasons: one was that he is wicked, and the wicked are always punished; the other is that I sneaked into his house and dulled his skates!

A LEAK IN THE FOREIGN OFFICE (Feb. 17).—To all who knew him, Lord Trevor was a carefree English nobleman, fabulously wealthy and the friend of royalty. No one suspected him of being a diplomat, but in reality he was the shrewdest agent the English government ever had and was constantly foiling attempts of diplomats of other countries to injure the fame of England. In all his exploits he was assisted by his ward, Nan Tremain, daughter of Trevor's old army chum, who, when he died, had left the girl as a trust to the man he loved above all others.

A leak in the foreign office was one of the adventures in which the identity of the diplomatic free lance was nearly revealed. A society woman, who found herself terribly involved financially, agreed to become spy for Germany, and plied her arts on a young foreign clerk named Desmond. The woman, a Mrs. Benham, exercised hypnotic power over Desmond, and while he was unconscious, learned from him secrets that in his conscious moments he would never have revealed to a soul. Desmond was one of the few men who knew the real truth about Trevor, and he confessed it to the treacherous woman. Nan saved her guardian, however, and after a thrilling battle, in a lonely wireless station, the secret was again buried, and the identity of the diplomatic free lance still remained as much a mystery as it had been before.

MAJESTIC.

THE ORANGE BANDIT (Feb. 15).—Ezra Denham, a wealthy old rancher, prides himself upon his splendid oranges, which are considered the best in all Southern California. Two young men, motoring through the country, invade the orchard and help themselves to the fruit. Denham, seizing a shot gun, pursues them. One of them escapes, while the other young man, Jack Ainsley, is helped to safety by Mary, Denham's daughter. In a mischievous frame of mind, she terms Ainsley the "orange bandit."

Mary visits friends and there meets the "orange bandit" again. Their acquaintanceship ripens into love, but Denham recognizes in his daughter's suitor the "orange bandit," and refuses his consent. Fearing an elopement, he starts for the home of a maiden sister, who can be relied upon to guard Mary closely. A reckless "joy rider" upsets the old man's plans. Defying the speed laws, a country constable telephones ahead to have the reckless motorist arrested. In the meantime, "the joy rider," fearing arrest, changes licensed numbers with Denham. The latter is arrested and clapped into jail, leaving Mary alone.

Jack opportunely arrives and the two lovers seize the opportunity to get married while Denham is powerless to interfere. The guilty motorist is arrested, but when Mary's father is freed she has become Jack's wife, so that all that is left for him is to say, "Bless you, my children," and he does so with as good grace as possible.

THE CLERK (Feb. 17).—John Gray was the confidential clerk of William Hendricks, a banker, who had amassed considerable wealth by various dubious methods. The clerk did not approve of his employer's business methods, but lacked the courage to seek another position. Into Gray's life came his first romance in the person of the new office stenographer, a pretty young girl. She accorded him a frank liking, and he dared to dream of the time when she would be his wife. His masterful employer, however had noticed the girl's attractions, and flattered her by his attentions, and she became his wife. The clerk, his romance blasted, yet felt that her future would be far more secure as the banker's wife.

As the years passed the business of the firm declined, and to save himself from ruin the banker defrauded his creditors by concealing parts of his assets. The clerk was an accomplice to the act, and knew that if detected it meant prison for them both. But when Mrs. Hendricks died, alone and neglected, while her husband drank with a boon companion, the mouse-like characteristics of the clerk died, and he became a man. To punish the man who had cared too little for the woman he loved, the clerk revealed evidence which sent his employer to prison, and although it meant his own punishment, he did so gladly, for he had ceased to care for life the day that his loved one died.

THE HIGHER LAW (Feb. 21).—Jack Byrnes, a secret service man, spends his vacation in the Virginia mountains. There he meets Bertha Herman, who, with her father, a famous counterfeiter, is in hiding from the New York police. Byrnes falls in love with Bertha and wants to marry her, but she refuses and goes away, giving as her reason that she is not good enough for an honest mountaineer. Byrnes, being roughly dressed, thinks her mistake is natural. Byrnes is brought back to New York by the secret service to look for Herman and fails to find him. He then puts a notice of his death in the papers and Herman falls for the bait and comes back to New York and Byrnes captures him, but he escapes and Bertha marries Byrnes after all.

BRONCHO.

MARIO (2 parts—Mar. 4).—Mario, a pretty peasant girl, is gathering wood one evening when she meets Richard Kane, an American artist, who, attracted by her beauty, persuades her to pose for him. Different from all the men she has known, Mario falls in love with the artist. Her parents suspect something and one day her father follows her, and sees her in the embrace of the artist. His Latin temperament aroused, he forbids Mario the house and she goes to the artist. They are very happy until a telegram in a language foreign to her comes to him. He hastily leaves, promising to return soon.

Some time elapses. Mario has sold all but one of Richard's paintings to keep a home for herself and child. The landlord demands his rent, but the sale of the remaining picture is not sufficient. A fierce struggle takes place between the two, and the building is set on fire by an overturned lamp. Mario with her child, manages to escape. She asks an old peasant to read the address on the telegram for her and he kindly takes her to the address, which is a grand mansion. She arrives just in time to see the bridal party of Richard and Vivian coming down the stairs. All her jealousy is aroused and she plunges her stiletto into his breast. For this she is to be executed, and that is the story she tells to the priest.

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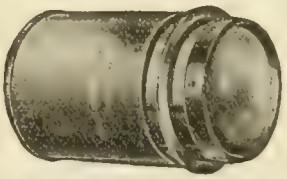

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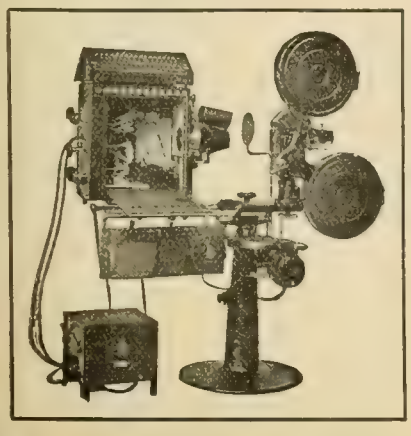

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DOMINO.

THE PLAY'S THE THING (2 parts—Feb. 19).—Clifton Boyle, leading man of a disbanded theatrical company, returns home to find his sister dying. She tells him that she had married Harold Welles, a member of the profession and that he deserted her when her baby died. Boyle swears vengeance as he buries his sister. Later Boyle is the leading man of a company presenting "Count of Monte Cristo," with Harold Welles playing Danglars to his Edmund Dantes. Boyle asks Welles if he knew his sister, but Welles denies being the man. Welles returns to his room and destroys a letter and picture, which is all the evidence he has that would prove he was married to Boyle's sister. He throws the torn letter and picture out of the window. The pieces fall into the hands of Boyle. Being sure of his man now, Boyle kills Welles in the duel scene, but owing to his pretended sorrow over the accident, is exonerated by the Coroner's jury.

KAY-BEE.

THE ARROW MAKER'S DAUGHTER (2 parts—Feb. 13).—Gray Feather, daughter of the Blind Arrow Maker, is in love with White Arrow, son of the Sioux war chief. Gray Feather visits "The Gray Woman of Many Sorrows," the fortune teller of the Sioux, and is warned by a premonition of danger, and tries to persuade her lover not to go on the usual hunt. White Arrow is wounded and Little Elk, believing that White Arrow would die before aid could reach him from his people, determines to apply to a passing wagon train for assistance. The settlers, fearing to gain the enmity of the Sioux, determine to delay the train until White Arrow can be restored to his people. Little Elk, who carried White Arrow to the wagon train, sees an approaching band of Crow hostiles. He tells the settlers to park the wagon train until he can come to their aid with his own people. A fierce fight follows in and around the wagon train, in which the Crows are practically all killed. It is with much gratitude that the settlers bid farewell to their redmen friends while White Arrow and Little Elk return to their own people.

RELIANCE.

OUR MUTUAL GIRL (Fifth release—Feb. 16).—The first scene shows Margaret's boudoir with the young lady dressing for the day. In the office of the Cunard Steamship Line the country boy, John Storm, evinces his happiness when he is promoted to a higher position at better pay. He is better dressed and seems to fit in well with his new conditions in life. Margaret and her aunt go driving and as they pass down Fifth Avenue they see Mr. Andrew Carnegie in his gardens. The automobile is stopped and a mutual friend who is driving with the couple introduces Margaret and her aunt to the world's greatest iron master. During this scene, the count is busily engaged in writing a letter of indignation to Margaret's aunt, in which he protests at the apparent rudeness of the country boy on the previous occasion when he was accused of being a smuggler and ends his letter with the request that he be permitted to call and see the ladies.

After leaving Mr. Carnegie, Margaret and her aunt continue to H. Jaeckel & Sons, fur house, where they make an elaborate selection of costly furs. This scene shows the interior of Jaeckel's store at a busy hour. While driving home Margaret sees the country boy approaching and before her aunt is aware of her intent, she stops the car and rushes into his arms, much to the amusement of the public. Shocked by her actions her aunt takes Margaret home and scolds her. The following day, Margaret goes for a saddle ride in Central Park, accompanied by her riding master. An accident to the stirrup of the groom's horse gives Margaret an impulsive idea to run away from him, which she promptly does, and becomes lost in the woods of Central Park. Frightened at his inability to find Margaret, the groom advises the riding academy and Margaret's aunt is so worked up over this that she summons the count and together they visit the riding academy and denounce everybody in general for what they term carelessness on the part of the groom.

Meanwhile Margaret has dismounted and seated upon a stone is crying bitterly over her plight. To her amazement, the country boy appears on the scene. He leads her from the park and takes her home. As the two draw near they are overtaken by the count and Margaret's aunt, who slight the country boy. Margaret is hustled into the house and sent to her room without her supper for her waywardness. Still stubborn, Margaret packs her clothes and determines to run away.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 59 (Feb. 11).—**A Millionaire For a Day.**—"Butch" McDevitt, of Wilkes-Barre, Pa., spends $3,000 in Washington, D. C., in 24 hours.

A Railroad Auto.—Hawaiian railroad uses a Cadillac for track inspection.

A Run On the Bank.—A New York savings institution meets all demands of excited depositors.

A Race Meet in Africa.—An exciting obstacle contest at Megheria, in the south of Algeria.

Music Hath Charms.—Snake tamers of Calcutta, find the flute ample protection.

Ice-Eeling.—Fishermen on the Shrewsbury in New Jersey spear bags full of squirmers.

A Grand Review in Munich.—Army parades on the anniversary of the King's birthday.

The Happy Japs.—Flowery kingdom provides amusement for its kiddies.

Storms Sweep California.—Santa Barbara visited by destructive downpour.

A Theater Fire in Russia.—Great wooden structure destroyed by flames at Krasbnoiarsk.

Winter in Germany.—Skiing a popular sport at Krummhubel.

Go-To-Church Sunday.—Brooklyn, N. Y., successfully institutes a new religious campaign.

Late Arrivals at Sydney Zoo.—Amundsen's dogs and other new inmates on exhibition in Australian city.

A Midnight Blaze.—Great lumber yard destroyed in Portland, Ore.

Suffragette Campaign Waxes Warm.—Dr. Mary Walker and colleagues call on President in Washington.

The Pin-Weight Champion Celebrates.—"Billy" Flynn, premier baby athlete, gives a birthday party in Los Angeles.

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GAUMONT.

OSCAR'S DISAPPOINTMENT (Feb. 5).—Oscar was smitten by the charms of Thelma Eve, and immediately gave chase to her on a bicycle. The young lady was on her way to a croquet match and by a subterfuge Oscar was enabled to obtain admission to the private grounds in which the game was being played. An ubiquitous person, he readily acceded to the request made to him to take part in the game, but it was very clear to the members of the party and to himself, that he could not play croquet, and he returned a crestfallen and very much bruised person. Later Oscar learned that the young lady was the wife of a gentleman with whom she was carrying on an animated conversation. Poor Oscar retired disconsolate, but will probably turn up again before very long pursuing an equally charming young lady.

TINY TIM AND THE LION (Feb. 10).—A lion escaped from a cinema house. The news came to Tim, and as there was a fine rug in an adjoining room made from the skin of a lion, he determined to make the most of a fine opportunity. He placed the skin over his shoulders and frightened the household into hysterics. Then he induced the cook to take his place in the skin. Meanwhile Tim's father had assured his wife and her friends that the lion they saw was not the escaped beast, but quite a different animal. Armed with various articles of furniture the ladies followed the host, who made a diligent search for the boy. They ran the animal to earth in the kitchen, and his father thought the boy deserved a thump with a sweeping brush. But it was the cook who received the blow, and she was not altogether pleased that she was caught "acting the lion" for the amusement of Tiny Tim, who came out of hiding when he saw that the game was up.

SIMPLE SIMON DEALS IN ANTIQUES (Feb. 12).—It is scarcely fair that such a good-natured fellow as Simple Simon should be taken in by a swindler and be subjected to indignities; not only is it unfair, but it is decidedly cruel to submit a man who does not object to anything reasonable to the enforced ordeal of a shower bath until he is washed, not only out of his clothes, but away. That, however, was our hero's undeserved fate.

AN EXCURSION THROUGH OLD PARIS (Second Release—Feb. 12).—This, the second of a series of the old-world quarters and historical monuments of Paris, should give a good insight into both French national history and the beauties of one of the most famous of the capitals of Europe. The film has an artistic as well as an educational value. The church of St. Eustace, one of the most beautiful in the city, was begun in 1532, and among the celebrities buried there are Colbert, Voiture, Benserade and Vaugelas. The Colonnade of the Louvre was built in the reign of Louis XIV, and the gates of St. Denis (1671) and St. Martin (1674) were both erected in honor of that monarch. In consequence of the rustic appearance of its little houses and gardens, Montmartre Hill has always been the rendezvous of artists, to whom St. Vincent Street and the "Jumping Rabbit" Inn are well known. We also see the Pantheon, where magnificent paintings and statues are housed, and the old street, Berthon à Passy, Balzac's house, etc.

LUX.

A COUNTRY GIRL (Feb. 6).—While awaiting the arrival of a mechanic to repair his motor car, which has broken down, Cyril Vernon is hospitably entertained in the cottage of Jack Ponting, an old gentleman, who is possessed of an extremely charming daughter, It is only natural that they should become very good friends. The young people become enamored of each other, and then Cyril's mother arrives upon the scene and reminds him that he is expected to marry his cousin. After a struggle, Cyril gives up his little country sweetheart and returns home. Fortunately the two cousins have a quarrel, which reveals to them how unsuited they are for an alliance. Hence Cyril is released from his engagement and is able to return from the beautiful country lanes and claim his country girl once more.

IN A GRANITE QUARRY (Feb. 6).—An interesting industrial film revealing the mode of obtaining granite block for our buildings. There is possibly no metal with which we are so familiar as this durable building material.

AN ELOPEMENT BY AEROPLANE (Feb. 13).—Hetty is a young lady with an imperious uncle, who will not countenance the suit of Jack, her lover, So strongly does he resent the latter's attention that he locks up his ward in her room and will let no one come near. But Jack conveys a note to Hetty, saying that he proposes to fetch her by aeroplane, and bidding her make preparations. The scenes which follow, showing the approach of the flying machine and the subsequent elopement of the lovers, are very exciting and excellently managed. A final picture shows the outraged uncle dancing in impotent wrath at the trick which has been played upon him.

ANIMAL EXPORT FROM ALGIERS (Feb. 13).—This is an interesting little travel film, giving views of the crowded cattle market, and the shipping of horses and sheep. The quality throughout is very fine, the photography being exceptionally good.

SHORTSIGHTED MISS PRIM (Feb. 20).—Miss Prim is the principal of a school for young ladies, and daily escorts her young charges for a walk. The girls, as all girls do, indulge in flirtations with a party of young fellows, thus taking advantage of Miss Prim's shortsightedness. The boys slyly enter the school one day, and donning the girls' poke bonnets and cloaks, with Miss Prim at their head, set out for a daily walk. They pass a cafe, and while the principal walks on, the boys tarry and have a good time. Miss Prim misses her charges, and eventually finds them at the cafe. Off down the street they go, playing leap-frog with poor Miss Prim in the rear. They reach the school first, hastily discard their bonnets and cloaks and leave, while the irate principal flounders in and makes for the schoolroom, where the girls are demurely sewing. In spite of their assurances that they have not stirred, Miss Prim gives them a severe lecture, while, to make matters worse, the boys look on through the window.

BOATING ON THE SEINE (Feb. 20).—A pretty little scenic film, giving some delightful views of the many sailing vessels to be found during a trip on the Seine. Crafts of all descriptions are to be found, some of them looking exceedingly picturesque. The subject is of very fine quality and is full of interest.

FEATURE FILM STORIES

GORMAN FILM MFG. CO.

THE STAMPEDE OF FATE (Three parts).—Jim Whitney, the son of a wealthy banker, is driven from his home by his parents because he has chosen to follow the pace that kills. Left on his own resources and driven from home, he wanders to the West to forget the past and begin a new life. Vainly he tries to secure employment. His money gives out and he is left alone, penniless, among strangers. He writes to his father for a small loan and pleads forgiveness. His father replies to his letter and accuses him of forging his name to checks. Jim, knowing he is innocent of this grave charge, decides to change his name and forget his parent and home forever. Driven from his lodging for debt, he meets some cowboys, who bring him to their ranch. Arriving there he fortunately meets the ranch owner's daughter, Grace Radcliffe, who takes him to her father and pleads for employment for him. He secures a position on the ranch. A year later, through hard, faithful work, he is made foreman of the ranch. Grace Radcliffe has learned to love him; he returns her love, but tells her he cannot marry her until a false crime he is accused of has been cleared. Grace decides to wait until he can explain. He always refuses to talk of his past and is known only as Smith, the cowboy.

The month of July has been a severe one on the cattle owners. The sun has burnt the grass of the plains and dried the streams. The cattle are dying for want of pasture and water. A sheep-herder on the adjoining ranch drives his sheep onto the Radcliffe pasture without permission. Jim, while out on the plains, discovers the sheep on his pasture, and fearing a stampede orders them driven back. The sheep-herder drives his cattle from the Radcliffe ranch and vows vengeance on Jim. The following day Mr. Radcliffe receives a telegram from J. Whitney, his old friend, whom he has not seen in twenty years, telling him he will visit the Radcliffe ranch on his way East. Jim, not knowing that his father, J. Whitney, knows his em-

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II. The Lower Floor and the Arena.
III. The Stories and Lodges.
IV. What was hidden beneath the Arena.

The total length of the pictures is three thousand feet. Title and all printed matter have been prepared by Mr. Bush. The titles are full and exact, and a lecture goes with certain parts of the film. The photography is of a high standard, and portions of the films are suitably tinted. *For all further information address*

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TELEPHONE BRYANT 578

slayer, Mr. Radcliffe, discovers his father talking to Mr. Radcliffe. Ashamed of being accused of forgery and not wishing to meet his father, he mounts his horse and rides away on the pasture. Deep in thought, he rides on, his horse coming to a sudden stop brings Jim to his senses. He looks up and discovers that the sheep-herder has again entered the Radcliffe pasture and the sheep have wandered among the cattle. Jim is struck dumb in his saddle, horrified as 3,000 wild, frenzied, death-dealing cattle advance toward him. He wheels his horse to ride away and sees his sweetheart, Grace, coming toward the stampede. Jim dashes to her and cries: "My God, the sheep have caused a stampede! Drive for your life!" Grace turns her horse and the race with death starts over the cliffs, rocks and mountains. The frail wagon with Grace is plunging, drawn by two horses which have become unmanageable. On they dash, away from the stampede, with Grace holding on for her life. Jim, who has been left behind, sees the wagon break and the horses pull away from the wagon and dash to ruin in the stampede. Jim spurs his fast failing horse on to Grace. There is no chance for them to escape. He pulls her behind the broken wagon for shelter as 3,000 mad heads of cattle dash onto them, crushing their wagon and burying them beneath the debris.

Jim's father, Mr. Radcliffe and cowboys rush to their aid and tenderly lift them from the mass of broken wheels and wood. Jim's father is overcome at discovering his son and Grace and Jim are gently removed to the house of Mr. Radcliffe, where a reconciliation follows between father and son. Jim reaches for Grace's hand and says, "Now there is nothing to stop us, Grace."

FAMOUS PLAYERS.

HEARTS ADRIFT (Four Parts).—Nina, a little twelve-year-old Spanish girl, is the sole survivor of a shipwreck, which occurs just off one of the South Sea Islands. Clinging desperately to the spar of the ship, Nina, half unconscious, is tossed by the waves upon the beach of this island. The little one survives the ordeal of the shipwreck and the hard life of the uninhabited island, subsisting on a diet of fruit, fish and herbs. The child thrives, makes friends and companions of the birds and beasts of the island, and skilfully contrives crude garments from skins and fibres.

Some years later, a wealthy couple, the Grahams, who are traveling for health and pleasure on their yacht, are also shipwrecked near this island. Their yacht burns, and in the excitement husband and wife are separated, and each fears the other has been lost. Mrs. Graham is put into a boat and her rescue effected, but her husband, like Nina, is washed ashore on the desolate island. Nina discovers his body on the beach, hardly knows what the strange creature is, and seeing him move, timidly runs away. Every night while Graham sleeps, Nina brings him food, which he finds in the morning. One night, puzzled by the strange and regular supply of food, Graham pretends to be asleep and catches Nina. She escapes and flees from him, but later observes that he appears friendly, and finally permits his approach.

One night, in fear of a terrific thunder-storm, Nina runs to Graham's cave for refuge. Graham shields her from the storm. They become friends, companions—and more. Realizing that their lives cannot continue in this manner, Graham tells Nina they must "marry," and he performs an impromptu marriage ceremony, making her repeat the formula of the ritual after him. For a while Graham is a bit remorseful, for his wife's image comes between him and Nina, and he wonders if she is really dead. However, he is eventually forgetful of her, and happy in his love for Nina and their baby. Nina is supremely happy, but one day a boat comes to the lonely island. In it is Graham's wife, still persevering in a heart-breaking search for her husband. There is a happy reunion between the Grahams, while the poor little girl of the island is completely forgotten. But Nina sees the meeting and understands all. Sadly, slowly, she walks away, and when Graham at last turns to look for Nina he sees her poised upon the brow of a cliff, her babe in her arms. Only a moment she stands there, and then leaps to death.

GREAT NORTHERN PREFERRED FEATURES.

A PARADISE LOST (Four parts).—Muriel Yorke has a fond husband, but he is so absorbed in his duties as head of the detective bureau that he has little time to devote to his wife. He is inattentive, not intentionally, but the fact remains that all of Muriel's pretty arts designed to distract him from his work are in vain. Time hangs heavily on her hands: she takes her meals alone, and gradually sinks into a state of melancholy. One evening while in search of recreation, Muriel visits a fashionable cafe unattended, and there meets Eric Le Blanc, a gentleman in manners, but in reality the chief of a band of international conspirators. He introduces himself as the Baron de Corril and Muriel keeps her identity a secret. Their friendship soon ripens into love, but Yorke is so deeply absorbed in his duties that he fails to notice the change that has come over his wife.

In the interim, Le Blanc receives secret information from one of his spies that Inspector Yorke has in his possession a description of every member of the gang and Le Blanc is urged to obtain possession of these at once. This he undertakes to accomplish and breaks into Yorke's house on the same evening. During his search for the incriminating evidence, he comes face to face with Muriel, and for the first time learns her identity. He hides the real purpose of his visit to the house and explains that love had prompted him to follow her from the museum, at which they earlier had held a rendezvous. She aids him to escape, but in the meantime Inspector Yorke has been attracted by strange noises in the house and makes an investigation. He enters his wife's bedroom and finding her apparently asleep, continues his search. He finds finger prints on the door and later identifies them as those of Le Blanc, the conspirator. When Muriel learns that her husband is preparing to raid on the apartment of the conspirator, she hesitates between love and duty and finally decides to warn her lover of his danger. She hastens to his apartments and implores him to escape while there is yet time. She points out that they may both leave the place without being seen, but Le Blanc refuses, and prates that her love has made him a better man, and that he proposes to accept punishment for his crimes and then lead a better life.

In the meantime Yorke has obtained proof of his wife's perfidy, and with two detectives breaks into Le Blanc's apartments. Standing in the center of the drawing-room is the guilty pair awaiting the blow that is about to fall. Inspector Yorke glares scornfully at his wife for a few seconds; then challenges Le Blanc and orders his arrest. As the detectives are taking him from the room Muriel makes a move as if to rescue him, but Yorke grasps her by the wrists, and, after burning her soul with his reproaches, casts her aside as an object unworthy. She is left to her own conscience.

CRITERION FEATURE FILM CO.

THE TRAP (Three parts).—When the story opens the trapper is a boy of twenty. Living at the edge of the forest with his father, he has a strong desire to always be penetrating into the depths of the woods. This arouses the anger of the father, who rebukes his son so severely that he leaves the old man and takes up the life of a hermit in the forest. He supports himself by trapping. In time settlers begin to locate near where he has his lonesome abode, and he is occasionally brought into touch with the settlers.

There is a tract of land near the cabin of the trapper upon which hunting and trapping are forbidden. The trapper has never violated the restriction. Not so, however, with the poacher, one of the settlers, who makes quite a profit by his illicit trapping. Singularly enough not one of the other settlers suspect the poacher, their suspicion resting upon the trapper, who does not mingle with them.

The trapper finds a woman's shawl lying by the roadside. In order to learn to whom it belongs, he takes it to the village store, where he is informed that it is the property of "the girl," one of the settlers, who is now attending a dance in another part of the village.

At the dance hall the trapper is rebuffed, sneered and jeered at on account of his rough appearance. "The girl" finally appears and lays claim to the shawl. Attempting to make her acquaintance, the trapper is attacked by the poacher. He fells him for his interference. At this juncture the trapper is set upon from all sides by the others, but proves to be so good a match for them that he is permitted to leave the place without further molestation. Determining to get rid of the trapper, the poacher and his friends plan to steal one of the latter's marked traps and to place it in a conspicuous position in the private stretch of land.

The trapper has experienced a revulsion in feeling and comes to love "the girl," but being a woodsman of uncouth manner, he is not accustomed to wooing "the girl" in the usual social way, so in order to tell her of his love he takes one of his traps and conceals it on the road which "the girl" takes every day in going to her father with his lunch. Especial care was taken to arrange the device so that it would catch her gently by the ankles. Watching from his place of concealment nearby he sees "the girl" get caught. She faints and he quickly takes her to his cabin, where she is revived. His better nature, which has been lying dormant, relents to the pleadings of the girl and he sets her free.

In leaving the cabin she perceives that the poacher is in the act of stealing one of the trapper's marked traps, and when the latter is called to account for the finding of his trap on the restricted ground, "the girl" clears the situation by telling what she had seen.

The father of "the girl" contends that her story of how she had seen the poacher steal the trap is not the truth, so "the girl," in order to save her good name, marries the trapper. Feeling that he is not entitled to call a woman won under such conditions his wife, the trapper gives her the cabin and everything else and then starts for new hunting grounds, just as night is coming on. Realizing the good qualities of her husband, "the girl" follows his footsteps in the snow until she comes across his camp.

MISCELLANEOUS.

LIFE PHOTO FILM CORP.

NEW YORK WEEKLY, NO. 1 (Feb. 3).—Cross country run West Harlem Athletic Club.

Five days' losses in Greater New York reaches three million dollars.

Port Washington, L. I.—$250,000 worth of motor boats burn.

Remains of the $50,000 speed boat "Bullet."

Ruins of Walter's piano factory—loss, one-quarter of a million.

The Valvoline Oil Works burn up.

Fifteen thousand unemployed women in New York City protest to the Mayor.

The people's forum at New Rochelle.

Acting Judge G. Dillon.

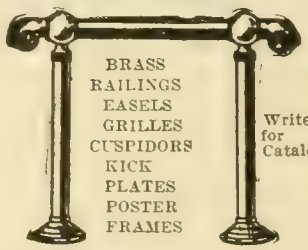
Ex-Judge M. J. Tierney.

Founder of forum, Hon. M. J. Keogh, Supreme Court judge.

Dr. A. Deane, Speaker of the forum.

Governor Fielder's inauguration.

McKENNA



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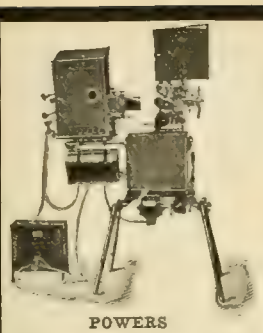

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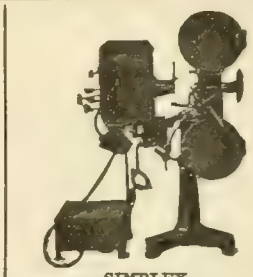

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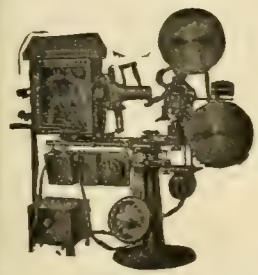

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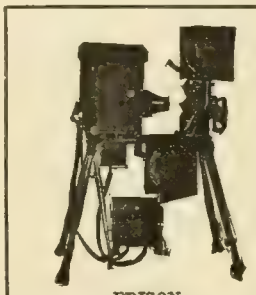

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Feb. 16—The Cricket on the Hearth (2 parts—Drama) 2000
Feb. 21—The "Pote Lariat" of the Flying "A" (Drama) 1000
Feb. 23—The Dream Child (2 parts—Drama)..2000
Feb. 28—The Carbon Copy (Drama).....1000

AMBROSIO.

Jan. 10—The Silent Hero (2 parts—Drama)...

APOLLO.

Jan. 25—It's a Bear! (Comedy).....
Feb. 1—The Great Pasadena Rose Tournament (Topical) .....
Feb. 8—One Round O'Brien In the Ring Again (Comedy) .....
Feb. 15—Black Hand Conspiracy (Comedy)....
Feb. 22—Up In the Air Over Sadie (Comedy)..

BEAUTY FILMS.

Jan. 28—Bess, the Outcast (Drama).....1000
Feb. 4—Sally's Elopement (Comedy).....1000
Feb. 11—The Wife (Drama).....1000
Feb. 18—The Sacrifice (Drama).....1000
Feb. 25—The Professor's Awakening (Drama).

101 BISON.

Feb. 7—The Vagabond Soldier (3 parts—Dr.)
Feb. 14—Unjustly Accused (2 parts—Drama)...
Feb. 21—Her Father's Guilt (2 parts—Drama).
Feb. 28—Legion of the Phantom Tribe (2 parts—Drama) .....

BRONCHO.

Feb. 4—New England Idyl (Drama).....
Feb. 11—Romance of the Sea (Drama).....
Feb. 18—Yellow Flame (2 parts—Drama).....
Feb. 25—Repaid (2 parts—Drama).....

CRYSTAL.

Feb. 8—For a Woman (Drama).....
Feb. 10—Getting Reuben Back (Comedy).....
Feb. 10—Baldy Belmont Picks a Peach (Com.).
Feb. 15—A Sure Cure (Comedy).....
Feb. 17—Some Doings (Comedy).....
Feb. 17—Harold's Burglar (Comedy).....
Feb. 22—McSweeney's Masterpiece (Comedy)..
Feb. 24—That Infernal Machine (Comedy)....
Feb. 24—Arabella's Romance (Comedy) .....
Mar. 1—How Mosha Came Back (Comedy)....

DOMINO.

Feb. 5—O Mimi San (Drama).....
Feb. 12—The Mystery Lady (Drama).....
Feb. 19—The Play's the Thing (2 parts—Dr.).
Feb. 26—The Courtship of O San (2 parts—Drama) .....

ECLAIR.

Feb. 8—Valentine's Day (Comedy) .....
Feb. 8—The Black Sea (Comedy).....
Feb. 11—The Good in the Worst of Us (2 parts—Drama) .....
Feb. 15—The Legend of the Lilacs (Drama)....
Feb. 18—The Cross in the Cacti (2 parts—Dr.)
Feb. 22—The Electric Girl (Comedy).....
Feb. 22—Colombo (Scenic) .....
Feb. 25—The Devil Fox of the North (2 parts—Drama) .....
Mar. 1—The Heart of Carita (Drama).....

FRONTIER.

Feb. 12—Slim to the Rescue (Comedy).....
Feb. 14—The Heart of Smiling Joe (Drama)....
Feb. 19—Slim Joins the Army (Comedy).....
Feb. 21—The Fatal Card (Drama).....
Feb. 26—Slim Becomes a Cook (Comedy).....
Feb. 28—So Shall Ye Reap (Drama).....

GAUMONT.

Feb. 10—Tiny Tim and the Lion (Comedy)...
Feb. 10—Scenes in Costa Rica (Travel).....
Feb. 12—Simple Simon Deals in Antiques (Comedy) .....
Feb. 12—Excursions in Old Paris (Travel)....
Feb. 17—Two Miniatures (Drama).....
Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Jan. 13—A War Time Reformation (2 parts—Drama) .....
Jan. 20—The Unsigned Agreement (2 parts—Drama).....
Jan. 27—One of the Bravest (2 parts—Drama)
Feb. 3—In the Fall of '64 (2 parts—Drama).
Feb. 10—The Bride of Mystery (3 parts—Dr.).
Feb. 17—Honor of the Mounted (2 parts—Dr.).
Feb. 24—Captain Jenny, S. A. (3 parts—Dr.)..

IMP.

Jan. 26—A Doctor's Deceit (2 parts—Drama)..
Feb. 2—A Hot Finish (Comedy).....
Feb. 5—King the Detective in Formula 879..
Feb. 9—Jane Eyre (2 parts—Drama).....
Feb. 12—The Elixir of Love (Comedy).....
Feb. 16—The Box Couch (Comedy).....
Feb. 19—The Price of Sacrilege (3 parts—Dr.)
Feb. 23—The Touch of a Child (2 parts—Dr.).
Feb. 26—Rounding Up Bowser (Comedy).....

JOKER.

Feb. 4—Love and Politics (Comedy).....
Feb. 7—The Midnight Alarm (Comedy).....
Feb. 11—Universal Ike's Wooing (Comedy)....
Feb. 14—The Chicken Chasers (Comedy).....
Feb. 18—A Narrow Escape (Comedy).....
Feb. 18—Lumber Industry of California (Indus.)
Feb. 21—The Tender-Hearted Sheriff (Comedy).
Feb. 25—(Title Not Reported).
Feb. 28—Ma and Pa Play Poker (Comedy).....

KAY-BEE.

Jan. 27—For Her Brother's Sake (Drama)....
Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb. 20—The Raiders (2 parts—Drama).....
Feb. 26—North of 53 (2 parts—Drama).....2000

KEYSTONE.

Feb. 5—Little Billy's Strategy (Comedy).....
Feb. 7—Kid Auto Races at Venice (Juvenile)..
Feb. 7—Olives and Their Oil.....
Feb. 9—Mabel's Strange Predicament (Comedy)
Feb. 12—A Robust Romeo (Comedy).....
Feb. 16—Raffles, Gentleman Burglar (2 parts—Comedy) .....
Feb. 19—A Thief Catcher (Drama).....
Feb. 21—Love and Gasoline (Comedy).....

KOMIC.

Jan. 29—The Physical Culture Bug (Comedy).
Jan. 29—The Scheme That Failed (Comedy)..
Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy).....
Feb. 12—That Spring Lock (Comedy).....
Feb. 12—The Plumber and Percy (Comedy)..
Feb. 19—A Birthday Present (Comedy).....
Feb. 19—Getting a Suit Pressed (Comedy).....

LUX.

Jan. 30—Bertie Has a Free Ride (Comedy).... 600
Jan. 30—Picturesque Corsica (Scenic)..... 350
Feb. 6—A Country Girl (Drama)..... 625
Feb. 6—In a Granite Quarry (Industry)..... 345
Feb. 13—An Elopement by Aeroplane (Comedy) 475
Feb. 13—Animal Export from Algiers (Travel). 450
Feb. 20—Shortsighted Miss Prim (Comedy).... 520
Feb. 20—Boating on the Seine (Scenic)..... 370

MAJESTIC.

Jan. 31—A Riot in Rubeville (Comedy).....
Feb. 1—The Vengeance of Najerra (Drama)..
Feb. 3—The Portrait of Anita (2 parts—Dr.)..
Feb. 8—A Turn of the Cards (Drama).....
Feb. 10—Just a Song at Twilight (Drama)....
Feb. 14—Fate's Decree (Drama).....
Feb. 15—The Orange Bandit (Comedy-Drama)..
Feb. 17—The Clerk (Drama).....
Feb. 21—Higher Law (Drama).....

NESTOR.

Jan. 30—When Billy Proposed (Comedy).....
Feb. 4—Fires of Conscience (Drama).....
Feb. 6—Twixt Love and Flour (Comedy).....
Feb. 11—The Greater Devotion (Drama).....
Feb. 13—His Royal Pants (Comedy).....
Feb. 18—A Flash in the Dark (Drama).....
Feb. 20—Scooped By a Hen Coop (Comedy)...
Feb. 25—Breed O' the Mountains (Drama)....
Feb. 27—One of the Finest (Comedy).....

POWERS.

Feb. 2—The Germ in the Kiss (Comedy)....
Feb. 6—Into the Lion's Pit (2 parts—Drama)
Feb. 9—An Academy Romance (Comedy).....
Feb. 13—Withered Hands (Drama).....
Feb. 16—Almost a White Hope (Comedy).....
Feb. 20—My Mother's Irish Shawls (Drama)..
Feb. 23—The Rival Dentists (Comedy).....
Feb. 27—Regeneration (Comedy) .....
Feb. 27—Tightwad Buys a Laundry (Comedy)..

PRINCESS.

Jan. 23—The Vacant Chair.....
Jan. 30—The Loser Wins (Comedy-Drama)....
Feb. 6—Where Paths Diverge (Drama).....
Feb. 13—The Tangled Cat (Comedy).....
Feb. 20—All's Well That Ends Well (Comedy).

RELIANCE.

Jan. 31—Too Proud to Beg (Drama).....
Feb. 2—Our Mutual Girl (Third Release—Dr.)
Feb. 4—The Janitor (Drama).....
Feb. 7—For His Master (2 parts—Drama)....
Feb. 9—Our Mutual Girl (Fourth Release—Dr.)
Feb. 11—Pat Flannagan's Family (Comedy)..
Feb. 14—The Idler (Drama) .....
Feb. 16—Our Mutual Girl (Fifth Release—Dr.)
Feb. 18—A Working Girl's Romance (Drama)
Feb. 21—An Interrupted Seance (Drama).....
Feb. 23—Our Mutual Girl (Chapter 6—Drama).
Feb. 25—The Musician's Wife (Drama).....
Feb. 28—The Green-Eyed Devil (2 parts—Dr.).2000

REX.

Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....

THANHOUSER.

Jan. 23—The Elusive Diamond (Drama).....
Jan. 25—The Elevator Man (3 parts—Drama)...
Jan. 27—The Woman Pays (3 parts—Drama)..
Feb. 1—Why Reginald Reformed (Comedy)....
Feb. 3—Twins and a Stepmother (Com. Dr.)..
Feb. 6—The Success of Selfishness (Drama)....
Feb. 8—Percy's First Holiday (Comedy).....
Feb. 10—The Dancer (2 parts—Drama).....
Feb. 13—(No Release This Date).
Feb. 15—The Skating Master (Com.-Dr.).....
Feb. 17—The Leak in the Foreign Office (2 parts—Drama) .....
Feb. 20—No Release this Date.
Feb. 22—A Can of Baked Beans (Comedy)....

VICTOR.

Feb. 2—U. S. Government Inspection of Beef (Educational) .....
Feb. 6—Irene the Onion Eater's Daughter (Comedy) .....
Feb. 9—The Man Who Slept (Drama).....
Feb. 13—The Law's Decree (2 parts—Drama)..
Feb. 16—Votes for Men (2 parts—Comedy)...
Feb. 20—Love's Victory (2 parts—Drama)...
Feb. 23—Remember Mary Magdalene (Drama)..
Feb. 27—The Stepmother (2 parts—Drama)....

FEATURES— (A. Blinkhorn).

Jan. 5—The Vicar of Wakefield (Hepworth's —4 parts—Drama) .....
Jan. 8—The Younger Sister (Turner Films, Ltd.—Drama) .....
Jan. 12—Jean's Evidence (Turner Films, Ltd. —2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's —2 parts—Comedy Drama).....

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Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Jan. 30—Out of Sight, Out of Mind (Comedy).
Jan. 31—The Fallen Angel (Drama).....
Feb. 2—If It Were Not For Polly (Drama)..
Feb. 5—The Dilemma (Drama).....
Feb. 7—Beating Their Board Bill (Comedy)..
Feb. 7—The Faddists (Comedy).....
Feb. 9—One Thousand to One Shot (Comedy)..
Feb. 9—Skelley Buys a Hotel (Comedy).....
Feb. 12—As It Might Have Been (Com.-Drama)
Feb. 14—A Nest Unfeathered (Drama).....
Feb. 16—Her Old Teacher (Drama).....
Feb 19—A Desperate Hero (Comedy).....
Feb. 19—Skelley and the Turkey (Comedy)....
Feb. 21—Criminology and Reform (Com.-Drama)

EDISON.

Feb. 7—The Man of Destiny (Drama).....1000
Feb. 9—A Story of Crime (Comedy).....1000
Feb. 10—The Story of the Willow Pattern (Dr.).1000
Feb. 11—Andy Goes on the Stage (Third of the Andy Series) (Comedy).....1000
Feb. 13—Rorke's Drift (Special—2 parts—Dr.).2000
Feb. 14—His Grandchild (Drama).....1000
Feb. 16—The Adventure of the Extra Baby (Second story of Octavius—Amateur Detective—Comedy) 1000
Feb. 17—Sophia's Imaginary Visitors (Comedy-Drama) 1000
Feb. 18—Courting Betty's Beau (Comedy).....1000
Feb. 20—All For His Sake (Special—2 parts—Drama) 2000
Feb. 21—The Powers of the Air (Drama).....1000
Feb. 23—The Beautiful Leading Lady (Third of Wood B. Wedd's Series—Comedy)..1000
Feb. 24—The Mystery of the Ladder (Fourth of Mystery of the Chronicles of Cleek—Drama) 1000
Feb. 25—Love's Young Dream (Comedy)..... 500
Feb. 25—Cheese Mining (Comedy)..... 500
Feb. 27—The Drama of Heyville (Special—2 parts—Comedy).....2000
Feb. 28—The Ghost of Mother Eve (Second of the Dolly of the Dallies—Drama)..1000

ESSANAY.

Feb. 10—Speak No Evil (Drama).....1000
Feb. 11—Miss Milly's Valentine (Comedy).....1000
Feb. 12—The Weaker's Strength (Drama).....1000
Feb. 13—Sophie Pick's a Dead One (Special—2 parts—Comedy) 2000
Feb. 14—The Calling of Jim Barton (Drama)...1000
Feb. 17—To Alaska Via the Great Rivers of the North (Scenic) 1000
Feb. 18—One-to-Three (Comedy).....1000
Feb. 19—Italian Love (Comedy-Drama).....1000
Feb. 20—The Other Girl (Special—2 parts—Drama) 2000
Feb. 21—Snakeville's Fire Brigade (Comedy)..1000
Feb. 24—Hear No Evil (Drama).....1000
Feb. 25—Mrs. Manly's Baby (Comedy).....1000
Feb. 26—The Arm of Vengeance (Drama).....1000
Feb. 27—Let No Man Escape (Special—2 parts—Drama) 2000
Feb. 28—Broncho Billy's Bible (Drama).....1000

KALEM.

Feb. 4—The Hand Print Mystery (Special—2 parts—Drama) 2000
Feb. 6—Vaccinating the Village (Comedy)...1000
Feb. 7—The Indian Ambuscade (Drama)....1000
Feb. 9—The County Seat War (Special—2 parts—Drama) 2000
Feb. 11—Indian Fate (Special— 2 parts—Dr.)..2000
Feb. 13—Out in the Rain (Comedy).....
Feb. 13—The Gun Behind the Man (Comedy)...
Feb. 14—The Fatal Clues (Comedy-Drama)..... 800
Feb. 14—Flood of the Dal River (Topical).....200
Feb. 16—A Million in Jewels (Special—2 parts—Drama) 2000
Feb. 18—Chasing the Smugglers (Special—2 parts (Drama) 2000
Feb. 20—Too Many Johnnies (Comedy).....
Feb. 20—A Bottled Romance (Comedy).....
Feb. 21—An Indian's Honor (Drama).....
Feb. 21—A Long Island Skunk Farm (Ind.)....
Feb. 23—The Shadow (Special—2 parts—Dr.)..2000
Feb. 25—The Tigers of the Hills (Special—2 parts—Drama) 2000
Feb. 27—Reggie, the Squaw Man (Comedy)....1000
Feb. 28—The Delayed Special (Drama).....1000

GEORGE KLEINE.

Jan. 6—The Smuggler's Son (Cines—2 parts—Special—Drama) .....
Jan. 13—The Heart of a Gypsy (Cines—2 parts—Special—Drama) .....
Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Celio—Special—2 parts—Drama) .....
Feb. 24—The Money Sharks (Cines—Three Parts—Drama) .....

LUBIN.

Feb. 6—The Vagaries of Fate (Drama).....1000
Feb. 7—Her Side-Show Sweetheart (Comedy).. 400
Feb. 7—Pat's Revenge (Comedy)..... 600
Feb. 9—Antidotes for Suicide (Comedy)..... 400
Feb. 9—Taming Terrible Ted (Comedy)..... 600
Feb. 10—The Measure of a Man (Drama).....1000
Feb. 12—Fitzhugh's Ride (Special—2 parts—Drama) 2000
Feb. 13—The Sleeping Sentinel (Drama).....1000
Feb. 14—The Reward (Drama).....1000
Feb. 17—Getting Even (Comedy)..... 400
Feb. 17—An Innocent Victim (Comedy)..... 600
Feb. 18—The Price of a Ruby (Special—2 parts—Drama) 2000
Feb. 19—The House of Fear (Special—2 parts—Drama) 1000
Feb. 20—In the Dredger's Claw (Drama).....1000
Feb. 21—A Winning Mistake (Comedy)..... 400
Feb. 21—The Female Book Agent (Comedy)... 600
Feb. 24—The Lost Child (Comedy) 400
Feb. 24—The Rise of Officer Casey (Comedy).. 600
Feb. 25—Sealed Orders (Special—2 parts—Dr.).2000
Feb. 26—The Two Roses (Spec.—2 parts—Dr.).2000
Feb. 27—A Desperate Chance (Drama).....1000
Feb. 28—Coon Town Suffragettes (Comedy).. 400
Feb. 28—Father's Temper (Comedy)..... 600

MELIES.

Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 570
Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700

PATHE.

Jan. 26—Pathe's Weekly, No. 8 (News).....
Jan. 27—A Two Family Affair (Special—2 parts—Comedy) .....
Jan. 27—The Oasis of Gabes—Tunis (Scenic)..
Jan. 28—The Patched Adonis (Comedy).....
Jan. 29—Pathe's Weekly, No. 9 (News).....
Jan. 29—The Power of Print (Drama).....
Jan. 29—Seringapatam—Southern India (Scen.)
Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....
Feb. 2—Pathe's Weekly, No. 10 (News).....
Feb. 3—Wooing the Cook (Comedy).....
Feb. 4—The Fat Man's Burden (Comedy)....
Feb. 5—Pathe's Weekly, No. 11 (News).....
Feb. 5—Behind Comedy's Mask (Special—2 parts—Drama) .....
Feb. 7—In the Mesh of Her Hair (Special—2 parts—Drama) .....
Feb. 9—Pathe's Weekly No. 12.....
Feb. 10—Orphans of the Wild (Drama).....
Feb. 11—All on Account of Polly (Comedy).....
Feb. 11—A Typical Buddhist Temple (Typical)
Feb. 11—Scenes Along the Canvery River (India) (Scenic) .....
Feb. 12—Broken Lives (Special—2 parts—Dr.)..
Feb. 12—Pathe's Weekly No. 13.....
Feb. 14—Chains of Honor (Special—2 parts—Drama) .....
Feb. 16—Pathe's Weeklyn, No. 14, 1914 (News)
Feb. 17—Whiffles Balcony Buds (Comedy)....
Feb. 17—Rambles in Bourges, France (Scenic)..
Feb. 18—Won By a Nose (Comedy).....
Feb. 18—Monuments of Upper Egypt (Architec.)
Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts—Drama) .....

SELIG.

Feb. 2—A Modern Vendetta (Special—2 parts—Drama) 2000
Feb. 3—At the Eleventh Hour (Com.-Dr.)....1000
Feb. 4—The Heart of Maggie Malone (Dr.).1000
Feb. 5—The Little Sister (Drama).....1000
Feb. 6—Tony and Maloney (Comedy).....
Feb. 6—Italian Games and Dances (Typical)..
Feb. 9—The Adventures of Kathlyn—No. 4—The Royal Slave (Special—2 parts—Drama) 2000
Feb. 10—Reconciled In Blood (Drama).....1000
Feb. 11—A Strenuous Scoop (Comedy).....1000
Feb. 12—The Mistress of His House (Drama)..1000
Feb. 13—Their Lesson (Drama).....1000
Feb. 16—The Uphill Climb (Special—2 parts—Drama) 2000
Feb. 17—Through the Centuries (Drama).....1000
Feb. 18—Thou Shalt Not Kill (Drama).....1000
Feb. 19—Venus and Adonis (Comedy).....
Feb. 19—A Mad Marathon (Comedy).....
Feb. 20—Memories (Drama).....1000
Feb. 23—The Adventures of Kathlyn No. 5—A Colonel in Chains (Special—2 parts—Drama) 2000
Feb. 24—The Cynic (Drama).....
Feb. 24—Doc Yak, the Cartoonist (Comedy)..
Feb. 25—King Baby's Birthday (Drama)....1000
Feb. 26—Tested By Fire (Drama).....1000
Feb. 27—The Attic Above (Drama).....1000

VITAGRAPH.

Feb. 4—How Burke and Burke Made Good (Comedy) 1000
Feb. 5—Lincoln the Lover (Drama).....1000
Feb. 5—Marrying Sue (Comedy).....1000
Feb. 7—Tainted Money (Special—2 parts—Drama) 2000
Feb. 9—The Winner Wins (Drama).....1000
Feb. 10—Master of the Mine (Special—2 parts—Drama) 2000
Feb. 11—Sonny Jim in Search of a Mother (Comedy) 1000
Feb. 12—Some Steamer Scooping (Com.-Dr.).... 700
Feb. 12—Niagara Falls (Scenic)..... 300
Feb. 13—Bunny's Birthday (Comedy).....1000
Feb. 14—Children of the Feud (Special—2 parts—Drama) 2000
Feb. 16—Sawdust and Salome (Drama).....1000
Feb. 17—Back to Broadway (Special—2 parts—Comedy-Drama) 2000
Feb. 18—Fatty On the Job (Comedy)..... 600
Feb. 18—Lumbering in Sweden (Indus.)..... 400
Feb. 19—The First Endorsement (Drama).....1000
Feb. 20—His Little Page (Comedy).....1000
Feb. 21—Iron and Steel (Special—2 parts—Drama) 2000
Feb. 23—In the Old Attic (Drama).....1000
Feb. 24—Doctor Polly (Special—2 parts—Comedy-Drama) 2000
Feb. 25—The Hero (Comedy) 750
Feb. 25—Crawfishing (Educational) 250
Feb. 26—The Old Oak's Secret ,Drama).....1000
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Feb. 28—The Drudge (Spec.—2 parts—Drama).2000

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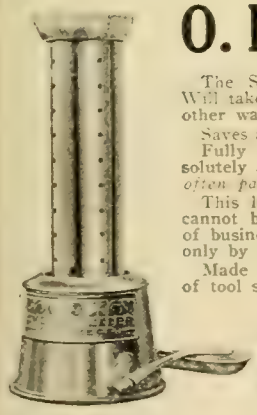

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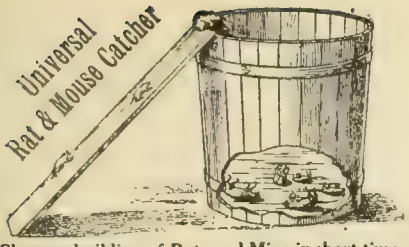

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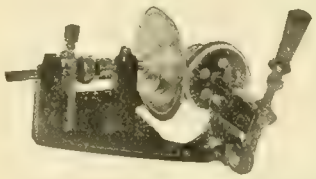

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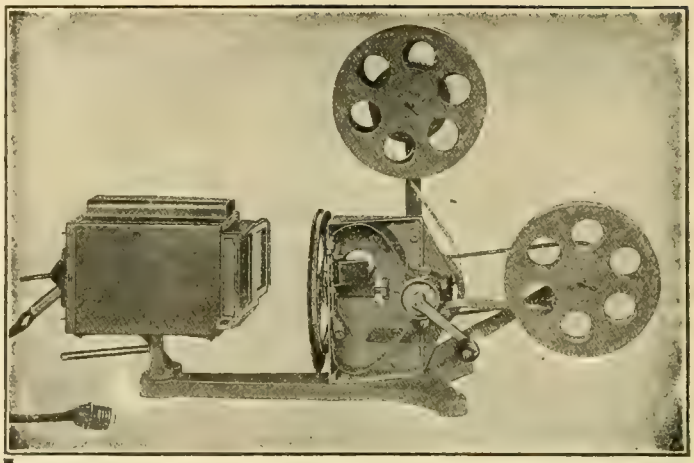

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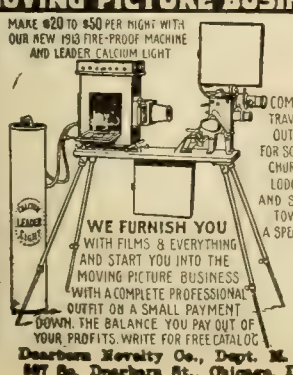

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"THE ORANGE BANDIT." Comedy. Out Sunday, Feb. 15th. With Dick Cummings, Billie West, Harry Fisher, Jack MacDonald, Eddie Stafford, Charley Grey, Edward Moncrief, Harry Elmstead and Della Martell. "THE CLERK." Love Story. Out Tuesday, Feb. 17th. With William Nigh, Jessalyn Van Trump, Ernest Joy, Della Martell, and Carrie Clark Ward. "THE HIGHER LAW." Melodrama. Out Saturday, Feb. 21st. With Jessalyn Van Trump, William Nigh, Dave Gilfether and Joe Swickard.

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"A COLONEL IN CHAINS"

Kathlyn has been led to believe that her father was dead, but found him in chains in Umballah's palace, where she was herself imprisoned. How she escapes and secures his freedom, is a thrilling novelty.

In Two Reels — Released February 23rd

February 24th

"THE CYNIC"

A well-dressed cad, who believes everybody dishonest but himself, lays a wager to that effect and loses to a philanthropist.

On the same reel with

"DOC YAK, THE CARTOONIST"

February 25th — **"KING BABY'S BIRTHDAY"**

The child is, indeed, the light of the household, the key to perfected happiness. This is a clever picture of child-life.

February 26th — **"TESTED BY FIRE"**

A good, red-blooded play dealing with the most romantic modernists of the time—the forest rangers of the West.

February 27th — **"THE ATTIC ABOVE"**

A thrilling bit of detective work, which led to the finding of the black sheep in the bank.

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Vol. 19. No. 9 February 28. 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Barrier Royal" (Broncho).

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One good film deserves another, and so "Joseph in the Land of Egypt" is followed by "CARDINAL RICHELIEU'S WARD." James Cruze follows himself in a title role, and Flo La Badie is his leading woman. She plays Julie De Mortemar. Morris Foster is the Chevalier De Mauprat. Nolan Gane is Francois. Justus D. Barnes is Huguet. Arthur Bower is Joseph. Lila Chester is Marion De Lorme. It is one of the best casts that has ever appeared in a motion picture. AND YOU NEVER SAW SO DRAMATIC A VERSION OF THIS FAMOUS THEME! The film was the first "Thanhouser 'Big' Production" **produced in its entirety** in the great new Thanhouser Studio. For some of the immense "sets," we use the entire vast new stage—half a city block long! "Cardinal Richelieu's Ward" is a monument to the producing possibilities of the NEW STUDIO. When you see it you will have realized that we have only just begun to make BIG productions. For you "Cardinal Richelieu's Ward" will not only be a money-maker, it will be a guide and a promise —a guide to our new facilities and a promise of things to come! Better see that nearest Continental or Mutual feature office for the attractive arrangement that give you

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For March--"CARDINAL RICHELIEU'S WARD" with James Cruze and Flo La Badie

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Sunday, Feb. 22nd—"A CAN OF BAKED BEANS," introducing the Turner Twins, assisted by Dorothy Jordan. As the first moving picture in which the Turner boys have ever appeared, this reel will be in wide demand, as the vaudeville and musical comedy efforts of the "littlest twins" have won them a national following than which no stage kids have a greater.

Tuesday, Feb. 24th—"THE GOLDEN CROSS," TWO REELS, a Maude Fealy feature that we put into the regular service to make you want her in four-reel "Big Productions." This has struck us as a bully way to popularize the latter stuff, and it gets you a feature for which a state-rights office would charge nice money. Miss Fealy's support is Harry Benham, Mignon Anderson and Charles Horan.

Friday, Feb. 27th—"THEIR BEST FRIEND" gives the favorite Marguerite Snow in a one-reel subject and in her first picture since "Joseph in the Land of Egypt." It affords convincing proof that Miss Snow, on her return to the films, is doing better work than ever before in her picture career. Morris Foster makes his Thanhouser bow, and Justus D. Barnes does good work in this reel.

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An excruciatingly funny comedy with many complications that will amuse.

Released Thursday, February 26th.

"THE ARM OF VENGEANCE."

A gripping Western drama with thrills galore. A positive feature.

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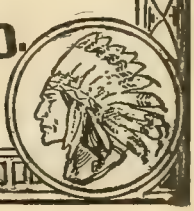

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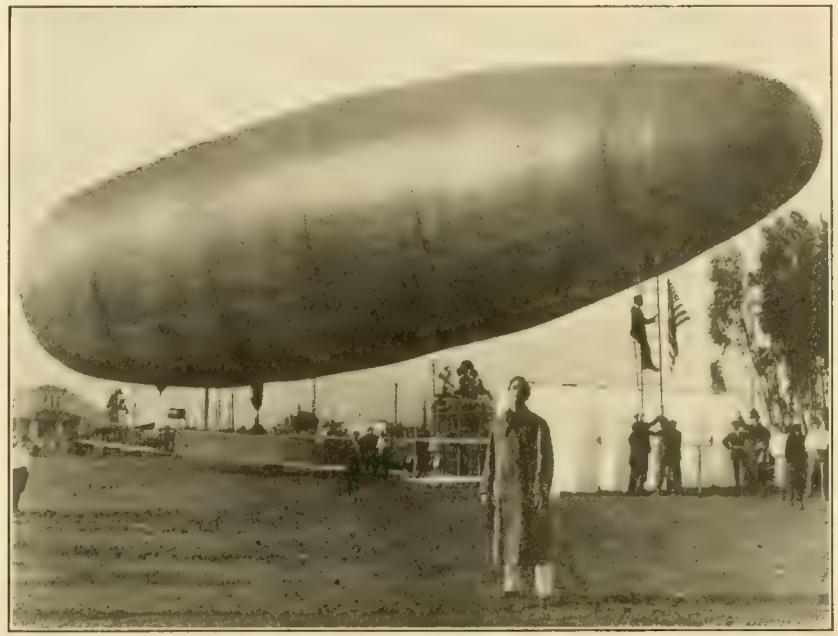

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Two-Reel Rex.....Feb. 26, 1914

THE STEPMOTHER
Two-Reel Victor.....Feb. 27, 1914

THE LEGEND OF THE PHANTOM TRIBE
Two-Reel Bison.....Feb. 28, 1914

THE MAN BETWEEN
Two-Reel Victor.....March 2, 1914

BY RADIUM'S RAYS
Two-Reel Gold Seal.....March 3, 1914

THE DIAMOND MASTER
Three-Reel Eclair.....March 4, 1914

THE OPAL RING
Two-Reel Imp.....March 5, 1914

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Two-Reel Nestor.....March 6, 1914

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Two-Reel Bison.....March 7, 1914

THE FLAMING DIAGRAM
Two-Reel Imp.....March 9, 1914

THE TWINS' DOUBLE
Three-Reel Gold Seal.....March 10, 1914

INTO THE FOOTHILLS
Two-Reel Eclair.....March 11, 1914

HEART OF THE HILLS
Two-Reel Rex.....March 12, 1914

THE HONEYMOONERS
Two-Reel Victor.....March 13, 1914

SOUTH AFRICAN HUNT
Two-Reel Bison.....March 14, 1914

THE ACID TEST
Two Reel Victor.....March 16, 1914

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Three-Reel Gold Seal.....March 17, 1914

WHEN GOD WILLS
Two-Reel Eclair.....March 18, 1914

THE SILVER LOVING CUP
Two-Reel Imp.....March 19, 1914

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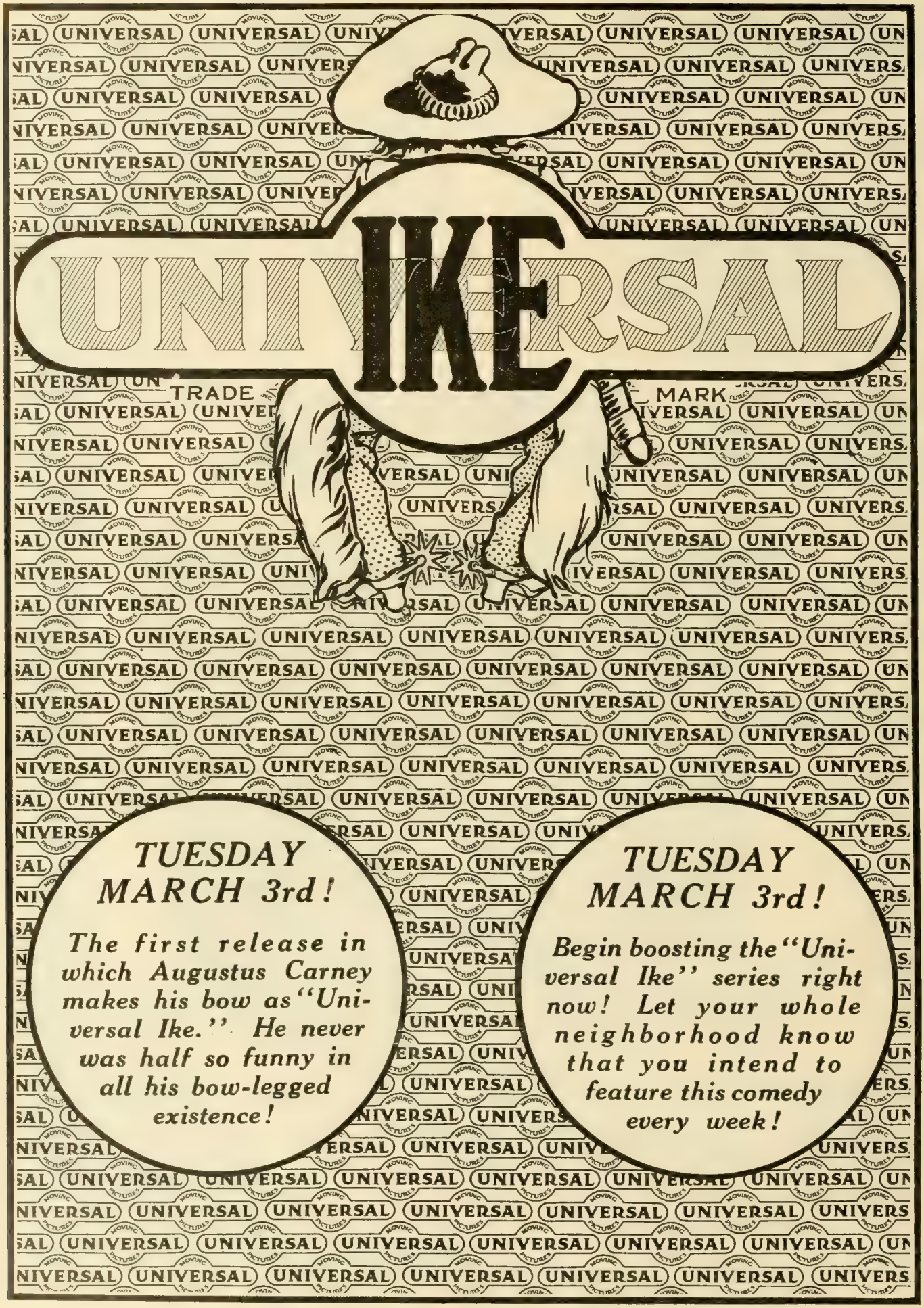
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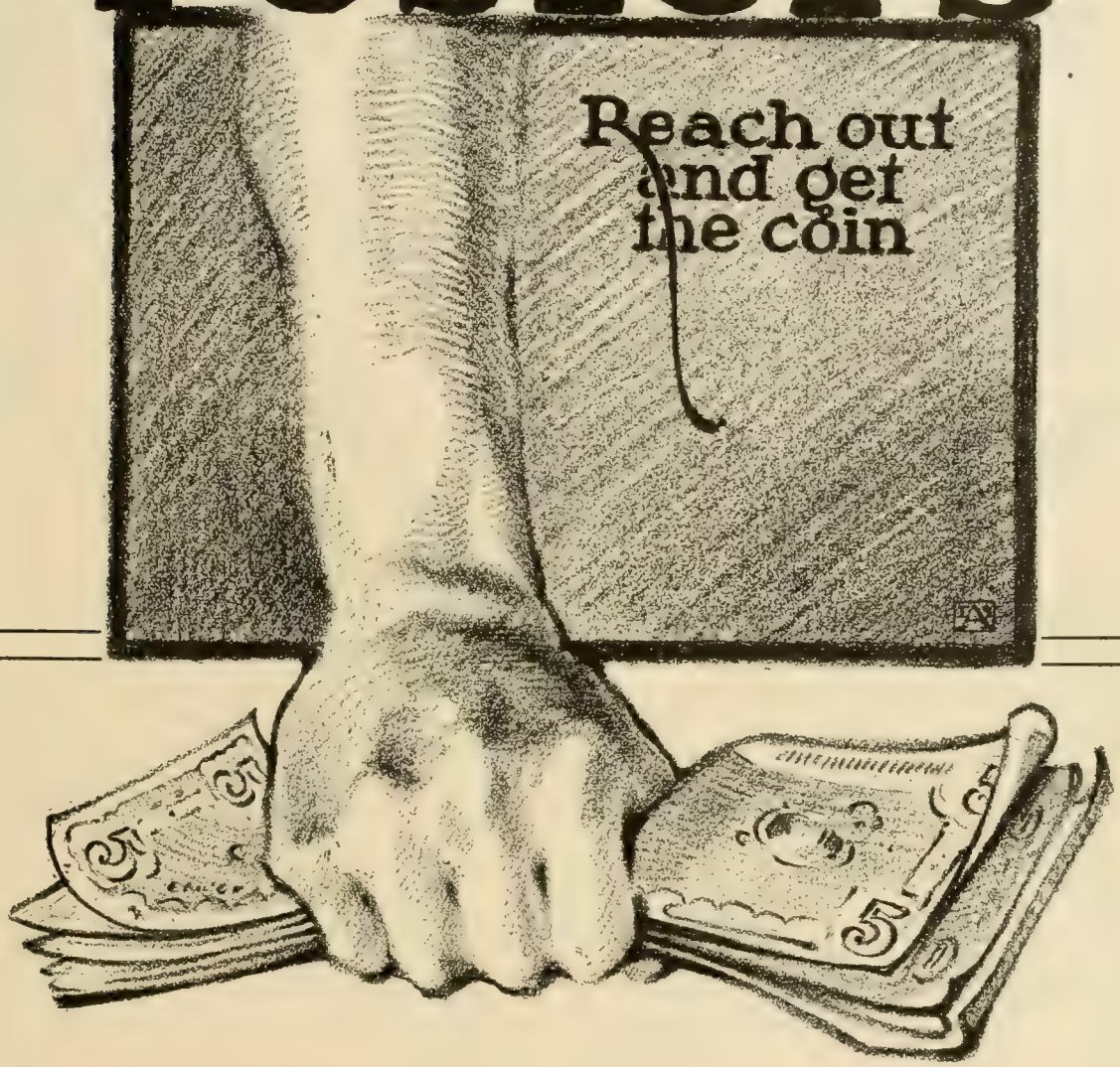

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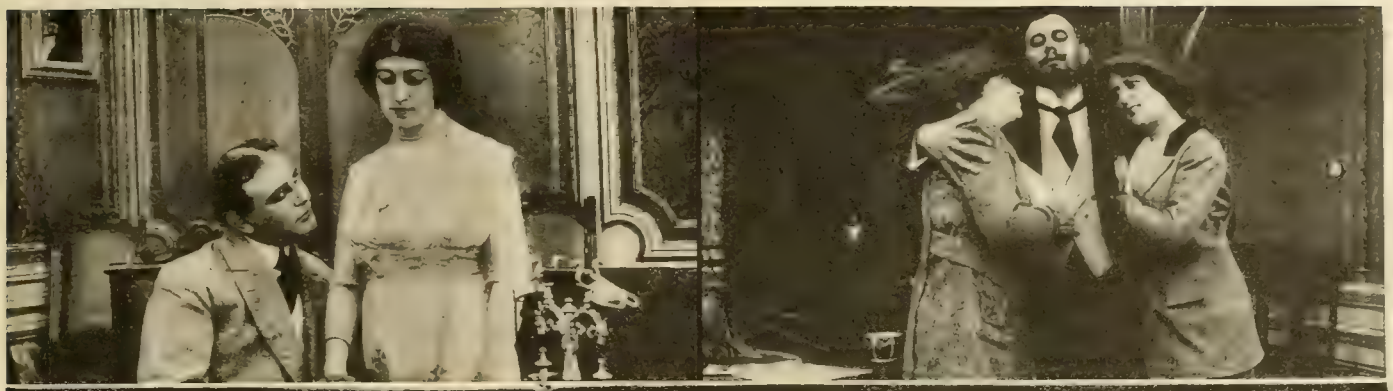

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In the new country, after numerous thrilling adventures, Beverly, under an assumed name, makes a wonderful reputation through almost miraculous cures of blindness. He returns to his native land as the most talked-of specialist of his day.

By a series of strange events, he is thrown face to face with his own daughters and learns that his wife has been blind since shortly after his flight many years before. His skillful fingers soon restore her sight, and the happiness of their reunion is doubled by the love of their children.

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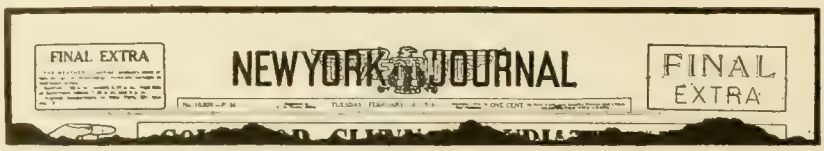

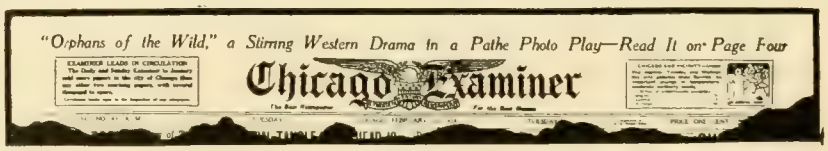

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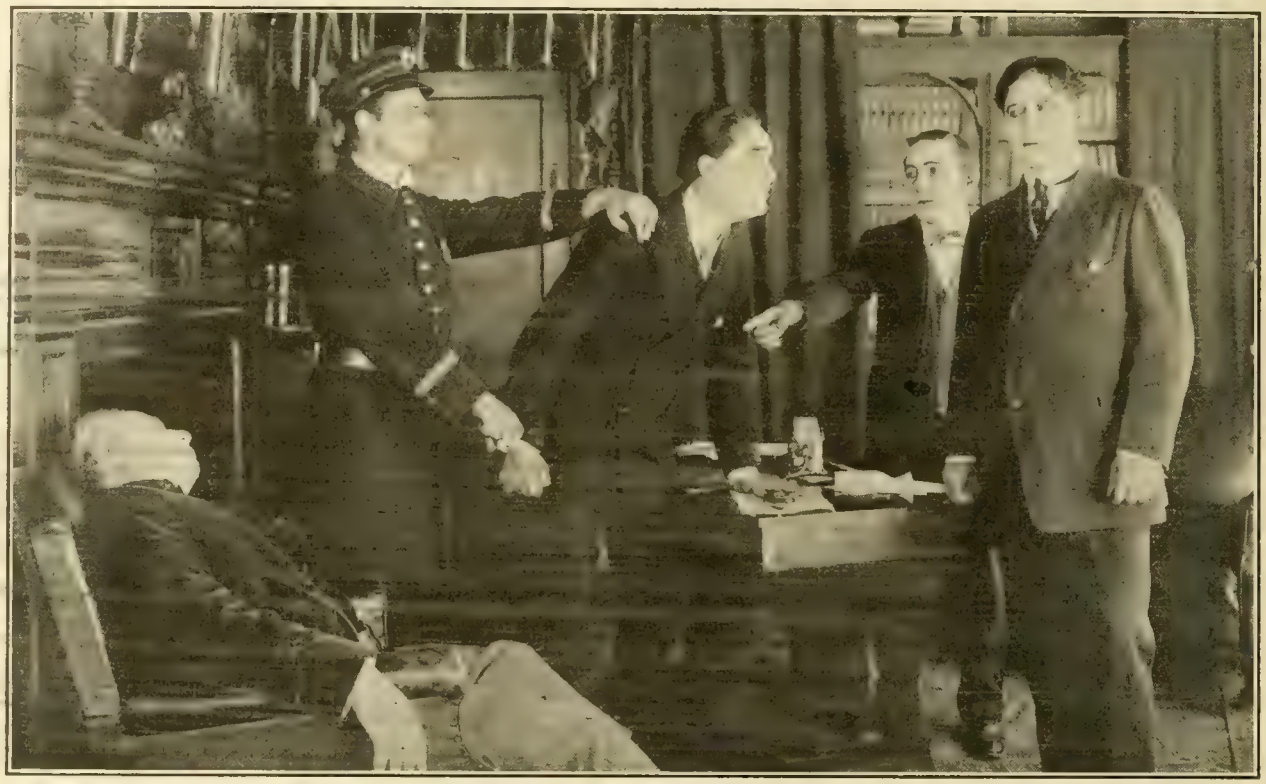

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WE are repeating the announcement because we want you to realize exactly what it means to you. Both of the "Mary" pictures set a new mark for box office receipts and they were released monthly. When we announced Mary Fuller in the "Dolly" series a great many of the exhibitors who had been successful with "Mary" wrote that it would pile the receipts still higher if we released two "Dolly" pictures a month. The verdict was so unanimous that we are changing the schedule. *Beginning with the third story, on March 14th, there will be a "Dolly" film released the second and fourth Saturday of each month.*

Each one of the thousands of Mary Fuller fans is going to see this series. Why not at your theatre?

COMING SINGLE REELS

****Mr. Sniffkins' Widow**
Comedy. Monday, March 2nd.

***With the Eyes of Love**
Drama. Tuesday, March 3rd.

***An Absent-Minded Mother**

A Fourfooted Desperado
Comedies. Wednesday, March 4th.

****When the Cartridges Failed**
Drama. Saturday, March 7th.

COMING MULTIPLE REELS

*****Comedy and Tragedy**
Drama. Friday, March 6th.

*****The Price of the Necklace**
Drama. Friday, March 13th.

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FIVE RELEASES EACH WEEK

"IN THE GAMBLER'S WEB"—Drama, Special in 2 Reels	**Wednesday, March 4th**
"HIS WIFE"—Drama, Special in 2 Reels : : : :	**Thursday, March 5th**

"THE LOST CHILD"—Comedy—	Split Reel	TUESDAY, FEBRUARY 24th
"THE RISE OF OFFICER CASEY"—Comedy—	Split Reel	TUESDAY, FEBRUARY 24th
"SEALED ORDERS"—Drama, Special in Two Reels—		WEDNESDAY, FEBRUARY 25th
"THE TWO ROSES"—Drama, Special in Two Reels—		THURSDAY, FEBRUARY 26th
"A DESPERATE CHANCE"—Drama—		FRIDAY, FEBRUARY 27th
"COON TOWN SUFFRAGETTES"—Comedy—	Split Reel	SATURDAY, FEBRUARY 28th
"FATHER'S TEMPER"—Comedy—	Split Reel	SATURDAY, FEBRUARY 28th

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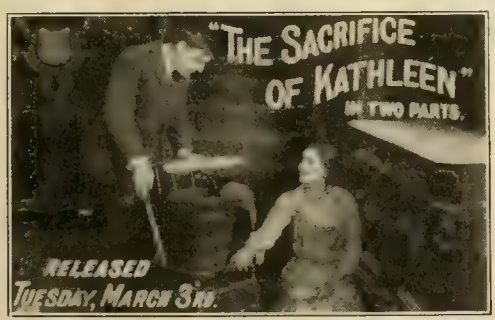
A Comedy every Wednesday and Friday.



"IN THE OLD ATTIC"

Drama. Monday, February 23rd

The old father lies bound and gagged amid his boy's playthings. The sudden appearance of his son's fatherless child, and the little fellow's timely assistance, makes him repent his harshness to his own son. Charles Kent and S. Rankin Drew are father and son.

"DOCTOR POLLY"

Comedy-Drama. Special Two-Part Feature
Tuesday, February 24th

Ridgeway is recuperating at his friend's mansion. He is told the place is haunted. Polly impersonates the ghost, cures Ridgeway and makes him the happiest man on earth. Lillian Walker and Wallie Van as the Doctor and the Patient.

"THE HERO"
"CRAWFISHING"

Comedy and Educational. Wednesday, February 25th

1. Her fat beau grabs the "bomb" and throws it in the ice-pitcher. He is a hero and she is his heroine. Hughie Mack and Norma Talmadge are the leads. 2. A catchy and exciting Swedish occupation.

"THE OLD OAK'S SECRET"

Southern Drama. Thursday, February 26th

It hides the will that foils the adventurer, gives the estate to the rightful heir and makes two loving souls extremely happy. Margaret Gibson and George Cooper are the two lovers.

"A Change in Baggage Checks"

Comedy. Friday, February 27th

The Comedian and the Comedienne get their clothes mixed. Each makes an unexpected hit in the wardrobe of the other. John Bunny and Flora Finch are the biggest kind of laughs, and put both their costumes in the one trunk.

"THE DRUDGE"

Drama. Special Two-Part Feature
Saturday, February 28th

She slaves for the man she marries and pines for the man she loves. Her love for her child makes her faithful to the first, but a happy fate makes it possible for her to find joy with the second. Dorothy Kelly, S. Rankin Drew, Wm. Humphrey, Bobby Connolly and George Stewart are the cast.

SIX A WEEK

"BUFFALO JIM"
Western Drama.....MONDAY, MARCH 2nd
"THE SACRIFICE OF KATHLEEN"
Drama—Special Two-Part Feature.....TUESDAY, MARCH 3rd
"A PAIR OF FRAUDS"
Comedy.....WEDNESDAY, MARCH 4th
"SILENT TRAILS"
"SCENES IN NORSLAND"
Poetic Drama and Educational.....THURSDAY, MARCH 5th
"THE SPEEDER'S REVENGE"
Comedy.....FRIDAY, MARCH 6th
"THE MISCHIEF MAKER"
Drama—Special Two-Part Feature.....SATURDAY, MARCH 7th

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

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IN TWO PARTS

Featuring Miss Anna Nilsson

The despicable method by which an unscrupulous millionaire robs his cousin of a fortune; the pluck of a girl who unmasks his villainy and brings him to justice, make this of intense interest.

Released Monday, March 9th

Superb 1, 3 and 6-Sheet Posters for this Feature

THE MEDICINE MAN'S VENGEANCE

In Two Parts, Featuring Princess Mona Darkfeather

Fearing the white man's hold upon his tribe, the Moqui Medicine Man engineers an attack against the miners. The desperate struggle that ensues will hold your patrons breathless.

Released Wednesday, March 11th

Striking 1, 3 and 6-Sheet Posters for this Headliner

HER FALLEN HERO

The plot whereby a couple of stranded actors get a meal, fills this comedy with merriment.

(On the same Reel)

LOOKING FOR A FORTUNE

A country boy's determination to marry an heiress, and what happens as the result, makes this one long laugh.

Released Friday, March 13th

THE RACE FOR A MINE

The hair-raising race between a locomotive and an automobile; the hero's struggle with a Mexican bandit, just two of the thrilling incidents.

Released Saturday, March 14th

Special 1 and 3-Sheet Posters

Coming in time for St. Patrick's Day

"THE COLLEEN BAWN,"—Kalem's superb three-part adaptation of Dion Boucicault's immortal drama of Irish life. Produced in Ireland. Released Monday, March 16th.

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235-239 W. 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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(*The index for this issue will be found on page* 1174.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, February 28, 1914.

CHANGE OF WESTERN OFFICES.

The Chicago offices of the Moving Picture World will be moved about March 4th from 167 West Washington Street to 917-919 Schiller Building.

Facts and Comments

A MOST important decision affecting the copyright in relation to motion pictures has just been handed down by Judge Hand, of the United States District Court for the Southern District of New York. A question arose as to the right of an author to make separate sales of the rights to dramatize and the rights to film a story. Under the well-known decision of the United States Supreme Court in the case of the Kalem Company against Harper Brothers, it was held that the production of a copyrighted book in motion pictures was an infringement of the dramatic rights of the book. Judge Hand now declares that since the adoption of the amendments to the copyright law in 1912 the dramatic rights do not include the filming rights. The Court calls attention to the new method of procedure to be followed since the adoption of the amendment in the registration of moving picture plays. It goes on to say "that it is one thing to secure the copyright upon a drama proper and another to secure it on a moving picture play." An author, in the court's opinion, might copyright his play and "he would still not have copyrighted or published his moving picture rights." Further defining the rights of authors, the judge holds that "he (the author) could get a separate copyright upon his film. Of course, he could sell his statutory or common-law copyright of the play and keep the moving picture copyright, or he could sell each." A resume of the decision will be found in another part of the paper. Owing to the confusion which has heretofore existed on the subject of the respective rights of the author and the dramatizer, producers of motion pictures based upon popular books have been compelled to procure the consent of both the author of the book and of the owner of the dramatic rights in order to avoid all possibility of litigation.

* * *

WITH no desire to gloat, and solely for the purpose of a kind warning to those who may be tempted, we record the fact that the exhibition of the nastiest of the "white-slave" films has been a persistent failure from a financial point of view. The drama as well as the film have fallen flat and have caused their owners and promoters many an uneasy moment. The lesson of this goes much beyond the present issue. It demonstrates that there is after all little profit in ministering to a craze, either on the stage or on the screen. Fits of hysteria will come and go. Some few men may on occasion be able to capitalize the hysteria while it is at its height, but rarely does it add anything to their reputation even when they are successful. Where the craze or hysteria is due to the sprouting of a germ of indecency or obscenity the man who is identified with an effort at capitalizing it loses even if he makes money.

* * *

TO those who are inexperienced in legislative matters and methods, the flood of bills now before the New York state legislature affecting motion pictures and theatrical exhibitions might be cause for alarm. We have a bill creating a "theatrical commission" with practically the power of life and death over all amusements within the state; another bill authorizing Sunday performances under certain conditions, and again another measure proposing to stop motion picture exhibitions on the first day of the week, "commonly called Sunday." Most of these bills will never get beyond a report from the committee to which they have been referred, while others will die in one house without ever reaching the other. The one bill worth watching is the proposed prohibition of Sunday exhibitions of motion pictures.

* * *

IN another part of THE MOVING PICTURE WORLD we record the notable news that while we all hoped and wished for the systematic courses of kinematographic instruction, there was one man right here with us who quietly worked on a kinematographic course in zoology and who has now completed such a course from bugs to elephants. Educational kinematography has thus advanced many miles, and it was done so quietly that none of us knew anything about it. THE MOVING PICTURE WORLD congratulates Mr. Raymond L. Ditmars on his splendid achievement.

* * *

WE do not quite understand the complaint of a valued correspondent who writes to tell us that "too many Catholic priests appear in motion pictures and that there are not enough ministers." After seeing something like ten thousand feet of pictures every week and consulting our staff who see them all every week we cannot lay our hands on a single case in which the clergy, irrespective of any denomination, has not been treated with all due respect. Priests and ministers, like lawyers, doctors and indeed all classes of people, are necessary to a true portrayal of life.

Persistent Error

By Louis Reeves Harrison

NOW that everybody is writing drama, or writing about it, please take warning. One gentleman who has published several books on the subject says: "It would not be possible for anybody to devise an utterly new story for a play. The dramatic material in life is limited. According to certain critics, the number of dramatic situations is a little more than thirty; according to others, it is a little less than twenty, but all are agreed that the number is extremely small." Last week I quoted from King Naram Sin of Chaldea, who said three thousand years before Christ was born, "We have fallen upon evil times."

Now let me quote from a noted scientist: "Ignorance is comparatively safe. It is error that does the mischief, and the stronger the reasoning faculties working upon meager materials the more misleading and disastrous are the erroneous conclusions thus drawn for mankind. All the shores of the great ocean of time are strewn with these whitened skeletons of misguided thought. Truth furnishes the only real hope. It is truth that should be made attractive, alluring, contagious, to such a degree that it shall penetrate the whole mass of mankind, crowding out and replacing error that now fills the world."

"Action depends upon the nature of world ideas. The principal quality of ideas as affecting action is the relative amount of truth and error they embody. All progress in ideas has consisted in the gradual elimination of error and the substitution of truth, but most of the progress due to ideas is of that superficial kind which produces merely material civilization and does not penetrate the lower strata of society at all."

It is obvious that moving pictures must eventually become a tremendous medium for the dissemination of truth or error—that seems to be their destiny—and that it lies in the power of all contributing to their production to materially further progress by scattering to all parts of the world the noblest results of human thought, those founded on judgment and knowledge, those growing from the rich soil of scientific truth. This is the highest purpose of the New Art, and all critics should have that purpose in mind in reviewing what is shown on the screen.

One of the world's greatest playwrights says: "That fine spirit of choice and delicate instinct of selection is what perfects what the artist realizes for us in life. That subtle tact of omission is really the critical faculty, and no one who does not possess it can create anything worth while in art." The critic's mission may be a thankless one—it usually is—when his flaming sword is turned against the low products of vanity or cupidity, but he will gain confidence and respect in the end if he is a man of high ideals and has the courage to stand by his convictions. The one who panders will just as surely be hoisted by his own petard.

Only the ignorant and the cowardly pander to what is base in human nature. They are drags on civilization, for error believed with sufficient force is terribly retrogressive in its effects. A very common error is that of reasoning by analogy, of inferring from a similarity in two or more things that they will agree in all other particulars, and this method seems to be the favorite one of those who do not write dramas but write about them, whereas scientists use it with extreme caution and assign it limited value. There may be analogical fitness, but there is no intellectual justification, for instance, in the statement that "the number of dramatic situations is little more than thirty."

Certain great dramatists of other days treated old stories in a highly original manner, and this fact has been regarded as so significant that plagiarism almost came to be regarded as a dramatic essential. The same writer admits in the same volume that "it is impossible to measure the contemporary drama by critical standards that have been applied to the art of other ages." The trouble with him is that he has no other materials to work upon than his own limited conception of *what has been done*. He would tag thirty plots, pigeonhole them, and have us believe there is no hope for the drama, that it and the life it is supposed to reflect are incapable of change, development and growth. And, then, the purpose of art has not dawned upon him.

Bernard Shaw sees in the theater of today "an infinitely powerful instrumentality for popular education and social enlightenment." Strindberg realized the dearth of creative genius, but he believed that the trend of dramatic composition was toward "recognition of the innermost meaning of life as an ordeal through which superior conditions are to be attained." Ibsen's effort was to rouse the world, "to open its eyes to a freer, richer future, to point out the need of ridding itself of false ideals." Hauptmann says, "action on the stage will give way to exhaustive consideration of the motives which prompt men to act." Perhaps Granville Barker's view is the broadest—"We must go on breaking new ground, enlarging the boundary of the drama, fitting it for every sort of expression."

Maurice Maeterlinck, keen student of all the workings of the human mind, strongly opposes the "bloodshed and gaudy theatricalism of modern drama" and declares that "character in action" will be replaced by "action in character." These men have all put their fingers on the pulse of popularity and felt its responsive throb. They have solved the problem of fascinating audiences made up of all kinds of people, in producing an impression that all seen and heard by the people in front is something that really happened. They have succeeded in so fusing art with real life that the two seem one and the same thing.

All this does not mean that either stage or screen presentation is not to show how events are powerfully influenced by chance, circumstance and the pressure of external influence, such as are shown in stories of adventure. I have always advocated variety of performance, and this means the inclusion of what stirs the emotions by exciting incidents, but, in advocating that variety, there is revolt against monotony of melodrama, against a tiresome succession of violent scenes. A very large number of those who go to the picture shows are weary of what merely skims over the surface of sensational events and are more deeply interested in what is beneath that surface, in what is most vital to the struggle portrayed.

The best description of what a motion-picture theater should be is possibly that applied by Shaw to the stage. He says it should be "a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness, a temple of the Ascent of Man." The shaft of light that is sent from the projecting machine to the screen would then become better than the cheering and healing one of radium, penetrating the depths of all that is mysterious in this life of ours and illuminating not only its truth and error but what is behind it all.

Is the "Nickel Show" on the Wane?

By W. Stephen Bush

TIME was when the nickel seemed to be the keystone of dramatic kinematography. It was less than half a dozen years ago the dominant feature in our professional coat-of-arms. The motion picture and the nickel were so intimately associated as inseparable and conjunctive entities in the public mind that it was hard to think of one without making the other vibrate in the memory. To suggest to some exhibitors, even by a whisper, that they ought to raise the price of admission to ten cents was regarded by them as a counsel of destruction.

Many amusing recollections linger in my mind of the heroic attempts made in those days to divorce the motion picture from the nickel. I recall how, in one small city in the East, the two proprietors of the only shows in town met in friendly converse and deplored the small returns from their investment. It was suggested by the writer that they add another reel to their program, pay a little more for quality and then announce an increase in the price of admission, telling the public the reasons therefor in perfectly candid fashion. The idea seemed to take root. There were deliberations and conferences and at last a solemn covenant was entered into by which both parties bound themselves by every consideration and every earthly advantage to raise the price of admission to a dime beginning the coming Saturday. I confess I was considerably elated over the action of my exhibiting friends and waited around the theaters, which were in close proximity to each other, to watch the ten cent sign go up. Alas for the cold feet of my friends. The ten cent sign had indeed been painted, but it was never displayed and promulgated. Instead, the time-worn legend, "Admission Five Cents," was reigning in both temples of art with unabated supremacy.

There are to this day people who sincerely believe that he who strikes at the nickel strikes at the foundations of the industry. These men, quite well meaning of course, are not satisfied to have the higher-priced motion picture theater succeed. They believe with a steadfastness which is sweetly impervious to reason that the moment the price is raised from five cents to ten the exhibiting branch of the industry is doomed to early extinction and the producers will have to retire to their palaces to live on the returns of the past.

All of us are agreed, I think, that there will always be well-conducted and prosperous motion picture entertainments with no higher admission than five cents and a possible raise in the price on Saturdays and Sundays. There is an emphatic dissent from this view by some men who in their way are quite as dogmatic as the worshipper of the nickel. It is, however, extremely probable that the number of five cent theaters is going to diminish.

There will always be a class of patrons to whom variety constitutes the chief spice and attraction in the motion picture entertainment, but it is not altogether clear why the more expensive offering cannot furnish both substance and variety and thus suit equally the most divergent of tastes.

After all is said and done, the kinematographic art cannot thrive and surely cannot develop in the direction of its higher destiny and its greater artistic and ethical ideals if it is to depend on the nickel alone. Quality cannot be co-existent with cheapness. With all possible regard for the exhibitor who is, or believes himself to be, forced to adhere to the lowest price of admission, it cannot be denied that the future of kinematography rests very largely on the men who strive after better things.

The more money the producer is able to get for his work, the more quality will be put back into his films. I do not believe that there is any man in the industry to-day who will be disposed to deny that the falling off of the demand for single reels is due not alone to the influx of the features but in no small contributory degree to the deterioration in quality from which single reels had begun to suffer long before the multiple reel made its appearance on the horizon. Charles Pathe was quite right when he frankly declared that the single reel had been stricken with the dread disease of monotony. Trace this deterioration in quality back to its source and you will find that the convulsive loyalty to the nickel had much to do with it.

If the features consisting of multiple reels had never done more than force a raise in the price of admission, their coming was not in vain. The feature, however, does not guarantee quality merely because it consists of more than a thousand feet. It is no more immune from monotony and other equally fatal defects than the single reel. Indeed, when the art was in its infancy the unit of thousand feet was perhaps the best, as it forced condensation, and without the art of compressing and condensing, there is no prospect for good dramatic kinematography. Cheapness of the destructive variety is just as possible with the feature as with the single reel and it is just as possible to run a nickel show composed of cheap features as a program of cheap single reels.

The higher price of admission into the kinematographic entertainment is necessary, not alone for the benefit of the exhibitor, but for the maintenance and improvement of quality. There has been very little effort, we are sorry to say, to educate the public to higher standards and to higher prices. The public has educated itself. Close observers of events in the world of motion pictures are agreed that the public have been ready for higher quality and higher prices long before the exhibitors or the producers were ready to make the change. If an ability to anticipate the movements and changes in the public taste form part of a true showman's mental equipment we cannot boast of much clever "showmanship." The public ask for higher quality and they know that higher quality means higher prices.

There is too much timidity in exhibiting circles and too much foolish fear of competition. There are too many exhibitors whose spines give way completely when their receipts on the first night of a new policy or experiment show a decrease, however slight. The thought that the nearest competitor may gain, or seem to gain, a slight advantage, paralyzes every effort at giving the new way a fair trial.

Eventually, of course, the situation will clear itself and quality and better prices of admission will be found floating on the top. The men with foresight, daring and ambition will forge to the front, while the men to whom the nickel is an idol will drop further and further into the rear. The rear is necessary, to be sure, in every well-ordered procession, but it is never the most profitable place nor the place of honor.

If there be any doubters as to the situation and all its present aspects, let them look across the water. The quality of kinematography on the other side is not higher than ours, but it is improving more rapidly and it bids fair to beat us if we cannot readjust our prices. In even the poorest countries of Europe, such as Italy and Spain, it is rare to find a house charging less than ten cents.

The Screen Children's Gallery

By W. Stephen Bush

In opening this gallery of the most famous and interesting children of the Screen, the Moving Picture World wishes to pay a well-deserved tribute to the clever and gifted little boys and girls who have helped with such skill and sincerity to make the motion picture true to life. Talent unconscious of its merit and value is the most charming because the rarest sight in the whole world of amusements. The gifted child seems more natural and less self-conscious before the tiny eye of the camera than before the crowded audience. The screen has developed much juvenile talent in new ways much to the delight of millions of spectators and much to the profit of the art in general.

Matthew Roubert.

MASTER MATTHEW ROUBERT, who has appeared in many productions and whose success in the filmed version of "John Barleycorn" has been commented upon by experts, has just reached the age of seven. The interview with Master Roubert had been most carefully arranged and was looked forward to both by the stern parent and the interviewer as a somewhat elaborate and ceremonious affair. We all built on the theory that Master Roubert would be induced to concentrate on the subject-matter of the interview. He, however, distinctly refused to so concentrate but rather occupied himself with testing the opportunities for climbing afforded by the handsome office furniture. I asked him in what I intended for my most formal and compelling manner whether he liked to act in moving pictures. He professed a willingness to wager on the proposition and did it in two short Saxon words.

His Natural Smile.

Pressed for details of his professional work Master Roubert declared that in "John Barleycorn" he carried a can of beer.

"It wasn't beer," he added quickly, "it was sarsaparilla."

After assuring the interviewer that he drank the sarsaparilla as soon as he had withdrawn from the camera's eye, the young artist broke forth into enthusiastic eulogies of his parent, proclaiming him to be the best father that ever lived.

Before the Camera.

"My papa would give me anything I want, if I asked him for a hundred dollar bill he would give it to me."

The parent plainly embarrassed by this supreme confidence of his offspring and not unreasonably anticipating a practical and immediate test directed the conversation into more conventional channels. Master Roubert is a charming little fellow with a mass of nut-brown hair cut in the style a la Buster. He has bright black eyes and pleasing regular features. I feel he will be in much demand as a portrayer of character parts. Master Roubert did not hesitate to voice his opinion that more pictures should be made "with children in them." He thinks that nothing is too hard for him and he looks forward to new parts waking and sleeping. The pictures that go with this brief biographical sketch show the young man's natural laugh and his ability to be funny in costume. Master Roubert, it is said, will shortly join the Universal forces.

Adelaide Lawrence.

INTERVIEWED Adelaide Lawrence, aged seven, in the Kalem studio. Adelaide was chaperoned but not coached by both her father and mother, indeed, much of the biographical data were gathered from Adelaide while she was seated on her mother's knee. Around the Kalem studio little Adelaide is not a bit less popular than she is with her thousands of screen admirers. The reason is simple. The little girl, though very evidently possessed of good gifts, is quite modest and goes about her business in a most winning oldfashioned manner. As a desirable specimen of the child of the screen little Adelaide ranks high.

Adelaide Lawrence.

The young lady expressed a decided preference for comic parts, a most unusual thing in an artist of tender years. As a rule, girls of that age want to play Juliet or Lucia of Lammermoor or Lady Macbeth. Stranger still Adelaide has acted in many of the famous companies but is now likely to remain a good while with the Kalems, where her father is a successful director. She has made a decided hit in such pictures as "The Highborn Child and the Beggar," "The Influence of a Child," "The Haunted House." Adelaide is quick to perceive all the possibilities of her part at once. Once she gets before the camera she is absorbed by her task and needs no more than a nod from her father.

"I am, of course, recognized by a good many people when I travel around the city," said little Adelaide, "and everybody is so nice to me. Ofter people will stop me and speak to me, calling me by the name under which I happened to appear in some popular picture."

Miss Lawrence in Action.

"Let No Man Escape"

Released Through General Film Company.

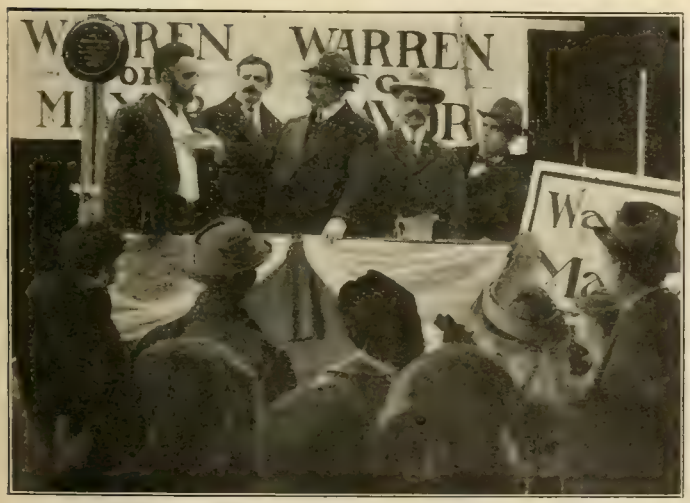
Reviewed by James S. McQuade.

THE two reel subject by Essanay, entitled "Let No Man Escape," has a story that is not infrequent in topic, yet it possesses some features that are quite unusual. In order to bring the spectator from the very outset into an atmosphere of mystery, the first scene is that of a tragedy, and there is nothing to show the motive that caused it nor yet a single incident that has led up to it. We simply must accept things as they are, in the nature of a postulate, and

Scene from "Let No Man Escape" (Essanay).

confine ourselves to following the working out of the problem that follows. One must confess that the interest aroused by the development of the plot causes the spectator wholly to lose sight of the abrupt introduction.

The story is didactic, as it aims at convincing the onlooker of the remarkable influence of faith in God on the life of an innocent man, around whom circumstantial evidence has woven a net of guilt, as well as in the fact that it shows the apprehension and punishment of the guilty one. As a



Scene from "Let No Man Escape" (Essanay).

rule the drama, or the photodrama, or the story that is written to point a moral fails in its object. In all these one must be shown life as it is, even to the extreme of witnessing the punishment of the innocent and the escape of the guilty. True art "holds the mirror up to nature," heedless of what one's wishes may be.

The cast offers us three important characters—the innocent man, John Brannon; the guilty man, Gordon Thorne, and the essential detective, Gunther. The first two are respectively represented by Richard C. Travers and John H. Cossar, and the last named by Wm. Bailey. All three characterizations are well drawn. Brannon's daughter is shown at the ages of four, seven and seventeen years. Miss Ruth Stonehouse is attractive in the part, at the age last mentioned.

The reels are marked by fine photography and careful settings. There is quite a thrilling chase near the close, where Gunther pursues the fleeing Thorne. The assassin has made a good get-a-way in a buggy, but is soon overhauled by the officer in an automobile. Wm. Bailey as Gunther makes a daring leap from the fast moving machine into the recklessly driven vehicle occupied by the fugitive.

John Brannon's besetting sin is strong drink, and the habit gains on him after the death of his wife. She has left him a dimpled little daughter of four years old whom he worships.

One night, in his own home, he is overcome by his old enemy and when he is awakened by his false friend, Gordon Thorne, in the morning he finds a pistol in his hand, one cartridge in the magazine exploded, and a dead man lying beside him.

Brannon is overwhelmed when accused of murder by Thorne, the real murderer. Half an hour later he takes his child and boards a train for a spot in the wilderness, which he had discovered during a hunting trip. In the meantime, the supposed dead man recovered consciousness and was able to write a note clearing Brannon of the crime and accusing Thorne, before dying. Detective Gunther is called and discovers the note, also the disappearance of Brannon. He immediately proceeds to Thorne's apartments, but Thorne has flown. Then he vows to find him.

Years pass and Brannon, who has changed his name to Warren, is thought so well of by his fellow citizens of a thriving western town that they nominate him for mayor. About this time Thorne, under an assumed name, is operating a swindling scheme in the same locality. He inveigles the fiance of Brannon's daughter into buying worthless stock. Brannon calls at his office to demand restitution and both men recognize each other.

Thorne threatens to expose Brannon to the citizens unless he permits the sale to pass. Brannon refuses. On the eve of election day, during a speech made by Brannon to his constituents, Thorne, true to his threat, denounces Brannon as a murderer. Amid the ensuing confusion Gunther appears and arrests Thorne. He then conducts the real criminal to the platform, so that all can see him, and charges him with the crime. Thorne makes a dash for liberty, but is rearrested and taken back to the place of the murder to suffer the penalty. The release date is February 27th.

British Notes

(Special Correspondence to THE WORLD.)

A CASE of interest and importance to the moving picture industry in all countries occupied the law courts for two days last week when a leading London theater syndicate successfully petitioned to restrain a famous comedian (Mr. Will Evans), from appearing in certain of his sketches upon the screen. It appears that Mr. Evans had contracted to appear exclusively in the sketches "Harnessing a Horse," "Building a Chicken House," and "Whitewashing the Ceiling" at the halls of the syndicate in question, but since had permitted a film manufacturing company to circulate pictures of his performances. Justice Bailbache gave judgment for the plaintiffs and his decision has raised a furious controversy in theatrical circles. General opinion among variety artistes holds that a performer has two distinct rights in making a contract of this character; a right to make a contract for performance in the flesh and also a separate right of reproduction of that performance. In view of this point not being defined when a number of artistes have negotiated for similar contracts it seems more than possible that other cases of this character will be on the tapis at an early date. Will Evans, by the way, has given notice of appeal against the judge's ruling.

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The chairman of the Kinematograph Manufacturers' Association, Mr. E. Reed, resigned his post as manager of the Charles Urban Trading Co. a few days ago.

* * *

That idol of the American literary public, George Bernard Shaw, has been leading in one of the London dailies a discussion upon the appropriation of film titles. He deplores the duplication of good and expensive films and adds that if the popularity of an expensive film leads to the manufacture of a dozen imitations with the same title the game will not be worth the candle.

J. B. SUTCLIFFE.

"The Squaw Man"

A Six-Reel Lasky Feature Adapted from Edwin Milton Royle's Play of the Same Title.

Reviewed by Louis Reeves Harrison.

ONE of the best visualizations of a stage play ever shown on the screen, "The Squaw Man," was a source of surprise and delight to me, and to the able critic at my side during the private exhibition, from beginning to end. Credit must, however, be given almost entirely to the direction and interpretation, the direction in this case embracing both form and treatment of an almost flawless production. To the lucid arrangement and delicate appreciation of dramatic values, to unwavering logic and consistency, to the pains taken in those tiny details which make action realistic, to the pervading sense of beauty, and to highly intelligent interpretation, quickening interest in the outcome, must be ascribed the charm this feature is bound to exert.

I have not seen Oscar Apfel's name made prominent in connection with this winner, but I recognize his handiwork without difficulty. Cecil DeMille, I am told, put his heart and soul into making "The Squaw Man" an unqualified success, but his unbounded enthusiasm could only act as a support to the unhampered skill and decided native ability of the active director. First honors must go to the gentleman whose discriminating judgment cleared the path of this notable production of a thousand thorny errors. Dustin Farnum's unobtrusive and masterly characterization ranks next in value—he was largely responsible for the "surprise and delight" already mentioned—for he has certainly grasped the essential principles of screen interpretation. His performance is so manly, so apparently devoid of stale artifice, that I could only regret that he was not representing a typical American.

The general theme, that of frenzied self-sacrifice on the part of a blameless man for the sake of a villain who happens to be a member of the same family, "for the family honor," whereby he blasts his own career, has been very popular with lady novelists since Ouida used it, and variations of it have been seen on both stage and screen until it has become almost as familiar as "Mary had a little——" but it is time that it should be shelved, along with a lot of overdone expedients. Nothing in the photodrama is less conducive to progress in the new art than this old billposter theme. But it is all the more creditable to the producers that they have presented with exquisite charm what is no longer considered to be within the bounds of common sense. The truth is that they have depended upon a rattling good story of adventure, running with unbroken unity, sustained by a character of magnetic personality, through perils at sea and on shore.

To begin at the beginning, Jim Wyngate, with whom we are better acquainted as Dustin Farnum, agrees to be the scapegoat for his relative, the Earl of Kerhill, who has embezzled the funds of Wyngate's regiment, and, as soon as Jim is disentangled from a lot of other officers that our affections may be fastened upon him, he leaves England in a trading schooner, and the real fun begins. He has been followed by a detective. Every small boy in the audience and a large portion of the big ones will begin to sit up and take notice when Jim gets busy with that detective. Jim is every inch an athlete, and he does not mince matters as they do in stage struggles. He succeeds in making a fool of the spy at the end of a game fight and soon after performs greater feats, when the ship catches fire. The fire scenes aboard ship are made plausible by using an actual vessel, sailing in the open, and there is a delightful fidelity to legitimate requirements not ordinarily seen in the escape of crew and passengers in the boats.

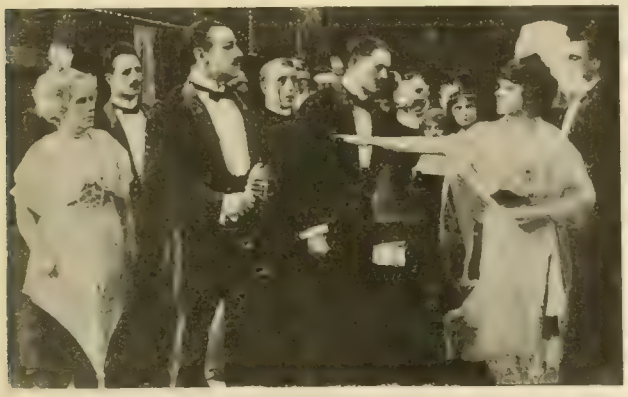
Jim is picked up by an American vessel, landed in New York, and gradually drifts from the lurid White Way to ranch life in the far west, accompanied by "Big Bill," whom he has saved from the deft "touch" of a tango artiste. They arrive at a railroad station that is a veritable gem of its kind—we look through the combination bar and station, where cowboys assemble at train time, to the track on which actual trains are passing. Some of the high scenes occur in this room, and the view of cars running without gives them an unusual atmosphere of realism. Jim gets into difficulties there with Cash Hawkins, and the latter is shot dead in the station by an Indian girl, a veritable one, and a remarkably fine actress, when he attempts to murder Jim in cold blood.

It is not altogether a pleasing spectacle to see white women impersonating Indian squaws, and they are seldom, if ever, successful at it; on the other hand, Indian girls who can awaken and hold sympathy for their roles are few and far between, but Princess Redwing performs her part with exquisite fidelity and great depth of feeling. The play's highest merit is the opportunity it affords this accomplished actress. The love of this child of the forest for the splendid specimen of manhood in-

The Death of Nat-u-Rich; Scene from "The Squaw Man" (Lasky).

jected into her dull career forms the most touching and beautiful part of the story, and it was probably the essence of interest in Royle's stage version. So artless, so appealing to the protective instincts of true manhood, so self-abnegating is that love, that it is bound to make heartstrings throb in the audience.

It is quite probable that both Royle and DeMille, when they come to study this characterization from the viewpoint of spectators, will realize that the art of producing moving pictures is to be measured by its own canons alone. Both may perceive that this new method of thought transmission has a grander scope than the boxed-in stage presentation once they are enfolded in the charm of its method of telling a story. Its directness, the lack of intervening utterance, its very silence, all contribute to a fascination long proven to exist, not only for the mixed audience, but for those familiar with superior examples of the older arts. When these gentlemen come to us, as they surely will, with the finest products of their creative talent, unhampered by what they have learned in a totally different medium of expression, with a cause that is compelling, it will be with quickened fondness, for what can give such free release to their forces.



Scene from "The Squaw Man" (Lasky).

Scene from "The Squaw Man" (Lasky).

Note the characterization in action of the Indian maid when the man she loves goes snow blind, when she follows the trail of his horse until she finds it where he was thrown, and thereafter trails his steps to the sulphurus crevice into which he has fallen. Note the impression made by witnessing her patient courage and native resource in the almost insurmountable task of rescue, the comparison suggested of her sturdy and simple devotion to the dependent and resourceless man hunter of civilized society, the lady who affects to steer the boat while man does the rowing, who relies on sex attraction rather than sex qualification. The physical superiority and mental alertness of the woman enjoying fewer advantages could never be so forcibly presented in the related narrative as in the pictured story.

Note the compelling beauty and nobility of actual scenery as compared to stage affectations. The complex impression produced is powerful enough to make one subscribe to the view expressed by a great creative critic, "Art's first appeal is neither to the intellect nor to the emotions, but purely to the artistic temperament that guides civilized man back to nature for relief." The same critic said, "I hold that no work of art can be tried otherwise than by laws deduced from itself; whether or not it be consistent with itself is the question." Note the Indian maid "fighting it out alone in the foothills, only nature looking on," the distance tragically mellowed by a setting sun — how fascinated we become by this visible world of form and color, not only because its delicate beauty is so appropriate to a communion of a human soul with the spirit of the Great Invisible, but because of its imaginative insight and poetic aim!

This one scene might well have been the last, discovering, as it does, the finest sentiment of the story, the tortured appeal of a human heart—"will we ever come to our own?" Sickened with pursuit of the unattainable, how often have each of us secretly communed with something we only vaguely recognize as a power that makes all our boasted ones pitiful. Such occasional glimpses may be less intelligible than those more commonplace, but they belong to life in its artistic entirety, enter a sphere of deep feeling, stir the nobility too often dormant within us, rouse our better selves. The touches of great beauty contain a secret of success known only to screen presentation—they cause us to surrender ourselves more completely to the story that is being told and to love this new art for its own sake.

Ben Wilson.

Director, Author, Leading Man.

BEN WILSON, hero of the Edison "Cleek" series, finds a new outlet for his tireless energy in "When the Cartridges Failed," which he wrote and directed, and in which he played the leading part.

Mr. Wilson has been playing stellar roles for Edison for several years, both in the New York Studio, California, Bermuda and Cuba. A pleasing personality, a thorough technical knowledge and rare histrionic gifts have placed him among the foremost photoplayers. Having studied the methods of various directors and formulated his own ideas on the subject, Mr. Wilson decided that he would like to produce a film of his own. Accordingly he wrote "When the Cartridges Failed" and requested permission to direct the picture himself. When he had outlined his plans, permission was readily obtained and he set to work.

Ben Wilson.

In addition to directing the film, Mr. Wilson also assumed the leading role, a most difficult task that is attempted by but few directors. He has succeeded admirably in his first effort, producing a virile drama with an abundance of action. The entire production might well be that of a veteran director, so carefully is the story knit together, while the trifling details which prove pitfalls to the less experienced producer have been scrupulously guarded against.

INSTALLS PICTURES.

Walker & Kellog's $60,000 theater at Aberdeen, S. D., has been leased by E. B. McCollom, who will exhibit moving pictures each day in the week with the exception of one day when the owners of the house will put on a road show. A Johns-Manville asbestos booth ,a 1913 Motiograph machine, a Mirroroide screen and a Fort Wayne compensarc are among the new installations. General Film Company service will be used. The picture program will be changed three times a week. No Sunday shows will be given. C. C. Baker, manager of the American Moving Picture Co., Britton, S. D., superintended the work of installing the picture apparatus.

"The Unknown Monster"

A Romantic Drama in Three Parts to Be Released by Features Ideal—Has Some "Thrills" and "Punches."

OUR sympathy goes out to those who have to pick names for pictures these days. There are so many subjects and so great a demand for a title that will attract attention—and business. Thus "The Unknown Monster," while complying with the requirements of the publicity man, is not as indicative of what follows as some other but possibly less startling title might be. The picture itself is most satisfactory as a feature; it possesses the requisite thrills and punches demanded by the feature buyer, has been well produced and is well photographed. The acting of the principals is above the average. Though no longer a novelty the photographic trick of "double exposure," by which means one person plays two parts in which similarity of feature is the chief requirement, plays an important part.

According to the story Dr. Altumara, the son of Count Altumara, is in love with Azucena, a ward of the count. The girl does not love her admirer, but she marries him because her guardian demands it and then refuses to live with him, taking her abode apart in the count's country house. There

Scene from "The Unknown Monster" (Union Features).

she discovers in an old escritoire a story which tells of the betrayal of the old count by his now deceased wife and the birth of an illegitimate son, subsequently raised by a woodcutter. She corners an old servant of the family and gets the story from him, which story is shown in the picture.

With this information Azucena plans to bring disgrace upon the man whose name she bears. Sending for the illegitimate son, whose name is Fifi, she hires him to do her bidding, telling him the story of his origin. Fifi is a dissolute young man and the associate of the worst characters. But Azucena clothes him in the raiment of a gentleman and takes him with her to an important social function. Fifi cannot restrain his thieving propensities and picks the pockets of some of the guests. Azucena, alarmed at this, manages to get away without her companion and later he drifts into a disreputable dive, where he gets into a fight and kills one of the habitues, after which he makes his escape.

On account of the marked resemblance of Fifi to his brother, Dr. Altumara, the latter is ostracized at his club the next day because of Fifi's actions. To make matters worse, Fifi, with knowledge of his parentage, visits the count and demands money to enable him to escape from the consequences of his crime. The result of the visit is the death of the count a little later in the arms of his legitimate son and the arrest of that son as the cause of his father's death.

Things look dark for Dr. Altumara, but the police find Fifi and bring him to the police station where he is confronted by his brother and the mystery is solved. Here it is that the double exposure comes in and the work is so accurately timed that only the initiated are able to detect the trick. The scene is most effective.

Upon Dr. Altumara gaining his freedom, Azucena, terrified at what she has done, comes to him thoroughly repentant and confesses that she now loves the man whose true worth she at first refused to see, and there is a happy reconciliation.

$20,000 PICTURE HOUSE.

Joseph Hallemann has begun the erection of a $20,000 moving picture theater on Chippewa Street, St. Louis, Mo. The house has been christened the Melvin.

Herbert Brenon Still in Hospital

Universal-Imp Director Dictates a Letter in Which He Explains His Recent Accident.

IN a letter dictated by Herbert Brenon from his bed in the Cottage Hospital, in Hamilton, Bermuda, particulars are given of the serious accident which befell the Imp producer in the bursting, on February 3, of the great tank in which Mr. Brenon and Miss Annette Kellermann were enacting a scene for the Universal feature "Neptune's Daughter." The accompanying snapshot shows the wreck after the break.

"A friend is kind enough to write this letter for me," says Mr. Brenon. "You know I pretty nearly passed in my checks, and am not yet out of danger. My assistant will inclose with this note snapshots of the tank as it was before and after the accident. I had cemented in a glass front 8 by 8 feet, but with eighteen thousand gallons of water violently disturbed by the struggles of Miss Kellermann and myself the glass took the initiative and broke, drawing the two of us through and turning us over and over. The rush of water carried us thirty feet from the tank. Miss Kellermann, I am glad to say, escaped with a minor wound on one foot.

"I was torn in six places by the jagged glass, how badly you may judge perhaps when I tell you that when the surgeons got me on the operating table they proceeded to take sixty-three stitches in me. I cannot eat or drink, and in my dreams sometimes I see an old pal and myself behind two beautiful highballs. (But just now these are only 'such stuff as dreams are made on'; they are luxuries at least a month away.) I am a little weary now. Please remember me to all my friends."

Ruins of the Bermudan Tank in the Wrecking of Which Herbert Brenon Was Badly Hurt.

The abbreviated and ragged signature of "H. Brenon" indicates only too plainly the extreme weakness of the director-player. In the Bermuda Colonist of February 4 there is an account of the accident.

"The scene, which consisted of a struggle under water between Miss Kellermann and Mr. Brenon, was progressing," says the Colonist, "when the spectators were horrified to see one of the glass sides break. The water, then five or six feet in depth, poured out, carrying the performers along in the torrent. It scraped their bodies over the jagged glass. Mr. Brenon's left arm was laid bare to the bone, and his legs and feet were terribly mangled. A medical call was sent out, and as quickly as he could get there Dr. Arton drove to a spot opposite the island, where a motorboat was placed at the disposal of the party and the injured were brought to town."

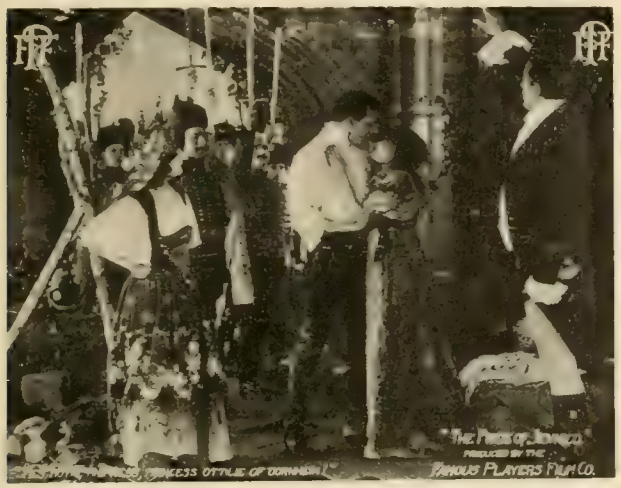
The friends of Mr. Brenon, much as they will regret the serious nature of his injuries, will be glad to get definite information as to his condition. Mr. Brenon, it will be remembered, was in Europe last year for six months, where he produced such Universal pictures as "Ivanhoe," "Absinthe," and many others. In the spectacular subject he was making in Bermuda and in which Miss Kellermann, the famous Australian swimmer, was featured, Mr. Brenon was playing the "heavy."

"The Pride of Jennico"

House Peters, in a Fine Four-Part Famous Players Subject, Gives a Strong Characterization of Basil.

Reviewed by George Blaisdell.

THERE are thrilling situations in this four-part subject of the Famous Players, which was released on February 20. So also are there dramatic situations—situations which derive their strength from the art of the actors as well as from the skill of those who have transferred to the screen the story of the original writers—Abby Sage Richardson and Grace Livingston Furniss. The climax, which comes at the end of the second part, strikes deep and with extreme suddenness. Basil Jennico, played by House Peters, has sworn by the sword of his dying uncle that he will uphold the pride of Jennico and that he will not marry below his rank. He falls in love with one of two young women—Princess Ottilie and Marie, her maid—who have taken shelter in his house in a storm. The princess has run away from her home to escape the attentions of Prince Eugen, whom she abhors. In a spirit of mischief she introduces herself as the maid and Marie as the princess. Basil falls in love with the supposed maid, but the recollection of his oath makes him pause. The real maid artfully gives Basil the information that the princess is in love with him. He sacrifices his love for what he conceives to be his duty, and when the supposed Marie tells him that if he wants to marry the princess she is able to arrange it he gives her the word to go ahead. The ceremony is performed, the bride heavily veiled. When the two are alone the bridegroom slowly removes the lacey stuff from the face of his bride and finds—the maid. Humiliated, chagrined at the deception which he feels has been practiced on him, he spurns the woman. In spite of the fact that the bride is the woman he really loved, he has broken his oath. It is the woman's turn. To make her victory the greater, and sure of his love, she appeals to Basil, but she does not reveal her identity. Her triumph comes in a flash as Basil takes her to his heart.



Scene from "The Pride of Jennico" (Famous Players).

It is the end of the story and many things have happened before Basil learns that his wife is the real princess. The denouement is highly dramatic and brings to a most happy conclusion a play that is interesting and exciting. House Peters is given here the best opportunity he has had to show on the screen his skill as an actor. Whether in the tenderer passages or in the "deeds of derring-do" he measures up to the camera standard which his friends have believed he would set. One of the most stirring as well as the most thrilling of the personal encounters is his struggle at the edge of the cliff with Prince Eugen, strongly played by Hal Clarendon. Taking a leaf out of the book of an agile wrestler he swings his opponent's shoulders on to his own; he lunges forward, and Prince Eugen disappears in the depths below. It is hard to believe that this is a studio setting, and we may be revealing secrets; nevertheless, it is a triumph of staging.

Marie Leonhard, as the Princess Ottilie, is charming. She also, on occasion, displays "ginger," as in the scene when she fights, with a sword, her way out of her father's home. Betty Harte, well known to screen followers through her many appearances in Selig pictures as the gypsy, is strong. So also is Wellington Playter, the giant aid of Basil. Peter Lang, as always, does well what falls to him. It was unfortunate that the princess and the maid should have borne such striking general resemblance—in many instances they were garbed alike; they are of the same height, the hair appears to be the same shade, and the figure is similar. These factors will lead to confusion of identity at times with many observers.

The interiors, some of which are of great depth, are deserving of high praise for the manner in which they reflect wealth and luxury. As to the exteriors, it need only be said that they were made in Cuba, and were selected with a view to variety. There are gardens and primitive highways, plains and cliffs. Mr. Dawley is the producer.

BEATRIZ MICHELENA.

BEATRIZ MICHELENA, the celebrated operatic soprano, who claimed so much space in the theatrical magazines the season just past, because of the furore she created at Chicago in an Oliver Morosco production, will be starred in all of the California Motion Picture Corporation's big feature plays. She has beauty and dramatic versatility that will be decided assets. It was her accomplishments along these lines that were largely responsible for Polly Pry's prophesying that she would become America's first great Carmen.

Miss Michelena's beauty, which is of both face and figure, is of distinctive Latin type. Her eyes are unusually attractive and well adapted to motion pictures. They are capable of either sparkling with cheerfulness or flashing the fire of strongest emotions. It was this beauty and facial expression that first impressed Mr. Payne when he saw the prima donna in a recent Eastern success and determined him to secure her services for his company.

Beatriz Michelena.

The California Motion Picture Corporation is to be congratulated upon securing the services of an artist so distinguished, and it would seem certain that the value of any motion picture in which she took a prominent part would be materially enhanced. The release of these subjects will be awaited with considerable interest.

THOMAS BEDDING WITH ITALA.

Thomas Bedding, one time editor of the Moving Picture World, is now in charge of the offices of the Itala American Company, of which concern Harry R. Raver is the director general. Mr. Bedding will have charge of the sales of Itala subjects. Mr. Bedding declares that he has now found his true mission in life and will henceforth devote his energies to selling pictures in preference to writing about them. H. J. Streyckmans, who immediately preceded T. B. at the Itala office, has joined the reorganized Ammex Company and is located in room 604, World's Tower Building, on West 40th Street.

HARTIGAN IN TOWN.

C. P. Hartigan, of the Kalem Company, is on from the Pacific Coast on a short business visit to the metropolis. Fans will remember him as the Moses of the great Vitagraph production of five years back "The Life of Moses." Mr. Hartigan is quite taken with the luxury and comfort of the Screen Club, which was a pleasing surprise to him.

BOUSHEY GOES TO ESSANAY.

H. A. Boushey, until recently general manager of the General Film Company, has resigned his connection with that concern and will join the Essanay Film Manufacturing Company, at Chicago. It is stated by the management of the General Film Company that an effort was made to induce Mr. Boushey to remain with that company, as his work was fully appreciated, but Mr. Boushey believed that his new connection would be more advantageous.

Music for the Picture

Conducted by CLARENCE E. SINN

THE name of Seeburg has long been familiar in connection with first class automatic musical instruments. Recently I received a most artistic catalog from this house announcing that the J. C. Seeburg Piano Co. had just completed and placed on the market something of interest to moving picture theaters and musicians—a combination "orchestra and organ instrumentation" called the "Style M. Photoplayer."

I found the instrument to contain many excellent features. First, a really first class piano of seven and a half octaves, strongly built and with a beautiful resonant tone. Second, a ninety-two pipe organ, containing a practical selection of the most useful voices in organ work. These stops represent violin, flute, and piccolo (2 foot stops), melodia; 8 foot stop (echo—8 foot stop) clarinet, 8 feet and an 8 foot bass. The practical organist will recognize the value of these and the combinations possible therewith. The flute stop especially is worthy of more than passing mention for its beautiful quality of tone.

Played as a solo with piano accompaniment (left hand) the effect was that of an exceptionally fine big toned flute accompanied by a harp. The organ has, of course, a separate manual (or keyboard) which is placed just above the piano keyboard. Either instrument may be played independently of the other. The piano has a mandolin attachment which is very useful, not only for accompaniments for music of certain character, but also for sound effects when the picture calls for such; as for example, mandolin, guitar, banjo, etc. In connection with this part of the subject, I found a very good imitation of the bag-pipe in the clarinet and violin stops of the organ. Also a Chinese fiddle or oboe There is a xylophone attachment which can be thrown on by a stop the same as the organ pipes. I found this could be used with effect in the Chinese music.

This xylophone, by the way, is an independent instrument (though a part of the whole), and can be used as a solo or in combination with any or all of the other instruments or stops.

The "photoplayer" contains also bass drum, snare drum, tympanni, cymbal, triangle and castinets. To these are added tom-tom, crash-cymbal, fire gong, steamboat whistle, locomotive whistle, cow-bell, thunder effect, wind siren, bird call, baby cry, telephone and door-bell, horse trot and automobile horn. These instruments and effects are operated by pressing buttons at right and left of organ manuals and by foot pedals—all within convenient reach of the operator.

The instrument taken as a whole is really a good practical musical instrument. The sound effects noted are merely accessory—good as they can be made, of course—but Mr. Seeburg is to be congratulated particularly on his foundation for the photoplayer; viz: the piano and the organ. In the hands of an ordinarily good pianist the result it seems to me is bound to be satisfactory.

I have regarded Mr. Seeburg's photoplayer solely from the standpoint of a pianist, because I cannot conscientiously commend any instrument whose chief value lies in its possibilities of cutting musicians out of work. For those who think otherwise, however, Mr. Seeburg has provided an attachment which makes the "photoplayer" automatic. Perforated rolls containing ten selections each (note the length of these rolls), are made to be used with this instrument. These rolls can be stopped or started from any place in their length; can be rewound from any part or run forwards or back, making it possible to play any part of the roll at any time. To those who favor automatic players, this is a feature not to be overlooked. To run the photoplayer only as a mechanical instrument does not require a skilled musician; merely intelligence enough to insert the rolls and read the directions thereon is all that is needed to operate it.

But, as I said before, I do not regard Mr. Seeburg's as being merely designed to supplant musicians in picture theaters. I should look upon it more as an adjunct—a help to those now engaged in this line of work. Many exhibitors, especially in the smaller places, would like something more than piano music with their pictures, provided it could be had at a reasonable expense. A pipe-organ by reason of its cost is often out of the question. The business of the house does not warrant putting in an orchestra. So perforce they must content themselves by getting a good piano and as good a pianist as possible and let it go at that. Numbers of combination instruments have been put on the market to meet their need, but the impression exists (whether justly or not I am not prepared to say), that the "combination" is likely to consist of a tin-panny piano and cheap set of organ pipes, neither of which last long enough to pay for putting them in. I want to say that the instrument I looked at in Mr. Seeburg's rooms contained a first-class piano and good set of organ pipes. In a way it can take the place of an orchestra in a picture theater and it ought to be a valuable addition to an orchestra where one is used.

It stands 5 feet 3 inches in height; 3 feet 3 inches in width, and 12 feet 3 inches in length.

Saxe's Lyric, Minneapolis.

We are pleased to show you this week an excellent picture of the Lyric theater orchestra, Minneapolis. This house is one of the popular "Saxe" string and is under the management of P. F. Schwie. Readers of the Moving Picture World know that the Lyric Theater has the reputation of presenting motion pictures in a high class manner with correct accessories—musical and otherwise. The director of the orchestra is

Saxe's Lyric, Minneapolis, Concert Orchestra. Director, W. E. Dirks; Organist, Julius K. Johnson; Manager, Posper F. Schwie.

W. E. Dirks, and the organist Julius K. Johnson. You will doubtless remember these two gentlemen as being callaborators in the special music for Selig's big three reel production "The Coming of Columbus." I used to live in Minneapolis; was a charter member of the old M. P. A. in that city, have a good many friends in the twin cities, and through some of them have heard mighty good reports of the Lyric Theater and its popular orchestra.

Wouldn't Rag "The Vampire."

Comes a letter which for obvious reasons shall be anonymous, reading as follows:

> After talking over the following incident with several musical critics I thought it might interest

you in your position of music editor. I am a pianist in a moving picture theater, have had several years experience and mostly improvise for pictures but read and memorize readily. Always try to fit the right song, or right idea, in the right place and above all, try to keep the soft pedal on in nearly everything. In the theater where I was employed the manager was death on having drums and lots of noise. We had several conflicts on the subject but I always held to my original idea of keeping the music rather subdued. The climax came the night we had Kalem's "Vampire." I was improvising in what I tried to make a soft and weird manner; the drummer insisted on butting in with his drums (guess he was afraid he would be forgotten if he didn't play), and the manager came down and called me proper for not playing "rag" to it. Can you imagine anything more of a sacrilege than playing rag to "The Vampire?" Also, as a little side issue, I got fired for refusing—I am writing this merely to show you what reception an honest effort in the right direction will sometimes meet.

Comment on this managerial attitude has been made a number of times in the past and I feel that very little can be added to what has already been said except that I believe the obsession for mere noise is not so prevalent as it was a few years ago. Still it exists in spots. I know of more than one theater whose pictures would be enjoyable but for the incessant and silly racket made by an unthinking drummer. I say "unthinking," because many of them become accustomed to the sound of the drums and imagine the music sounds "empty" without them. And possibly many are compelled to do it by managers like the one mentioned by our correspondent. As to playing rag-time stuff to pictures like the "Vampire," comment is unnecessary.

Playing to the Costumes.

It seems as though some musicians cannot rid themselves of the habit of playing to the costumes and overlooking the essentials of the picture. This is observed more often in Mexican, Spanish and Indian pictures—possibly because tunes of this description (or "these descriptions"), are familiar. And again the sound effect man is the villain. Quite recently I saw a Mexican picture in which a pathetic scene was accompanied by castinets. In the name of wonder, Why? Castinets are appropriate enough in dances and lighter music of a Spanish character, but wholly out of place in sad or sentimental scenes. Simply because a character is wearing a Mexican dress is no reason why we should hear a clicking of castinets or the sound of a tambourine. These instruments are suggestive of gaiety—not grief. Whenever a picture is shown of a priest at the death bed of any one garbed in Mexican or Spanish dress, it seems to be the signal for the man with the castinets to get in his deadly work. He may be so accustomed to it that he does not notice the incongruity, but it jars on the nerves of any one with a sense for the fitness of things. The Spanish music may be all right for such scenes if chosen (and played), with judgment—as for example, our old friend "La Paloma," (which, by the way, was being played for the scene I have in mind), if kept subdued and on the plaintive order; but the castinets were all wrong. It detracted from the picture. Keep them for the lighter parts of the picture.

Mexican Music.

From Columbus, Ohio:

> Am enclosing musical program for two pictures as played by us last week. Let me know what you think of them, also what in your opinion should be played for the Mexican War pictures. Should it be all Mexican music?

The musical program's referred to were not received. You must have changed your mind or forgotten to enclose them. As to the music most appropriate to the pictures mentioned, I should imagine it would depend altogether on the story and situations of each individual picture. Mexican music might accompany the greatest part of one picture and very little of another. The battle scenes are usually worked along similar lines in all war pictures. Heavy, stormy music, hurries and patriotic songs of the country represented during the more strenuous action. The patriotic songs, however, are liable to be introduced anywhere; that is a matter for your own judgment to decide. Other national songs or dances when they can be introduced naturally—not forced. One of Mexico's national airs is "Mexicanos, al Grito de Guerra" (by J. Nuno), in the usual 4/4 tempo. Spanish waltzes and "Habanaro's" can be used as they are peculiar to Mexico, also. But don't think you must play them every time a sombrero appears, and don't let your drummer rattle castinets in death scenes or pathetic scenes. Some people imagine that every measure of Spanish or Mexican music must be accompanied by tambourine or castinets or both. Pay some attention to the character of the scene itself. I saw a beautiful scene spoiled sometime ago in just this way. A Mexican woman lay dying, a priest bending over her and two or three mourners kneeling near. The pianist played "La Paloma," of course, slowly and softly. The number is a love song but it would have got by at that if the drummer had kept his castinets still. Castinets are expressive of gayety, not grief.

"The Triumph of an Emperor"

A Stirring Drama of Ancient Roman Times Released by the World Film Corporation.

"IN HOC SIGNO VINCES" ("By this sign you will conquer"). An Historical Drama of Draga, offered by the World Film Corporation. This beautiful picture offering is in five reels and is a wonderful production of the film art in all respects. Those who are familiar with Roman history will certainly enjoy it. The actors in the cast could scarcely be improved upon. D. Lombardi as Maximian, Arturo Garzes as Constantine, F. Bonino as Masentius, the three emperors, gave masterly renditions. A. Durelli as Licinius, M. Mariani as Saint Maternus, A. Costamagna as Fausta (wife of Constantine and daughter of Maximian), M. Jacobini as sister of Constantine, E. Garrone as Elvius Brutus, J. Bay as Saine Helene (mother of Constantine), and M. Tarabini as Saint Viktor, supported by perfectly drilled courtiers, soldiers, slaves, populace, etc., were nothing short of marvelous. The directors deserve the highest encomium for their careful work in every minute detail.

Scene from "The Triumphs of an Emperor" (Savoia).

The scenes are laid at Milan, at Rome, and in Gaul, three hundred years after the birth of Christ. The costuming is gorgeous and historically correct. The number of people used in this production is hard to estimate, but must run into hundreds; several scenes of bacchanal orgies are shown, which, if indulged in at the present time, would make the cabaret look like a Sunday school picnic. These scenes mar somewhat the picture, but they represent the mode of life at that early period. There are other scenes where Constance, the young neophite, is forced to view, by her persecutor, the gladiatorial games, at the heticomb of martyrs. The dragging of the dead over the sand with hooks is not a pleasant sight, even in a picture.

In the latter part, war is declared between Constantine and Masentius, and the spectacle of Constantine's army crossing the Alps into Italy is entrancing, and the battle scenes gripping, in the extreme. The scene in the camp the night before the battle, where Constantine has a vision of the cross in the heavens, is beautiful; also where Christ appears to him in his tent and tells him to emblazon the cross on their shields and banners and victory will be theirs. The strife between the pagan and the Christian imbues this picture with an educational value, which should be recognized by the average spectator. Constantine, victorious in war, signs a decree giving full liberty to Christianity. In the triumph of faith and justice, love is also victorious. The scenic effects in this picture are perfect, especially the forum and arena settings. The lighting could not be improved upon. Everything pertaining is in continuity. It will make a great hit.

$15,000 PICTURE THEATER FOR IOWA FALLS, IA.

W. A. Middleton and D. D. Gephart, of Iowa Falls, Ia., will build a $15,000 moving picture and vaudeville theater on Washington Avenue. The house will be modern and up-to-date in every respect.

"The Double Shadow"

Two-Part Edison Special. Released Through General Film Company.

Reviewed by Louis Reeves Harrison.

I SAW this interesting picture at the same time that another of almost equal interest was shown, the latter called "A Real Helpmate," and observed in them a certain similarity of treatment. They were both well handled and well acted, but so talented a director should select plays in which there is more opportunity for character development, so as to bring the people of the screen story into closer relation with the audience, and he should keenly scrutinize plausibility of conduct and action. It is true that the great mass at the picture show does not analyze a screen presentation as does its most intellectual portion, but that is no reason why the credulity of that limited number should be taxed by easygoing "dramatic license."

Scene from "The Double Shadow" (Edison).

There is a pretty motive in both of these plays, one demonstrating the loyalty and generosity of intelligent women, whether as sweethearts or as wives, and the intensely American sentiment on this subject gives both dramas a charm that will be appreciated, but plawrights cannot be excused on that account for trifling with the actual laws of life. If designs for a new studio were submitted to the manager of the kinetograph department of Thomas A. Edison, Inc., he would examine every one of them in detail before reaching a decision, and he would not only be quick as a flash to detect a duplication, but he would make a searching inquiring concerning it. Then it was not shown that "A Real Helpmate" was prepared by previous co-operation to take up the work her disabled husband could not complete.

Scene from "The Double Shadow" (Edison).

Detective work in "The Double Shadow" might just as well have been of as high an order as that of Nick Carter, whose ingenuity has been the delight of nearly every small boy in the land. The crooked partner, who is secreting the funds of his concern in a cellar and the true books in the safe of a neighboring hotel, apparently does not dare look behind him, so close upon his heels is the cashier who hopes to have a share in the spoil. The shadowing of Augustus Williams, society man and honest partner who is neglecting his business, is of a more intelligent kind. The crooked partner was admirably interpreted by versatile Bechtel—the man of a thousand faces—but he was apparently not permitted to even glance back of him, where he naturally would look, and the cellar door is all too carefully left unfastened, so that aroused suspicion may have an easy time of it. It is not necessary for the drama to be an exact representation of human experience—purest romance may enforce an immortal truth—but plausibility of minor details is of very high importance.

We may easily pardon an author for offering a condition of deep interest or one of splendid purpose through purest fiction, but where the story is carried along by human beings their conduct must be that of human beings, the kind most of us know about. No director need be afraid of improbable plays—the art is to make them probable—present the condition and work it out along rational lines to a logical conclusion, giving consideration to the fact that most men have to work out their own destinies or, at least, struggle hard in the attempt. The average audience is not apt to be in sympathy with a hero who has his problems solved for him by a girl able to draw $20,000 from her personal bank account.

"The Double Shadow" presents a condition that actually exists in many firms and it contains undoubted dramatic values, but there are serious faults of treatment at the high points. The careless partner resolves to prove himself a man by meeting his difficulties just as other men are doing every day. Brought face to face with an army of creditors, does he exhibit sand by offering them notes and tact in settling matters this way until he can more thoroughly investigate the condition of his firm? No. A dear little sweetheart, who has no idea of the value of money—she sends him twenty thousand in cash by a messenger boy—secretly helps him in much the same spirit that would prompt her to send him a valentine, and strews roses where most men find thorns. The hero is given no chance to prove himself worthy of such a wife by carrying his own burdens. Better far overwhelm the hero with difficulties and let him fight his way out—that is what the audience likes best. Come down among the real men of the audience with a hero who is after their own hearts.

The spirit of the women is all right. American women of the superior class have always been great helpmates, meeting poverty with courage, cheering and heartening their husbands in trial, sacrificing themselves and their happiness for their loved ones, in a way that has made us reverence the whole sex. That spirit has been the making of this nation, and it is to be kept alive. It is being shown today in another form—women are now enabled to earn and provide—and what they do for others with money earned by labor has real significance. It would be in entire accord with the Edison progressive policy to present such women in screen stories engaged in their splendid struggles.

"VITAGRAPH BILL" LOSES SON.

William A. Reed, known familiarly as "Vitagraph Bill,' and one of the first moving picture operators in the business, came to New York, February 5, especially to be present at the opening of the Vitagraph Theater on February 7. He was very happy meeting old friends when a telegram from his home in Atlantic City called him back suddenly the day before the opening, stating that one of his children was dangerously ill. He writes that his son Andrew L. Reed, aged six, died February 9. Those who know "Bill" as a most lovable man will sympathize deeply with him in his misfortune. Mr. Reed is operating at the Star Theater in Atlantic City.

NEW PICTURE HOUSE ON AMSTERDAM AVE.

William T. Geoch has filed plans for a one story moving picture theat r at 206-8 Amsterdam Avenue, New York City. The cost of the project is estimated at $10,000. The place is owned by Bessie T. Houghton, of South Orange, N. J., and the Kodak Theater Co. is the lessee. The dimensions of the structure are 34 by 65 feet.

$50,000 SEATTLE PICTURE HOUSE.

Work on a $50,000 moving picture theater at 1412 Fourth Avenue, Seattle, Wash., is being rushed. A fifteen year lease has been obtained on the property. The old California mission architecture will be followed closely in building.

Recent Legal Rulings

Two Interesting Points Raised in Recent Judicial Decisions Relating to Photoplay Writing.

By Epes Winthrop Sargent.

TWO recent court decisions are of interest to writers and users of photoplay manuscripts. One of these decisions seems to give the photoplay manuscript a distinctly new legal status. The other decision is one of the most remarkable legal abortions in the history of cinematographic litigation.

In the United States Circuit Court for the Southern District of New York, Judge Hand has decided that the new copyright law has changed the status of the moving picture play. In the case of Harper Brothers against the Kalem Company for invasion of their dramatic rights in the production of Ben Hur, it was decided that there had been such an invasion of the dramatic rights by presenting a film production of General Wallace's story.

The new ruling now establishes that the rights to dramatize a story and the right to arrange the same for motion picture performance are two distinct properties, which may be sold to two different persons or concerns, if desired, the term "dramatic rights" no longer covering the film presentation since the amendments to the Copyright Law now provides for the registration of stage plays and photoplays under different classifications, arguing that it is the purpose of the law to recognize the motion picture play as distinct from the stage version.

The decision, which appears to be based on sound law, will not have a very wide bearing, since most release forms assign "all other rights" to the purchaser of short stories, but it seems to release to the authors photoplay rights to a number of recent novels, the dramatic rights to which have been disposed of.

In Los Angeles, Judge Warren Williams has decided that since a motion picture play cannot be copyrighted it is of no value and that the theft of a manuscript is not a crime.

This decision was given in connection with the arraignment of Hamilton Del Ruth, formerly with the Universal Film Manufacturing Company, who was recently arrested on the charge of having taken unpurchased manuscripts from the Universal photoplay department, obliterating the name of the author and endeavoring to sell them to his own profit to other companies. "I have been given to understand," said Judge Warren, according to telegraphic reports, "that scenarios cannot be copyrighted. After looking into the question of scenarios I have decided that they are of no value, and therefore dismiss this case."

This is a most amazing confession of judicial ignorance. It is perfectly true that the manuscript of a scenario cannot be copyrighted, but the same holds good of the manuscript of any short story or novel. Matter may be copyrighted only when it is dedicated to the public through publication, and a photoplay so published may be copyrighted precisely as a novel may be. Meanwhile the Copyright Law definitely and explicitly states that all rights of an author to his unpublished work lie in common law. It is difficult to see how the California jurist can go behind the very lucid provision of Section Two of the Act of March 4, 1909, which is still in force and which reads:

> Sec. 2. That nothing in this Act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication, or use of such unpublished work without his consent, and to obtain damages therefore.

An unpublished scenario is one not yet made into film, the filming of the subject and the subsequent release of this film for exhibition being the legal publication of such a work.

The Copyright Act of August 24, 1912; issued by the Copyright Office as "Information Circular No. 47," amending the Act of March 4, 1909, makes these provisions for photoplays:

Section 5 of the original act is amended to provide these new classifications:

(L) Motion picture photoplays.

(M) Motion pictures other than photoplays.

"Explanatory Circular No. 7" states the manner in which copyright should be applied for. Photoplays not reproduced in copies for sale may be copyrighted by the deposit of the title of the play, a description of the work and a photograph taken from each scene of every act. Where copies are offered for sale, two complete prints must be deposited.

It is clearly to be seen that a photoplay is copyrightable, and therefore the photoplay has an established status. The script, being an unpublished photoplay, therefore has the same rights as the script of a story or novel and the author may claim damages for the use of his work in accordance with section two. Since he may claim damages, it follows that his property must possess value and that the theft of an unpublished photoplay is the theft of something of value.

It is difficult to perceive how this California decision was arrived at and it may safely be said that in the higher courts the decision will lie with the author.

"A Paradise Lost"

Great Northern Features Betty Nansen in the Role of a Dissatisfied Wife—A Warning to Thoughtless Husbands.

BETTY NANSEN, the tragic queen of the Great Northern Film Company's corps of motion picture artists, seems never so much at home as when playing those heavy emotional parts so well fitted to her temperament. In the subject of this review, a four-part feature entitled "A Paradise Lost," she impersonates the wife of a chief of detectives who is so deeply engrossed in the suppression of crime and the apprehension of criminals that he has almost no time to devote to his charming better half. After several unsuccessful attempts on the part of the wife to attract her husband's interest she determines to seek divertisement and falls in with a plausibile young man who introduces himself as the Baron de Corril. Several clandestine meetings occur, but the woman does not reveal her identity to the Baron.

Scene from "A Paradise Lost" (Gt. Northern).

At the time the chief of detectives, Muriel Yorke, is busy running down a gang of international malefactors, headed by Le Blanc, a noted criminal. The gang learn that the chief has secured information that will enable him to identify and arrest them and it falls to Le Blanc to secure and destroy the evidence. To accomplish this he enters the home of the chief of detectives at night and gets into the chamber of the woman to whom he has been making love as the Baron de Corril. He manages to control himself in this rather astonishing discovery and convinces the woman that he has followed her, thus concealing the real purpose of his call.

Naturally the woman is deeply affected by this show of devotion and as greatly alarmed for the safety of her paramour, but she masters the situation and hastens his timely escape, for her husband is about, disturbed by unusual noises, and is making an investigation. Le Blanc gets away safely and the wife returns to her couch. Next day the husband makes a careful examination of the premises and discovers the finger-prints on the door of his wife's boudoir. Upon investigation he learns that the finger-prints are those of Le Blanc, the criminal he is tracing. Confronting his wife with this discovery the chief's suspicions are aroused by her actions, but he does not think it possible that she is in league with the gang of criminals.

Disturbed for the safety of her lover, the woman determines to warn him of his danger and hurries to his apartments. But while she is urging him to escape the chief of detectives enters with two of his officers and arrests Le Blanc. The woman clings to him in despair, but she is cast aside by her irate husband who leaves her to her disgrace.

The story is conventional and the conclusion is the most natural, but it affords Miss Nansen a splendid opportunity for the display of her emotional talents.

"The Governor's Ghost"

Skillful Direction Brightens a New Four-Part Ramo Picture.

Reviewed by Hanford C. Judson.

WHAT the combination of artistic producer and good camera man can do with a fair script is apparent all through the new Ramo picture, "The Governor's Ghost." Perhaps the script is more than fair. Certainly the story interests in part and as a whole as well; there is nothing in it that is not touched with real human significance and it presents many telling situations. There has been no picture that has dealt at all with the white slave traffic with cleaner hands or that more vigorously put the horror of it before us. In it, there is no pandering to the

Scene from "The Governor's Ghost" (Ramo).

morbid, and it was plainly written by an author who hated evil. This makes it one of the most desirable of offerings just at present. The plot is loosely constructed and has two stories with a long gap of years between and not connected by relentless logic. Yet more than making up for a smack of improbability in several of its incidents is the lively and natural way in which every one of its situations has been put before us. Will S. Davis, who directed it, shows not only an eye for the picturesque, but a sure instinct for what is human and natural in pose and action. This, when we consider that the photography is life-like, gives it not only grace, but an atmosphere of actuality, so that, if we may say it, the picture creates its own probability.

It opens with a pleasing love story, told naturally and acted to convince. We find effectively contrasted lovers—Hugh Jeffrey, a forthright, juvenile hero, and Jack Hopkins, a finicky minister's son. As the girl, Marie Boyd, is both graceful and sweet. Stewart Holmes plays her father, a rising political light, and Edith Hallor plays her mother, called "Helen" in the story. This character is made by Miss Hallor's heart-wringing, emotional acting, the center of the picture's interest. Of the lovers, the girl prefers Hugh. Her parents fear him and doubt is left in the spectator's mind as to his sincerity; but he proves true. An elopement has been planned. The girl leaves her home to go to the man's bungalow and on her way falls over a cliff. The mother, who has been putting her baby daughter (with a birthmark), to bed, finds Hugh's note and follows to prevent the elopement. The minister's son sees her and brings her husband. He finds her alone with Hugh and suspects her. All this, but especially the husband's suspicions, has been perfectly pictured and the resulting situation and its development strongly affects the emotions. A terrible storm breaks and is a pictorial masterpiece. Into this the mother is driven from her home by the husband who feels himself outraged and who relents when it is too late. Some neighbors find the girl and bring her home to die with Hugh at her bedside, brought by the father who realizes his mistake. The mother is taken in by some questionable people and begins a course that slowly leads her downward to haunts of ill fame.

The fourth reel is nothing less than powerful. Many years have passed. The father has become governor and the baby, Mary, has grown up. The mother has become "Helen Smith," a member of a gang of white slavers one of whose agents decoys Mary and brings her to the "house." Her mother doesn't recognize her and is helping to make her "one of them." The Governor puts a detective, played by Will H. Davis, on the job of finding her and now comes a most brisk series of scenes occupying but a few hours and leading to a climax when the police break into the house. A realistic, thrilling fight ensues. This part includes much that is finely dramatic, as when the mother sees the birthmark and then turns, pistol in hand, to save her daughter. But the picture's biggest scene is the trial. The governor is present and recognizes his wife whom he has wronged, yet fears the disgrace of acknowledging her. She also flinches from the shame of having the girl know what she is. Edith Hallor's acting makes the situation almost heart-breaking and will win new honors for her as an emotional actress. Her work will stand out the more because every player in the picture does most commendable work. It makes an unusually desirable offering on account of its good direction, acting, photography and story.

ARTHUR S. KANE.

"OUTSIDE of those whose names appear continually in advertisements, the most widely known film man in the United States."

This remark was made the other day about Arthur S. Kane, during the past year an assistant to the president of the General Film Company. He recently has retired from that concern, with which he was first engaged three and one-half years ago, at its beginning.

Arthur S. Kane.

As manager of the Seattle office, with supervision at various times of Portland, Spokane and Butte branches, manager of St. Louis and of the Twenty-third Street branch, New York, and as the first special representative of the company and in charge of Chicago and territory, Mr. Kane increased his already large acquaintance among exhibitors, exchange men and manufacturers. He is said to be the best posted man on film exchange employees the country over. The varying conditions in the different sections are said also to be an open book to him. Shortly before leaving the General Film Company, branch managers visiting the head office presented him with a diamond signet ring.

Mr. Kane's equipment and training for the film business, which he entered in 1907, as personal representative of O. T. Crawford, of St. Louis, in the latter's motion picture manufacturing film exchange and picture theater enterprises, might be considered ideal. With just enough experience as a picture showman to give him the viewpoint of the exhibitor, he had spent five years as a manager of large theaters playing combinations, vaudeville and stock. This had been preceded by the excellent schooling a newspaper man gets, during which he was sporting editor and city editor of various dailies.

AMERICAN M. P. MACHINE CO., RECEIVERSHIP.

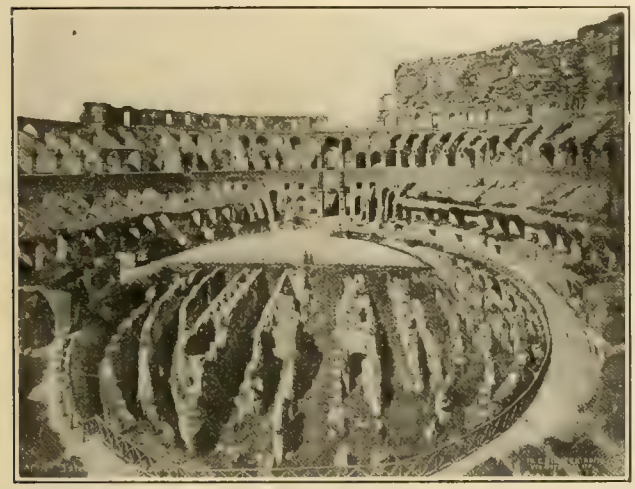
In answer to our many subscribers who have written in regard to the affairs of the above company, the manufacturers of the "Standard" machine: As the receiver did not have authority to conduct the business generally, he has only been able to supply the demand on such parts as were on hand, consequently a large number of orders for particular parts have accumulated which he has been unable to supply. In a letter under date of February thirteen, we are advised that definite steps will be taken within the next ten days and it is fully expected that the company will resume business within two or three weeks. All correspondence addressed to the company at their former location will be taken care of at the earliest possible moment.

Moving Picture Educator

THE COLOSSEUM, A SCHOLARLY PICTURE.

PICTURES of the Colosseum are exceedingly familiar. The history of the Colosseum is well known. The detailed parts, the interesting secrets, the unwritten, or more especially the unwritable evidences of its departed glory, have never been fully revealed. Thanks to the powers of kinematography and to the ability of Mr. W. Stephen Bush who superintended the taking of the photographs, we have now a series of pictures issued by the Vero Educational Society the quality of which has never before been attempted.

Immediately the pictures are thrown upon the screen, one realizes that they are the work of a scholar intended for scholars. There are no sweeping views, no generalizations with elaborate platitudes to make up for brevity and a "comic" thrown in to fill the reel. Four reels in length give the first evidences that a work of no mean order is assured. Every part of the vast structure is explored and depicted, indeed, it would not be possible for a visitor to the Colosseum to go into such detail, or to secure such knowledge, as that which is now obtainable by simply looking at these pictures.



General View of the Colosseum Interior.

The sub-titles also are very exact and helpful, as are also the parts into which the whole work is divided. Following the first general description of the Colosseum as "the greatest structure ever erected by human hands," with its eighty entrances, and with its seating capacity for eighty thousand people; the building is viewed in its altitude of one hundred and sixty feet. The architecture of the four stories is described in detail.

The columns of each story being of the four following kinds: Doric, Ionic, Corinthian, Byzantine, again details of these columns, and of others that have been broken and preserved are shown. The various entrances are also shown with there appropriate decorations and inscriptions. These entrances are not usually known in these days as being of a "class distinction." The common people were assigned to the gallery; in front of them came the lower nobility, with the patricians or highest nobility in more honorable places. The Imperial Lodge, and the Lodge reserved for the Vestal Virgins being the most prominent and distinguished places in the amphitheater. Another series of pictures shows how the Colosseum has been saved at various times by different Popes.

These repairs, or partial restorations are very interesting, great pains having been taken by the photographers to secure pictures both of the repairs made, as also of the tablets recording the same, giving the nature of the work done, the time, and by whom. Perhaps the newest pictures are those showing the extraordinary and elaborate subterranean cages where the great numbers of animals were kept confined for the forthcoming spectacles. The caves and passageways of the gladiators and Christian martyrs and the "passages to death" through which the slain were carried out are all illustrated in full detail.

From this brief description it will be seen that a most painstaking study has been made of this "World's wonder." This is not a picture to amuse even the curious, it is one full of interest and learning. Taken under scholarly supervision, its every part speaks knowledge; the student will be glad of its teachings and revelations, because of the realities it gives to these things which were previously left to the imagination of the reader of the descriptive page.

Views of Rome as seen from different parts of the Colosseum are shown, as are also views of the Colosseum from different parts of Rome. The makers of this film, in producing a series of pictures depicting "The Glories of Ancient Rome," are rendering valuable aid to educational kinematography. Old though pictures of the Colosseum may be, there have never before been seen such detailed and instructive ones as these now before us. It is safe to say that not a single valuable part of the great structure has been omitted, making it a picture of valuable and deep research, for which we are indebted to the makers. If other pictures of this Rome series equal this of the Colosseum, it will be wise to suggest to the Vero Educational Society that the world contains other places of equal interest and importance which awaits their penetrating powers; these are pictures not only for to-day but for the "generations yet to follow."

MOTION PICTURES IN THE WORLD'S WORK.

From Washington, Pennsylvania, comes the information that a series of University Extension Lectures are being given in the local high school. The important feature, of course, is the use of the moving picture to illustrate the lectures given by Dr. Frederick Poole. The subjects used are Chinese manners and customs showing also their methods of education. The Panama Canal Zone with its wide range of information is included. The local reports say that to see the pictures and to hear the descriptions is a rare privilege.

* * *

St. Paul, Minnesota:—In line with the idea of making moving pictures truly educational as well as entertaining, films are being shown in the local picture houses illustrating the process of food-making for which Battle Creek, Michigan, is famous. How trained chemists, and food experts, familiar by long experience, bring their knowledge to bear upon the best possible productions, give the people not only interesting pictures, but also teach the value of a better acquaintance with all the conditions pertaining to the health producing qualities of the pure food questions.

* * *

Moving pictures to "boost" better roads in Ohio is the purpose of the state commissioner of highways. For this purpose films are being prepared showing sections of bad roads, with every stage of improvement, also with materials and methods used. It is hoped thereby to interest farmers and others in a campaign of moving picture education. Films will be furnished to all picture houses undertaking to use them, the result shows many advantages in every way.

* * *

In Hastings, Nebraska, the Rev. J. E. Holly has invested $2,000 in an up-to-date moving picture outfit. The reverend gentleman is announced as an experienced traveller, hence, without doubt, his broad mindedness; he will therefore use many scenics with double profit. A series of sermons and lectures announced, give proof that those favored to hear and see will be benefited.

* * *

Moving pictures and automobiles are now in partnership. The Pierce-Arrow Motor Co. are using films to demonstrate the powers and capabilities of their machines. Especially in the handling of motor trucks are the pictures most helpful. A passenger car can be demonstrated on any street, but not so with a motor truck.

Agents have felt at a loss which the moving picture now removes. This, of course, is not surprising to those who know the picture's powers; they will do almost anything.

W. H. J.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

ALTHOUGH the daily newspapers have not volunteered much comment upon it, the Vitagraph Theater, which was opened at Broadway and Forty-fourth Street, on February 7, is the chief topic of discussion in all theatrical rendezvous of the city. The success of the undertaking is an amazing surprise Not one in fifty persons, other than those in touch with the moving picture business and having a knowledge of the plans and preliminaries attending the opening of the theater, would permit themselves to believe that the Criterion Theater could be transformed into a successful moving picture theater. Predictions of failure were broadcast. People who have suffered by the invasion of motion pictures into the regular theatrical field smiled cynically and figured for their friends the amount of loss the promoters would sustain during the first week. None in the theatrical business are more jealous of the success that has attended the motion picture business than the house and stage people employed in the regular theater. A few nights before the Vitagraph Theater opened the project was discussed in a place in the White Way district frequented by these people and not one in the party could see any possibility of success. One of them was quite emphatic and said: "Here is where the moving picture people overreach themselves. Their heads have been turned by the success attending the pictures and they imagine they can get the higher class of people to patronize the pictures at high prices as the middle and lower classes patronize the small houses. But, mark my words, when people want to spend a dollar for entertainment they will not pay it to see pictures. This undertaking is just what I have expected for a long time. I knew that too much confidence in the game would bring it about and it will be a white elephant. It will decide whether or not the people of the upper spheres are really interested in motion pictures beyond the educational point. I do not think there are sufficient numbers to uphold such a project. If there are not, then the old line theaters will find prosperity returning to them."

* * *

Imagine the surprise given the cynics when, on the eve of the opening, the Vitagraph Company announced that the free list was absolutely suspended. "Ho! Ho!!" laughed the doubters. "What! Not going to paper the house on the opening night! Why, that is the night to pack the place and get the people to sit up and take notice." Old time managers declared the announcement one of the most daring strokes ever made in the amusement world. Even some who conceded that the theater would meet with success thought the announcement would interfere with the opening being an auspicious one. They could not realize that enough paid admissions could be secured to fill the house. One veteran manager said: "There is a surprising amount of nerve behind that undertaking. If I was the manager I could not induce myself to tell the people to pay or stay away. I look upon the project as an experiment and I would not think of trying an experiment with no paper in the house on the opening night. I can't see where the people are coming from. The class of people the promoters expect to make the house a success will not scramble over each other to get to the box office until they learn what is doing. It will be the greatest advancing stride that has ever been made in the history of the moving picture business, but the people behind it cannot expect the first nighters to go there as they do on similar occasions at the regular houses."

* * *

And all these soothsayers were wrong. Every one of them. They thought they knew the pulse of the amusement public so well that they could not be mistaken. On the opening night several hundred people were disappointed in failing to gain admission to the theater. The house was completely sold out and many were turned away, among them some people directly and indirectly connected with the Vitagraph Company. The soothsayers the following day said: "Well, we went wrong on the first night because we did not reckon upon the host of friends the promoters had. The company was one of the pioneers in the moving picture business and naturally has won the good will of a large number of people, and they decided to give the company a good send-off on the opening of its new venture." This seemed very plausible, but subsequent developments have shown that the explanation was not entirely correct. The theater has been sold out for every matinee and night since that time. This statement is not based upon advertising claims of the company, but upon facts. At the Lincoln Day matinee more than two hundred people were turned away. At the evening performance the sale of tickets was stopped long before the flashes were made upon the screen. What is the answer? The theater got the people on the first jump and is holding them.

* * *

Some of the people who argued that the Vitagraph Theater was a hazardous undertaking from a financial point of view pointed out that in the same building, and right next door, is a vaudeville and picture theater where the best orchestra seats may be had for a quarter of a dollar. "How can you expect them to go next door and pay a dollar to see only pictures?" they asked. "And, besides this, the neighborhood has numerous good picture houses the people can go to for a quarter." All of which is true and the promoters were well acquainted with the conditions, but they had in view "something different." They figured that price is no object to the people they wanted to reach if they can get what they want and value for their money. The project has brought out one of the most valuable lessons ever offered to the motion picture exhibitors. It dispels the old cry made by so many exhibitors that "It is useless for me to give the people better than I am giving them, because they won't pay the money for it." Of course, the lesson does not apply to all exhibitors. Location must be taken into consideration. Where the population is composed of poor people they cannot be expected to support a house at prices charged where the population is on a more prosperous scale. For instance, houses like the Vitagraph Theater could find few locations even in Greater New York. That theater is located conveniently to many of the leading hotels and high class residences and apartment houses. It is within a few minutes ride of hundreds of them. It is also in the heart of the amusement quarter that has been liberally patronized by the well-to-do people. The proximity of the many large hotels is a valuable asset. The regular patrons, as a rule, will not patronize the lower priced picture houses.

* * *

So when we learn of the success of the Vitagraph Theater and weigh all the circumstances intelligently we also find that the attainment of that success is not at the expense of the many other picture houses in the locality and there can be no feeling of resentment on the part of their managers. The new theater has opened a new field. It is not in competition.

* * *

A well known dramatic critic standing in the lobby of the Vitagraph Theater one night last week said: "This undertaking is certainly the last word in the moving picture business. I see in it one of the severest blows the picture business has given the regular dramatic theaters, and I see the time when the critics' pages will be devoted to a review of photoplays and the comments on the regular plays will be reduced practically to a minimum. It behooves our profession to join the procession and get in touch with the technique of the photoplay. Encouraged by the reception accorded by the public to this theater other film producers are now reaching out for Broadway houses and I see the time approaching when our line of business will be revolutionized. It will also revolutionize the newspaper business so far as it applies to amusements. As this theater progresses and similar houses are opened the public will look for frequent press notices on the photoplays. If the daily newspapers do not take the matter up it would not surprise me to see the weekly publications now devoted to the motion picture business issue semi-weekly, and perhaps daily editions, to post the people on changes of programs and criticisms. My reference to the conversion of other Broadway houses into photoplay houses must not be taken as a prediction that all will be successful and that the regular theaters are to be swept out of existence. While my profession has not reached out to the picture houses I have kept sufficiently in touch with the business to know that in no other line is the spirit of imitation more active. By that I mean the success attained by certain producers and exhibitors has attracted to the field many people who may be termed irresponsible, or at least thoughtless and reckless. If people of this character open some of the new idea houses there will be a crash similar to that which has attended the regular theatrical business on account of decline in the character and merits of productions. A standard must be maintained, and to do this in connection with the advanced photoplay house will be far more difficult than to keep up the standard in the low price houses. There is a different class of patrons to be satisfied, and in dealing with them the chances for slipping back are far greater than those for advancement."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

The Sherry Booklet.

ALTHOUGH the advertising of the exchanges and film handlers does not properly belong to this department, still it is advertising for exhibitors in the widest sense and the William L. Sherry Feature Film Company, which handles the Famous Players and the Lasky Features in New York state, send in their new bulletin and ask for suggestions.

This is edited by our old friend (long lost to us), Carey Wilson, who used to run a theater in Rutherford, N. J., where he wore funny hats. The sheet does very well for a commencement, but the first issue is better than the second. It tells something of the subjects and something of the firm's plans, which is more valuable than a cut of a star player that eats space in the second issue. One of the interesting points is that more than one copy of a subject is available. There is no real reason why the life of a special release should be no longer than the life of the first print. With experiment a form will probably evolve itself, but we think that Mr. Wilson's ability to make friends by letter could be put to use here in a chatty comment on the coming releases.

We'll Write To Ben.

Here is the sort of letter we like to get. The stuff sent shows Mr. Morris to be a hustler, but he likes "Traffic in Souls." The letter is from Ben L. Morris, of the Spragg Amusement Company, Bellaire, Ohio. He says:

> Am inclosing you part of a page from the local daily, The Leader, one of three papers we use, in which we get a little publicity. Wonder how many of the publicity getters about the country passed up this Pathe Telephone picture. It not only brought us business, but was of big advertising value.
>
> We do not have Sunday shows here, but the past five Sundays our theater has been open for services similar to the one mentioned, for which we give the house free. It gets us a standing with that class of people, and every one of them takes every opportunity to boost pictures. We showed the Edison picture "Jerusalem and the Holy Land" at one of these revival meetings.
>
> The furnace explosion was not notoriety of our seeking, but we used it the next day to illustrate that the house was absolutely fire-proof, and with the gas still burning in the furnace the picture was continued.
>
> Your letter to Bill is good—but Epes—that "Traffic in Souls" is a real picture—a picture from a picture man's point of view—not a bunch of sensationalism to get the money, and we have run "From the Manager to the Cross" and did fine. "Quo Vadis?" and starved to death; "Cleopatra" and packed 'em. "Zenda" "Gettysburg" and about any big standard picture you can name, and are not ashamed to put "Traffic in Souls" in a class with them. Some of the other "White Slave" pictures may be all you say.
>
> Would like to receive copies of some of these house organs the boys are putting out. We have nothing of that kind about here.

Yes, But Still—

Now, mind you, we never said that "Traffic in Souls" was immoral. We did not say it was sensational. Walter MacNamara, who wrote the script, is too clever, by far, to be raw. We have no quarrel with the picture as a series of pictures. It is not that. But the showing of the picture will do two things. It will disappoint those who do come and shock those who do not, for the ones who come will expect sensationalism and the ones who do not come will stay away, also because they expect sensational stuff.

It is too early yet for the house to feel the full effect, but even with an Archdeacon holding services on Sunday, we think that the theater will realize after a time that it has had a black eye. It is the *idea* and not the *fact* that hurts. We know a picture released by a licensed concern not in any way as a white slave picture, that will do the business more real harm than some of the White Slave stuff, but the White Slave advertising *must* be sensational, and this is what hurts. There is a time and place for the discussion of sex problems and that time and place is not in the motion picture theater at the hours of regular performance. We think that we can see a little further into the future than Mr. Morris can and we believe that in the course of time he will come to think as we do.

Good Work.

The paper Mr. Morris sends is the lower half of one page of one of the local issues. In the second column are two items. One of these speaks of the coming of an Edison double to the house and the other refers to a small explosion. The only damage done was to an overcoat, the pocket of which caught on the arm of a seat and was torn. The house has been proved panic-proof, and the advertising is good. Had the item been hushed up, as we have seen items killed, the fact that it was kept out would have hurt the house. This item helps it. In the fifth column is this paragraph:

> One of the most instructive and helpful lectures ever given to the men of Bellaire was that in the Olympic Theater yesterday afternoon by Archdeacon J. H. Dodshon, who conducted a mission in the Trinity Episcopal Church during the past week.
>
> The archdeacon chose for his subject "The Greatest Social Evil" and clearly brought out the terrible consequences attending man's greatest and most damaging sin. There was a large crowd in attendance and the lecture was pronounced an exceptionally fine one.
>
> Previous to the lecture for men an organ recital was given by the archdeacon (assisted by a number of solos by R. Herbert Ferren, a prominent vocalist of this city.) The recital was intensely interesting and beautiful.

The third column tells of the telephone film and relates that the telephone exchange girls were the guests of the management. The last column carries the advertisement of the house. Five items in four columns of a seven-column page is going some.

Dressed Up.

It's a little late, but this photograph shows how the Alamo Theater, New Orleans, was dressed up for the Jew's Christmas. Even after the holidays, the subject will stand the same sort of advertising and others may gain

a few hints from the scheme here shown. The word "Christmas" in a title is apt to limit the usefulness of a subject, but we see no reason why Christmas greens in July would not be as effective; perhaps even more so.

Another Rex.

C. A. Robinson, of Robinson and Burch, of the Rex Theater, Valley City, N. D., sends in a chatty letter and his first program. This is the letter:

> We are enclosing you herewith a copy of our first weekly program, and wish you would give us some pointers, in your section of THE WORLD. We have always watched you giving it to the other fellows and have tried to profit by it. Have felt much like the sneak in the dark coping all the ideas the other fellow has thought out, but it has been the clear dope all through.
>
> We have a small house here, only seating 276, including the box seats, but we are catering to the best, and getting them, and find it pays. Have two machines in the booth to do away with the long waits or rather any wait, one a new Simplex and the other a Motiograph, and as near as we can find out are the only house in the State running two machines, besides having one of the best booths in the State, according to Fire Marshal Runge. We also have the distinction of being the only house in the State having a pipe organ, which we installed last fall. Beside the organ, we run a five-piece orchestra, regularly and on our famous players and other big features put in ten pieces. Of course we are fortunate in being in a musical center and get the musicians at a reasonable figure, but we have to turn out the stuff, this being one of the few towns in the State that the big artist, such as Schumann-Heink, Melba, Nordica, etc., stop when en-tour. But our patrons appreciate our efforts, and we have *no* knockers in the town (that we know of).
>
> We have made it our aim to give our patrons the best obtainable, and although we have been the only house in the town since six weeks after we got here, have built up our show instead of feeling they had to come here or get no amusement, the consequence in that we sure have one big bunch of friends, even to the president of the Normal. And when I tell you we have seven different women's clubs in this town, and not one of them are talking about city censorship or making it hot for us, you can partly judge for yourself.
>
> Thanking you for your time, and trusting you will give us some much-needed pointers on our first attempt, also let us thank you for the help you have given us in the year and a half we have been in the business, we remain,

Here is a 276 house with a five-piece orchestra and only lately a manager questioned the value of a four-piece orchestra in a 350 house. The program is a small four pager, four by nine inches, a little too long for

5 by 7 would be better still. Folding the other way would be better and a 5 by 7 would be better still.

The program proper is on the second and third pages and is the least striking thing about the issue. It would be better to run over to the fourth page, giving a page a day to each two day program. Then use a larger type, with which to fight the advertisements, and box in the program with three-point rule. They make merely a memorandum of the films. This might be slightly amplified. They could use the back page to better advantage by printing some straight from the shoulder arguments for the house instead of brief items. The best line is one reading:

Remember it is your individual patronage we cater to.

That is a good policy for any house.

It is not good policy, however, to let the foreign advertising overshadow the house work, particularly when a change of type and some border work will make the balance in favor of the house.

What's a Ghost Club.

The Susquehanna Theater, Philadelphia, is advising its patrons to "join the Ghost Club," and promises later information. We're willing to listen. There is a European film by that title, but we do not think this is meant as that club is a black-hand organization. Mr. Solomon has followed our advice and now prints the address of his house. He also runs an item on the neighborhood theater that may help others. If you knew those Philadelphia street cars you would appreciate the item better:

> The neighborhood theater is as great a convenience as other community enterprises. In these days of strenuous endeavor it is absolutely necessary to have diversions from the cares of business and the household. To dress up and make a trip down town in crowded or cold (Philadelphia Brand) street cars is not a pleasant task, but to step over to the *Susquehanna* after the evening work is done is no trouble. Truly, the neighborhood theater is a blessing. We don't want to brag but we have "some" theater and we show the best pictures the market affords. Even though located in *your* neighborhood the fame of the Susquehanna pictures and projection will soon be known all over the city.

Taking another hint, Mr. Solomon now uses actual news items to qualify as a newspaper and so evade the local law against circulars.

Just Because.

Ben Levine, of the Colonade Theater, Brooklyn, has a 300 house with a 1,700 and 22,000 and three 600 opposition. His is the only one of the smaller houses with a program and so he gets business.

The beauty of pictures is that you can give as good a show in a 300 house as the 1,500 house can if you give enough money for it. Mr. Levine has a daily two reeler and plays up these features nicely in a four-page program. About the only objection is that it is a trifle crowded in the program part. The actual program takes about half of each page, the rest being given to underlines. We think if the program was dropped the whole page length, the underlines being carried over to the back page, the effect would be much better, because then there could be better spacing of the lines.

Swagger.

The newest envelope of the M. P. Sales Agency, London, of which B. Nichols is the guiding head, shows a number of circulars giving color printings of the poster subjects. We shall be glad when conditions here force manufacturers to give the same attention to the exhibitor that firms like Mr. Nichols show on the other side. Just think of four sheets in colors for three dollars a dozen!

Help Wanted.

R. W. Hanke, of the Studio Theater, Bridgeport, Conn., wants some sample programs to help him in deciding upon the form of his own proposed issue. Will the brothers please oblige?

A Watch Night.

Last year a number of exhibitors reported success with watch nights. Up to now only J. J. Reider, of the Temple Theater, Jackson, Mich., reports. Surely there were more than Mr. Reider.

And, by the way, Mr. Reider writes that he reads this department and that "some things we like quite good and others not so good." We are just as glad to receive criticism as to give it and if Mr. Reider has time to drop us a bill of particulars, we will be glad to receive it.

Good Will.

The Olympian Theater News, Seattle, prints a convincing argument on good will that might be taken over into other programs:

> No enterprise that depends upon public patronage can be counted a success unless it has the hearty good will of the public. This is especially true of amusement places. The most valuable asset that a theater can have is the feeling of "good will" or "good cheer," or satisfaction that exists in the minds of patrons. To have patrons say "That's a good place to go; I'll go there again," is an end that all legitimate amusement places should seek, and it is what the Olympian is seeking. In spite of the greatest care some things will occur that some folks do not like—some improvements can be made—and many things happen or exist that patrons notice but that the management does not. If patrons will call attention to these mattery every effort will be made to find a remedy. The Olympian is run for its patrons and they are earnestly invited to have a part in its affairs.

And on the first page is another paragraph that has a punch. This runs:

> JUST A REMINDER that the prices at some downtown photoplay theaters are not fixed. You may pay 5 cents once and 10 the next time you go; or 10 cents once and 20 the next time. "Features" (real or alleged) is the excuse for raising. After seeing the show do you always feel that the increase in price was justified?
>
> That the recently enacted "blockading" ordinance may keep you out of the downtown theater after you get there.
>
> That in order to "keep the crowd moving" films in some of the downtown theaters (and some of the good ones) are run too fast. You can prove this by timing. The normal speed is about sixteen minutes and greater speed makes the action unnatural.

Of course, this will not interest you if you are one of those "downtown" fellows, but if you run your film too fast you should be shown up no matter where you keep house.

Dizzy, But Still—

This is the paper arrangement of the Unique, in New York, on the Pasquali Pompeii. It is not advanced as our ideal of what a front should look like. Quite to the contrary, we think that it is a bad display, the use

of a banner dropping so low that it makes a tall man dodge to get in is an ear mark of most of the Fourteenth Street theaters. Taken up an additional eighteen inches, it would be much better. Two white dots just below the banner are the helmets of too Roman centurions, for Fourteenth Street is a hustling thoroughfare and the "live ad" is used at most of the houses.

The cut is run to give an idea of the variety of the Pompeii paper and to show what can be done with it. If you will notice you will see that a majority of those who have stopped are looking at the frame of photographs. There is a splendid assortment of these and they hold the attention where paper merely catches the eye. The repetition of the title in Italian is one of the marks of the change of the town. Not so many years ago the title would have had to be in German, but now the Italians have crept up from downtown and titles in Italian, Hungarian and Yiddish are common at the Unique and competing houses.

Just in passing, this subject, which is many removes from the blood and thunder stuff that used to be considered necessary, did so well in the two days it was there that it is to be played back for a longer date—a most cheering fact.

Going Strong.

The Play Bill, the house organ of the Faribault Theater, in the Minnesota town of the same name, is coming strong as the last three issues show. They use the editorial column to hammer home the fact that they are giving the best show it is possible to give. All through the paper they talk about themselves as well as of the players and the plays, mixing the items so that you must read all. It is clean cut and forceful, yet it is simply put. Don't imagine that because you cannot do "fine writing," you must clip all the stuff for your program. You believe in yourself, don't you? Well, then simply put yourself on record on paper just as you would write a letter. What makes your show good? Good films, good projection, an attractive house and attentive service. Tell of those things, and tell of them simply and they will sound sincere.

With Bows On.

We don't know where the Grand and Park Theaters are—at least this particular Grand and this especial Park, for the envelope was lost before we saw their Christmas greeting, but we note that they are giving away a bit of film which is tied to the second page by a piece of ribbon through the sprocket holes, the bow knot serving to ornament the front page. This is a new working of an idea used before. It adds something to the cost, but it also adds to the effect, so that evens up on a Christmas greeting. We think that a better Christmas verse might have been selected than:

> Once again, once again Christmas wreaths are twining
> Once again, once again the mistletoe is shining.

It is set in Old English and so we think that few took the trouble to figure it out, but it is a little weak when there are so many Christmas sentiments with a punch. The cover encloses a program for the week for the two houses and some underlines.

The layout is good, the titles being in ten point caps and the companies in lower case of the same font, the title falling to the left and the company to the right. The body type is in an attractive ten point light face. Each day is dated and two days are listed on a page, the matter being written to fit, rather than cut to fit. It is not easy to write exactly to length with a varying number of titles, but it can be done and it is done here with good effect.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Essanay Western Reading.

GEORGE G. CANTWELL, the new editor of the Western section of the Essanay Company, at Niles, Cal., is now reading with a view to acceptance, stories that will suit the Western company. He has issued for the guidance of writers a sample script wherein the action is almost too brief for general use, and a handy instruction sheet. Among the hints are these:

It is not necessary to pay a fee to any outside agency to have your manuscripts considered by this company. Send direct to this office.

The Synopsis, being the principal part for the editor's consideration, should be effectively told in as few words as possible (300 for a single reel), but containing the plot of the story and mentioning briefly any original scenes or business. Leave detail to the scene plot.

A story, no matter how interesting as a narrative, will not be effective in the pictures unless it contains a real plot that carries the story. A merely amusing circumstance will not necessarily make a comedy story.

It is unfortunate that a large share of the Western stories offered depends upon crime for their theme. This has not only been vastly overdone in pictures, but is very unpopular with the National Board of Censorship and the public as well.

Mr. Cantwell adds that he will accept synopses since it is seldom that a proper plotted action is offered. As with others, his main desire is to get new and original ideas. It is well to bear in mind that not all of the Niles pictures feature Broncho Billy.

The Inquest Club.

At the last meeting of the Inquest Club, Pop Hoadley and Monte Katterjohn were the star witnesses. Mr. Katterjohn is the only reformed correspondence school professor in captivity and was regarded with greater interest on that account, though as the new head of the Universal script room he was a marked man.

The discussion was general rather than a specific inquest on the films, though some lessons were drawn from the pictures seen at the Savoy. A split Lubin emphasized the fact that a slapstick comedy is better without much plot, Antidotes for Suicide having proven more interesting than the Coroner's own Taming Terrible Ted. It was also agreed that a double reel would have been more convincing if a score of men in front of a burning building had seen that there was a flame or if they had gone away before the fire broke out, as could have very well been arranged. Edison's "A Story of Crime" proved that now and then a comedy told almost entirely in leader illustrated by the action can get over.

Mr. Hoadley was forceful in his plea for more intelligent leaders, decrying the tendency to run "literary" leaders at the expense of film where a greater brevity would have been equally explicit, and a young woman juror, who shall be nameless, stuck several pints in E. M. Wickes, of the Writer's Magazine, to Mr. Wickes' seeming content.

The next Inquest will be held February 23rd, the regular night, in spite of the fact that this is a holdover celebration of Washington's Birthday.

What Sid Olcott Wants.

Sidney Olcott wants really big three-reel ideas, those containing a practical application to outdoor life being particularly desirable. Mr. Olcott is working in Jacksonville and scripts should be sent to him there at 737 Talleyrand Avenue.

Northern Stuff.

The Gene Gauntier players want good stories of the north big enough in idea to last three reels without padding. Scripts may be sent to Miss Gauntier in care of Warner's Features, but not addressed to Warner's Features direct.

Just Look At This.

Here is an undated letter just sent in by a correspondent who knew better than to fall for the bait. Listen:

We have your favor of recent date. In the last few months we have received such a flood of photoplay manuscripts, the majority of which do not meet our requirements, that we have decided to inaugurate a system whereby we will have a supply of photoplays without involving so much unnecessary labor—reading of worthless manuscripts, etc.—upon the Scenario Editor's Department. In order to do this we have established a Register of Contributing Photoplaywrights for this company. Hereafter only such photoplay writers as have been duly registered with us will secure readings of their manuscripts by our Scenario Editor's Department. Only those who have demonstrated that they are capable will be registered. All whose names are upon our Register will be notified of our changing needs from time to time.

If you wish to have your name registered as a Contributing Photoplaywright and receive the above privileges, send us one dollar as the registration fee and the first photoplay submitted by you will be read by myself. We will then decide whether you appear to have the necessary ability to be a Contributing Photoplaywright to this company. If we decide not, we will return the one dollar remitted us and your manuscript. If we decide in your favor, you may then at any time submit photoplays and be sure of a careful examination of same by us without charge; the manuscript accompanying the fee will, if not suited to our needs and purchased by us, be returned to you with a statement of the reasons and the faults, if any, in plot and technique.

We will pay for accepted photoplay manuscripts from $10 to $100 cash, according to the merit of the manuscripts purchased, except those bought in our monthly prize contest.

To those whom we enter on our Register we will send a full explanation of our monthly prize contests. We give each month three especially large prizes to the three photoplay writers submitting the three best photoplays purchased by us during that month. Also, as stated before, our active register writers will be kept informed of our needs. Merely send one dollar and your best photoplay manuscript for our examination.

This is sent out by the Motograph Company, of Washington, which is making pictures for "for the home, school, club, church or society." It is signed by Daniel M. Clark, as editor.

This may be a well-meant attempt to curb the flood of absolutely useless scripts that every company receives, but it is not in accordance with accepted usage, and no matter how honest this company may be —and we know nothing abainst their business probity—the scheme is open to general criticism. We do not believe that the company will do such a volume of business as to make the chance of a sale worth the dollar demanded.

Writing.

Writing is merely the transcription of the spoken word and both have their origin in thought. Put your thoughts down on paper and do not try to think like Henry James or Bill Shakspeare if your brain is not built that way. Don't put on airs or you'll sound forced and unnatural. Which of these two items would attract you most:

We want you to come and see us and we want to make you comfortable when you come. Every man and woman on our staff works to that end and will do everything possible to make your visit so enjoyable that you will want to come every night.

We solicit your esteemed patronage and will concentrate our energies to make your honored presense the cause of fresh endeavors to make our palatial home of the photoplay a drea mof fair women and brave men.

Personally, we prefer the first. It means something. The other does not. We think that the Faribault editor must write with a leadpencil and his whole heart.

Mrs. Brandon Says "Thanks."

Mrs. Brandon, of the Eclair Company, asks that we give her appreciative thanks to the many authors who favored her with Christmas greetings. We think that the other editors feel the same way about it and we know that we are grateful for the many cards received.

The Reward.

The man who writes merely that he may get checks in a hurry seldom gets them, in a hurry or any other way. He doesn't even get them in the neck. Your heart must be in your work if you would succeed and if the check limits your horizon—your horizon is too narrow to permit the proper scope.

Proportion.

You do not employ a sledge hammer to break the shell of your breakfast egg, nor do you spread your butter with a sword. You spank the egg with a spoon and the shell is broken. Why then burn down a residence or a country court house to get rid of "the papers" that might as conveniently be stolen by some hireling of the hated villain? It makes it more interesting, surely, but it also cuts your chance of a sale to o.

A Three Reel Script.

THROUGH the courtesy of Mr. Herbert Hoagland, of Pathe Freres, and Mrs. Breuil, the author, we are able to commence the serial publication of the Pathe three-reel story released February 7th. As "In the Meshes of Her Hair," but originally styled Tap-Tap-Tap.

It should be noted that Mrs. Breuil depends as much on her effects as upon her plot for success and the inexperienced writer is cautioned against using effects. Mrs. Breuil, knowing what can and cannot be done, is able to confine her effects to practicable stuff. This the newcomer is not able to do, but a study o fthe script will prove interesting and helpful if the style and substance are not too closely adhered to in your own script.

Any theater using licensed reels can obtain this film and probably will if you and your friends ask for it.

TAP—TAP—TAP!
By Mrs. Breuil.
CAST.

Hilda—A fisherman's daughter.
Daddy—Her father.
Floyd Forbes—A man of the world.
Mrs. Forbes—His mother.
Adam—Who loves Hilda.
Adam's mother.
Evelyn Crane—Who is "willing."
Guests of the house-boat.
Keeper of the Morgue.
Deck-hands, searchlight attendant, passengers, etc.

SYNOPSIS.

Hilda is a fisherman's daughter—who being ambitious to learn—studies alone—Daddy, her lame old father, inseparable from his cane—is tolerant of her ambition. Forbes' mother has a party on a house-boat, The Wanda.

[illegible] out the hut where Hilda and her father live—Adam, a young fisherman from down the river comes wooing Hilda—Forbes joins the party on the Wanda. Becomes acquainted with Hilda—then fascinated with her wonderful long black hair, which hangs in two long braids way below her knees. He helps her with her lessons—her father thinks this quite natural. Hilda and Forbes go rowing,—he lets loose her hair—she jumps out to swim to shore—her hair floating about her on the water—Forbes fascinated—Hilda refuses Adam—Forbes' mother interferes and persuades him to leave Hilda. Hilda, heartbroken, writes to Forbes and puts herself at the mercy of the river in an open boat—is struck by a beam from the pier. Forbes gets her letter—conscience stricken. Adam finds Hilda—takes her home to his mother. Father misses Hilda. Sees note and believing she has gone to the city to Forbes he follows. Forbes hears the tap,—tap,—taping of her father's cane and thinks it is his imagination.—Dreads to face the old man—flees from himself—Is driven back to the river—takes the same boat on which Daddy is returning. On the boat whenever he hears the tap—tap—tap he runs from the sound believing it to be following him—but only in his imagination. At last he hears it approaching again and when he sees Daddy thinks it is a vision of his imagination and almost insane with dread, leaps from the boat and falling into some seaweed believes it is the long black hair of the girl he believes he drove to death. As he struggles in the water, he, believing himself to be drowning, sees visions of himself with his legs entangled in the long black hair of the floating dead body—then his hands are caught and finally it seems to be strangling him as he tries to swim in the river-grass. Meanwhile Hilda has determined she was wrong and that Daddy needs her, she slips away from Adam's mother who is caring for her and rows out to go back home. The searchlight from the vessel shows her Forbes as he is drowning. She rows out to him and rescues him—wherein comes out the happy ending, with a vision of the bride double exposure on the water with a wreath of orange-blossoms and a tulle bridal veil, etc.

TAP—TAP—TAP!
By Mrs. Breuil.
NOTES.

Note 1.—Such boats are found on Staten Island—and on the Jersey flats, plenty of shad fisher's settlements between Fort Lee and Nyack on the West Shore opposite Yonkers.

Note 2.—Hilda must have very, very, *very* long black hair reaching almost to her feet, or else legs could not be tangled in it.

Note 3.—"You're able to strangle my soul, in the mesh of your ebony hair."

Note 4.—Small ramshackle dilapidated pier, for small boats.

Note 5.—Hilda must of course be able to swim—but Forbes' scene might all be faked in shallow water, resting flat on his stomach on a box, but care must be taken that he is not too high in the water.

Note 6.—The interior of the hulk should show that it is interior of a ship—whether windows or portholes show depends upon what exterior hulk is obtained. Furnishings should be in keeping—the lamp, an old ship's lamp—a fullrigged ship model for ornament, etc. Otherwise, like cheap poor country—pine furniture, red tablecloth on table, everything plain, but clean. Old fashioned stove with pipe.

Note 7.—Seaweed often drifts into big rivers near the mouth, but it should be the long stringy kind and there must be much of it.

Note 8.—Up and down river must not be confused in boats.

TAP—TAP—TAP!
By Mrs. Breuil.

Scene 1.—A hulk on the river shore—high and dry—made into a living cabin. Daddy is sitting on a bench by the door; he is very lame and leans on a stout wooden cane. Hilda, with a lesson book under her arm, comes running in, she is being driven, playing horse—her two braids used as reins by the children—a pretty laughing group. Hilda shows children she is tired, gently disengages her braids playfully chases off the children and sinks down beside her Daddy. Talks to him a moment then opens book and begins to read—while unbraiding her discordered locks. Business shows father speaks of book—cannot understand desire to learn. Girl sees something of interest on the river—points it out to her Daddy—both look up interested. Cut to what she sees.

Scene 2.—A fine house-boat dropping anchor just off shore.
People on deck. Back to Scene 1.

Scene 3.—Hulk as before.
Interest and curiosity of Daddy and Hilda.

Scene 4.—Study—flat table-desk littered with papers, etc., a dictionary on an iron stand close beside desk.
Floyd Forbes discovered writing busily. Servant enters with letter. He reads—Screen portion of letter

YOU REALLY MUST JOIN US ON THE WANDA—YOU'LL FIND PLENTY OF LOCAL COLOR HERE AMONG FISHER-FOLK, FOR YOUR NEXT BOOK SO YOU CAN WORK AND PLAY AT THE SAME TIME.
P.S.—EVELYN CRANE IS HERE WITH US, SHE IS WEALTHY, BEAUTIFUL,— — — —WHY DON'T YOU
YOUR LOVING MOTHER,
ESTHER FORBES.

He reads—thinks—decides to go—rings bell, servant enters—tells him to pack grip, etc.

Scene 5.—Hulk.
Hilda stands in doorway—interested in gay party from the house-boat who enter going to the row-boat slip and noticing her beautiful hair evidently, comment on it.

Scene 6.—THE SAME EVENING.
Dock of steamboat—landing. Getting dark.
Flash of Forbes getting off steamer, sailor from the houseboat greets him—takes grip, they exit; note several other row-boats are also seen.

(*Continued next week*)

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

RUBEENA—Thanks for your good-bye letter. The answers are now in order again.

I. E. P.—An excess of exteriors does not necessarily cause the rejection of a script at this time of year. Most companies are below the frost line. It is probable that you have not yet had sufficient practice. Every script rejected is one step nearer the one accepted. Keep on, but remember that it is not so much the "technique" as the "idea" that sells. The technique merely betters your chance of acceptance.

E. M. D.—Thomas Chatterton was the priest in "True Irish Hearts."

K. L. B.—Charles Ray played John Hastings in "The Witch of Salem." Thomas Chatterton was the Roland Van Dyke in "The Primitive Call." We pass up the question of Miss Darkfeather's nationality. Each time she changes companies a new press agent gives out a new statement. Kalem has her a full blood Indian, while she is also said to be a half breed, a Spaniard, a Mexican. Her director says she is of Spanish descent.

C. A.—"Selected release" in the Mutual list means that one release is not definitely assigned any company, but the most available subject is scheduled. This provides for occasional over production and gives elasticity to the schedule.

WESTERNER—One two cent stamp is sufficient to ensure the return of the script. Vita is pronounced to rhyme with "lighter" in Vitagraph.

MRS. S. H.—Twenty-two identities are too many for one time.

H. G. P.—We cannot identify players in feature films offhand. Will try and get the name later.

F. W. M.—Vitagraph is not in the market at present. Your synopsis is what sells your script. Make it as attractive as possible. Do not try to state all the facts in sequence, but tell interestingly and briefly what the story is about.

H. C.—The school you mention is the one responsible one we know of, but we question the value of any school course.

M. C. N.—The "best" company is that which pays you the best price, and your "best" may be another's worst. Universal is "on the level," surely. They have recently spent several hundred dollars procuring the arrest of the man whose theft of scripts in their care seems to have been responsible for the report. Both Mr. Dayton in the West and M. Katterjohn in the East will deal fairly by you. Study the release lists for markets. The most complete list of all titles is the Answers Man's card catalogue. We know of no published list. Your paper is of good quality and weight; excellent, in fact.

A. T.—Pen written scripts are no longer considered.

JOHNNIE X.—Miss Ridgley is not with any film company at present. Your other questions are irrelevant.

R. J. H.—We cannot tell why Biograph refused your script. Send the Essanay rejection elsewhere. Edison does not make many western stories. Baby Garrity was the child in "Through the Storm." Miss Rosemary Theby was Louise Gray in "A Question of Right."

R. W. R.—Send a stamped and addressed envelope to the Answers Man. Make it a number 10. Restate your request at the same time.

J. F.—Do not submit a preliminary synopsis. Send the entire script the first trip. Editors will not interview playwrights if they can help it. The best way to break into the acting game is to start your own company. It's the only way for an amateur to get in.

C. B. K.—Advertise in this paper for a location.

W. B. L.—Most companies will do water stuff if the script is worth while. No definite time limit on Kalem. It is all right to ask that a slip be checked. The value of the checking depends on the knowledge of the person doing the checking. An occasional comedy leader is permissible.

H. W. C.—You ask too many questions.

W. E. R.—We cannot recommend a person to do the work you wish performed. Sorry.

W. A. S.—The script was sent to the proper address and will be handled in due time.

E. J. R.—We do not know the player's present whereabouts. R. M. stands for Reliance-Mutual.

J. D. A.—The Apollo is working in Los Angeles. Same address as Majestic.

W. F. M.—We know of no one giving instruction in camera work. Apply to the various studios.

J. B.—Miss Velma Whitman has the lead in "Out of the Depths."

T. J. S.—A two-part story is two thousand feet long. Companies vary in their scripts. Some want two single reels and others one continuous script for two or more parts. Better divide in two parts and let it go at that. If the idea is all there the division of the script will not affect the sale.

H. W. F.—In "The Double Chase," Madge, the adopted daughter, was Miss Frankie Mann. Miss Vivian Pates was Ruth. The longer the script sticks, within reason, the more hopeful the prognostication. The palpably bad script is shot right straight back.

NOTE—Several questions have been held over for search. A few correspondents are requested to note that it is not necessary to tip the Answers Man five cents, or any other sum.

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(Second Edition)

By EPES W. SARGENT

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Conducted by F. H. RICHARDSON

Important Notice.

IT is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service those sending 4 cents in stamps to cover cost will receive a carbon copy of the department reply by mail.

The first seventy-five questions are now ready and printed in pamphlet form. They may be obtained by sending 25 cents to the editor, preferably in coin or stamps.

Best answers will be published and the name of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Question No. 21.

Why is it that carbon brushes are mostly used? Suppose a salesman tried to sell you copper brushes for your motor or generator, making the claim that they were best, most economical, etc., what would you answer? In other words, would he make the sale or not, and why? Explain the electrical reason for shifting brushes ahead of the neutral point under load and tell what the "neutral point" is. Why is the failure of brushes to make good contact with the commutator a very serious matter, aside from tendency to spark? What is meant by "chattering" of the brushes, its causes, effect and remedy?

Roll of Honor on Question No. 15.

A great many of those who answered Question No. 15 assumed it to be somewhat more simple than it really was. Fort Worth, however, struck the idea when he said: "This question is very simple to some and quite hard to others." There were several very good answers, but I think Ernest D. Wills, Brookings, South Dakota, has again covered himself with glory by sending in what is, everything considered, the best reply. The Roll of Honor is as follows: Fort Worth, Texas; W. S. James, Camden, New Jersey; Robert L. St. James, Great Barrington, Massachusetts; Ocean City, New Jersey; New Orleans, Louisiana; Thomas Edmonston, St. Louis, Missouri; L. C. La Grow, Albany, New York; W. L. Johnston, Toronto, Canada; Denver, Colorado (2); Chicago, Illinois; L. B. Minges, Lestershire, New York; Henry Joelsten, Brooklyn, New York; Seattle, Washington; Henry L. Dobson, Toronto, Canada; Tacoma, Washington, and Boston, Mass.

Reply to Question No. 15.

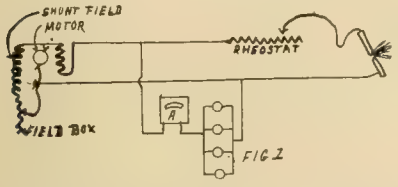
By Ernest D. Wills, Brookings, S. Dakota.

The Question:

Suppose you were running a motor generator set and something went wrong with your voltmeter, so that it would not register. How would you temporarily determine the approximate voltage of the generator?

The Answer:

If you have no other instruments except the voltmeter and that goes bad, one way to find the near voltage is by connecting lamps whose rated voltage is known, across the terminals of the machine, or the line at some convenient point. You can then judge what the voltage is by the brightness of the filament. The filament will glow dull red at third voltage and bright red at half voltage. At full voltage it is, of course, at candle power; but this method is crude, since the eye cannot catch the exact light value. If the voltage be 220 and your incandescent lamps 110 then you can connect the two series. The better method, however, is, if you have an ammeter, to connect it as per diagram, using four or more lamps of the same voltage as the generator. The more lamps you use the higher will be the reading of the scale.



Suppose the lamps to be 110 volts. As they are connected in Figure 1 their combined resistance would be 220 x ¼ = 55 ohms; the resistence of a 110 volt incandescent 16 c.p. filament being 220 ohms; thus from Ohm's law we have amperes equal voltage divided by resistance, wherefore voltage equals resistance multiplied by amperes, or, in other words, the voltage across the lines is equal to the resistance of the lamp combination, 55 ohms in this case, multiplied by the ammeter reading. Now suppose the ammeter reads 2 amperes with the connection as shown in Figure 1, then the voltage would be 2 x 55 = 110 volts. Figure 2 shows the method where the voltage is 220.

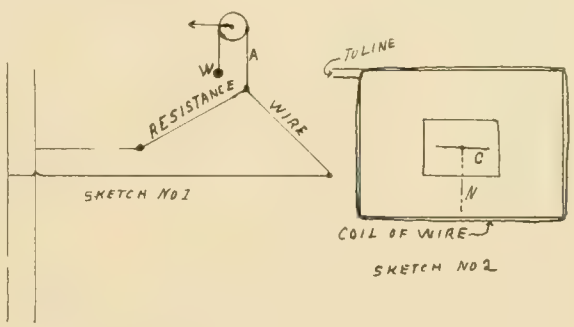
The figuring is the same, except in this case it would be 220 x 2 ÷ 4 = 110 ohms. So with the ammeter reading 2 amperes we would have 110 x 2 = 220 volts. Don't attempt to connect your ammeter across the lines without the lamps or you will ruin the instrument. The following table shows comparison between ammeter readings and line voltage when connected as per diagrams:

Ammeter reading	Voltage when connected as per Fig. 1	Voltage when connected as per Fig. 2
.2	11	22
.4	22	44
.6	33	66
.8	44	88
1.0	55	110
1.2	66	132
1.4	77	154
1.6	88	176
1.8	99	198
2.0	110	220
2.2	121.	242

There are other methods, such as the counter e.f. method and the use of dry cells, but the above I have found accurate within two or three per cent. at the worst, the variations being due to changes in lamp resistance and other things.

The foregoing could not be applied successfully, I think, except with a very low reading ammeter; the regular station could not be raised on a two-volt reading. Brother W. S. James, Camden, N. J., gave one or two methods which are interesting. His reply to Question 15 was, in part, as follows:

It is a well-known fact that flow of current in a wire will create a magnetic field; also the smaller the wire the less flow a given voltage will produce. Let us then consider a very fine wire placed in multiple with the line, and a compass placed under it. The needle of the compass will be deflected from its natural position, the amount of the deflection depending upon the strength of the current. If the wire runs north and south it is the best position, since then it will be possible to get a greater movement of the needle. You will say this is getting at the amperes, but as the resistance only allows a certain amperage at a certain voltage and the deflection is proportionate to current flow, then as the voltage rises or falls it will force more or less current through, thus causing a greater or less deflection of the needle, and we may thus, by the needle movement, detect any voltage fluctuation, though this contrivance will not give an actual reading unless it be calibrated as hereinafter set forth.



Another way is to connect a long piece of resistance wire, as per sketch No. 1. The current flow will produce heat and expand the wire, whereupon weight W will move the pointer. This is the Curdew style voltmeter. Still another way is to watch an ordinary incandescent lamp connected across the mains of the generator. The brighter the lamp the higher the voltage. I do not think this is of much value, as the eye cannot gauge the light values with accuracy. It is possible to roughly calibrate the movements of the compass needle and the temporary voltmeter by proceeding as follows: Connect enough low voltage lamps in series to equal the normal generator voltage and then connect several series in multiple. Place enough lamps in series so that they will all light up to c.p., and multiply the voltage of each lamp by the number of lamps in the series. This will give the voltage the generator is

producing. Have no other load when making the test. For example: Using a 52-volt generator, we will need 14 two-volt lamps. Now, with our field rheostat all in and the lamps in the circuit, we will adjust the field rheostat until all the lamps burn to c.p., as nearly as we can judge, and mark the position of the needle of our home-made indicator. Now cut out one of the lamps and adjust rheostat until all the lamps again burn to c.p. This gives another two-volt reading, and we mark the position of the needle. After we do this for all the lamps, cutting out one each time, the needle will be calibrated approximately for every two-volt variation.

But, after all, I think that I would make a temporary voltmeter as follows: Wind a coil of wire on a wooden frame, as in sketch 2, using enough to give about 19,100 ohms resistance. I take this as a standard as I measured the resistance of a 50 volt meter, Westinghouse type, and found it had 19,122 ohms resistance. The bridge I used was correct within two ohms. The reason for using high resistance is that the greater the resistance the less the deflection for a given voltage, and the needle might, if the resistance be too low, be deflected at right angles with the generator at half the intended voltage, and then the balance could not be read. If too much resistance is used, the deflection of the needle is so small that you may have to make the division read every four volts. In the wooden frame I would insert an ordinary needle (n) and put cardboard circle (c) on the needle. This is to put the scale on. On top of the needle set the compass needle or a home-made magnetic needle. One can be made by holding a piece of steel against a magnet of any sort. Calibrate this home-made affair with the lamps. This will give very good satisfaction if placed where there are no air currents.

Another Puzzle.

C. C. Beach, proprietor and manager of the Opera House at Westminster, Md., writes:

I am on the job constantly from the first turn of the crank until I bid my patrons good-night. Have been greatly worried, at times, about my light, and projection in general, and had always supposed the light or lens to be not properly adjusted, although I have carefully followed the directions set forth in our most valued department wherever practical. But, with few exceptions, my pictures have been more or less blurred, hazy and unsteady and for the latter trouble I placed the blame on the machine, a Power's Six. Last night, however, I ran an Ambrosio, "Chopin's Nocturne," of not very recent release, and, the three reels, from start to finish, were by far the clearest and steadiest ever shown in my theater, although the general conditions with regard to light, lens, and machine were the same. If I were a camera man, printer, or other craftsman who had to do with film production, and I could not do work such as was shown in this picture, I certainly would gladly pay those who had the knowledge to teach me, for photoplays now, from the raw material to the last picture of a reel as it leaves the projector, in all its branches, represent true art and skill, and surely it is up to exhibitors, operators, camera men, and others to be ever on the watch, doing what we may for the good of the cause, or else get out of the game. May I ask will an objective lens deteriorate from constant use—say about two years? Also the same question with regard to inductors or transformers.

You will find that many of the producers turn out films which are sharp, clear-cut and practically steady on the screen. Possibly this particular Ambrosio production was printed on a little heavier stock than ordinary, which would tend to steady it. If that film ran steady and no others do, then I think your tension springs are not quite tight enough, or your intermittent sprocket teeth are worn. No, a projection lens ought not to deteriorate through use, although it is possible, since optical glass contains a certain amount of metal, and I have, in rare cases, seen a lens which became foggy after a time, due to the oxidization of the metal in the glass, or at least I suppose that was what it was due to. But this, if present in sufficient amount to be injurious, would be visible to the eye. Be sure that your lens system is in perfect line. See page 227 of the Handbook. Keep your objective and condenser perfectly clean and watch the focus of your lens carefully. I thoroughly agree with you that many a crime is committed by the camera man, the developer and the printer; that is to say, a crime against the business. But, viewed in this light, there are a few criminals among operators and managers also, just a "few," say maybe 96½ out of every 100. A well-built economizer ought to last for years. Possibly the insulation of the coils might become weakened after a long time, but the rest of the device is practically indestructible.

Carbons.

Fort Worth, Texas, sends in an excellent answer to question No. 15 and the following interesting dope on carbons.

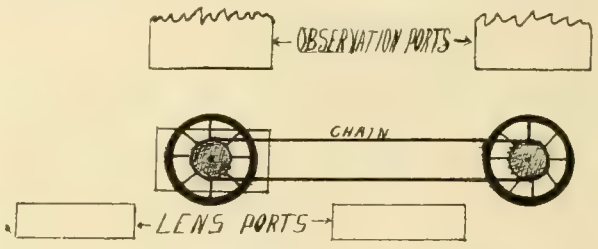
Here is something very peculiar. I was putting two well-known brands of carbons through a chemical process recently, in order to get a green cast in place of the predominating ultra-violet or yellow rays. One of the brands was made of petroleum coke, and was what I would call a forced carbon. This carbon takes the chemical and burns nicely, but the other brand is made of lamp black and pitch and is a moulded carbon, and often splits or cracks lengthwise, and, besides, the core is made of practically the same material (lamp black). The light from this carbon is not so good. The forced carbon was more uniform in quality, and cross sections and the core were made of different material from the shell. The forced carbon gives a better light than the moulded carbon. I wonder if carbon manufacturers will ever wake up and try to improve them!

I am glad, Fort Worth, you have brought this matter up. You will remember that, not very long ago, I expended considerable space in setting forth my views on the carbon proposition, and, boiling down what I said, it amounted to an assertion that there was room for decided improvement in projection carbons. I did not know, and I still don't think, there is any such thing as "moulded" carbon. As I understand it, they are all forced through a die under very high pressure, but, be this as it may, I am firmly convinced that the quality of light, as applied to projection purposes, can be very greatly improved by carbon manufacturers, and I am also convinced that if the present carbon manufacturers don't wake up and get busy somebody is going to beat them to it. It is purely a matter of experiment. I have had this matter up with at least one of the leading carbon manufacturers, and the importer promised to take it up with his factory. Whether he has done so I cannot say; at least up to date there has been no result reported to this department.

A Good Stunt.

W. S. James, Camden, New Jersey, writes:

With regard to Brother Russell's article, January 10th issue, the upper sketch appears to me to be incorrect. Considering the line E to be zero point of the wave, and corresponding to line O at the bottom of the sketch. If this is the case the projection of the two peaks of the wave should meet at line E, as they are the opposite sides of the current and start from the same point. If this is correct the upper sketch shows one-half cycle of a two phase circuit and the bottom one shows one complete cycle of a single phase circuit. I do not want you to think I am a chronic fault finder, but if I am correct, then Mr. Russell is not, and such things as this ought to be corrected. The sketch in question gives the impression that the fluctuations are shorter than they should be.



I don't know whether you redrew the sketch or not. If the reactance fills in the hollow of the reversal as much as the sketch shows, then the peaks should be shorter. Don't think from this that I am trying to argue that there will be any synchronizing effect, as there will not. There is no alternation; just a fluctuation of the action. And now one more: I do not think Joseph L. James ever used two machines on a motor generator set. If he did he would not have advocated putting the voltmeter and ammeter where he did. If they were in this position they would show a different reading from each machine, on account of the angle. They should be set higher up and tilted slightly. As regards the position of the field rheostat it should be set under the port of the left hand machine and the wheel taken off and under it a sprocket be placed from which to run a chain to the wheel and sprocket, as per sketch. I hope I don't annoy you with these criticisms, since from now on I purpose to be one of the department fans, and if I get too boisterous just choke me off.

With regard to the sketch I will say that Mr. Russell is an authority on such matters and he has the entire engineering staff of the General Electric Company available for information if he needs it. The sketch was made by Mr. Russell. I have published your criticism because I think that possibly friend Russell can make matters a little more clear, and discussions of this kind are of distinct value. I shall not comment, but leave the matter to Mr. Russell, who doubtless will take care of it, and land on you good and plenty. By the way, Joseph L. James, who answered one of the questions, was, through an error, credited to Camden, N. J.; it should have been New York City. The resemblance of names caused some one of the proof readers to correct what he supposed was a mistake. Your suggestion as to the placing of the field rheostat is excellent, in fact I think it could hardly be improved upon, though it would not make any difference whether the field rheostat be placed under the port of machine No. 1 and the auxiliary wheel under port of machine No. 2, or vice versa. As to the position of the voltmeter and ammeter, I don't think your criticism is justified; the angle would make very little difference because the needle sets very close to the dial and, in any event, the operator would soon learn to make accurate allowance for the angle.

Well, Well, Well.

Mr. Hirsch, Dreamland Theater, Minneapolis, Minn., expends one whole postal card with the following:

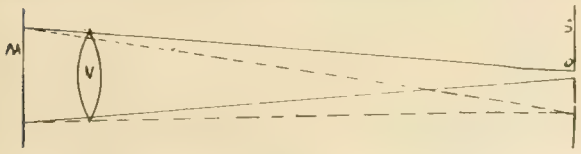
I have a short circuit in my condenser and don't no how to remedy it. I have trouble with the sprocket holes tearing out on me, and a friend of mine told me to get some extra ones. Now, Where can I get them? I am running my machine myself, as I think I can save by doing so.

Friend Hirsch's difficulty is serious indeed. I would suggest, however, that a short circuit in the condenser is not the worst catastrophe he might encounter. He might have short circuit of the brain, and that would be perfectly turruble. As to the sprocket holes which tore out on him, possibly his tailor did not work them properly, anyway he can cut new ones with his pocket knife, though probably the buttons might not fit them well. I think possibly neighbor Hirsch used a postal card because he thought he could "save by so doing." Also, he evidently discovered that lead pencils are cheaper than pen and ink. If it were not for the stamp being cancelled I would return the aforesaid card so he could use it again, and thus save some more.

Finding the E. F.

W. S. James, Camden, N. J., says:

> You are wrong in your method of finding the e.f. of a lens. I am taking Professor of Optics Edser's word of this. The accompanying sketch explains. (L) is the source of light; (V) lens to be measured; (M) mirror; (S) an opaque screen with a small opening; (O) with a thin wire stretched across it. When the



> reflected image of hole (O) is the same size as the hole it is then the e.f. of the lens is equal to the distance from S to V. The solid line represents the incident and the dotted line the reflected ray. The mirror and lens must be so arranged that they will slide back and forth so that the distance between M and S may be varied.

Brother James, you are full of prunes, and I don't know but what Professor Edser has been eating a few, too. In the first place, I will stick a pin in your balloon by saying that we don't get the e.f. of a single lens, but of a combination, and your scheme does not give any information as to where point "V" is located in the combination. Moreover, you take a condenser combination 4½ inches in diameter, with say a 3½ e.f., how in thunder are you going to reflect the ray as shown? You surely don't mean that the reflected ray would go back through the lens? Well, it could not pass the lens, that is a cinch. Your dope, friend James, is usually good, but I think you stubbed your toe this time.

He Doesn't Agree.

Robert T. St. James, Great Barrington, Mass., submits the following:

> I note that operators have been experimenting with the auxiliary shutter arrangement to work in conjunction with the regular machine shutter, with the end in view of reducing the flicker caused by alternate light and darkness on the screen. To spare them further brain storms and to protect those others who might become inoculated with this particular "bug," I present the following: The theory, as I understand it, is, if the dark period on the screen could be eliminated, by diverting a part of the light of the arc or by using a separate source of light and projecting the same to the screen during the period of darkness, it would tend to reduce the contrast of light and darkness and thus eliminate the flicker. This idea, while it sounds good, on closer inspection presents some interesting phases. Examine an ordinary film and you will note the proportion of shadow in comparison with the lighter part. With a few exceptions, such as inserts, letters, etc., the shadows predominate, and the light value on the screen is but a small percentage as compared with the total light projected through an empty aperture. Now suppose we can project light to the screen during the period it is cut off by the machine shutter, what would be the result? In the first place, the intensity of the film is constantly changing, and in order to match this constantly changing intensity it would be necessary to have the auxiliary light selective enough to accomplish that purpose, which is so obviously impracticable that argument is unnecessary. We don't want to lighten our shadows, since in them lies the beauty of our picture, the deepest gradually blending to delicate values of light and shadow as against the high lights, and it is these elements which make up the beauty of the whole. But if we introduce a source of light alternating with the film exposure, we will certainly injure this effect, as well as come into direct collision with that peculiar phenomenon—"persistence of vision." In other words, you have reduced the value of the contrast. If we take two light values, or an extreme of light and darkness, and present them rapidly to the vision in alternate order, the result will be a light of the average intensity of the two extremes. Therefore, this theory is exploded, since the introduction of the other period of light would produce a picture whose intensity would be that of the mixed shadow and extra light combined, the total result tending to detract from the general results.

I have published this, not because I am quite sure that I altogether agree with Brother St. James, but because his view is interesting and well put. Possibly he is, too, to a considerable extent correct, therefore, it would be well for those interested to give this article their careful consideration.

Aha! Discovered!

Columbus, Ohio, writes as follows:

> Referring to "A Poser," page 1149, December 6th issue, we find that while the two lenses are both marked 5 inches, they proved upon measurement to be 5 inches and 5¼, respective. Minnesota is wrong. Under no circumstances should aperture plates be filed to even up picture size.

You have solved the problem, Columbus, but the trouble is your solution does not solve. By this I mean that in your question you said "When the lens from the machine throwing the big picture was placed on the other machine, instead of increasing the size of the smaller picture it decreased it." Nothing doing, my dear sir, nothing doing. You evidently made a miscabobble in your measurements. If it was a matter of mis-matched lenses then when you change the lenses you also change the results, which you stated did not occur at all. So, Columbus, you are standing on your own foot.

From the Rio Grande.

Eagle Pass, Texas, says:

> Am running a Power's Six and a Motiograph. Have a G. E. mercury arc rectifier and an ammeter as a part of our equipment. We use licensed forty-five to ninety day service, and I think our picture is at least very good. Regarding "The Same Old Blunder," January 10th issue, what you say is correct; you cannot make a sharp picture with a fuzzy film, but may often help matters by altering the focus for different scenes, because most heavy stock will lie perfectly flat over the aperture, whereas lighter stock often buckles slightly. In the same issue an article, entitled "Brand New Scheme," Winnipeg, Canada, is of interest. The brother, however, in my opinion, is, as you say, wrong, as some condensers have a surplus of glass, which would render the callipering of the thickness of slight value. This extra glass does not change the optical effect, but it would render a measurement made that way of no value. Mr. Martin's experiments in the November issues are very interesting, but I agree with you rather than the diagram set forth in November 25th issue, titled "Performances of Projection Arc." I will try later to give you some ideas on mercury arc rectifiers, and the care of motors and generators. I have the latest Handbook and it is fine—well worth $5.00, instead of the $2.50 charged for it. Inclosed find 25 cents for the questions.

We shall be glad to have the mercury arc rectifier dope at your convenience. Am pleased to know you think so well of the Handbook. We now have two correspondents in your city—yourself and another. Evidently the little city by the Rio Grande is waking up. Your remarks about thick and thin film stock is correct; I have had that same experience myself.

Feeding the Carbons.

H. A. Carver, Moundsville, W. Va., writes:

> I have been through the east and part of the west. I make these trips about once a year and, being an operator, make it my special business to watch the projection of pictures. I wish now to take up a matter which is terribly neglected by the average operator, viz.: The feeding of carbons. Here is my method and my light is steady and bright at all times. I clean the lamp with a clean, dry rag, and put on a little graphite once a month; this keeps the lamp working smoothly. I go over my wires and all connections once a month; if they are dirty and show poor contact I cut them back and sandpaper them thoroughly. I also remove the connections to my rheostat coils once every two weeks and clean them thoroughly and do the same to the switch blades and fuse clamps. As to my lamp leads, I usually change them once a week and find they need it; also that the terminals need cleaning thoroughly. Once a week I remove the lamp house, take the carbon clamps off, clean them out thoroughly with a file, and sandpaper to insure perfect contact, replacing all parts as tightly as possible. The next most important thing is to set the carbons so as to maintain a perfect crater all the time, and this can only be accomplished by careful study of cause and effect. It cannot be accomplished in one day or in one week, but when you finally get your lamp set so that it quarters O. K., always use that set. The feeding of carbons, particularly on a.c., is exceedingly important; the points should never be allowed to touch after the arc is struck. The first thing I teach a helper is to learn the sound of the arc, and never to jam the carbons together. By studying the sound of the arc you can learn to distinguish the exact distance apart at which best results are had. Of course, all this involves work, but I am getting paid for that.

The brother is right in saying that the care of the lamp, the feeding of the carbons is of the utmost importance. If it was not I would not have given up almost eight pages of the Handbook to that subject. I think my method of cleaning the lamp is perhaps a little better than that of neighbor Carver. It does not do much good to wipe off the lamp with a dry cloth, and a little thin oil on the cloth will cause the graphite to adhere to the metal. I have not space just now to enter into extended comment on this matter, but it is a subject which deserves much discussion. I shall be glad to hear from successful operators as to their methods of handling the arc.

Getting After Them.

Edward Daniels, Boston, Mass., sends in a clipping from the Boston American, which is interesting. It seems that Walter L. Branaghan, who had theatrical offices at 224 Tremont Street last year, is on trial in the Suffolk Superior Criminal Court, charged with larceny. It is alleged that he took $137 from three girls and a man who had ambitions to go on the stage. Branghan was supposed to make actors and actorines of them. This is interesting, as I said, in view of the fact that Brother Daniels informs us that he, Branaghan, ran an operators' school in Providence (Rhode Island, presumably) until he was driven out. It is to be hoped that the barnacles who fasten themselves upon the theatrical industry will all, in course of time, receive their just deserts.

A Really Splendid Article.

The Thaddeus Davids Company, New York and Chicago, have delivered to this department for examination and test a box of their "Glassine" announcement slide ink. It comes in six colors, viz.: Red, blue, green, violet, black, and white. I have tried this ink out on raw glass and it certainly works perfectly; it does not spread a particle. The colors are good and I can heartily recommend the product to operators and managers. All that is necessary is to clean the glass by breathing on it and wiping it off with a perfectly clean cloth. You can then draw anything you wish, using an ordinary pen, just exactly the same as you would write on paper. There is enough in a box of this ink to last any ordinary theater for at least a year, and it is a pleasure to recommend an article such as this, which has really unquestionable merit. See Advertisement.

That Paper Stunt.

[illegible] Dobson, Toronto, Canada, says:

> [illegible] January 10th issue, Mr. Foltz wants to know why a piece of certain kind of paper placed in the aperture of the machine won't ignite through the heat of the light ray. Brother Johnston and I tried that out, and to our way of thinking the secret must lie in the process of manufacture, some special medication or something of that sort being used. Ordinary newspaper burns all right. I doubt if Mr. Foltz knew any more than this himself. My operating room is 14 feet long, and a window opens in front to the open air. Have another, three feet square, situated in the flat roof over the machine. Use a Chapman & Walker, Toronto, motor generator set, taking 550 volts, 3 phase current. The motor is direct connected with the generator, which has 35 amperes capacity at 50 volts; I don't use any resistance and get a good light. Power's Six-A motor-driven machine and a plaster screen. Have no voltmeter and ammeter, though most of the other houses of this city have them.

I think probably you are right about the paper stunt, neighbor Dobson. Yes, you ought to have an ammeter and a voltmeter, by all means. Send on those pictures when you get them ready.

Hum—Can You?

1 Charles W. Rogers, Goldsboro (?), N. C., writes as follows :

> Received the Handbook some time ago and I will say I could not afford to be without it. Have made a little discovery which, although I may not be the first to find it out, I trust it will be of service to some of the boys. Looking through the tinted glass in the lamp house door of my Power's Six-A, I can see a perfect image of the carbon crater on the face of the condenser. This enables me to line up my carbons perfectly. There are two houses in Greensboro (?) and projection is good. But there is one thing lacking in North Carolina, and that is an operators' union.

I don't know whether your crater stunt is right or wrong. I do not remember ever having noticed anything of that kind, though possibly it will work out. Anyway, operators can try it and see. If you are correct, the thing is of value.

Correct—Go Up Ahead.

L. C. LaGrow, Albany, N. Y., propounds the following:

> Why the auxiliary resistance in Brother Johnston's sketch answering question No. 9? Does that sketch not more correctly indicate an independent generator, either belt driven, direct connected or engine driven, than the true motor generator type?

Well, Brother LaGrow, although I did not intend to confine question No. 9 strictly to the true motor generator type, from the way the question is worded I guess I will have to remove my chapeau and make to you a low bow, since the term "motor generator" has come to mean a certain type of machine used in moving picture work, in which the generator supplies the arc without any resistance in series, and, as I remember it, there is no field rheostat in connection with a dynamo of any make of this kind of machine. The fault, however, I think, is more my own than Brother Johnston's.

Developer.

Several letters on slide making have been received in response to a recent inquiry by Birmingham, Ala. Brother Wesley Anderson, Newport, Ky., gives a few general directions and then says:

> A developer giving good intensity and clear high lights should be used and stains will be avoided. I can recommend the following: Pure water 20 ounces, hydrochinon 60 grains, sulphite of soda (dry) 120 grains, bromide of potassium 6 grains, citric acid 6 grains, carbonate of soda (dry) 1 ounce. Use at 65 degrees F.

Many thanks, Brother Anderson. In last week's issue there was a very complete illustrated letter on slide making. Friend Anderson also recommends Birmingham, Ala., to obtain the two following manuals which he has found to contain valuable information, viz.: "Photo-miniature No. 9," "lantern slides," and "photo-miniature No. 83," "coloring lantern slides." Each one costs 25 cents and they are worth it, too. They may be had of Tennant & Ward, 103 Park Avenue, New York City.

From Chicago.

A member of Chicago Local No. 2 writes:

> Why does the Nicholas Power Company use two friction shoes on its automatic shutter governor? I put a piece of match wood in one side and filed some of the face off the other shoe and my shutter worked much better. Please visit some more theaters and let us hear how those eastern men can improve.

I don't think I can recommend your governor stunt, brother. I presume you mean that you have taken out one of the metal shoes and substituted soft wood therefor. Now, I don't know whether you are trying to kid me or not, but the Nicholas Power Company has had considerably more experience with governor shoes than you can possibly have had, so I guess we will still have to adhere to their plan of using two metal shoes. I expect to visit theaters occasionally. I pretty nearly started a riot the last time, but riots sometimes do good. However, from what I saw the last time I was in Chicago, New York is not the only city, by one good long jump, where improvement is needed. Bing, just like that!

A Useful Work on Slide Making.

Messrs. Tennant & Ward, New York City, have sent this department for examination a copy of "The Photo-Miniature," a pamphlet of about fifty pages, dealing in most excellent fashion with lantern slide coloring. I can heartily recommend this work to those interested in coloring lantern slides. Its price is only 25 cents, and it is certainly worth the money.

From Phoenix, Arizona.

C. W. M'Clure, Phoenix, Arizona, writes:

> In January 10th issue, page 169, Mitchel, of South Dakota, complained of parts of reels being out of focus. This may be caused by the camera being out of focus on one scene and not on another. If the camera lens was racked too far ahead, or back, then the M. P. lens will give the best result in the same relative position. Then, too, I have had film come to me, one scene of which was wrong side to, caused by careless assembling. By this I mean the emulsion side of one scene was reversed with relation to the rest of the film. Assemblers make mistakes the same as you and I. I am fifty years old and have been making a series of mistakes all my life. This would make a difference in focus of the thickness of the film, but can be remedied by refocusing the lens. It makes no difference how many cameras are used on different scenes, provided they are all equally good lenses and are all in focus. On page 171, January 10th issue, Birmingham, Ala., wants to know about slide making. I cannot give him information as to coloring, but can tell him how to get best results in making plain slides. A 3¼ x 4¼ camera is large enough; the make of camera does not matter, except a Graphlex is better since you can then get a clearer negative of moving objects, providing you are using proper lenses, and the lens is the whole thing. A Tessar 1C is the best obtainable; costs about $34; it would be money well spent. Make the negative as thin as possible, but not sufficiently so to lose part of the highlights. Print by flame of a common kerosene lamp. Just flash the plate to the light and develop by ruby light until you can just distinguish the image coming through the back. My slides are used in Phoenix and show up fine. Printing with a camera might be better, but contact work is good.

I do not see how a factory assembler could get a film together wrong side to, though it might possibly happen, but certainly this mistake would not occur very often. Many thanks for the slide information.

Various Things.

Craig Brothers, of the Bells Amusement Company, Bells, Texas, after recommending "Sho Kard" ink and No. 1 Spencerian pen for outlining pictures and lettering on glass, says:

> We suggest that, in the beginning especially, only outline pictures, such as cartoons, be used. We believe such slides are very appropriate, particularly for small, rural theaters, each slide, of course, to have proper wording. Where is the wear mostly likely to be found in a Power's Five machine when there is practically no noise when the carriage is down, but the noise increases proportionately as it is raised, and is very pronounced when clear up? We have a power plant consisting of 9 h.p. Fairbanks-Morse regular style engine, and a 3 k.w. 60-volt generator. Your questions will, believe, be the means of inducing and enabling more theaters to put in power plants of their own, and this, we are sure, in many cases, will be a good thing.

Many thanks for your suggestion concerning slides. We agree with you that it would be a good move on the part of theater managers to install their own light plant, except, possibly, in cases where the current consumption is very small. As to the Power's Five, you will probably find the trouble in the toggle gears on the left hand side. By "toggle gears" I mean those gears which enable the carriage to be framed up and down; possibly, also, the connecting bar holding them together is worn.

From La Crosse.

Joseph Kampschorer, La Crosse, Wis., orders a list of the questions and says:

> Projection is very good in a few of our local houses running a short matinee and a three-and-a-half-hour evening show. I am studying hard and have the advantage of consulting with the electrical engineer of one of our three plants; the library is near our theater, so I have all kinds of ways of getting better knowledge, though I feel that what I now possess could be put in an ink well.

That kind of talk marks the progressive man, and the one who, if he is not already one, will develop into a successful, high-class operator.

Some Address.

J. D. West, Madison, Mo., sent a letter to the department recently. This is the way he addressed it:

> Moving Picture World, Post Office Box 226, Madison Square Station, No. 17 Madison Avenue, New York City. The Projection Department, Conducted by F. H. Richardson.

The letter reached its destination safely, though he overlooked: "U. S. A., Western Hemisphere, The Earth."

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Comments on the Films

Licensed

THE WINNER WINS (Vitagraph), Feb. 9.—A melodrama with an autodrome and a big road race as backgrounds. The race is real and a true dare-devil speed man is its hero. It is commercial work and there is nothing in it better than the views of the racing cars that it gives. The photography is only fair; it adds nothing to the offering in itself.

PATHE'S WEEKLY, NO. 12—Feb. 9.—A royal funeral of the late Queen of Sweden and other items of great interest are included.

A STORY OF CRIME (Edison), Feb. 9.—A burlesque that stirred laughter all the way through. Mary Ann (Alice Washburn) is cook for a newlywed family who are playful. Mary has no humor. The maid next door (Alice Owen) also is lacking in humor, so the story gets started and grows and grows into murder. It is an author's picture—Mark Swan wrote it. C. Jay Williams has produced it in a lively, humorous way and it has been given some clever subtitles. The photography is clear.

TAMING TERRIBLE TED (Lubin), Feb. 9.—Jerry Havener puts spirit into "Terrible," who has the whole town shaking in its boots. Mae Hotely puts more spirit into the deserted wife who goes after him for the reward and finds her husband. There is action and the offering seemed to please. It is along well remembered lines and is written by Epes W. Sargent. Arthur Hotaling produced it.

ANTIDOTES FOR SUICIDE (Lubin), Feb. 9.—This situation (written and produced by Arthur Hotaling), though less often used than the one in the farce sharing the same reel, is more trite because less human. Jerry Hevener's contortions on the floor made some laughter and Mae Hotely, as his wife, made a little by the vigorous push in the face she gives him.

ONE THOUSAND TO ONE SHOT (Biograph), Feb. 9.—A farce about the fool with a roll. In this picture the roll was made up in a country store and Charles Murray is sent to town to gamble it on the race track. He walks home. There was a little laughter.

SKELLEY BUYS A HOTEL (Biograph), Feb. 9.—On the same reel with the foregoing, this vaudeville farce is made very laughable in parts, especially by the work of Charles Murray. The house seemed to enjoy it much. It has speedy action and fun.

RECONCILED IN BLOOD (Selig), Feb. 10.—This picture production plot is developed in the moonshiner district and concerns a feud existing between two families. At first it seemed to be the old story was to be worked over, but it develops into very interesting complications and brings tears to the eyes of the emotional spectator. There is a surprise introduced that is too good to reveal, but which shows the rough tenderness of a primative moonshiner's heart. Many beautiful mountain scenes are well taken and lighted. The characters are all rough and ready and well acted. One scene is rather inconsistent but not harmfully so. A good offering.

ORPHANS OF THE WILD (Pathe), Feb. 10.—A production depicting life in the pioneer days of migrating to the western land of promise utilizing the old prairie schooner. It embraces the usual Indian attack, the killing of the parents and all the members of the caravan except two children, they are separated and meet years afterward. A well trained horse saves the little girl and figures through the picture to the finale. The photography, lighting and perspectives on the desert are all excellent. It should please the average audience.

THE STORY OF THE WILLOW PATTERN (Edison), Feb. 10.—This offering is a happy conceit, taken from the Willow Pattern ware so well known and cherished, especially in England, for its rareness and beauty by connoisseurs. It is one of the daintiest and most pleasing pictures possible. The director deserves great credit for this masterpiece. Robert Brower as the mandarin did the part in his usual dignified manner. Bessie Learn, his daughter, was artistic in every sense of the word, and the others in their support deserve full commendation. This picture should be placed by all exhibitors on their programs. Expressions of pleasure were expressed throughout the house.

THE MEASURE OF A MAN (Lubin), Feb. 10.—For a single-reel picture Paul Powell certainly had an inspiration, for this one contains more to the square inch than one out of a hundred, in the way of action and punches. It also contains some educational scenes, or at least demonstrates to the audience the method of using the force of water to make excavations, through huge hose and by high pressure. There is a consistent plot embracing some exciting episodes that makes the spectator sit up and take notice. Joseph DeGrasse, as a vagrant; Henry King, as the superintendent of the work; L. C. Shumway, shift boss, played their various parts excellently, but the honors are due to Marion Emmous, who was cast for Tommy, the superintendent's son, whose work was great.

SPEAK NO EVIL (Essanay), Feb. 10.—This picture play depicts how much harm can be caused through grossip and vituperation when indulged in by neighbors, or through deceptive personal observation, when a wife will not listen to an explanation through jealousy. Richard Tracy played a clubman in his usual graceful style. Irene Warfield, as the jealous wife, gave an excellent rendition of the part in all respects. The plot was carried out by all participants gracefully, and contains interesting scenes, though lacking somewhat in several details. The photography is up to the standard. It is strongly melodramatic in tone and will please those who prefer that style of picture.

ANDY GOES ON THE STAGE (Edison), Feb. 11.—Andy Clark appears "on the stage" as little Lord Fauntleroy and finds that he has to go up to the gallery to punish Yale Boss who, if he had known who was under the curls, would have considered first before he threw that egg. It made laughter; but was not quite so spontaneously funny as the former installment of the Andy series. Mark Swan is author and Charles France produced it.

MISS MILLY'S VALENTINE (Essanay), Feb. 11.—The situation of this picture is trite; but its unexpected ending helps it out. It makes a fair offering and there was some laughter over it.

SONNY JIM IN SEARCH OF A MOTHER (Vitagraph), Feb. 11.—A new series with "a fine kid" (we quote remarks overheard) as its center of interest. The story aims at pleasing, human sentiment most successfully. The love story between Sonny's father (Tefft Johnson) and the girl (Clara Kimball Young) is acted in a bright and convincing way. It makes an excellent offering.

ALL ON ACCOUNT OF POLLY (Pathe), Feb. 11.—A short farce with one good joke that is not expected and is very laughable. The rest of the picture has a touch of broad humor given to it by the players. The photography is rather thick.

A TYPICAL BUDDHIST TEMPLE (Pathe), Feb. 11.—Scenes of great beauty showing a Chinese temple. It is not perfectly photographed, but is clear enough.

SCENES ALONG THE CANVERY RIVER, INDIA (Pathe), Feb. 11.—Not perfectly photographed, these views of a torrent and its banks are interesting.

A STRENUOUS SCOOP (Selig), Feb. 11.—Comedy comes from the gumption of the cub reporter who will interview the noted opera singer whether or no. "Dago Frank," the "wanted" man, thought he had a good get-away in the singer's dress and was greatly annoyed at having the reporter following him about, even up a tree. It is quite laughable and the house seemed to enjoy it a good deal.

NIAGARA FALLS (Vitagraph), Feb. 12.—Some excellent views of the famous falls, rapids and the gorge below. A good scenic half reel.

SOME STEAMER SCOOPING (Vitagraph), Feb. 12.—Maurice Costello and Clara Kimball Young appear here in a very slight offering, on same reel with above. Nicely pictured, but not at all strong.

THE WEAKER'S STRENGTH (Essanay), Feb. 12.—This tells a story within a story. The girl who eloped with a young man tells her experiences to a stranger, believing she has killed her former lover. The development is not very smooth, and while well enacted, the story is not of an elevating type. It turns out that the lover was only wounded and a happy ending is suggested. The photography is quite dark in places.

AS IT MIGHT HAVE BEEN (Biograph), Feb. 12.—A dream story in which a village girl, beloved by the town barber, is badly stage struck. Her metropolitan experiences, as pictured in the dream, are entertaining. She sees herself a star in opera, but has a sad awakening. She presumably decides to accept the barber, though the picture does not show this.

SUSPENSE AND SUSPENDERS (Melies), Feb. 12.—A fairly amusing little skit, in which a moving picture actor leaves his suspenders in milady's room, leading to grave suspicions on Algie's part.

WINKY WILLIE'S BIRTHDAY GIFTS (Melies), Feb. 12.—This, on same reel with above, shows the little youngster playing tricks with the kit of tools given him by his aunt. The situations are very funny. The best of this series yet shown.

THE MISTRESS OF HIS HOUSE (Selig), Feb. 12.—Every woman will appreciate this little domestic story, written by W. E. Wing. It shows how the brother marries and brings home his young wife to live with the housekeeping sister. The women clash over the management of the home until the wife is injured. Rather a slight plot, but true to human nature and entertaining accordingly.

A SOLDIER OF THE C. S. A. (Selig), Feb. 13.—The story will not make strong appeal to the critical, but it may go with the crowd. The theme is of an old and broken-down veteran who, when he is unable to pay for his lodging, has his violin taken from him by his landlady. Later, starving, he enters a house where there has been a little reunion of men who followed the same flag he did. He steals the emblem, in which he wraps a loaf of bread. Detected and caught, he is taken back to the house and feasted, after explanations are made.

BUNNY'S BIRTHDAY (Vitagraph), Feb. 13.—Good comedy. John Bunny and Flora Finch have the roles of husband and wife and entertain their friends with insufficient silver to make a showing. Through a combination of circumstances, William Shea as a burglar gets mixed up in the story. He robs the house where Bunny had reason to believe he would get a loan of tableware. It is in returning the silver that had so strangely come into his possession that Bunny gets into the hands of the police. There is an excellent cast and the story is well put on.

THE SLEEPING SENTINEL (Lubin), Feb. 13.—Instead of titles in this picture there are used the lines of a poem by F. H. De Janvier. The "poetry" does not add to the effectiveness of the subject. It is far from a classic. Then, again, too large a proportion of the film is devoted to reading matter. Some of the scenes are good. An older and a taller man might have made a better Lincoln.

OUT IN THE RAIN (Kalem), Feb. 13.—Carlyle Blackwell, as a clubman, dines not wisely but too well, and as a result when he thinks he is entering his home discovers after a while he is in the house of a friend. Although one viewing the picture will be led to believe a tragedy is impending when the man of the house returns and finds the intruder, the unexpected happens and the mistaken man is gently led out; his wife, however, informed by telephone, puts the chain on the door and the unfortunate man is locked out in the rain. There is good comedy in the various situations.

THE GUN BEHIND THE MAN (Kalem), Feb. 13.—On the same reel is this comedy bit in which John Brennan has the role of a tramp. He makes fun as he gets tangled up with a rural artillery outfit on target practice bent. Considerable damage results in the neighborhood when the recruits try to hit a target.

THE CALLING OF JIM BARTON (Essanay), Feb. 14.—This picture afforded G. M. Anderson (Broncho Billy) an opportunity to appear in a somewhat new role, that of an outlaw. In his younger days he was a bad "boy" and ran away. A runaway usually rides on the toboggan. Such was the fate of Broncho Billy. He comes to a bad end, but to save a brother's honor he sacrifices himself. Carl Stockdale, Evelyn Selbie, Emery Johnson, True Bordman, and Lee Willard, ably supported Mr. Anderson. The environments were well selected. Photography first class. It will please.

THE REWARD (Lubin), Feb. 14.—This is a Western melodrama, full of sensational scenes, embracing cowboys, train crews, train robbers, etc. The leading parts were well handled by Edgar Jones, Louise Huff and Henry Loomes. The scenes at an isolated railroad station were well handled. Louise Huff as the telegraph operator had a good conception of the part and rendered it finely. The reward offered is for a criminal, who attempts to assist the girl from being robbed of a payroll. The action is swift and holds the audience's interest. It will be popular.

A NEST UNFEATHERED (Biograph), Feb. 14.—The plot worked out in this offering is rather original in conception. The leading characters are convincing in the portrayal of their roles, especially Harry Carey, as the farm foreman, and Miss McDowell as the daughter, Kate Bruce as the mother and the person who played the boy hated by the foreman; all did fine work. The photography was up to the Biograph standard and the locations well chosen. It is a picture that will please and hold attention, although it is considerably depressing in places.

THE FATAL CLUES (Kalem), Feb. 14.—The basis of the plot of this offering hinges on a murder committed in a hotel. The working out of the discovery of the murder is rather interesting, but not convincing. There is some of the business in the development that loses the "grip" on the audience; in other words, it doesn't get over. The acting was much better than the directing and the scenario. The lighting and camera work is fine. It will pass muster.

HIS GRANDCHILD (Edison), Feb. 14.—This is worked out on the lines of several old stories and plays, but rather cleverly put together. In the finale it smacks of "East Lynne." An obdurate father, afterward a grandfather, is made to see the error of his ways, and receives a glorious call down which he deserves. It is all considerably conventional, but interesting, and will be convincing to the average audience. It was finely produced and acted in all respects.

SAWDUST AND SALOME (Vitagraph), Feb. 16.—A love story of well defined type that will please. Its heroine (Norma Talmadge) is a clean-hearted circus performer who, as bride of the son of social climbers (Leo Delaney, too old for this part), is not acceptable to her "in-laws." It is shown that the girl, whom the man's parents wanted him to marry, dances a Salome whirl at a ball. The man finds his young wife, who has been snubbed, about to run away to the clean sawdust and, looking back at Salome, decides to go with her. Of its situations, half are fresh and half are old. It is well made, clear and will be counted a good entertainment.

HER OLD TEACHER (Biograph), Feb. 16.—A pleasing picture of kindliness and human sentiment. Its pretty, pathetic little story has nothing harsh; and, like an old song, will please though we have had other stories like it. The best of it is its acting and the best of this is its simplicity. Most of its characters are good and all are acceptable. A sweet, old teacher shows a kindly heart and, later when sorrows come, one of her pupils sees that her old age is protected.

THE ADVENTURE OF THE EXTRA BABY (Edison), Feb. 16.—We found little entertainment in this offering. There was no laughter at all in the audience. Octavius begins to pall a bit and the child is not really funny.

PATHE'S WEEKLY, NO. 14—Feb. 16.—Photography is most of the items and is not up to the scratch. There's a sensational fire series this Monday.

Licensed Specials

THE COUNTY SEAT WAR (Kalem), Feb. 9.—Using an impossible situation, this two-part offering has a touch of liveliness as though the producer at least believed in it. Perhaps, in rough outline, it actually has happened in Western communities; but hardly where they were as settled and law-abiding as this, or at least so it will seem to the average spectator. The story will entertain fairly. While clear enough to carry through, it has obscure passages, especially the opening scenes, and the photography is in about half the scenes a bit thick. Some unsuccessful candidates for a county office, among them the heroine's father, attempt to capture the county seat for their town by stealing the records. The authorities merely turn out the militia and arrest them. It gives the successful candidate's son—the hero—a chance to plead for the heroine's father. As a special offering, only fair.

THE ADVENTURES OF KATHLYN (The Royal Slave), Feb. 9.—This continues to be a remarkable picture with its Indian backgrounds and wild beasts. The story is still most romantic, but is not very speedy in these two reels. We find the pretty heroine sold as a slave to the villainous Umballa. The series seems to be attracting some attention; but as the story is incomplete, little comment is possible.

MASTER OF THE MINE (Vitagraph), Feb. 10.—A two-reel melodramatic picture that is certainly a "gripper" and clean in moral tone. It concerns two families whose selfish fathers, one who has a beautiful daughter, for the sake of money, and the other to place his son in the better class of society, induce their children to marry. It is a marriage of convenience; a loveless and an unhappy one. They are sensible enough to come to an understanding, however, and conceal it from their friends. The husband proves to be a gentleman in all respects, courteous to his wife at all times. The son's father is stricken with death at the wedding feast and the son becomes master of the mine. A strike occurs and the mine is dynamited. At the risk of his life the young owner saves some miners, and in turn the wife saves him from death. This brings love to their hearts and happiness. This is an extraordinary picture in novel effects and well worth seeing. The acting was superb. The mob scenes finely handled.

AFTER DEATH (Cines), Feb. 10 (Two reels).—This is rather a vague title and besides being full of inconsistencies it is gruesome and leaves a bad taste in the mouth when it is finished. The theme hinges on the everlasting triangle, two men and a wife, one a physician, the other the husband, Lord Villiers. The former is in love with the latter's beautiful wife and under pretense of helping him overcome some difficulty concerning a scandal attempts to make away with him in a hideous manner by administering a hypodermic injection of poison. However, it all ends happily, but does not redeem itself satisfactorily. The exterior and interior scenes are beautiful. The lighting was only medium. It is well acted, and will please some people.

INDIAN FATE (Kalem), Feb. 11.—A two-part melodrama with a striking situation at its close. The story itself is not very interesting, nor has it been done in a very human way, and besides the tone of the story is not wholly pleasant.

BROKEN LIVES (Pathe), Feb. 12.—This two-reel number, with Pearl Sindelar and Irving Cummings in the leading roles, presents a graphic picture of the daily tragedy resulting from improper safety appliances in crowded buildings. The selfishness of the woman owner is well shown. The fire scene is stirring and well handled. The superintendent's entrance in the court scene is dramatic, but could have been more in keeping with judicial procedure without loss of suspense. A humanitarian subject handled in a powerful way.

FITZHUGH'S RIDE (Lubin), Feb. 12.—A war drama with considerable originality about it. The rival intercepts the girl's letters to her lover on the field, creating an estrangement. The night encampment made a good scene. The fighting scenes were not powerful in comparison with other offerings of this type, but hold the attention. The wedding scene makes chief claim upon the interest, and Fitzhugh's Lochinvarian feat in carrying away the bride was very well staged. The surrender in the church was also well done. The cast in this production is an elaborate one.

RORKE'S DRIFT (Edison), Feb. 13.—Richard Ridgely produces this two-reel story of the Zulu war in which Richard Tucker has the lead. The production was made in the South, as is evident from the backgrounds. Many men are engaged in the battle scenes, to the photographing of which much film is devoted. The picture will appeal to those with a fondness for the spectacular.

SOPHIE PICKS A DEAD ONE (Essanay), Feb. 13.—Here are two reels of fun. They constitute one of the best of rustic farces. The mirth provokers are Harry Todd as Mustang Pete, Carl Stockdale as Doctor Beaky Byers, Margaret Joslin as Sophie Clutts, belle of Snakeville, and Victor Potel as the cook. The comedy holds up all the way. The laughs come along with regularity and are unforced. The picture is a hit.

CHILDREN OF THE FEUD (Vitagraph), Feb. 14.—The feud plots seem to appeal to pictureplay authors, as they crop up regularly, and are so similar it is almost impossible to produce an original one. But this one is somewhat different. At least it is gripping and contains several quite emotional scenes. The scenic effects were well selected and highly photographed. The cast contains such capable people as Ned Finley, Robert Huggins, Harry Northrup, Edith Story, Jack Harvey, Frank Le Strange, Mrs. Ormsby and Logan Paul. Honors must be given to Edith Story and Mrs. Ormsby, whose makeup as the old grandmother was par excellent. This is a picture that will be remembered. The reconciliation of the families is touching.

THE UPHILL CLIMB (Selig), Feb. 16.—Very good picture. The best of it is a well pictured struggle between John Barleycorn and Frank (Wheeler Oakman), who has fallen in love with a fine girl (Bessie Eyton). He doesn't know that she is his wife already. The second best thing in the picture is the convincing yet pleasing way that this unusual situation has been led up to. Roy Clark gives a good character sketch of a drunken cook. It is all vigorous, and there is something new and fresh in both characters and story that makes it a desirable release for all kinds of people. B. M. Bower is the author and it was produced by Colin Campbell. The photography is only fair.

A MILLION IN JEWELS (Kalem), Feb. 16.—A melodrama of which the first part is set in India and on shipboard. It is romantic with a touch of the unusual and will please, and the second part, set in America, is much more trite. This part deals with the attempt, frustrated at the last minute, of the heroine's uncle to steal her million dollars worth of gems. Helen Holmes plays the heroine, an Indian princess, with the requisite charm. William Brunton plays the hero, an American traveler. G. A. Williams plays the villainous uncle of the girl. It has been carefully set and costumed; but the photography is not always in focus, although for the most part it is. In some scenes the light on the backgrounds was poorly allowed for. The audience applauded through the second part which has action, though of mechanical kind, and it will make, as a whole, a very acceptable offering.

WHERE THE HEART LEADS (Electric), Feb. 19.—This is a two-reel production, directed by Fred Wright in his ablest manner, and which does

[illegible] credit; it is a tale of love and [illegible] which ends happily, though the audience is held in suspense as to the ultimate termination. The plot is somewhat conventional—marrying out of one's set. It has many pathetic touches which rivet the close attention of the observer. The lead is played unctuously by M. O. Penn, and Lillian Wiggins did some fine work as the daughter of a rich family and afterward the wife of a poor man. Splendid work was done by all in the cast. The many scenes were judiciously selected and beautifully lighted. The finale is touching and tender. It is a meritorious offering to the public and exhibitor.

VICTIMS OF VANITY (Electric), Feb. 21.—This two-reel offering tends to show to what foolish extremes some women will go to satisfy their vanity. It involves the husband who has been trusted with a valuable necklace, in all sorts of trouble and difficulties. The picture is free of suggestion, and will hold the interest of any audience. Francis Carlyle played the lead in a graceful manner and Helen Lynn, as the foolish, vain wife, gave a fine interpretation of the part. The other characters were well rendered. The plot is a little vague in places and leaves a little too much to the spectators' imagination. However, the clear and beautiful scenes and splendid acting will entertain pleasingly.

Independent

THE TANGLED CAT (Princess), Feb. 13.—This is really a neat little comedy and caused great laughter among the reviewers. The actors seemed to catch the spirit of the situations and succeeded in bringing out all the points artistically. There is a funny situation that is too good to reveal, but it is worth seeing. It is finely directed, and the scenes well photographed. It is a picture anyone will enjoy. Muriel Ostriche, Boyd Marshall, Pan Bourke, Eddie Ford and a strong cast of supporters foist this fine little offering upon the public. Do it again Mr. Director.

THE SKATING MASTER (Thanhouser), Feb. 15.—This is a rather chilly subject to look at on a cold day, as most of the scenes take place on an ice rink. There is a race scene that is somewhat tame. A young boy figures through it, who furnishes the small amount of comedy that permeates through the plot. Some fancy skating lends to the offering, which helps it to get past. The acting and photography also help to redeem it.

BLACK HAND CONSPIRACY (Apollo), Feb. 15.—This is one of Fred Mace's comedies on the burlesque order. Mr. Mace plays the lead in his usual inimitable way. The direction was painstaking and the camera work was up to the standard. The comedy is forced somewhat and overdone in places.

THE ORANGE BANDIT (Majestic), Feb. 15.—This picture the producer claims is a comedy-drama, and it may be so. There is little to laugh at, though it is pleasing. The actors would succeed much better if they did not try so hard to get a laugh. There is no plot to speak of; only a series of incidents that lead up to an elopement. An irate father threatens to have his son-in-law arrested for stealing an orange or two to eat with his lunch. The scenes are laid in the orange groves in California and are, of course, elegant. It will entertain. Billie West and Harry Fisher cause all the trouble for father, and do it artistically.

OUR MUTUAL GIRL NO. 5 (Reliance), Feb. 16.—This release is handled in Jack Noble's usual neat manner and shows Norma Phillips meeting Andrew Carnegie, in front of his residence on Fifth Avenue, being introduced and shaking hands with him. Many other interesting scenes are embraced in this issue, No. 5. The local environments will interest not only New York City audiences, but smaller city and country town audiences as well. The photography is bright and does credit to the camera man. The Mutual Girl pictures are becoming very popular, and deservedly so.

THE CLERK (Majestic), Feb. 17.—The theme of this picture is rather old, the boss and his clerk both being in love with the stenographer. It is well worked out, however, and is an interesting picture production. The speculator is concerned in some peculations, known to the clerk, who keeps his secret. The boss marries the stenographer and shortly neglects her. The story from here is the most interesting part of the picture. Good acting was done by all in the cast. The photography was fine. In fact, there are only a few flaws to be found in the feature and they are trivial details. Ernest Joy, Wm. Nigh, Jessylin Van Trump, Carrie Ward and Della Martell were principals in the cast. It will please gracefully.

A WORKING GIRL'S ROMANCE (Reliance), Feb. 18.—This photoplay introduces Consuelo Bailey and several others of the leading Reliance stock in an interesting and splendidly produced offering. Edward Morrissey directed the production. The factory scenes are especially good and reflect credit on the producer. Miss Bailey gives a pleasing conception of the working girl and the entire cast did excellent work. The photography is above the ordinary. It will please any audience.

LOVE AND GASOLINE (Keystone), Feb. 21.—This picture contains some really good situations for which Mack Sennet is responsible, and not only entertains but is laughable. The direction has been ably done and it is well acted.

AN INTERRUPTED SEANCE (Reliance), Feb. 21.—This is a rather interesting offering somewhat conventional, but still it is interesting and rather laughable. The parts were all well rendered. The actors were full of snap and ginger, reflecting credit on the director. The camera man did his full duty with the photography and lighting. Tod Browning, Jimmy Young and Max Davidson mixed things up. It will cause hilarity.

THE HIGHER LAW (Majestic), Feb. 21.—A detective story pure and simple, sensational, not to the extreme as some are, but extreme enough. The authors are John Burky and Russell Smith. It contains thrills, of love and the other kind, as all detective plays or stories should. It is well done in all respects. A novel little scene comes at the climax when the detective's sweetheart handcuffs herself to him—he can't lose her. It is well worth seeing. William Nigh, D. Gilfether, Jessalyn Van Trump and Joe Swickard were the principals in the excellent cast.

UP IN THE AIR OVER SADIE (Apollo), Feb. 22.—This is another of Fred Mace's broad, slapdash comedies, with absurd situations and strenuous stunts. It gets laughs.

A CAN OF BAKED BEANS (Thanhouser), Feb. 22.—This picture play serves the purpose of introducing the Turner twins to the public under their management. They are dressed up in cowboy, pioneer or some other suits of some kind, and with a larger boy go out to hunt Indians; all three having near guns. They camp and proceed to prepare for a "snack," placing a can of beans on a fire, which explodes, startling three tramps and the rest of the neighborhood, thereby creating great comedy. This picture might be a good one if it was different. The twins are clever, but put them in something fit for children to see that is more wholesome.

McSWEENEY'S MASTERPIECE (Crystal), Feb. 22.—A farce-comedy featuring Pearl White and Henry Gsell. The piece is deficient in spontaneous humor.

WOMAN'S BURDEN (Rex), Feb. 22.—A strongly pathetic number, in which Lois Weber plays the part of Peggy, an abandoned girl, who is forced to work for the support of her child and her sister. The story is delicately told and is carried through a period of many years with increasing interest. The pathos in this is genuine and convincing. A desirable number.

THE ELECTRIC GIRL (Eclair), Feb. 22.—Low comedy of the domestic type, dealing with the Gin Fizz family's experiences with hired girls. Fairly amusing.

COLOMBO (Eclair), Feb. 22.—On same reel with above. This shows the picturesque city on the island of Ceylon, with its interesting environs.

'TWIXT LOVE AND FIRE (Keystone), Feb. 23.—One of Mack Sennet's burlesque comedies with a fire scene that is good as far as it goes, and it was still going when the picture was finished. It was quite laughable in spots, however, and well produced. The acting was done in the Sennet style. It will please the public.

REMEMBER MARY MAGDALEN (Victor), Feb. 23.—Pauline Bush appears in this as a fast woman who returns to her old home town. She gives a sincere rendition of the part. The minister and half-witted boy were good and some of the minor characterizations pleasing. The story itself makes no great appeal to the emotions and finishes rather abruptly.

THAT INFERNAL MACHINE (Crystal), Feb. 23.—A light plot in which an alarm clock is mistaken for a bomb. The comedy is simple and not very new.

ARABELLA'S ROMANCE (Crystal), Feb. 23.—In which the young couple, desiring to elope, play fast and loose with the uncle and aunt. A fairly amusing half reel, shown with above.

MA AND PA PLAY POKER (Joker), Feb. 25.—The humor in this is of the eccentric sort and is quite entertaining in its way. The deck of cards with which the parents were playing becomes animated with life. Four queens, four kings and four jacks disport themselves about the house during the old man's dream. A pleasing touch of phantasy in this.

SLIM BECOMES A COOK (Frontier), Feb. 26.—In this number Slim is impressed by the cowboys into a position as cook. His adventures in the kitchen include throwing pies, flour, etc., and putting red pepper into the potato cakes. At the last he is given a bath in a tub of water. The photography is good and the humor fair.

TIGHTWAD BUYS A LAUNDRY (Powers), Feb. 27.—Tightwad has a washing machine sent to the house and they put all the family clothes in it and take out rags. There has been a mistake; the man had delivered a sausage machine instead and the Tightwads hadn't been told of it in time. This is the bare outline, but, with the usual frills that go into a picture, makes a laugh producer and an amusing offering.

ONE OF THE FINEST (Nestor), Feb. 27.—There is not much story in this, but it is full of action and will no doubt amuse some observers. The ever-reliable Russell Basset appears as a police officer and Beatrice Van is his daughter. A burglar named Boston Billy creates the principal excitement.

THE CARBON COPY (American), Feb. 28.—This picture play has for its theme the plotting of two firms of contractors to obtain a large contract. The stenographer of one firm is discharged and a stenographer of the other firm volunteers to apply for the position and if successful get information on the figures. Love cuts a figure and plays havoc with the plans. It is an interesting production, taken all in all. The acting by all the cast is meritorious. It is worthy of a place on any program.

SO SHALL YE REAP (Frontier), Feb. 28.—A Western drama in which the villain, who has been jilted by the girl, employs an outlaw to fasten a crime on his rival. The hero is sentenced to ten years' imprisonment, but later the outlaw confesses. This is well photographed and the story is a little stronger than the average Western release.

Independent Specials.

BAFFLES, THE GENTLEMAN BURGLAR (Keystone), Feb. 16.—In which Ford Sterling appears as chief of police. The gentleman burglar robs police officers at will and the whole plot hinges on the efforts to capture him. This makes a very good burlesque of a presentable sort. It is entirely nonsensical and contains many laughable situations. A good offering of its kind.

THE LEAK IN THE FOREIGN OFFICE (Thanhouser), Feb. 17.—This picture was written by Clarence Herbert New and is a fine production. The leading parts are portrayed by James Cruze and Margarite Snow, which guarantees a fine production. It is in two parts and every second is interesting. Hypnotism is one of the methods used to learn government secrets—hence the leak. It works out in a consistent manner, although some faults are to be found in the two reels; it is a worthy production and worth seeing.

THE TOUCH OF A CHILD (Imp), Feb. 23.—This two-reel offering consumes considerable time getting the plot threads together, but proves well worth while after this is accomplished. King Baggott appears as the defender of his sister's honor. The duel with swords on the snow-covered ground was unusual and memorable. He kills his opponent and later the Frenchman's brother marries his sister, after vowing vengeance. The

manner in which the child averted the second tragedy was very clever. A good release.

THE DREAM CHILD (American) Feb. 23.—A rather conventional photoplay that reminds one in many respects, in the beginning, of past productions, but develops later into quite an original picture offering. It is in two reels and as it progresses it grows stronger and holds the audience in interest. It is beautifully staged. A father's remorse gives an opportunity for vision scenes, which are most deftly handled in a consistent way. The parts were all well played, especially the child in the second part—"The Dream Child." The director deserves credit for his good work, and the photography is first class. It is interesting and pleasing.

CAPTAIN JENNY, S. A. (Gold Seal), Feb. 24.—A three-reel number, written by Phillip Walsh and produced by Otis Turner. The first reel develops the hero's first love affair in a rather uncertain way, but the mystery is preserved to strengthen the remainder of the story, which proves very interesting. After a separation from the first, he meets the second sister, a Salvation Army girl, who gives up his love when she discovers the truth. The scenes at the Beach and the Salvation Army meetings are very pleasing. The photography is good, and some unique effects are achieved. A pleasing number.

REPAID (Broncho), Feb. 25.—A two-reel number written by William H. Clifford, beginning with a typical Western setting. Nell, the ranch girl, loves Pedro, a vaquero, to whom her father is opposed. The conference with the Indians was nicely pictured. Pedro leaves the ranch, but later, during the warfare between the Indians and railroad builders, he renders good service for his former friends. This story is well constructed and interesting, from a scenic standpoint as well. The rescue over the cliff with a lasso was exciting, and the whole comes to a strong climax. A good Western number.

THE DEVIL FOX OF THE NORTH (Eclair), Feb. 25.—A very spirited and interesting tale of the Northwest, with Barbara Tennant and O. A. C. Lund in the leading roles. She appears as a prima donna visiting in the Canadian woods, he is Arsene, a native of the wilds. The love story grows out of her desire to own the fur of the notorious Devil Fox, held in superstitious regard by the woods people. She risks her reputation to go to his cabin when he has killed the fox. Some good storm scenes and fresh situations in this.

THE COURTSHIP OF O SAN (Domino), Feb. 26.—A Japanese story of love and passion that makes a commendable offering on account of the care with which it was produced and the skill of the players. There is enough real Japanese atmosphere in the sets to keep up the illusion and this is heightened by the typical Japanese ceremonies, tea drinking, formal calling, at weddings and the like, with all of which the average spectator has become familiar from tropical pictures of Japan. The tragic story convinces us of both its love in the early stages and its sorrow when the young nobleman who has married O San, a girl beneath him, deserts her for a girl of his own station. His father commands and he fears disinheritance. At the wedding, O San, who has slipped in with the entertainers, stabs him. There is a good deal of grace and beauty in the picture. Richard V. Spenser is the author.

FOR THE FAMILY HONOR (Rex), Feb. 26.—A two-reel number with Robert Leonard in the leading role. It contrasts very nicely the lives of society people and crooks. Mabel Buckham as the maid did some very sincere and convincing work. The story is well constructed, nicely photographed and holds the attention throughout.

THE STEPMOTHER (Victor), Feb. 27.—One of the strongest two-reel stories of domestic life we have seen in a long time. Florence Lawrence appears as the girl who marries a man, second choice, after her friend's death. Matt Moore appears as the husband. The development of the first reel is excellent and brings out a truly pathetic situation at the close. The latter part of the story is equally interesting and demonstrates how the young stepmother wins the love she craved. A strong offering.

THE LEGEND OF THE PHANTOM TRIBE (Bison), Feb. 29.—This two-reel offering is a pleasing variation of the usual Indian story. It abounds in good scenic effects and is based partly upon actual superstitions existing among the redskins and partly upon the scenario writer's own fantastic conceptions. By means of double exposure a whole tribe of Indians, slain in battle, is resurrected. Through witchcraft one of the braves is turned into a bear; this is accomplished in a skillful manner. The production as a whole is novel rather than strong and has about it some of the charm of a child's fairy story.

BY RADIUM RAYS (Gold Seal), March 3.—This features the use of radium in curing insanity. The scenes in the first reel are very disconnected and obscure in meaning and throughout the picture the photography is at fault. In spite of these defects some of the scenes are interesting, but as a whole the production is not strong.

SHE WAS ONLY A WORKING GIRL (Nestor), March 6.—A two-reel burlesque with the inimitable Eddie Lyons in the hero's part, assisted by Lee Moran, Victoria Ford and others. The experiences of the country girl and her heroic protector were certainly exciting and tremendously funny in places. The flight over the roof tops, the dynamite episode, the chase in the motor boats and the twenty-mile race in two minutes were all highly diverting. Good burlesque.

INTO THE FOOTHILLS (Eclair), March 11.—This two-reel offering is chiefly notable for the close glimpses it affords of the giant cactus country in Arizona. The story itself has plenty of action, but the movement comes in a series of detached episodes. While each of these incidents is entertaining in itself, it is well along in the second reel before the various threads are brought together; there is no suspense whatever until toward the last. The sage brush and cactus country is nicely pictured.

A BARRIER ROYAL (Broncho), March 11.—A costume romance of old royal days in France with a princess for its heroine. She runs away to escape the odious Prince D'Conti, "the vilest man in Italy," whom the king has ordered her to marry. She has a few happy weeks with peasants, but at the end, in despair, drowns herself. There are artistic and pleasing reliefs in this story as its two reels unfold. A fine mansion serves as the castle and a vinyard makes an excellent background for the days in which the princess is disguised as a peasant. There is nothing especially noteworthy in the quality of construction of the story. It has the popular elements and has been produced with pleasing carefulness.

WHEN GOD WILLS (Eclair), March 18.—A two-reel number with Barbara Tennant and O. A. C. Lund in the leads. The story is very broad in tone, but not out of keeping with the vigorous Northwest in which it is located. Lindsey J. Hall did some strong work in the dance hall scene where Pete tries to buy the young wife's love with his gold. The close is tragic. Poor photography is a drawback to this number.

A BOUQUET FOR TOM INCE.

Director Thomas H. Ince, of the Kay-Bee brand of Mutual Movies is justly proud of the unsolicited compliment paid him by Capt. Frederick I. Macy, U. S. A., the exchange officer at Fort Stevens, Oregon.

Mr. Ince has won fame as a director in motion pictures in the staging of great spectacles, particularly those of a military nature, especially "The Battle of Gettysburg."

Following is an excerpt from a letter from Capt. Macy to William R. Binford, branch manager for the Mutual at Portland, Oregon:

"Our men are surprisingly critical and appreciative. Though they live peculiarly masculine lives, yet none are more insistent upon real merit in pictures, or more impatient with the coarse or mediocre. As a rule 'soldier plays' only excite disgust among the men, as they are so unmilitary in every way that the only amusement the men find is in criticism.

"But I saw your 'Narcotic Spectre' Saturday. It was the only correct military film I ever saw. It was perfect in every detail of uniform, guard duty and atmosphere. The orders and letters might have come from our own headquarters in correctness. It had the spirit of trained, disciplined men, who had been actually drilled and as for the Colonel's 'stryker,' if he has never been a soldier himself, I still want to shake hands with him. He had it perfectly. Devotion to his officer, respect, a close mouth, though his thoughts were well shown and a degree of personal familiarity that never overstepped a certain bound as only the trained soldier knows it. I congratulate you."

FILM PIRATES IN NEW ORLEANS AND PHILA.

The World Special Films Corporation is the latest victim of the pirates, duped copies of "Protea" having been discovered in New Orleans and Philadelphia. Being fully protected by copyright, the World Special Films Corporation will prosecute these infringers to the fullest extent of the law and will seize the duped copies which they are exploiting wherever found. Anyone running these pirated versions, do so at their own risk.

ANTISEPTIC POLITICIANS ARE USUALLY ZEALOTS.

Editor, Moving Picture World,

Dear Sir: News of the Washington State Branch No. 35 M. P. E. L. of America has been scarce for some time but we are now at work in good earnest to revive and recreate interest in the league and the good work that can only be done by organizing.

The city officials of Seattle for some reason have been particularly active in oppression and prosecution of exhibitors of moving pictures. One city official in particular has gone beyond his authority or duty in making the life of the managers very uneasy and his reason in answer to a direct question was "You fellows are making too much money."

The immediate thought which would arise in one's mind would be that he wanted some of the money but this man is not a grafter, rather is he a man of strong mind with a stubborn grouch against the picture show that nothing can move or change.

He is the superintendent of a big department, appointed by the mayor and subject to removal only through the civil service commission. His oppressive actions are done under the guise of a public safety measure and no one seems of sufficient courage to test his moves. The picture men must unite or go out of business. Yours truly,

W. L. Shanks, Secretary Washington Branch No. 35, Seattle.

TERWILLIGER DOESN'T WANT MISPLACED CREDIT.

George Terwilliger, photoplay writer and director of the Lubin Company, is in receipt of many letters congratulating him on his successful production of "The Lion and the Mouse." George is embarrassed as no credit is due to him for this picture. The scenario was evolved and production made by Barry O'Neil from the play script furnished by Mr. Charles Klein. Mr. Terwilliger, however, did produce "The Daughters of Men" and "The Gamblers" by the same author.

"Mexico"

Well-Acted Story of the Revolution in Four Parts by the Al Dia Feature Film Company.

Reviewed by Hanford C. Judson.

A TOUCH of real Mexico will be found in the four-part feature of the Al Dia Company. This will set it off as different from many American made pictures dealing with incidents of a somewhat similar nature. Then the story is better than usual. It is a romantic, military melodrama with its main incident sincerely set forth and quite believable. It is helped greatly by many small episodes, bits of business and the like that not only ring true but are filled with suggestions of things different from what we have been used to. It has an atmosphere that has not been on the screen very often. In getting glimpses of Mexican nooks and corners, in seeing what looks like a true revolutionary camp, etc.; the spectator feels that he is getting instruction. The producer of the picture seems to have had a first-hand knowledge of things that went into the making of his story. The acting is natural and effective in portraying the story's emotions to us.

As it opens we find a young Mexican, Lopez, living in

Scene from "Mexico" (Al Dia).

Juarez. He has joined the revolutionary party. The Federals advance toward the town and Lopez receives an order from Villa to join the forces. This he does leaving his wife, Rosa, and baby in the care of her father, a doctor. The Federals arrive and with them is Lieutenant Toro, a brutal officer. He breaks into Lopez's home searching for conscripts and takes a fancy to the wife; but the arrival of his superior officer keeps him from doing her any injury. In a convincing series of scenes a revolutionary spy is now caught on the outskirts of the town. This spy is to be Toro's agent and is set free after giving a promise to help in capturing Lopez's wife. An attack is made on the cabin; it is set on fire and Rosa is carried away; but Toro, in fear of a court martial, sets her free and she takes refuge with her father.

Toro's next move is to decoy Lopez to the town and destroy him. The spy is sent back to the revolutionary camp and tells Lopez that Rosa is unfaithful. Lopez leaves camp without permission, has a brisk encounter with a Federal sentry whom he throws over a cliff, and finds Rosa still true to him. There is very commendable art in this meeting of wife with husband, and the acting conveys the changing emotion of it to us with justice and sense of proportion. It is followed by the attack of Toro's men on the house. Lopez is surprised, but makes his escape through the window and as those waiting outside give chase he fires killing the spy; but is himself captured. The court martial scene that follows also evidences the pleasing human qualities of the story that are found all through. Lopez, though defended by a Federal officer as his counsel, is found guilty of being a spy and condemned to death; but is helped by his father-in-law to escape.

The fourth reel is a battle reel and deals mostly with an attack of a band of Federals under Toro and their repulse by the revolutionary forces. The story drags a bit, since only its ends are left to account for; but the action is brisk. The two little armies are well handled and make a good show as they deploy over the hills or collect for a last stand together. Then the fine gallantly ridden horses of the revolutionary cavalry are worth seeing. The offering on the whole will, we think, make a favorable impression on the public. It has been cheaply staged, but even its worst scene set is enough to set the story out and the story is good. One other good point in the story is its directness. The main characters are few and readily distinguished and all is carried through without complications so that one even half-asleep could understand it.

"Life's Temptations"

Four Reel Midgar Feature.

Reviewed by W. Stephen Bush.

THIS four-reel affair is the first release of a new brand of films which will be marketed in this country by the Midgar Company. It is said that Henry A. Mueller, a well-known film broker of Hamburg, Germany, is one of the financial movers of the new enterprise. The feature has a good, consistent and logical plot, which is developed with a fair degree of skill, and there is throughout much excellent photography. The settings, too, are mostly well chosen. The work, however, is not free from defects; there is an occasional disturbing lack of detail, and the acting was not always up to the best standard, though some of the parts were rendered in a fairly convincing manner. The shipwreck is not quite realistic, though it is sufficiently clear to carry the thread of the story. The titles are well made, and much credit is due the man who made them, for at times the thread of the story ran into many strands and the title-builder had to bring us back to the unity of action.

The story, briefly outlined, tells of the faithless employee of an English earl. This faithless employee, after causing the earl's

Scene from "Life's Temptations" (Midgar).

death, runs away with a large sum of money belonging to his employer. He suffers shipwreck, and, believing that he cannot escape death, confides the money into the keeping of a traveling companion, who, stronger than himself, seems more likely to survive the disaster. The companion accepts the money, but instead of delivering it into the hands of the sole surviving daughter of the earl, converts it to his own use and buys the estate of the earl with the proceeds of the theft. He then offers his heart to the daughter of the earl, who accepts him. Their marriage is happy enough but for the compunctious visitings of conscience which come to the husband of the earl's daughter. He is afraid that his one-time traveling companion might still be among the living, and some day return and expose his stupendous fraud. His worst fears come true; through a trick of fate, the real identity of the worthless husband is revealed to the daughter of the earl. The husband is full of remorse and decides to go away. On his way from the estate, on which there are valuable coal mines, he discovers that an awful accident has happened, and that his little son Henry is buried in the debris of the ruined shafts. At the risk of his life he descends into the depths of the earth and rescues the boy, who was on the verge of death. This so works upon the maternal feelings of the wife that she relents and forgives her husband's trickery. There is the conventional happy ending, which the majority of motion picture patrons seem to prefer.

There are more releases of the same brand now in the hands of the Midgar Company said to be better than the first feature.

CHICAGO LETTER

BY JAS. S. McQUADE.

A Flying Interview With George Kleine.

GEORGE KLEINE, looking hale and in condition to do the work of his life, was welcomed home by a host of friends last week after an absence of nearly six months in Europe, most of the time being spent in sunny Italy, where he is building a studio in a ten-acre tract, in the beautiful environs of Turin, for the production of feature subjects, in which American photodramatic talent will appear to exceptional advantage. But that and other things will be the subject of a special article that will appear in the next issue.

In a flying interview, kindly granted amid the pressing calls of many business matters that claimed his time and attention, Mr. Kleine favored me by responding to several queries made concerning cinematographic conditions as they are, at present, in Europe. He was emphatic in stating that the competition between European manufacturers, just as in America, is very keen, in the effort towards the betterment of moving pictures.

Naturally, he touched on film censorship at the very outset. In Berlin, children under sixteen are not permitted to see a program that has been censored for adults, specially selected programs for minors being in force. He referred to a Cines subject "A Woman's Hate," which he had viewed and which possessed high art and very suitable for adult audiences, yet it had failed to pass the Italian censors, simply because the villain in the story chanced to be an Italian army officer!

"This was one of the best acted films I have ever seen, and there was nothing objectionable from the adult standpoint," said Mr. Kleine. "This subject made a big hit in Paris, at the Hippodrome, where it drew crowded audiences for a week."

In passing, Mr. Kleine drew attention to the fact that European manufacturers are paying greater heed than ever to the settings of the pictures, and that they are making considerable outlays to contribute to the greater realism of the mise en scene. He cited, as an example, that manufacturers in Europe are now using hand carved wood and carved wood ornaments instead of cheap stucco as formerly.

"The trade, Continental and of the United Kingdom, is on the fence as to whether the public want long features or not," said Mr. Kleine, pursuing a new line of thought. "In my analysis," said Mr. Kleine, "they will want long features, six and eight reels, if the subject and treatment are worthy of the length. This doubt is not as real as it may appear, for the public is undoubtedly weary of mere footage without merit. There is nothing more tiresome than film subjects of 6,000 or 8,000 feet without merit.

"My faith and my view is verified by my policy, in which I have at the present moment either completed, or have within two months of completion, not less than six long features, running from 6,000 to 10,000 feet. These have not yet been announced and some of them have been made exclusively for me with world rights and others with rights for the United States and Canada.

"I have read announcements by single factories that they are about to issue at short intervals of time, one to four weeks, six reel features. This includes both American and European factories. It is impossible for a single factory to turn out 12 such features—from five to eight reels—in one year and make them worthy of the length.

"The Cines Company with all its facilities, and devoting its best director, Guazzoni, exclusively to its long features, giving him a competent staff of artists in every department of the work, has been able to make within two years 'Quo Vadis?' which required nearly a year and was finished in the fall of 1912; 'Antony and Cleopatra' and 'Julius Caesar'—the latter to be finished in about 30 days—working hard constantly, during the time mentioned.

"'Julius Caesar' will be the last of the Roman classics by Cines and, I may say, the greatest. It will be eight or nine reels in length.

"Our own experience with 'Quo Vadis?,' 'The Last Days of Pompeii' and 'Antony and Cleopatra' proves that the public, both American and European, eagerly welcome films of this grade and importance, and will continue to do so.

"It stands to reason, without stating specific figures, that the cost of such films is enormous and increasing, and that it can only be justified by adequate returns with higher admission prices than at present obtained in America.

"European exhibitors charge variable prices, up to about six francs ($1.20 for a seat). The Gaumont Hippodrome, in Paris, seats 5,600 people and has standing room for 1,400 more. I visited the Hippodrome on a rainy evening, which was not a special occasion, and found even the standing room taken up. The Hippodrome includes many boxes of four seats each, located in the most desirable part of what would be the orchestra in American theaters. These boxes sell for 22.50 francs ($4.50). This seating capacity and these prices permitted Gaumont to pay 20,000 francs ($4,000.00), for one week's exclusive use of our 'Last Days of Pompeii' in the Hippodrome, the picture not being shown elsewhere in Paris for that week.

"I think we are rapidly reaching the time when important features can be put on in America with the dignity that they deserve. The Hippodrome has an orchestra of 45 pieces, and the music is not the least attractive part of the entertainment. We hope to be able to charge admission prices in the theater which is now being built by Messrs. Harris, Bloom and myself, in Forty-second Street, New York, which will warrant an ample orchestra and the general staging of pictures that will leave nothing further to be desired. I would like to demonstrate to American exhibitors that there is a public able and willing to pay good prices for seats in theaters devoted exclusively to moving pictures, if the theater and entertainment are worthy of it.

"It has been an up-hill fight for the past few years to convince many exhibitors of this country that their clientele will tolerate an advance in prices from five to ten cents. 'Quo Vadis?' demonstrated that a film of its character could easily bring 50 cents. 'Antony and Cleopatra' has proved that even a $1.00 price will be tolerated. A scale of prices sufficiently high in the better moving picture theaters in America will greatly redound to the advantage of the public, the exhibitor and the manufacturer.

"There is undoubtedly a large element of the public that enjoys moving pictures of a refined type, properly presented, that will not attend five and ten cent shows, but will patronize such entertainments at higher prices.

"Probably the most advanced theaters in Europe are to be found in Berlin. It is rather paradoxical that for one mark (24 cents), one can hear a concert by the Philharmonic Orchestra, one of the finest in the world, and that people in that city will pay from four to six marks admission to the moving picture theater.

"It is no longer possible for a manufacturer, who makes films such as the pretentious productions already referred to, to obtain a sufficient recompense by selling a certain number of feet at a fixed price per foot, even though that price be much higher than the market price of ordinary films. He must receive his recompense from the dealer or the exhibitor from a different basis; but, in the last analysis, the question of re-imbursement and profits of all branches depends upon the willingness of the public to patronize the box office, and this can only be brought about by satisfying the public desire with the best films, presented in the best manner.

"I have been very much impressed, since my return from Europe, by the enormous value to this industry of the publicity given to Mr. Selig's 'Adventures of Kathlyn.' To me the exploitation of films by such important papers as the Chicago Tribune will increase attendance at the moving picture theaters to an enormous extent, and exhibitors as well as manufacturers must receive a proportionate benefit. There is opening up for all of us potential results, both financial and artistic, because of this greater interest which has been aroused in the public mind, a thing that is greater than any other that has happened to the industry in years.

"I notice that the press is not only receptive, but eager to cater to the public interest in moving pictures. The prejudice which has existed many years in the minds of many people against moving pictures is being rapidly beaten down, and nothing further is required for cinematography to come into its own than the attention which the daily press and periodicals are now giving it."

Third Meeting of Amusement Protective League.

The third meeting of the Amusement Protective League was held in the West Room of the Sherman Hotel, on the afternoon of Feb. 10. During the proceedings the president, Joseph Hopp, in referring to censorship and the ventilation of picture theaters, said:

"We are not opposed to censorship. We are opposed to indecent pictures, but we want a sane, temperate and intelligent censorship. We do not like to have our pictures destroyed, mutilated or confiscated before they are given a fair trial.

"The ordinance regulating moving picture films designates

certain things which must not be shown, and gives the censor reasonable freedom of discretion. But Major Funkhouser has added things to the list forbidden by the ordinance, and has judged the films arbitrarily.

"Among our troubles is the apparent contest between the building and health departments of the city. We draw plans for a building, submit them to the building department, and they are approved.

"After the building is completed, the health department inspectors come to the theater, stay a few minutes, and the next day we receive orders to tear out part of the building and put in some new ventilation or safety device."

Phil H. Solomon, of Warner's Features, moved that a photoplay exposition be held at some future date, the receipts of which shall be used to defray the expenses of the league. It was carried. Another resolution, proposed by W. F. Wredin, that a state convention be held in Springfield, some time in the coming summer, was also adopted.

A Layman's Rebuke to Chicago Censorship.

An aggrieved reader, on the matter of Chicago censorship, aired his objections in the Tribune one day last week as follows:

"One of the reasons for strict censorship of the moving pictures advanced by Major Funkhouser and his women constituents is the fact that young children have been prompted to commit crime and leave home because of them.

"It is a well-known fact that many young boys and girls have been caused to become dissatisfied with their country lives and flee to the city because of reading and hearing of the apparent splendor of life there. But would you, for this reason, in any way, censor the newspapers or the city itself for this allurement?

"It is said that the moving picture industry has children for the majority of its patrons. This is not so, and even if it were, is there any broad-minded parent that would not allow his children to read Shakespeare or Dickens, or any other of the well-noted authors whose pictures are being cut to shreds by our 'one man' censorship?"

Ventilation of Picture Theaters Gradually Improving.

The campaign of the health department for pure air in Chicago theaters is accomplishing marked reforms, according to the bulletin issued by the department on February 14.

From 175 theaters on December 31 complying in full with the ordinances concerning ventilation, the number had grown to 202 on January 31, the health bulletin declares. In addition to these, sixteen new playhouses are being constructed to meet the full demands of the ordinances and forty-three houses already built are being remodeled to meet the requirements.

According to these figures 261 theaters in a short time will be perfectly ventilated, which will mean a gain of eighty-six since the first of the year.

The health department warns the proprietors who have failed to comply with the ordinances that their attitude is "poor business." Residents of Chicago have been "hearing a very great deal about the dangers of breathing impure air," reads the warning, "and various institutions have been urging upon the people the necessity of avoiding unventilated theaters."

New Picture Theaters in Chicago.

Kusel and Harris, of Chicago, are expending about $500,000 in the building of picture theaters at the present time. The Shakespeare, 43rd and Ellis Avenue, will cost $200,000 and will be opened by the lessee, Alfred Hamburger, of the Louise Amusement Company, about the end of the month. Another new house, costing $162,500, with 1,000 seats, will be in readiness for opening some time in July, on Sheridan Road and Leland Avenue. The Marquette, Milwaukee Avenue and Wolfram Street, 750 seats, will also be opened in July at an expenditure of $95,000, including the cost of the ground. It has been leased by the Marquette Theater Company. Another new house will be opened in Wilmette some time in March. It will seat 750 people and will cost $50,000. The Wilmette Theater Company will manage it. This theater will fill a long felt want and the maids, kitchen and otherwise, of the pretty suburb will no longer be compelled to visit Evanston shows. The good housewives of Wilmette are thankful.

Big Praise for Wm. N. Selig.

The following letter was written to Wm. N. Selig by W. J. Flynn, general manager of the Associated Theaters, St. Louis, who highly values the advent of the "Kathlyn" series:

"In the rush and hustle of business, one is too prone to forget the mind that creates a medium that makes for prosperity in our line of business. Having that fact in mind, I want to congratulate you heartily on the enterprise and foresight that caused you to produce 'Kathlyn,' from its conception to the present time, and I am satisfied to its close the same broad wisdom will characterize its handling.

"You have worked it in a big and brainy way. Harold McGrath's story is gripping; that manner of exploiting it through the newspapers represents great enterprise, and its exploitation brings to the moving picture exhibitor an enormous business.

"We have been one of the beneficiaries, locally, and the newspapers have been another; and while, as a matter of course, in the natural course of events, you probably have profited too, you deserve it. The story and its handling, in every feature, has far surpassed anything we have expected of the moving picture business, and gives every man interested, as well as the general public, an insight into the permanency of the business in which we are engaged.

"If, at any time, any further ideas along this same attractive line are contemplated, remember us. We assure you that we will join in handling this high-class stuff in a satisfactory manner. We are running a half page to-day for the next series of 'Kathlyn' for one of our theaters in one of the leading dailies of this city. We want to meet your spirit of enterprise as nearly as our means and opportunities will permit."

Chicago Film Brevities.

The Chicago office of the Moving Picture World will be moved from 167 West Washington Street to 917-919 Schiller Building, about March 4.

It has been finally decided by Messrs. Hearst & Selig that the title of the weekly issued in connection with their names will be the Hearst-Selig News Pictorial. The first release will be made Friday, February 27, and thereafter on Friday, every week. The releases will be made through the General Film Company.

In the past year the Chicago censor board viewed 8,442 reels of film. Out of these 343 films were rejected in toto, and cutouts amounting to 65,000 feet were made, making in all 408,000 feet. Figuring on the basis of a production of $500 per 1,000 feet—a very low rate—the loss to manufacturers, from production alone, amounts to $204,000.

A signal effort to develop an understanding of American traditions among recent immigrants will be made Sunday, February 21, Washington's birthday, at a mass meeting in the Auditorium Theater, this city. Governor Dunne and Dr. Emil G. Hirsch will be among the speakers, and to bring the lessons to those who cannot understand the language there will be moving pictures of events in American history and patriotic music.

"The Spoilers," an eight-reel photodrama by Selig, based on Rex E. Beach's famous novel of that name, was viewed by the National Board of Censors in New York, Friday, February 13. An unusual tribute was paid the subject by the members of the board. For the first time in the history of their proceedings they applauded vigorously, and pronounced it the greatest American film yet seen by them, being thoroughly American both in story and interest.

With the growth of the moving picture business in the outlying parts of Chicago, there has been a steady improvement in the character of the buildings, both as regards their architectural attractiveness and their general convenience and seating capacity. A few years ago $20,000 to $25,000 was looked upon as about the limit in a cost way, while new buildings costing from $75,000 to $100,000 are of frequent occurrence. This extends to the smaller suburban towns. It was learned last week that plans are being prepared for a theater at 11337 Michigan Avenue, Roseland, to cost $110,000.

A three-reel production showing Theo. Roosevelt's South American trip in films was shown to the Chicago censors last week and approved without opposition. Sergeant Conway was the chief representative of Major Funkhouser.

Chief Gleason issued an order, February 9, for the police to notify all moving picture operators that they will have to obtain their 1914 licenses at once. No unlicensed operator will be permitted to operate any moving picture machine. The police will not interfere with the apprentices holding valid permits who are merely assisting the operators.

Joseph Roach, who recently married Miss Ruth Stonehouse of the Essanay eastern forces, is known in the literary world under the nom de plume of Fred Jackson. He is a fiction contributor to various magazines, in addition to writing scenarios for Essanay.

George D. Hopkinson, owner of the Hamlin Avenue Theater, 3826 West Madison Street, this city, paid us a pleasant call last week. He reported excellent business with Mutual and Universal programs. The Hamlin seats 1,500 people, and the admission is five and ten cents.

H. M. Booth, assistant manager of the Park Theater, 6916 West Clark Street, called at the World office last week and renewed his subscription. The Park seats 300 people and a

program of pictures and vaudeville is offered for five and ten cents. The Mutual product and special feature attractions are used. Business is very satisfactory, Mr. Booth stated. Phillip Molinari is the owner of the Park.

Mrs. C. Rice, wife of E. B. Rice, owner and manager of the Seeley Theater, 2042 Roscoe Boulevard, this city, called in to see us the other day and to renew her subscription. The Seeley is doing very prosperous business, Mrs. Rice stated, at five cents admission. The programs consist of four reels of licensed pictures.

Don Meaney, in charge of Essanay's publicity department, tells me there have been numerous applications for the "Broncho Billy" tango song, both through the publishers and the Essanay office. Many of these applications have come from exhibitors throughout the country. The various branches of the General Film Company also carry copies in stock. The publisher is Harold Rossiter, Chicago.

The Seeburg catalogue for 1914, showing the firm's automatic instruments, is a work of art. Every exhibitor should have a copy in his possession. The "Seeburg Photo Player" is making a record, early as the new year is. Twenty-five were sold in the month of January. The Chicago offices are at 209 South State Street. A call will be profitable, from an educational standpoint alone. Charming Miss Allene Nelson gives demonstrations on the Photo Player daily, at that address, from 9 a.m. till 5 p.m.

The Balkan War pictures have crowded the Globe Theater, this city, since Sunday, February 15. Six and one-half reels in length, this subject depicts land and sea engagements, cavalry charges, the fall of Adrianople, the evacuation of Salonika, etc. Greeks, Turks, Servians, Montenegrins, Roumanians and the valorous Bulgarians are all shown in the carnage. The great battles of Istip and Kilkis and the bombardment of Port Lago are most realistic. These pictures were taken, it is said, under the direction of Frederick Villiers, the famous war correspondent. Col. John D. Loris is presenting the pictures at the Globe. For further particulars see the advertisement on another page.

SCHNEIDER GOES TO EUROPE.

Eberhard Schneider, pioneer and scientific motion picture mechanician, inventor and dealer in motion picture devices and supplies, sailed for an extended European trip on the Kronprinzessin Cecilie, on Saturday, February 21. This is the first vacation that Mr. Schneider has taken since 1900. The chief purpose of his trip is to meet his fellow survivors of the naval disaster at Apia Bay, which reunion will take place at Kiel, the great German naval station, on March 16, and at which the Emperor of Germany and Prince Henry will be present.

As Mr. Schneider holds the rank of Captain at Sea, he will have entree to all the German naval societies, and he will deliver an address in the name of the American society at the reunion. It is Mr. Schneider's intention to visit Austria, Italy, Spain, Switzerland and France before his return. Upon sailing, the members of the Naval Society of North America with a band of music and in full uniform were at the dock to bid their comrade bon voyage.

Mr. Schneider declares that he will not take a picture camera with him on this trip, but that he proposes to have the time of his life from start to finish, his only regret being that his old friend, and one of the survivors of the Apia Bay affair, Mr. George Balsdon, lacked the nerve to accompany him. The latter was on board the British ship, Calliope, which escaped.

The Moving Picture World, in behalf of Mr. Schneider's many friends in the trade, wish him the best of luck on his trip and a safe return.

WILLIAM BAILEY CLOSES WITH ESSANAY.

Bill Bailey blew into New York last Sunday looking like a million dollars. This move marked the termination of a two year engagement with the Essanay Company, of Chicago. Mr. Bailey has done consistently good work in Essanay productions but especially during the past few months he has shown signs of future greatness in a number of productions, among which are "The Hour and the Man" and "Let No Man Escape."

Since coming to New York, Mr. Bailey has been made several interesting offers. Perhaps you have noticed an expert pokér player at work; he draws his cards, covers them well with his hands, holds them about two inches from his nose, looks them over cautiously, lays them down, shoves out a stack of reds and puffs nonchalantly on a cigar. That is about how Bill looks while considering the various offers he has received. Whichever company signs him as a leading man will be getting some actor. Some actor is the word.

"The Judgment of the Jungle"

In a Three-Part Gaumont Subject Miss Dagmar Engages in an Unusual Struggle With a Panther.

Reviewed by George Blaisdell.

THIS three-part Gaumont subject is more than an "animal picture." As a framework for the introduction of a realistic struggle between a woman and a big cat, there is erected a good story of rivalry in love. Mr. Dartigny and Mr. Beauvais are unusually good actors. By their intelligent work they carry the tale interestingly along to the point of chief popular interest — the combat between the unarmed woman and the beast.

The picture is well staged. The exteriors are of a sure-enough jungle—tall, rank growth. The photography is good, and there is much and artistic use of back lights. Holkar, played by Mr. Dartigny, falls in love with Betty, portrayed by Miss Dagmar. He is inconsolable when he discovers she is engaged to Palmer.

Scene from "The Judgment of the Jungle" (Gaumont).

He tries to be a man and to face the inevitable, but miserably fails. Holkar explains to Palmer that he is not an adept with the sword, so it would be useless for him to attempt to fight a regulation duel. He proposes that the two men go unarmed to a hut on the place, where through an open window there will be lured a wild animal the presence of which in the vicinity they have certain proof, the beast to make his own selection of a victim. Although Palmer has no particular reason for indulging in this singular contest—the girl is securely his—he agrees.

Holkar proves to be a coward, and worse. As the supreme moment approaches he shoots Palmer with a revolver he had carried in violation of his own proposition and flees, leaving Palmer to his fate. The wounded man tries to get away from the beast which he hears on the roof. He is able to close a door, at which the beast frantically pushes and between the crack of which he shoves his paw. The illusion is not heightened, by the way, when from the other side of the door there is no sign of the foot.

Betty providentially comes across the note of challenge sent by Holkar and goes to the hut. She fires a pistol at one of the two beasts on the roof and then climbs in the window. Unprovidentially and strangely enough her pistol is lost out of her holster, which, of course, is very careless on her part. One of the beasts enters the hut; the fight is on. The two have it all over the floor. The big cat takes the woman's arm in his jaws; his paws go over her face, her body, as if he were clawing her to pieces. Providentially Betty reaches out for a knife lying under a table, and after a further struggle apparently quiets the beast. The fight between the two may have been just a harmless frolic between real good friends, but no one watching it on the screen will feel inclined to dispute the suggestion that the pleasure is all theirs—and then some. And Holkar? Why, later such of him as the animals don't want is found in the jungle. Which denouement not only carries out the immutable Nemesisian law of dramaturgy but should also be satisfying to the more or less bloodthirsty spectator.

"THE BLACK CAT" IS OPEN.

Located on Eighth Street, near Locust, Des Moines, Ia., is a new moving picture theater named "The Black Cat." The house was opened recently and is under the management of J. S. Woodhouse. The program of moving pictures is changed daily.

A New Star

It Blazes On the Horizon of Educational Kinematography and Its Name Is Raymond L. Ditmars—While Others Slept or Wished, He Went Ahead and Worked—What His Achievements Mean for the Educational Picture—A Complete Course in Zoology and All In Films.

By W. Stephen Bush.

IT is entirely right and proper for the curator of a Museum of Natural History to know the scientific names of the animals under his care. If the same curator, however, wants to make motion pictures of these animals it is much better if he knows them well enough to call them by their first names rather than by their scientific appellations. To illustrate: To address a big king snake as "serpens regalis coloratus" is quite a formal proceeding to which the reptile may not respond with any gladsome swishing of his tail. If, on the other hand, you know the animal well enough to accost him as "Trusty, nice old Trusty," the chances are he will do anything he can guess you want of him. He will illustrate serpentine motion, he will show at his utmost leisure how he swallows and digests a foolish little rabbit and he will give you a bona fide exhibition of his tree-climbing powers. In other words the curator with filming ambitions must have a winning way with animals besides knowing all about their genera and their species.

Now let us assume the existence of such an ideal curator and let us further assume that this same man is an expert with the motion picture camera, possessed of every facility to film the animal kingdom in a systematic way, taking up one genus after another; suppose still further, that this same curator is a thorough electrician, that he is happily at home in the art of photography, that he has a most unusual gift of humor and a delightful talent of imparting knowledge through the medium of the screen and it would seem as if we had the right man to give the world a wonderful course of zoology in motion pictures. Yes, we have with us to day the creator of a complete kinematographic course in animal lore, every inch thereof being an exhibition of the finest workmanship. The work is truly epochal and marks the greatest practical progress made in educational kinematography up to the present time. While we were talking and writing in quite laudable fashion about the need of having the educational motion picture systematized, while we were hoping and wishing for at least one complete branch of human knowledge to be illustrated and taught entirely by motion pictures, a quiet young man out in the wilds of Westchester County, even in the town of Scarsdale, turned theory into practice and converted hope into achievement.

Prof. Raymond L. Ditmars.

The first step in the revolution of modern teaching by means of the kinematograph has been taken by Raymond L. Ditmars, Curator of Reptiles and Assistant Curator of Mammals at the New York Zoological Park, author of many important scientific works and a well-known lecturer.

I asked Mr. Ditmars in his compact, but exceedingly complete studio at Scarsdale how he had kept his wonderful work under cover as it were.

"Well," said he, smiling in a quiet but contagious way, "you know I am an old newspaper man and I suppose that's how I managed."

The wonder at the truly Napoleonic achievement of Professor Ditmars grows less the more you see of him. He unites the enthusiasm of a boy with the strength and ability of a man and he fairly revels in his work. He likes to tackle the big problems and all manner of difficulties have an attraction for him. He glories in the task of exploring nature and when he catches nature in a new mood or learns of a new wrinkle in creation he feels himself amply rewarded. He has in the course of his kinematographic work discovered not a few facts that were hitherto unknown and this lends a zest to his activities that makes him "in his fond quest unconscious of the toil." To further explain this biggest bit of kinematographic news in many a moon it must also be pointed out that the curator has a most valuable ally rather than assistant in his youthful wife.

"When we are alone going about our work," said Professor Ditmars, "things go along pretty swiftly and we feel that any additional help would be more of an hindrance than a benefit."

How brave and eager and devoted young Mrs. Ditmars is in co-operating with her husband, whose work she understands so thoroughly, appeared quite strikingly when later in the evening I watched the cobra, the deadliest of snakes, give an exhibition of himself on the screen. The cobra, the lethal fangs of which cause more than twenty thousand deaths in India every year, lay in peaceful coils in the sand. Very slowly the snake was roused into a state of alarm. At first there was just a slight raise of the diamond-shaped head, then as the fear of the monster grew greater he stood erect in less than a second, the hideous strangely marked hood distended ominously, there was a momentary swaying of the lithe body and the next instant the enraged serpent hurled himself forward with the vehemence and precision of a suddenly released steel spring. One almost feared the monster might have jumped off the screen into the audience. It was then I learned that the venomous monster had thus hurled itself in the direction of Mrs. Ditmars, who had been working the camera when this picture was being taken. The cobra fell within a foot of the young woman's shoes and only the hastiest of retreats saved her from the bite of the deadly reptile.

There are specimens of the curator's work now being shown on the screen; the results of an odd negative or two which he would now and then sell to Pathe. He only sold negatives, however, that he could spare from his course without in the least impairing the full treatment and the orderly sequence of his subjects. Two of the pictures that came from this new masterhand showed insects that mimic leaves and insects that sing. They give you an idea of the professor's general workmanship and they reveal a glimpse of that observant love of animated nature without which this great achievement of a new kinematographic course in the science of zoology could never have been wrought.

Professor Ditmars plays as he works, which is always the mark of genius or of a very near approach to it.

"It was some time," he said, "before I could get these pictures showing how the insect sings. I took the katydid because he is the most curious. I could get them to sing all I wanted in the dark, but the moment the light was turned on there was silence. I gathered up a goodly chorus of the katydids, thirty or more, and went into the woods at night. The moment I turned on the light they shut up. I then trained my light on just one of them, leaving the others in darkness. Soon the chorus was in full swing and the fellow in the light right in front of my camera felt bewildered for a moment, but when he had listened to the other katydids for a minute or two he could not resist the temptation to sing with them, light or no light, and thus I caught him."

Professor Ditmars believes in introducing the element of humor into the educational pictures dealing with animals and he surely knows how to introduce it. He showed me the almost invisible world around us, the wolf spider with a body scarcely as large as a pea, an egg not larger than the size of a pinhead and the little baby spiders which in real life are just a lot of tiny moving specks. On the screen magnified from ten to twenty

thousand times the world in which the spider lives seemed as big as the human world and full of wonder and interest. The mother spider clings to her egg, the professor takes a wisp of straw which, in its magnified shape, looks like a barber pole and vainly tries to rob the mother. Presently the egg opens and myriads, apparently, of little spiders swarm out and a moment later we see the tiny creatures covering the whole screen, giving a tapestry effect which is indescribably beautiful.

"I show you," said Professor Ditmars, "this spider film and other kinematographic work on insects because it was the most

India's Deadliest Snake Ready to Strike.

difficult. I have made a study of cameras for close studio work. The support of my camera, as you see, is stationary and does not rest on a tripod. In microscopic work my stage is very small; I have a much larger stage for other work. Kinematography is very much like writing, only our work appears in living moving images on the screen, while the old style of composition confines itself necessarily to printed characters. In producing my series of zoological courses it has been my object to make the

Turtles Swimming.

animals explain themselves on the screen. We ought not to be satisfied with merely showing a specimen of the animal. We must show the habits, the structure, and all the distinguishing characteristics of the creature which is to be shown on the screen and to be understood by the beholders. That is why I have sought to inject an element of humor into these pictures, humor which has its source in the animal itself.

Suiting the action to the word the professor gave a most marvelous demonstration in superclear and sharp photography of the origin of the frog. We saw the spawn shortly after it had been deposited, we followed the separation of the individual particles or eggs until we noticed that the eggs began to move, and we had before us the new born tadpole. In swift stages we are carried to the point where Mr. Frog sits beside the water a perfect specimen of his kind. Now appears a rope stretched across the screen and the frog is trying to hold on to it the best he knows how. He realizes that it is risky to let go and drop and he also realizes that his perch on the rope is anything but comfortable. He looks bewildered and indulges in all kinds of funny acrobatic stunts until he is rescued. The comedy in this picture is irresistible; it will not only throw a room full of children into the wildest laughter, but also will make the sourest hypochondiac relax into nothing less than a hearty laugh.

"It is here," continued Professor Ditmars, "that I made a new discovery," showing as he said so a salamander coiled about his eggs.

"This salamander," the impromptu lecturer went on running easily with the action on the screen, "leaves its eggs on a spot where it knows the water will carry them away. This is the salamander's way of spawning you might say, and it is something entirely new."

Thus amid much other talk, "which my story cares not to rehearse," the afternoon faded into the evening and the evening into the night with the full splendor of the February sky shining down upon us.

It must be said in conclusion that no one is better aware of the importance and withal the value of his work than Professor Ditmars. He knows that he has had the best of the start and is now in the lead by a most substantial margin. I make no excuse for drawing his portrait in large outline for he will loom large in the coming months and years. He has made his friendship for the motion picture and his faith in its educational possibilities count in the most practical way possible. Though the bubbling humor of the man and the evident suggestion of Raymond Hitchcock in his appearance and his manner and his speech might tempt one to believe that he looks at the world in the spirit of the laughing philosopher there is behind all this a vast tenacity of purpose, a comprehensive grasp of facts, an unswerving devotion to useful work and a fund of vitality which will last for a good deal more than a full score of years.

If he lived in England he could not escape a decoration or other royal reward for being the father of kinematographic zoology.

GRIFFITH ON THE JOB.

Miss Blanch Sweet, who has been in quarantine on account of symptoms of scarlet fever which developed while she was working on D. W. Griffith's production of "The Escape" for the Mutual, has been released and is now on her way to join the rest of the company in Los Angeles, Cal. Mr. Griffith preceded her by about a week, making a few stops on the way, one of which was a visit to his mother. By the time this reaches our readers the entire Mutual Company of players and scenario writers will be assembled and hard at work on new productions.

Regarding recent rumors concerning Mr. Griffith, calculated to lead to the impression that he was not satisfied with his present connections, his representative and attorney, A. H. T. Banzhaf, makes the statement that Mr. Griffith has never been more agreeably situated or in better position to realize his great and original ideas and the Mutual is delighted with his initial achievements. Both parties desire to have it known that the present intention as to the connection is for permanency.

MORE NEW YORK THEATERS FOR PICTURES.

The Continental Feature Film Company, which is the feature department of the Mutual Film Corporation, has obtained a lease of Weber's Theater on Broadway near 30th Street, New York, for a period of ten weeks, with option for a renewal, and will take possession at an early date. The same company is said to have acquired the old Metropolitan Skating Rink on Broadway near 52nd Street, and will adapt the building for picture exhibitions.

The Anglo-American Corporation is reported to have leased the New York Theater, Broadway and 45th Street, next door to the Vitagraph Theater, from William Morris, and will open the house with "The Three Musketeers," a big feature picture, about February 23rd. The house will be re-christened the New York Kinema. The Anglo-American Corporation is capitalized at $300,000 and C. M. Robertson, of 111 Broadway, is its president. Edward Laurillard, of London, is also interested.

CINEMA CAMERA CLUB BALL.

The first annual ball of the Cinema Camera Club will be held at Pabst Coliseum, 110th Street, between Lenox and Fifth Avenues, New York City, on the evening of Monday, February 23. The Cinema Camera Club is composed of motion picture camera men.

"Money God."

Five-Part Metropolitan Feature.

Reviewed by Louis Reeves Harrison.

THIS story grips interest from the start by presenting a problem that has never been satisfactorily solved, namely: "Would the sudden acquisition of great wealth make or unmake a man of average intelligence, unaccustomed to handling capital?" The question comes up for discussion at a millionaire's club and two members of the multi-millionaire class undertake to decide it by experiment, in spite of enormous difficulties in the way, not the least of which is uncertainty about the man to be selected for the trial. The one finally chosen is a sea captain unknown to any of the contending parties, who is out of work and has advertised for a position.

A Characterization in "The Money God."

The secret purpose of the plot is to open up wide opportunity for sensational development, and, as might be expected, events follow lines of least resistance, but there is far less falsification of character for the sake of thrilling incident than in most plays of this kind. The time alloted for testing the effect of sudden wealth, two years, and the fortunes risked, make it obvious that realism is not even attempted, the main idea being to give a bright colored exhibit of sensational adventure, yet the types chosen are admirable and the acting of the central character, Captain Palmer, is delightfully consistent. So far as he is concerned, there is an abundance of "action in character" to balance the "character in action" of the average melodrama.

Captain Palmer is lured into relations with a drunken sailor, none other than one of the parties to the wager in disguise, and is given honest labor before he is tempted by the drunken sailor's story of secreted gold. Palmer's cupidity is roused and he steals the gold planted where it was intended he should find it. The story breaks rather abruptly into a changed condition, showing Palmer as a man of wealth already self-opinioned and somewhat demoralized by his sudden accession to a higher position in life. He is not, however, inclined to spend money in riotous living. His cupidity grows in very natural fashion. He becomes a usurer, lends money to fishermen in dull season, and enters upon a line of business well suited to his past experience, that of ship owner.

Minor issue is the love of an honest workman for Palmer's daughter, brought in to emphasize that change of character and point of view which almost invariably results from a sudden rise in fortune. Palmer attempts to wed his daughter to a title and loses her. She runs away with the man she loves and this wedding of hearts is secretly supported by Palmer's wife. When the captain finds that his plans have been thwarted and that the love match is being encouraged by his wife, he turns her from his door and is alone in the world.

He is unaffected, not in the least disconcerted, when a captain of one of his steamers reports that she, "The Victoria," is not in fit condition for an ocean voyage. Palmer goes aboard—so, also, does one of the parties to the wager—discharges the captain and takes command in person. The steamer sets out on her voyage and we are given a remarkable view of men coaling her fires in the boiler room, a realistic picture, the more remarkable that it is a studio setting. It shows the actual workings of that part of an ocean steamer with what gives the impression of careful attention to detail. I have been in all parts of a transatlantic liner, and thought at first it was the real thing.

There a terrible accident occurs, resulting in a leak that cannot be stopped, and a condition of suspense is created when stokers, stripped to the waist, attempt to draw the fires before they and the inrushing flood of water meet in disastrous explosion. This suspense is quickened by the sudden bravery of Captain Palmer. A gradual and consistent conversion occurs, a change of attitude toward his fellow creatures, when he joins his stokers in the desperate fight they are making. The man is manly, true to his calling, when face to face with peril. The Victoria's passengers have now become panic-stricken, and their rushing about is rather meaningless—there was opportunity lost in not showing a struggle to enter the ship's boats—until they are quieted by a wireless from a steamer coming to their rescue.

Captain Palmer fights manfully to save his ship until he is exhausted and meets with serious injury. He is carried to his own cabin and becomes delirious. In his delirium, while he is being held by his men, the events of his past are swiftly reviewed, and he dies in an agony of remorse. The ship's passengers and crew are taken off. The party who wagered on the side of wealth's demoralizing influence returns to his club, and he, too, has learned a terrible lesson, has caught a glimpse of what a power for evil is vast wealth in bad hands.

The theme is a big one and is handled with sincerity, but the treatment is so often dominated by concessions to the sensational that the powerful effect of its solution is not felt as much as it would be if all incidents, however exciting, were made tributary to characterization and the enforcement of the leading idea. That leading idea involves so much relating to the use and abuse of wealth that it belongs less to the material realm of action than to the spiritual one of laying bare man's soul.

PRESIDENT LAEMMLE AT THE COAST.

Head of the Universal Signs Up Well-Known Players and Directors on the Day of His Arrival.

President Carl Laemmle, of the Universal Film Manufacturing Company, left New York for Los Angeles on Lincoln's Birthday, February 12. On the morning of the 18th there was received at the offices of his company word of new Universal players and directors—Ford Sterling, the comedian; Henry Pathe Lehrman, author and director; Robert Thornby, director and player, all of whom have been working in Keystone comedies. Fred J. Balshofer resigns from the New York Motion Picture Company forces this week to form a company containing Messrs. Sterling and Lehrman. Mr. Balshofer will release his productions, which will be comedies, through the Universal program.

Mr. Sterling is a well-known comedian with a distinct individuality and one who has literally made millions laugh. Mr. Lehrman has been successful in his work of writing and directing. Mr. Thornby was for a long time with the Vitagraph Company. It was while with this firm that he put on a tramp comedy. The result was a pronounced hit, showing that Mr. Thornby possessed fun-making talent of a high order.

President Laemmle says he is feeling fine. Also he intimates that he will have an additional announcement to make next week.

THEODORE WHARTON OUT OF ESSANAY.

Theodore Wharton, one of the best known directors in the business, arrived in New York, February 18, from Chicago, where he concluded, a few days previously, an engagement of nearly three years' duration with the Essanay Company. While with that organization, Mr. Wharton produced some splendid and successful pictures, notable among which are: "Dear Old Girl," "Sunlight," etc. His latest work of consequence is the "Life of Buffalo Bill," which included Colonel Cody, General Miles and other illustrious survivors of the Indian wars.

Mr. Wharton has burned all his bridges behind him and from this time on will go it alone. He plans to begin at once upon the "Wharton" brand of films with Ithaca, N. Y., or some city in that vicinity, as production headquarters. Incidentally Theodore is the man who put Ithaca on the map as a moving picture paradise, and he stands so strong with the Ithacans that it seems probable that they will never allow Mr. Wharton's company to locate in one of two other localities that are offering inducements.

MAJESTIC THEATER CHANGES HANDS.

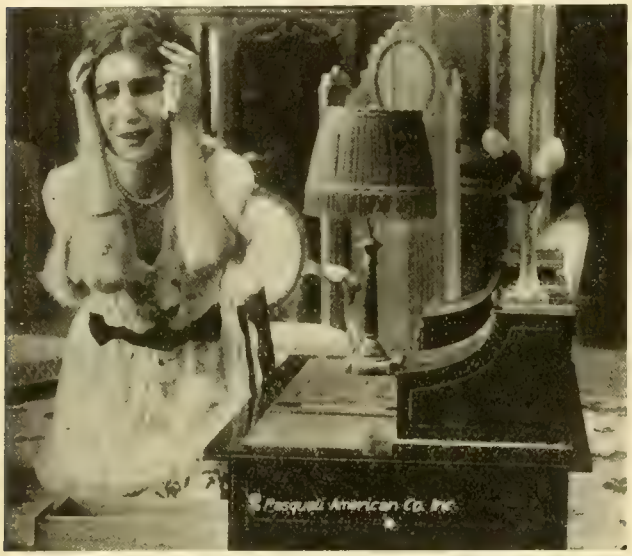
B. I. Miller, of Wilkes Barre, Pa., has purchased from Hunt and Sullivan, the Majestic Theater established by them. Mrs. Miller will be associated with her husband in the management of the theater.

"Under Suspicion"

New Pasquali Picture in Three Parts Makes an Old Theme New by Its Art.

Reviewed by Hanford C. Judson.

THE "intimacy" of a new Pasquali three-reel offering is noteworthy, and it will be the more noticeable because the theme is old. The plot, in its broad outlines, has been used often, and, except for its careful elimination of all save one or two improbable things, and for its fresh "touches" of humanity—which do not change the direction of the story—there is nothing new in it. Yet these touches of freshly imagined humanity are important when the picture is considered as entertainment for the public. It is these things that make it a commendable offering, for they give, as shown in new characters, an interest that is lively and personal. Perhaps the staging and direction, which are both of high order, give the picture this special interest; yet it is a well rounded production, and the script also shows hard work and fresh thought.



Scene from "Under Suspicion.

The three principal characters are a manufacturer, whose home is in the same building with his works; the wife who has married for money and does not love her husband, though she feels a sense of her obligation to him; and, lastly, the trusted secretary of the manufacturer. This young man is an old-time playmate of the wife and is in love with her. The picture's intention is to keep this attachment an honorable one and the two people free from blame, at the same time convincing us that the feeling between them is strong. In a few carefully put-on scenes, the smoothly-running and well-ordered household is placed before us. There is a noticeably pleasing naturalness in the conduct of the action and the trimming of the sets; the gestures, the entrances and exits also delight us with their lifelike appearance. The grace and beauty of the leading woman, her child, who is attractive, and many other things that cannot be separated from the whole help all the time in keeping us wakefully concerned with what is going on before us. It is shown that a fourth character, a clerk, is gambling beyond his means. Then, by two well-written letters—all the picture's subtitles are carefully made and help in its impression—it is also shown that the secretary has decided to leave his employer lest the affection between him and the wife should compromise her. He asks her for a last interview and this she grants. It is at midnight—not strongly probable—and her husband is away. Now, a package containing money was left in the employer's desk at the factory, and the gambling clerk knows of it. He steals it and gets away unobserved, while the secretary, coming from the house, is seen by the watchman, standing before the door of the factory. When the employer returns and the money is not found, suspicion rests on the secretary who has taken a train and is arrested in a distant city. He, seeing how things are turning out, will not clear himself. The thief is conscience-stricken and puts the money back in the desk. The employer finds it and, in his astonishment, takes it in to tell his wife about it. He takes up the telephone to notify the police when it begins to dawn on his consciousness how peculiar it is that the secretary did not make any defense. His eye glances over toward his wife, and he begins to be suspicious of her. All this taking place slowly in his mind is done by the player in a clear and sure way and holds most certainly. It is a very clever piece of work and well worth while. Finally comes the pleasant ending in which figure the pranks of the child who has stolen the note sent by the secretary to the wife, and which the husband and father finds in time. The acting of the player who takes the employer's part is the best thing in the offering, but he is ably supported and everybody in the cast is natural and effective. It is not strong enough to be counted a great impression, but can safely be relied upon to interest; a fair feature offering.

"The Man Who Came Back"

Columbus Five-Part Subject.

Reviewed by George Blaisdell.

THERE is much action in this five-part production of the American Kineto Corporation. There are many interesting scenes that, well photographed, serve to embellish the story. These will, in a large measure, atone for the absence of a dominating character—one around whom the interest automatically centers throughout the production. To be sure, we are concerned as to the welfare of the young man, Roberts, whose father goes to his watery death following business failure owing to the treachery of a banker animated by a stated but unexplained grudge. Roberts drops out of sight entirely for the whole of the second part. As the ship on which he is sailing to South Africa is lost, and as reported with all on board, it is fair to assume he has met death until we recognize him in the group at the Cape. The wife back home reads of the disaster and the shock kills her; the baby is adopted by a neighbor.

Scene from "The Man Who Came Back" (Am. Kineto).

The beginning of the second reel marks the introduction of new characters by reason of a lapse of twenty years. The Roberts infant is now a grown girl, and employed as a dancer. The son of the unscrupulous banker falls in love with the dancer, but owing to the objection by the older Martin the girl decides to refuse a bribe to leave town; she goes anyway. Singularly enough, she sails for the very part of the world where her father is. On the same steamer is a woman, a sort of adventuress, commissioned by Martin to report on the situation at the new gold fields. There are many adventures before Roberts, who for some reason has changed his name to Treberson, now rehabilitated in fortune, goes back to Europe to get his revenge on the man who ruined him. As a matter of fact, he does no such thing, as the requited love of his daughter for the son of the banker intervenes and all ends happily.

There is a wealth of incident which undoubtedly will appeal to those who favor action, but the construction seems machine rather than hand made. It measurably interests at times, but never does it grip hard. There are good situations, as, for instance, when the elder Roberts confronts Martin, the banker, in an effort to prevent ruin; or when the banker tries to bribe the dancing girl to leave the city; or when the returned miner, again wealthy, goes to the home of Martin and demands of the banker that he kill himself with the pistol Roberts furnishes.

There is an ingenious interweaving of unrelated scenes having for an object the creation of atmosphere. One illustration of this is the sight of an ocean liner going down the river; views of the ocean and river in moonlight; or the spectacular dynamiting of a field of prosaic stumps following the announcement that the mine is to be opened by celebrating explosions. The principals of this unusually long cast are competent actors.

Motion Picture Exhibitors' League

MASSACHUSETTS EXHIBITORS FIGHT LEGISLATION.

Defense Fund Raised and Counsel Engaged—Assistance Received from Manufacturers—Progress Made.

NINETEEN bills affecting the interests of the moving picture exhibitors have been introduced at the present session of the Massachusetts Legislature. The bills vary from the sort introduced by people, well intentioned, but ignorant of the status of the industry, to the variety fathered by those whose motives are open to grave suspicion. This serious state of affairs immediately stirred into action the Motion Picture Exhibitors' League of Massachusetts which had been rather inactive of late, and the week just past has been mostly given over to meetings of exhibitors to devise ways and means to combat the attempt at unjust legislation. A great deal of conversation and no little real action was the outcome. The two salient moves made by the League were: First, the collection of nearly $1,500, and, second, the retaining of Judge Brackett to defend and protect the exhibitors' rights "on the hill."

When the situation was fully appreciated the exhibitors were not at all slow to act, and the meetings were by far the most enthusiastic and resultful ever held in this State. The general contribution of photoplay theaters was $25 each. Concerns owning more than one house contributed this amount for each theater. The treasury of the League was also augmented by $100 contributions from the Universal and the Mutual Boston offices, with the Famous Players Company of Boston donating a like amount. Warner's Features and the Nicholas Power Company gave fifty dollars each, while the General Film Company has given the services of Judge Parker, its Boston attorney, in the matter of the "twenty minute law."

A committee of three members of the League was selected to call upon the Operators' Union, Boston Local 182, inasmuch as the latter was favoring a bill that was hostile to the exhibitors' interests. The committee—Rosen, Grant and Drown—conferred with Business Agent Franke, of the Operators' Local, presenting the attitude and intentions of the League. The result of this was that Business Agent Franke addressed the exhibitors at a meeting held at Rathbone Hall, 694 Washington Street, Boston, on February 13, stating officially that the Union would withdraw its objections and would agree and accept the amendment to the twenty minute bill as desired by the exhibitors. The committee to confer with the Operators' Union was instructed to further confer with the latter to ascertain its attitude on other matters affecting the exhibitors. The committee was increased to five members by the addition of Messrs. Eichler and Lourie.

A committee of exhibitors was selected to handle legislative matters and was composed of Horstmann, O'Neill, Campbell, Howard, Lydon and Sprowle. The various interests co-operated splendidly at these meetings against the common foe—unjust legislation—and there is now every good reason to believe that Massachusetts is to have an efficient League. The League has now been incorporated, and each member is to receive a charter of the association, which is to be hung in his theater in a conspicuous place. M. D. Douglas Flattery, Boston representative of the Marcus Loew interests, deserves commendation for his energetic co-operation, and Horstmann, Eslow, Campbell, Howard and others who were working at high pressure to work up enthusiasm. It is believed that now no unjust legislation will be enacted into law, due to the vigilance of Judge Brackett and League members.

To give an example of the kind of bills introduced into the Massachusetts legislature we print the following:

HOUSE, NO. 1638.

SECTION 1. No person shall be admitted to a theater or other place of entertainment when all the seats in such theater or other place are already occupied, and it shall be unlawful to sell, give or exchange any ticket admitting persons to a theater or other place of entertainment in excess of the seating capacity of such theater or other place.

SECTION 2.—Violation of any provision of this act shall be punished by a fine of not less than ten or more than one hundred dollars for each offence.

HOUSE, NO. 1640.

SECTION 1.—No moving picture entertainment shall depict a scene, or scenes of murder, bloodshed or violence.

SECTION 2.—This act shall take effect upon its passage.

SENATE, NO. 299.

SECTION 1.—It shall be the duty of the chief of the district police personally, or by some member of the district police acting under his direction, to inspect every moving picture, or the film therefor, before it is exhibited in public in this commonwealth, and to prohibit the production of any immoral or indecent pictures, or any pictures tending to degrade the public. For the purpose of this act said chief may employ three additional inspectors, each of whom shall receive a salary not exceeding.....dollars per annum.

SECTION 2.—It shall be unlawful for any person to exhibit any moving picture which has not been inspected and approved by the district police.

SECTION 3.—Whoever violates any provision of this act shall be punished by a fine of not less than ten dollars nor more than three hundred dollars for each offence.

SENATE, NO. 356.

SECTION 1.—It shall be unlawful for any person to carry on a display of moving pictures or a vaudeville entertainment, so called, except between the hours from one to five in the afternoon and from seven to eleven in the evening.

SECTION 2.—Any person violating the provisions of this act shall be punished by a fine of not less than ten nor more than five hundred dollars for each offence.

W. M. Seligsburg, attorney for the Mutual Film Corporation, was present at the Friday afternoon meeting of the League and addressed the exhibitors. Mr. Seligsburg remarked that he has been fighting censorship of pictures in several states, and that he could not see why Massachusetts exhibitors were willing to have any state or city censorship. Mr. Seligsburg advocated the fighting of censorship in any form by the state or city, but this idea found little or no favor with those present, as it is deemed good judgment to allow the State Police to censor the reels to be used on Sundays (only), as it has been found that this course is the wisest, for it eliminates the antagonism of many of the clergy and others who are satisfied that the photoplays are satisfactory for exhibition generally, provided only that the Sunday pictures be watched over especially.

The bill forbidding children under fifteen years of age to be admitted to photoplay theaters, unless accompanied by an adult, was promptly "killed" on Tuesday, February 11th, which augurs well for the work done by the Motion Picture Exhibitors' League of Massachusetts.

On Friday, February 13th, the bill relative to Senator Cox's petition to provide a censorship of moving pictures was heard. This hearing was before the committee on Mercantile Affairs, and the room was crowded with friends and opponents of the measure. Winthrop, Mass., turned out *en masse* to approve the bill, due to the recent experience in that city when the Dream Theater's license was temporarily canceled, due to the exhibition of films objectionable in the eyes of some local "uplift" societies. D. C. Freeman, president of the Winthrop Improvement and Historical Society; Mrs. John Grant, representing the Winthrop Women's Civic League, and many others representing "high-brow" societies appeared in favor of the bill. The bill was opposed by Judge Brackett, who represents the Exhibitors' League as well as the Theater Managers' Association; W. M. Seligsburg, M. Douglas Flattery, W. C. Franke and J. A. Eslow, general manager of the New England Universal Film Exchange, Boston. Senator Cox's bill seeks to place the censorship in the hands of the state police. Chief Whitney, of the state police, explained that his duties at present consist of the censoring of pictures shown on Sundays only.

The general contention of the opposition was that the bill as framed will not bring about the censorship that is desired, and that it should not apply to Boston, as this city is well taken care of. It was also contended that there would be a foolish dividing of responsibility, and that there would be a criss-crossing of authority. No action was taken on the bill, but it was interesting to note that some of the civic committees which spoke in favor of the bill did not even know that pictures were censored in New York by the National Board of Censorship.

HENRY.

CINCINNATI LOCAL MEETING.

A meeting of the Cincinnati Exhibitors' Local was held at the Sinton Hotel on Thursday, February 12. Resolutions were passed condemning the "country store" and similar devices. The members of the local testified to their belief of the good work of the organization by increasing the monthly dues from fifty cents to one dollar.

THE SECOND INTERNATIONAL EXPOSITION.

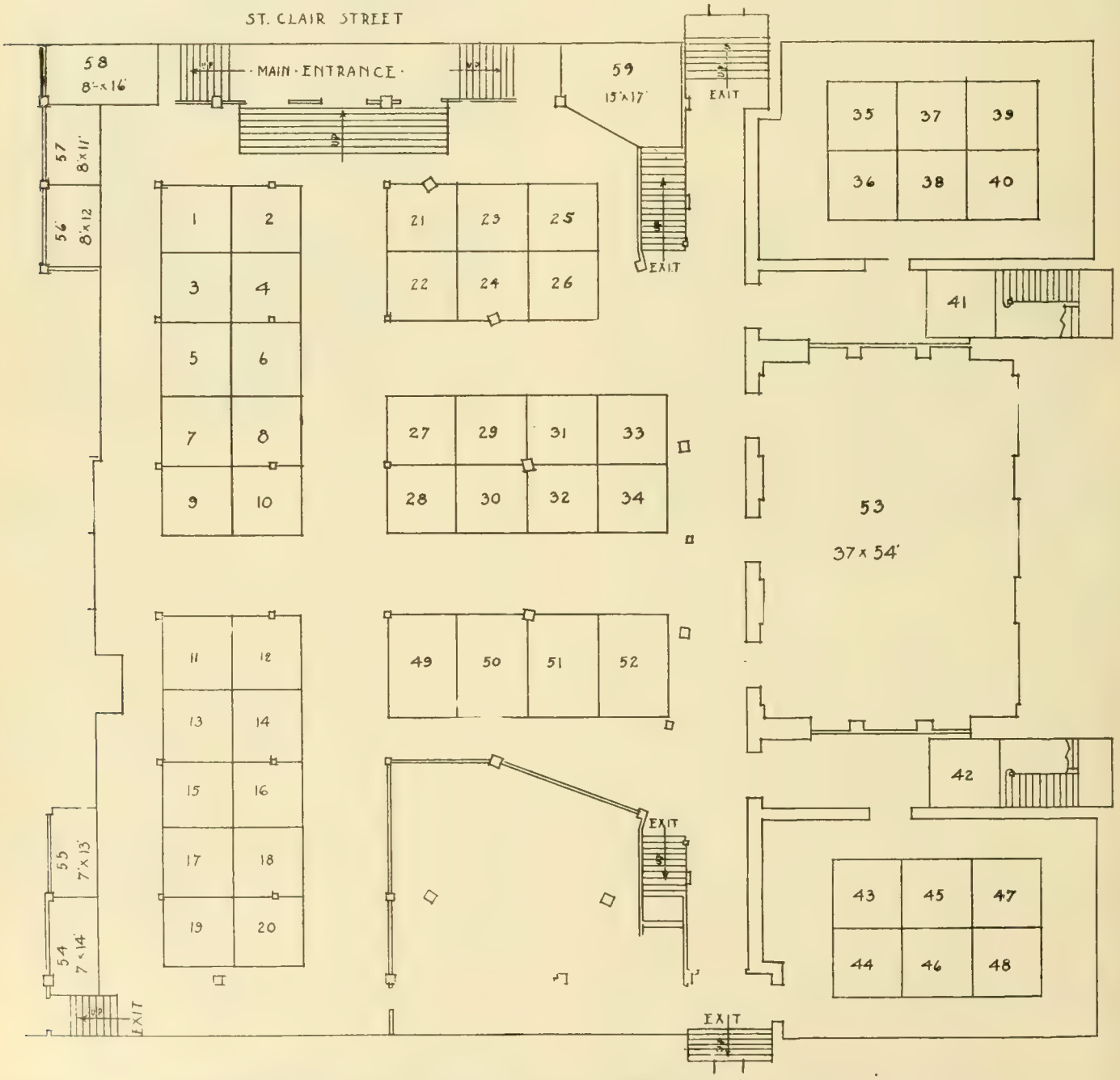
Plans For a Big and Instructive Display of Motion Picture Devices at Dayton, Ohio, Next July 6 to 11.

HEADQUARTERS of the Second International Exposition of Motion Picture Art was opened at Dayton, Ohio, on Thursday, February 5th, by Managing Director George H. Wiley, secretary of the Motion Picture Exhibitors' League of America, and Assistant Director Clem Kerr. A commodious suite of offices in the Commercial Building has been engaged for the campaign, and the scene will be a busy one from now on. The date for the exposition is July 6th to 11th, concurrent with that of the annual convention of the Motion Picture Exhibitors' League of America, and it will be held in the beautiful new Memorial Hall, recently completed.

What can be accomplished by expositions devoted to the motion picture trade was demonstrated by the great interest taken in the first international exposition of motion picture art ever held in America, which occurred under the auspices of the Motion Picture Exhibitors' League at the Grand Central Palace in New York last year. Never before were so many common interests gathered together under one roof, and never before have individual exhibitors been so generally pleased with the results. The only criticism expressed was that there were so many diversions in New York that the exhibitor from out of town, for whose benefit the exposition was really planned, was too greatly distracted, and the fullest results were not attained. This fault cannot be held up against an exposition to be given in a smaller city such as Dayton, where there are few attractions to take the visitor away from the business in hand. For this reason, the Second Annual Exposition should be a greater business success than the one held in New York.

That the attendance of exhibitors will be large there is little question. Dayton is well situated and easy of access. It is in the center of a large and prosperous region, and the exhibitor residing in the middle west will be there in large numbers. Owing to the strictly business character of the exhibits shown at a motion picture exposition, it is the exhibitor who is sought by those making a display. Consequently, the success of the enterprise, from the point of view of the firms who take space at the exposition, will appear more certain than if the event were held in some large center, and the patronage of the general, but non-purchasing public, appealed to.

It is a well-known fact that many firms who had exhibits at the New York Exposition were not entirely satisfied, that they got all the results they might have obtained if the general public had not been admitted to the exposition hall. Many complained that they found it difficult to do business with motion picture theater owners on account of the crowds; also that the picture men took the opportunity of being in New York to see the sights



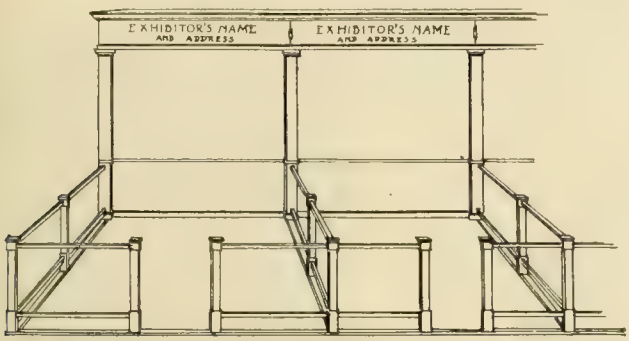
SPACES 1 TO 48 ARE 10x10 FEET SPACES 49 TO 52 ARE 10x15 FEET

Floor Plan for the Second Annual International Exposition of Motion Picture Arts to be Held at Dayton, Ohio, July 6 to 11, 1914.

of the city, and did not spend their time examining the exhibits. These two objections cannot be made in the case of an exposition held in Dayton.

The executive Committee of the Motion Picture Exhibitors' League has canvassed the question thoroughly and believe that they will be able, under the direction of Managing Director Wiley and his assistants, to impress manufacturers of motion pictures and accessories of the truth of these conclusions, and that there will be a strong representation at the Second Annual Exposition.

To this end some impressive literature is being prepared for circulation among the motion picture trade, pointing out the evident advantages of the Dayton Exposition and the reasons for believing that there will be a larger attendance of motion picture theater men at the National Convention in that city than have ever been gathered together before.



Type of Booth for Dayton Exposition.

A diagram of the floor plan of the exposition hall has been prepared and a reproduction is printed herewith, together with a drawing of the proposed style of booth.

According to the rules and regulations adopted by the exposition committee, space will be leased at the rate of $1 and $1.50 per square foot, twenty-five per cent. to be paid upon signing the contract, and the balance on July 1, 1914.

Supporting the efforts of the Executive Committee in making the exposition a success is the Greater Dayton Association, an organization of the business men of that city, which has a membership of 7,500 members. This organization is issuing literature on the subject of the convention and exposition calculated to give material assistance to the managing director. It is proposed by the people of Dayton to make the coming convention and exposition the biggest event ever held in the Middle West.

CLEVELAND LOCAL ELECTION.

At a meeting of the Cleveland Local No. 1 of the Motion Picture Exhibitors' League, held February 11, the following officers and directors were elected:

President, C. A. McGown, Cameraphone Theater, 736 Euclid Avenue; Vice-President, G. W. Heinbuch, Superior Theater, 8303 Superior Avenue; Secretary, W. H. Horsey, Carlyon Theater, 124th Street and Superior Avenue; Corresponding Secretary, Louis Becht, Mall Theater, Superior Avenue; Treasurer, F. E. Simmons, Dreamland Theater, 703 Euclid Avenue; Sergeant-at-Arms, J. A. Morris, Orpheum Theater, 8914 Wade Park Avenue; Directors, F. H. Brandt, Leeds Amusement Company, 1445 Leader-News Building; S. Aubley, Corona Theater, 745 Prospect Avenue; Louis Becht, Mall Theater, Superior Avenue; L. P. Stinchcomb, Park National Theater, 1205 Starkweather Avenue; J. A. Morris, Orpheum Theater, 8914 Wade Park Avenue.

NEW YORK EXECUTIVE MEETING.

A meeting of the executive committee of the New York State Exhibitors' Association will be held at the Imperial Hotel on Tuesday, February 24. The meeting will be called to order at 11 o'clock, Tuesday morning. There are many matters affecting the interests of members of the organization to be considered and a full representation is requested.

SAMUEL H. TRIGGER, President.

PITTSBURGH EXHIBITORS AROUSED.

The Pittsburgh Exhibitors' Association, of which James Delves is secretary and treasurer, has appointed a committee of six to act in conjunction with a similar committee appointed by the Motion Picture Protective Association, of Pittsburgh, for the purpose of combatting adverse legislation.

CENSORSHIP PROPOSED IN JERSEY.

Civic and Social Welfare Societies of That State Frame a Bill to Regulate Motion Pictures and Picture Theaters.

A combination of the several civic and social welfare societies of the State of New Jersey, represented in a delegate body known as the Motion Picture Commission of the State of New Jersey, has formulated a measure to be offered at the present session of the State Assembly, now sitting at Trenton, for the purpose of regulating motion pictures and motion picture theaters throughout that State. The text of the proposed measure was agreed upon at a meeting held in Newark, Monday, February 16, and was to have been introduced on the following day.

This measure provides for a strict regulation of all picture theaters in the State and recites the provisions of the health, fire and police regulations applying to regular dramatic theaters, and a state-wide license which will govern all cases not covered by local provisions already in force.

The censorship features of the bill are covered by sections 20, 21 and 22, which read as follows:

SECTION 20.—No films or reels shall be brought into this state for the purpose of being exhibited, nor shall any film or reel, and the motion pictures therein contained, be exhibited in this state, unless it shall have been submitted to the state board of commissioners hereinafter provided for, and by them approved for exhibiting purposes. The state board of commissioners shall from time to time publish and send to every licensed exhibitor and every local licensing body a list of all films and reels approved by them, and no exhibitor shall use or permit to be exhibited any film or reel not appearing in said official list.

SECTION 21.—No advertising posters shall contain anything not appearing in the film advertised.

SECTION 22.—For censoring each film or reel before its exhibition in this state is permitted a fee of one dollar ($1), shall be charged by the state board of commissioners, which fee shall be payable by the person or corporation supplying the film or reel for use in moving picture theaters in this state. The Governor shall appoint a commission of three, one of whom shall be a woman, for terms of one, two and three years, and thereafter annually for a term of three years. The duties of the commission shall be to enforce the provision of this act. Said commissioners shall receive a salary of $2,500 each per year, and shall have power to appoint one or more inspectors or clerks whose total salaries shall not exceed $3,000 per year.

It would not be judicious to criticize this measure in advance of its formal introduction in the New Jersey State Legislature, but its terms as proposed suggest that motion picture interests generally should evince some interest in the proceedings and be prepared to meet any emergency that may arise in the event that such a bill is seriously considered at Trenton.

A CORRECTION.

It was announced in the Moving Picture World of February 14 that the Pennsylvania State Exhibitors' League had elected new officers with Mr. Samuel Wheeler as president. The announcement should have made the fact plain that it was the Philadelphia Local that elected officers and not the State League. In calling the error to our attention President Edward A. Jeffries, of the Pennsylvania State League, writes that the exhibitors of Philadelphia are particularly fortunate in securing Mr. Wheeler for their president, as his manner in dealing with matters that come before the various city departments proves that he is the man who has long been wanted.

KENTUCKY LEAGUE MEETING IN APRIL.

The Kentucky Exhibitors' League will hold a convention at Lexington, Ky., on April 21 and 22, 1914. Headquarters will be at the Phoenix Hotel. J. H. Stamper, Jr., is chairman of the committee of arrangements. The Commercial Club of Lexington is co-operating with Mr. Stamper in arranging for the meeting.

BROOKLYN EXHIBITORS TO GIVE BALL.

Motion picture theater men of Brooklyn, N. Y., are arranging for a ball to be held on Monday evening, March 16, at Prospect Hall, Fifth Avenue and Prospect Place, Brooklyn. It is announced that Earle Williams, of the Vitagraph Company, and Leah Baird, of the Universal, will lead the grand march. Other leading photoplayers will be present. William Hollender is chairman of the committee of arrangements.

PRESIDENT NEFF IS BUSY.

Reports from the headquarters of the Motion Picture Exhibitors' League at Cincinnati are to the effect that President Neff is on a tour through the South. He will visit exhibitors in Tennessee, Mississippi, Louisiana, Georgia, Florida, North and South Carolina and Virginia. Representatives of the league are working in Indiana, and a convention will soon be called in that State to elect delegates to the Dayton convention. West Virginia is expected to call its annual convention soon.

Two Comprehensive Apexes

A Romantic Military Melodrama and a Picture of Sensational Adventures.

Reviewed by Hanford C. Judson.

THE right bower in the Apex hand just now is, perhaps, its four-reel melodrama of English army life in India, called "Brother Officers." It is a story of love between a young lieutenant and his colonel's daughter and rises to a heroic climax in an exciting fourth reel filled with battle smoke, with a brave girl's defense of a plantation from wild hill-men and the dashing rescue by her lover who has been sent out with orders to die. He was under the accusation of cheating, a blot he had courageously assumed, though innocent, to clear another lieutenant, weakling brother of the girl and son of the colonel. It is the colonel who gives him this chance to let the enemy kill him so as to save the regiment from the disgrace of having a "cheat" among its gentlemen officers.

Hardly needs it to be said that the ending is pleasant. The weakling boy is wounded and confesses, so the lieutenant, bright with his fresh laurels, is rehabilitated and taken into the arms of the girl who, knowing all, is able to love him with four times ardent devotion. This kind of picture is going rather strong just now and it can be counted a pretty safe guess by the exhibitor. It is not perfectly written and has one or two scenes carelessly left improbable, we are sorry to say, which a little thought would have made quite convincing.

The quality of its last two reels and especially of its exciting climax saves it as an offering. It was made by the Mrs. Harry Hardgreaves Company with a cast of a hundred players. The principals are pleasing and the lesser figures are unusually convincing, even the hill-men looking like the real thing, as perhaps they are. The photography lacks the art of seeming lifelike, but is clear.

"The Great Bullion Robbery."

"The Great Bullion Robbery," in three reels, has no heroine. We commend it for this; the heroine is too often just "dragged in" in these pictures of robbery and chase. They are certainly not necessary to them. The action in this offering runs clearly and smoothly without appreciable dragging. It has the novelty to American audiences of having typical English backgrounds and the freshness that comes from the slightly different way of doing things in that country as contrasted with both American ways and those of French and Italian officials as shown in pictures.

Scene from "The Great Bullion Robbery" (Apex).

We see as the picture opens the chief of the Tiger gang of robbers go down into the interesting rendezvous of his gang and tell of the great shipment of bullion that the neighboring bank has received. The gang looks over the ground, rents the store next door and mines through the steel vault to where the bars of gold and silver are stored. These are taken out, boxed and carried on a wagon towards the hiding place. One box falls out and the riches are spilled in the road. The gang tries to commandeer a passing motor car of which the chauffeur is a detective who, though left unconscious by the way-side, comes to and notifies the police. There's a chase on horses with a running pistol fight. At a railroad crossing the gang, helped by a train, frees itself from all save the detective who, it so happens, is in the lead. A captive is made of him in a conventional way and he is taken to the hiding place, an interesting old warehouse by a river. The gang proceeds to stow away the bullion. The detective watches his chance and jumps into the water. He is fired upon. Nearby police hear the shots and come to reconnoiter. There's a very smart scrap, well handled and exciting before the thieves are subdued.

Ralph Ince as Lincoln

ONE of the most charming and impressive impersonations that have been seen by any Broadway audience in many a year was given at the Vitagraph Theater, Broadway and 44th Street, on Lincoln's Birthday. For several years, Ralph Ince, now a successful director of the Vitagraph studios, has made a study of the traits and manners of Abraham Lincoln. Time and again motion pictures have been made by the Vitagraph in which Mr. Ince played the part of the country's great president in various episodes in which he was supposed to figure in real life. These characterizations have been remarkably true to the popular conception of Lincoln and have won praise from men still living who knew Mr. Lincoln during his lifetime.

Ralph Ince as Abraham Lincoln.

It was quite fitting, then, that the Vitagraph Company should choose Mr. Ince's impersonation as an added attraction at its theater on Lincoln's Birthday. It occurred on the program just following a pathetic reference to the martyred president in a picture adapted from Ida Tarbell's short story "He Knew Lincoln." The large and appreciative audience had barely time to dry its eyes when the curtain raised upon an artist's studio. The artist, working upon a picture of Lincoln, failing to catch the spirit of the Great Liberator, falls asleep in his chair and dreams.

The substance of this dream is shown when the curtain of his studio window is drawn and there was seen standing in strong silhouette against a distant view of the White House dome the bowed figure of Lincoln. As the lights came up the figure turned and faced the audience and delivered the famous Gettysburg Address. The audience was visibly impressed; the dropping of a pin might have been audible. After delivering the address, which was spoken with great feeling, the form turned, the lights dimmed and the curtain was closed over that pathetic stooping figure.

SWETT RECOVERING FROM OPERATION.

F. W. Swett, the well-known road agent of the Nicholas Power Company, is now slowly recovering from a very serious operation which he underwent about five weeks ago in the New England Baptist Hospital, at Roxbury, Mass. We expect and hope that Swett will again shortly be able to get around again and once more meet his many friends in the business. Herbert Griffin relieved Mr. Swett of his duties at the time he underwent the operation, and left Boston to represent the company at the Cincinnati convention.

ATLANTIC CITY, N. J. GETS NEW PICTURE THEATER.

The Suellenburg Amusement Co., Atlantic City, N. J., has opened the Virginia Theater, a moving picture theater, in that city. It is one of the finest and largest picture theaters in Atlantic City, and has a seating capacity of 1400. A Wurlitzer organ dispenses the music. The Virginia was opened on February 14, and George Kleine's "Antony and Cleopatra" was the picture shown. It was booked for a week.

At the Sign of the Flaming Arcs

By George Blaisdell.

HERE is a picture that will interest theatergoers as it will also screen followers. In the group are Daniel Frohman, managing director of the Famous Players, whose name for many years has been familiar to those interested in stage productions; Madame Kalich, the distinguished actress, and her daughter, Lillian. The photograph was taken on a steamer bound for Cuba, where the Famous Players were to take the exterior scenes for three screen dramas. Madame Kalich has

Daniel Frohman and Madame Bertha Kalich.

been portraying Marta in "Marta of the Lowlands." Those who have seen her in her work declare the result will be unusual even for the company that has been the medium of introducing so many stage favorites to the screen. The writer was privileged one day several weeks ago to see Madame Kalich working before the camera for perhaps sixty seconds. Just on that glimpse he believes that the prophecy as to the quality of the whole production will come true. The actress has a marvelous face for screen portrayal. It reveals great strength of character and keen intelligence. When the artist was asked if in working before the camera she experienced emotions different from those noted when facing an audience she hesitated. "Just a moment," she replied, in a puzzled manner. "That is a new thought. I'll tell you," she added, with a mischievous flash of the eye, "when I am working in a scene I am wondering if I am facing the camera at the angle most advantageous to myself—my eyes, my mouth, my nose. But seriously, it is all wonderfully interesting." Madame Kalich returned from Cuba last week with her daughter, who, by the way, also was a member of the cast of "Marta of the Lowlands."

Some of the party in Cuba aside from those already named were J. Searle Dawley, the producer; House Peters, who played Basil in "The Pride of Jennico"; Hal Clarendon, Peter Lang, Miss Laura Sawyer, Wellington Playter, and Miss Marie Leonhard. J. Parker Reade, who has made pictures in Cuba and who is a fluent speaker of Spanish, with Mrs. Reade, accompanied the players.

* * *

A party of actors were discussing the rule in vogue in some studios debarring the players from seeing on the studio screen productions in which they had worked. One of the group had referred to the practice of one company by which he had been employed of bringing into the projection room all the members of the company and giving them a chance to watch the running of the negative. "Sometimes it is the last extra about the place who discovers something that has escaped the attention of the director and all the players," he said. "His keen observation enables the correction of something wrong that might have got away and on the market. I believe it to be to the advantage of the company as well as for the benefit of the player to let the men and women who have appeared in a picture get a glimpse of their work as soon as possible. It keeps them right up to their work—it gives every player a chance to dissect his own style; and you may be sure there is nobody watches the behavior of a man quite so sharply as the player himself."

"I can vouch for that last statement," said another member of the group. "Last summer I was one of a troupe that put in many months in the mountains. The pictures were taken and the film shipped to the factory. We did not see our work on the screen until away into the fall, and what most of us said about our own work when we eventually did see it on the screen—after the picture was released, if you please—was hardly proper to print. Some of us had acquired abominable mannerisms, which you may wager would have been suddenly terminated had we been given an opportunity to see ourselves as others see us. I'm strong for getting a squint at myself as soon as possible after the work is done."

* * *

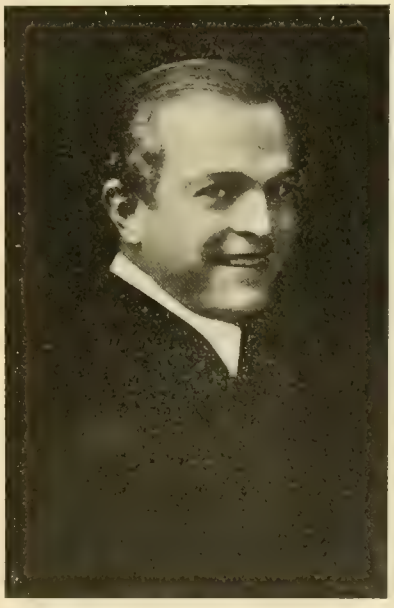
The municipal authorities of Los Angeles have not been just nice in their treatment of Sheriff Mackley. With great deliberation they carved six feet from his front lawn. A recent letter from the coast reflects the peevish attitude of the sheriff. He says he did the only thing a man of self-respect could do. He moved.

* * *

Word comes from St. Augustine about a chap remarking to Arthur Hotaling, the Lubin director, that Richard Ridgely, of the Edison Company, was developing a case of nerves. Hotaling happened to know all about it. The Edison Company had a big production under way and the director had 300 people under contract. Before the job was finished the rain fell—and kept on falling. In fact, it did nothing else—and in sheets—for four days. Which, of course, is just a sample of the little things that go to upset the disposition of an otherwise even-tempered director.

* * *

Here's a picture of Billy Quirk, who once was known as "the boy comedian." We don't hear the phrase these days; and yet he seems as much of a boy as he used to be, and surely he is still a comedian—and better than ever. Billy—somehow if you know him you just can't call him anything else, even in print—is now down at the Vitagraph studio, where he is at work once again in comedies, which is the division in acting in which he is best known to screen followers.



Billy Quirk.

Billy was born in Jersey City. He admits that he might have followed a peaceful, uneventful career had he been raised in that municipality, but it was not to be. At the age of three years his parents removed to Matteawan, N. Y., adjacent to a well-known institution for the restraint of citizens inclined at times to cut up generally and people particularly. The future comedian being a keen observer, it was the perfectly natural thing that he should follow with great interest and imitate the antics of the inmates; he admits he has been a "cut up" ever since. At the solicitation of his father, Billy began studying for a veterinary surgeon's diploma, but, as he says, "the horse kicked," and he decided that he would much rather be a live comico than a dead medico.

"I took to the road," said the comedian the other day, "and had my ups and downs, principally downs for a while, but eventually was successful. Once David Belasco told me never to worry about anything and never to 'overact,' but to be natural; I have been trying ever since to follow his advice. I started in picture work some six years ago with the Biograph Company. I like the screen because it dispenses with the unceasing travel and I can have a home and enjoy it. Again, it gives me some time to devote to my pet hobby, breeding and raising French bulldogs. I have twenty of these animals, and among them are some of the best specimens in America. What kind of pictures do I like? Why, for myself I prefer comedies of the nice, clean-cut order. What pictures in which I have appeared do I like best? Personally, I consider Biograph's 'Sweet and Twenty' one of the best comedies ever produced. I also rather liked the Muggsy Series, in which I played the original Muggsy. But why talk about the past? I am looking forward to the future."

Billy is one of the charter members of the Screen Club. At the election last fall he was chosen a member of the Board of Governors, which indicates with sufficient clearness the regard in which he is held by his fellow-players.

Favors Increase in Admission Price

The Universal to Give Its Exhibitors First Showing of "Samson," but the Public Must Pay.

THE board of directors of the Universal Film Manufacturing Company have decided, in the case of their forthcoming six-reel subject of "Samson," to alter the customary procedure of showing their feature pictures to the public. The officers of the company are aware of the complaints that have been made by many exhibitors that the larger theaters have taken the cream from the big productions, and that by the time these subjects are assigned to the smaller exhibitors their value has been materially diminished. The company will give its exhibitors an opportunity of trying out the experiment of showing in the regular picture houses "Samson" at an advanced price—say 25 cents as a minimum basis.

"Many exhibitors have said that they could make a legitimate theater out of their picture house if they had a subject that was big enough and they were given the opportunity," said one of the officers of the company on Wednesday. "Now here is 'Samson,' in the making of which we have spent many thousands of dollars and which will be six reels in length, which we believe an eminently fit subject for determining if our exhibitors are willing to back us up in our efforts to give their patrons really big stuff. We are determined to see if the continental idea of charging big prices can be worked out in this country. Just think of the greater earning capacity of the men and women here as compared with those of Great Britain and Europe. Also look at the small sum paid by the public here to see pictures—just the same pictures, understand; three-quarters of the films shown on the other side are produced in this country. Why, in London 2s. 6d. will be paid without hesitation, in Paris as high as 80 cents, in Berlin 50 cents, and in Vienna 40 or 60 cents. Now these are the ordinarily fair prices. And in regard to the seats the situation over there is just the reverse. On the basis that the screen cannot be seen to such good advantage from the front the seats in that part of the house are the cheapest. The loges and boxes are at the back of the pit. If the people over there, working as they are for far less money, can afford to pay the prices quoted, certainly we can afford to pay these sums in this country. Why, in London the cheapest admission you can discover to any house is sixpence, or 12 cents.

"We would like to see it come about eventually that all houses would raise the price of admission. This would give exchanges a chance to charge more money for service and the manufacturers some return for their efforts to improve the quality of their product. The cost of making pictures in this country is greater than every before. It is greater in every department, and especially in the money we have to pay these days to producers and actors. We want, as I have pointed out, to provide an opportunity for every Universal exhibitor to demonstrate to himself whether his house is strong enough to hold the patronage which he claims is going over to legitimate houses. Considering the fact that some manufacturers are booking up with legitimate houses, it seems to me it behooves the exhibitors to wake up."

In accordance with the plan as herein outlined Joe Brandt will within a few days inaugurate a national advertising campaign, with "Samson" in the center of the spotlight. Mr. Brandt will employ not only trade agencies, but will make use of the large newspapers of the country. "Samson" will not be released for a couple of months yet.

"RENFAX" ACQUIRING POPULARITY.

The "Renfax" proposition, which is a sort of motion picture illustrated song service, now being promoted by the Renfax Company, World's Tower Building, West 40th Street, New York, is reported to be gaining in popularity at a very satisfactory rate. Something more than fifteen houses in New York City are now using the "Renfax" service regularly and orders are coming in at the rate of two each day. A recent demonstration at the Alhambra Theater, New York, brought offers from several of the large vaudeville circuits, but the managers of the company do not think that they will accept, as it is their desire to keep the service strictly among picture theaters.

Subjects are being made at the rate of six per week, comedy in character, and four releases are now being made weekly. A demonstration will be given in the house of any prospective client without cost. It is the plan of the Renfax Company to give exclusive territory to its subscribers, so that in small towns there will be but one in a town. In large cities the services will be placed as far apart as possible, so that there will be no conflict.

Ample capital is back of the Renfax Company, so that it will be able to carry the proposition to success.

ANOTHER FILM COMPANY.

The Metropolitan Film Co., Inc., which has opened offices on the sixth floor of the World's Tower Bldg., was organized by Hans Bartsch, who is president of the concern. The company will import and manufacture feature subjects in multiple reels.

Mr. Bartsch has been prominently identified with the amusement business for many years, representing the foremost European play publishers, authors and composers, having been connected with such successes as "The Concert," "The Chocolate Soldier," "Madame X," "The Doll Girl," "Madame Sherry," "Is Matrimony a Failure?" and others.

The first release of the new company is "The Money God," in five reels, on which state rights will be sold. H. J. Streyckmans is the sales manager.

SHERRY FEATURE FILM CO., INC., IN NEW QUARTERS.

In order to have all its departments under one roof, the Wm. L. Sherry Feature Film Co., Inc., of New York City, has moved its executive office from the Times Building, to the ninth floor of the Leavitt Building, at 126 West 46th Street, where the film and the advertising departments have been since last October. The Sherry Company controls the productions of the Famous Players Film Co. and the Jesse L. Lasky Feature Play Co. for the state and city of New York.

Incidentally it may be stated that all the theaters in the Marcus Loew circuit in the boroughs of New York City have contracted for the Famous Players productions.

BAMBERGER OUT OF PEERLESS.

Leon J. Bamberger has resigned from the position as manager of the Peerless Film & Supply Company, of Indianapolis, Ind., and has disposed of his stock in that concern, of which he was one of the founders and has been connected since its inception last August. Mr. Bamberger is open for propositions and can be reached at his home address, 2442 North Pennsylvania Street, Indianapolis. He has been in the film business for the last five years and in that time has become an efficient executive in the handling of both features and the regular program. He prefers to locate in the central west, or the east, with some reliable distributing company, or is not averse to taking publicity and sales department for a manufacturer.

FOUR FIRST-RUN KLEINE REELS A WEEK.

Through his eighteen branch offices, George Kleine is now offering a program of four first-run reels a week. These programs are proving very popular all over the country, owing to the number of short subjects that are used to make up the four reels. Returns from a circular letter sent to all licensed and independent theaters showed a remarkable dearth of five hundred foot comedies and educational subjects. It also indicated a strong desire on the part of the exhibitors for one thousand foot dramas. The new "George Kleine Attraction" service is exclusive and is offered to only one theater in a town. The service includes the entire line of Kleine subjects such as "Quo Vadis?", "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger," and "Napoleon."

NOTICE OF REMOVAL.

The Special Event Film Manufacturing Company, after the 20th of this month, will be located at 216 West 42nd Street, New York. The floor space is nearly five times the size of the present location on 35th Street and will have excellent facilities for keeping a large amount of stock on hand, such as cameras, tripods, tilts, and motion picture apparatus and supplies of all kinds.

INFORMATION FOR N. Y. AND N. J. EXHIBITORS.

Contrary to the announcement in our last issue regarding the disposal of the state rights for the Apex four-part feature "Through the Clouds," the High Grade Feature Film Co., of 220 West 42nd Street, New York, holds the exhibition rights for this picture for New York State entire, and Northern New Jersey.

SPECIAL EXHIBITION OF LUBIN FEATURE.

The management of the Special Feature Department of the General Film Company announces that an exhibition of the Lubin five part feature "Through Fire to Fortune, or the Sunken Village," will be held at the American Theater, 42d Street and Eight Avenue, at 10 o'clock Wednesday morning, February 25. Members of the press and exhibitors are cordially invited to be present.

Manufacturers Advance Notes

"CONVICT NO. 113" (Itala).

This is a story in which a chance impersonation leads to some pathetic complications. Sentenced to penal servitude for life for defrauding his creditors, Revillat saves the life of the governor of the prison. In gratitude at being rescued from the flames, the governor, who subsequently dies from his injuries, persuades the convict to take his place. This he does so successfully by the aid of disguises,

Scene from "Convict No. 113" (Itala).

that he prospers, pays off his old debts, and finally, still in disguise returns to his wife and daughter. The latter, by the lapse of years, has grown into a beautiful girl and has a lover. A poignant situation arises when the disguised father embraces his own daughter and is suspected by the latter's lover of being a rival. Finally, rather than spoil the happiness of his wife and daughter, the ex-convict returns to his prison governorship.

The acting and photography of this picture are up to Itala standard. A realistic fire scene adds excitement to the offering and there are some striking prison scenes.

ANIMATED WEEKLY'S NEW COAST SERVICE.

A system of "lightning service" in obtaining first-hand material for the Animated Weekly of the Universal has been inaugurated at the Pacific Coast studios of that company. All noteworthy happenings within a radius of 300 miles of Los Angeles will be reported by special wire to the studios without any delay.

This was made possible through the co-operation of Chief of Police Sebastian and Fire Chief Ely of Los Angeles. Special telephone and telegraph wires have been installed so that in case of fire or any matter in which the police are concerned the studios will be notified immediately. At the service of an expert cameraman is a sixty horsepower automobile which is maintained for this service alone. The roads in Southern California are especially adapted to speedy traveling, and the area which the new system covers is one of the most thickly populated in the United States.

SONGS OF ALL NATIONS BY RISING.

Will S. Rising, dean of the picture players, announces that he is about to launch a novel style of entertainment in the form of "Songs of All Nations." Mr. Rising is an old musical comedy favorite and has a good knowledge of the subject he proposes to undertake. It is his purpose to introduce many members of the Screen Club and of the various stock companies in studios where he will produce his scenes, he says.

"THE SINGLE STANDARD" (Griffith Brand).

"Griffith Film" is the name under which the special multiple reel features staged by D. W. Griffith will be presented to the public. Ever since the noted director severed his connection with the Biograph Company and joined the Mutual forces he has been working on the first big features to be released on the Mutual program under the "Griffith Film" brand and, as they will be the first pictures in his long career as a successful photoplay producer to appear under his name, he has spared no effort to make them the greatest photodramas he has ever created.

The appearance of the first "Griffith Film," which will be presented under the title "The Single Standard," is awaited with considerable interest not only by the theater managers, but also by rival photoplay producers, as the great director has introduced so many important innovations in the past that the first big feature launched by him under his own name is sure to contain something that will have an important bearing upon future motion picture productions.

Scene from "The Single Standard" (Griffith).

"The Single Standard," which is in five parts, is a most unusual drama dealing with the powerful subject of a single moral standard for men and women. Besides containing a learned treatment of a great sociological question, it presents a story which for strength of plot and sustained interest could easily have furnished seven or eight reels of valuable film.

Told in five parts as staged by Director Griffith, with the big moment taking place in a magnificent reproduction of a popular New York Tango Roof Garden, the story is intensely dramatic and full of action from "title" to "trailer."

NEW COMPANY IN THE FIELD.

The Industries Motion Picture Company, under the executive directorship of Mr. H. B. Muller, formerly with Warner's Features, Inc., has opened its general offices in the Longacre Building, this city. Mr. Muller expresses himself as being highly satisfied with the results of his missionary work in the industrial field and states that his firm has already two large contracts with international firms under consideration and that the outlook for the future is promising of financial success.

The production of industrial and educational pictures will be the company's specialty and regards the latter, Mr. Muller has secured the assistance of Mr. Henry Ginsberg, who has done considerable government camera work. Mr. Ginsberg was the only man privileged to expose a camera at the G. A. R. encampment in Gettysburg last year, and it is only recently that he filmed the inauguration ceremonies of Gov. Fielder of New Jersey.

"THE TWO ROSES" (Lubin).

A very intense and dramatic story, the subject being the sad effects of incompatibility of temperament. Ernest Haven and his wife Edith were a worthy couple, but Ernest was a red blooded passionate man while his wife was cold and aristocratic, a type of the white rose. A woman of the

Scene from "The Two Roses" (Lubin).

red rose type comes into the life of Ernest and the fury of selfishness and infidelity take possession of his soul. The Vampire triumphs and purity is crushed. The white rose withers while the red rose blooms with all its insolent beauty. Years of unhappiness pass before the wrong is righted and the recreant husband crawling back for forgiveness is restored to his lovely wife and boy. The wages of sin is death and the vampire gets her due. The cast of the play is an excellent one including Ormi Hawley, Ada Charles, Edward J. Peil, and others. The picture is one of the best the Lubin studio has ever released.

KALEM'S IRISH SOIL ARRIVES.

The soil which Kalem imported from Ireland arrived on the White Star liner "Megantic" recently. The photographs herewith show the sacks containing the Irish soil, being taken from the hold of the "Megantic," and placed on the deck.

As mentioned in the last week's issue of the "World," this soil was dug from the base of the Colleen Bawn Rock, in one of the Lakes of Killarney. It will be distributed, free of charge, among the enterprising exhibitors who feature Kalem's superb three-part adaptation of Dion Boucicault's greatest of all Irish dramas "The Colleen Bawn," which is to be released Monday, March 16th. Exhibitors should make immediate arrangements for the drama and the soil with their exchanges.

"THE CRUCIBLE" (American).

A symbolic title to a most entertaining one reel production pictorially presenting the rise of a young Irish emigrant.

His arrival in the country of hope and promise is followed by his engagement as a laborer. He becomes a member of a local political club. After years of hard work and study, during which he improves every opportunity to advance, he enters politics as a candidate for alderman. Elected to office he bends every effort to retain a clean record for honesty and ability, which results in his becoming candidate for mayor.

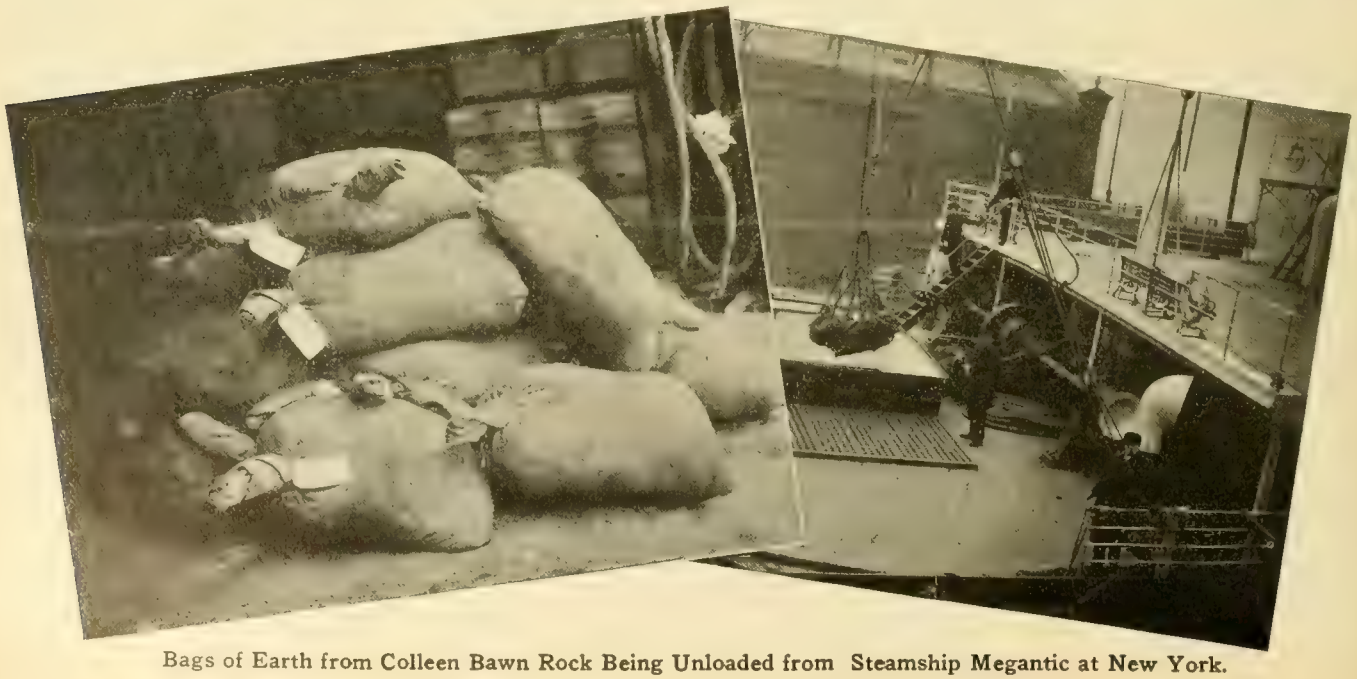
Scene from "The Crucible" (American).

The fight is spirited but he wins the election by a good majority. Love interest is interwoven and embellishes the production in a very interesting manner. Altogether the production is meritorious and should prove of great interest. The quality is of the usual "Flying A" type.

Sydney Ayres plays the lead and is ably supported by Vivian Rich and Jack Richardson. Release has been set for March 2nd.

FOREIGN EXCHANGE IN PHILADELPHIA.

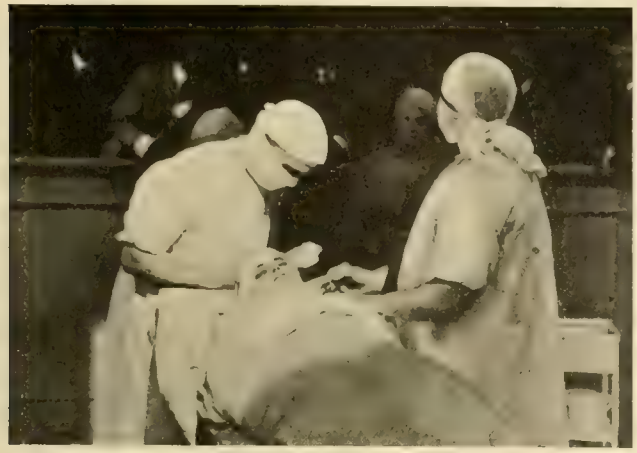
The Nova Films Company, of Rome, Italy, is opening an exchange with headquarters in Philadelphia, Pa. From time to time a service will be established in each State until the entire country is covered, including Canada. Some negatives will be sold outright, some few State rights will be sold. On or about March 10th to 15th they will release a picture called the "Nephew's Crime," something out of the ordinary—three reels—three thousand feet—three hundred scenes. Permanent headquarters will be in Philadelphia, Pa.; temporary address, Box 85, Philadelphia, Pa.



Bags of Earth from Colleen Bawn Rock Being Unloaded from Steamship Megantic at New York.

"BY RADIUM'S RAYS" (Gold Seal).

Lately, the newspapers throughout the country have been full of news respecting the rare substance, Radium, and the many uses it can be put to in a curable way. These discoveries have stimulated wide discussion by prominent people until we have come to that stage where one might say that the country is "radium mad."



Scene from "By Radium's Rays" (Gold Seal).

With a view to giving their patrons a wide awake discussion on the topic without the necessity of digging through dry facts, the Universal have provided a play that is at once striking and original. Insanity is the problem that is brought up in this play in connection with radium.

"ON THE FIRING LINE IN TRIPOLI" (Mundstuk).

This latest release of the Mundstuk Feature Company deals with a romantic tale of war, the war in question being the struggle between Italy and Turkey for the possession of some part of Africa. The plot is easy to follow; it treats of the love affair between the wife of a high officer in the Italian army and an inferior officer in the same service. The latter, a young captain, resists the advances of the wife of his brother officer, and when the pursuit of the Potiphar grows too hot, he decides that discretion is the better part of valor, especially in dealing with superamorous ladies, and he promptly rushes off to the front, where he performs marvels of bravery and patriotism. This, of course, gives the producer an excellent chance to introduce war scenes, and one sees some mighty realistic and thrilling episodes which are said to be actual incidents in the late struggle between the Italian and his old time foe the Saracen. There are all the pomp and circumstance of war and there are all kinds of moving accidents by flood and field, etc., etc. The young officer is singled out for dangerous ventures, and so distinguishes himself for his fearlessness that he is decorated right on the battle field and promoted to a high rank. The war ends, and filled with happiness the brave patriot returns only to find that the wife of the superior officer is still after him. His heart has been pledged to a sweet young lady, the stepdaughter of the older and fiercer dame, and he tries hard to pry loose from the more mature beauty. It is vain. She overcomes his scruples, and he gets himself into a most compromising, or at least embarrassing, position when the real sweetheart appears on the scene, and by lying loyally and fancifully for her fiance gets both him and her termagant of a stepmother out of the difficulty. The story ends in the happiest way possible, everybody who has been nice and virtuous is allowed to marry, while the wicked lady of ripened years has no choice left but to return to the allegiance of her aged spouse.

BALBOA FILM CO. SCENARIO CONTEST.

That newspaperdom at large is interested in the field of the motion pictures is shown by the fact that the announcement made recently in the trade papers of the offer of two hundred dollars for the scenario of a three or four reel photoplay by the Balboa Amusement Producing Co., of Los Angeles, California, manufacturers of "Balboa Feature Films," has been copied into more than four hundred daily newspapers published in the United States and Canada. The offer of the Balboa Company holds good until May 1st, and authors also have the chance of having their scenarios purchased immediately at the market price, in addition to the opportunity of participating in the contest.

PAN-AMERICAN ANNOUNCEMENT.

Since the change in the company personel, increase of capital stock, and establishing of branch offices throughout the country, the Pan-American Film Company has undertaken new and far-reaching activities in the exploiting of special feature pictures. The policy of this company henceforth will be to eliminate, as far as possible, all middlemen, brokers and commission agents. The Pan-American will deal with exhibitors direct in all parts of the country. "Fifty Features" will be its advertising slogan, and each feature will be carefully selected.

The Punchfilm Company, Inc., which will release an average of thirty pictures per season, has entered into an exclusive contract with the Pan-American for the exploitation of its pictures.

Contracts have been entered into with the World Wide Film Company; the Great West Motion Picture Company; the Punchfilm Company, Inc.; the Tropical Motion Picture Company, and Around the World Feature Films, for their exclusive output, which will include special features of three reels and upwards in length.

Additional floor space in New York and numerous branch offices throughout the country are ready with an organization equipped to place these features in all parts of the country.

"LUNA-LITE."

The interest displayed by those in attendance at the convention of the Ohio branch of the M. P. E. L. of A., at Cincinnati, the last week in January—in the product "Luna-Lite" which is used for a screen and for other motion picture theater accessories, was more than considerable.

While as a screen it does not produce a bright and vivid picture—it is said to show up a soft and pleasing one, and is, perhaps, worth looking into. At any rate, it is certainly something entirely new in this field and as such we deem it our duty to call the attention of our readers.

"Luna-Lite," as it is called (meaning Moon-Light), becomes instantly luminescent when exposed to the light rays and remains so for a considerable time. In that respect it is clearly a novelty, at least, and an interesting study. Exit doors may be covered with this material and, should all artificial lights be cut off it will, so it is claimed, shine out in the dark. We shall be glad to tell our readers more about this product after we have more carefully inquired into it.

A BRITISH ADVERTISING SUGGESTION.

J. Frank Brockliss, the energetic and resourceful European representative of the Lubin films, misses very few opportunities of getting the well known bell trademark before the public. At a largely attended fancy dress ball in Covent Garden, London, recently, Mr. Brockliss was present in the guise of a London coster, his advertising manager, Mr. Porter, represented Don Quixote, and Miss Maisie Scott, of a London opera company, was dressed in a Lubin bell costume. A number of the English illustrated papers devoted space to a reproduction of the accompanying picture.

Notes of the Trade

EDDIE KULL, the old reliable camera man, who has achieved his entiré scientific education in the Selig establishment, and who is considered one of the most expert men of his class in the country, has been invited to accompany Harry Lauder, en tour, West. He will be with the company four weeks, and started last Saturday. He will stop at the California studio, in Los Angeles, for an indefinite stay.

* * *

Mr. Robin, sales manager of Precision Machine Co., reports on his return from the Cincinnati convention, definite sales and favorable outlook. Among special sales was a Simplex projector installed in the Ohio State Penitentiary, Columbus, O., by the American Slide Co. of Columbus.

* * *

"The Pursuer Pursued" is a Western photoplay replete with thrills by the American. The dramatic merit of this subject has been brought out as only the American Company can bring it out. Ed. Coxen, George Field and Winifred Greenwood play the leading roles. Release March 5th.

* * *

"Trapped in the Great Metropolis," the first release of the Rolands Feature Film Co., is notable for its sensational realism. Exciting incidents follow one another in rapid succession, and interest is maintained to the very end. George K. Rolands, the producer of many of the best selling specials of the last few years, including "The Lure of New York," has surpassed all his former efforts in this powerful feature.

* * *

Elsie Janis, with Montgomery and Stone and the entire "Lady of the Slipper" company, during their engagement in Pittsburgh, were guests at a special photoplay performance, given at The Arcade Motion Picture Palace, by Mr. Robert Emmett Cleary, manager and friend of Miss Janis, and Mr. Walter Kinson, manager of The Fourth Avenue General Film Company, Pittsburgh, Pa. The guests arrived at 11:45 P. M. and enjoyed photoplays until 2:30 A. M.

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Maurice Lobel, the well-known traveling representative, formerly with the Warner's Features, has been engaged in a like capacity with the World Film Corporation, and starts renewing old acquaintances as representative of that company forthwith.

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In "The Child of the Desert," by the Flying A Co., the plains are utilized to good advantage. The story retains the interest throughout and exemplifies perfect dramatization as well as photographic quality. Release March 7th.

* * *

"Goodness Gracious"; or "'Movies' as They Shouldn't Be" is a screamingly funny burlesque on motion pictures. The very absurdity of the story, situations, acting and characters makes all the fun. Sidney Drew, Clara Kimball Young, Ned Finley, James Lackaye, Etienne Girardot and other pictorial artists, members of the Vitagraph Company, portray the many parts.

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The Wm. L. Sherry Feature Film Company announces that the entire Marcus Loew circuit of theaters of the metropolitan district had contracted for a feature service, comprising the entire output of the the Sherry Co. The contract also includes the Jesse Lasky production with Dustin Farnum in "The Squaw Man."

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All of the Film Releases of America subjects are now sold for the New England States.

* * *

The World Films Corporation, in Philadelphia, last week, seized a pirated copy of their sensational film, "Protea." They have also discovered the existence of another duped copy and are hot on its trail. They intend protecting their patrons and are going to fight all pirates to a finish. The case in Philadelphia comes to trial this week.

* * *

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Co., manufacturers of "Balboa Feature Films," has returned to Los Angeles, Cal., after a successful trip to New York City.

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As a production that lends itself well to musical efforts, the "Call of the Traumerei," a three-reel production by the American Film Mfg. Co., should not be overlooked.

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At the Vitagraph Theater, New York, four performances are given daily, except Sunday, at 11:00 A. M., 2:30, 5:30 and 8:30 P. M. On Sunday, the first show is omitted and the following three given as on week days. Bunny and his company appear at the night show only and at the 2:30 matinee on Saturday and Sunday.

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A schedule has been arranged, beginning February 16, with the Marcus Loew circuit for the Famous Players production of Mary Pickford in "Hearts Adrift," which is one of the signal successes of current photoplay productions.

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The Eastern Feature Film Company, of Boston, has acquired the rights on "The Firefly."

* * *

Turner and Dankhen, managers of the Tivoli Opera House, San Francisco, Cal., have contracted to purchase copies of all of the products of the "Balboa Feature Films," which speaks volumes for the high-class merit and quality of the Balboa brand of features.

* * *

Anita Stewart, a young lady practically unknown in theatricals, has bounded to the front rank of her profession. Her superb acting in "A Million Bid" (Vitagraph) stamps her as an artist of rare accomplishments.

* * *

Students of the Art of Terpsichore will be highly pleased by the excellent work rendered by special artists in the "Flying A" subject, "The Call of the Traumerei."

As the Marcus Loew circuit comprises practically the largest single market for features in the East, it reflects the highest credit on the productions handled by the Wm. L. Sherry Feature Film Co., that this program was scheduled by the Loew interests.

* * *

Belle Bennett, leading woman of the "Balboa Feature Films," has recovered from her recent operation following an attack of appendicitis and is out of the hospital. Miss Bennett shortly expects to return to her work with the Balboa Company and her recovery from her illness has brought a shower of congratulations from her legion of friends.

* * *

"Outlawed" was last week purchased by General Sales Manager Dunn, of the American Feature Film Company of Boston.

* * *

Phil Gleichman has started on the Western trip for the World Film Corporation, his first stop being Denver, where a new office will be opened. E. H. Duffy, traveling representative, goes with him. From Denver they go to open offices in Seattle, Los Angeles and San Francisco. These four offices will be open and ready for business within the next three weeks.

* * *

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company of Los Angeles, shortly leaves for the East to close up contracts for exclusive territory for the feature productions of his firm and will then visit England and Europe for a similar purpose.

* * *

Messrs. McMahan and Jackson, with Nelson F. F. Evans, of the American Feature Film Company of Toledo, are negotiating for the Exclusive Program for Ohio.

* * *

The Emby Feature Film Company, of 145 West 45th Street, New York City, has bought the New York State rights, together with the right for the city of New York and Jersey City, of the new Pasquali film in three reels, "Under Suspicion."

* * *

A large party of Chicago exhibitors witnessed a private exhibition of George Kleine's latest "Cines" triumph, an eight-reel story of "Napoleon," last week. They were loud in their praise of the beautiful photography, splendid acting and spectacular battle scenes.

* * *

Frank C. Wolfe, manager of the Chicago offices of the Pan-American Film Company, has succeeded in passing the five-reel feature, entitled "From Dusk to Dawn," with the Chicago Board of Censorship, without having one foot of film clipped from the picture.

* * *

The Italian American Film Corporation, located at 1482 Broadway, Room 1011, is now ready with its projecting room to satisfy and to please all out-of-town buyers. The company always carries six releases in advance and guarantees every buyer that films that are released in this country will be released in Europe sixty days later than the American release date.

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TULLY MARSHALL

and Members of the Original Broadway Cast

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Produced by AUGUSTUS THOMAS
Original Music Score by MANUEL KLEIN
Musical Director N.Y. Hippodrome

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Moving Picture World

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HARRY RAVER
President

220 W. 42nd St., New York

AUGUSTUS THOMAS
Director General

Calendar of Licensed Releases.

Current Releases

MONDAY, FEBRUARY 23rd, 1914.

BIOGRAPH—Her Father's Silent Partner (Drama)....
EDISON—The Beautiful Leading Lady (Third of Wood B. Wedd's Series) (Comedy) 1000
KALEM—The Shadow (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 16, 1914 (News) .....
SELIG—The Adventures of Kathlyn, No. 5—A Colonel ....In Chains (Special—2 parts—Drama).....2000
VITAGRAPH—In the Old Attic (Drama) 1000

TUESDAY, FEBRUARY 24th, 1914.

CINES—The Money-Sharks (Special—3 parts—Drama).3000
EDISON—The Mystery of the Ladder (Fourth of Mystery of the Chronicles of Cleek) (Drama) 1000
ESSANAY—Hear No Evil (Drama) 1000
LUBIN—The Lost Child (Comedy) 400
LUBIN—The Rise of Officer Casey (Comedy) 600
PATHE—The Winning Hand (Drama) .....
SELIG—The Cynic (Drama) .....
SELIG—Doc Yak, the Cartoonist (Comedy) .....
VITAGRAPH—Doctor Polly (Special—2 parts—Com.-Drama) 2000

WEDNESDAY, FEBRUARY 25th, 1914.

EDISON—Love's Young Dream (Comedy) 500
EDISON—Cheese Mining (Comedy) 500
ESSANAY—Mrs. Manly's Baby (Comedy) 1000
KALEM—The Tigers of the Hills (Special—2 parts—Drama) 2000
LUBIN—Sealed Orders (Special—2 parts—Drama).....2000
PATHE—September Morn (Comedy) .....
SELIG—King Baby's Birthday (Drama) 1000
VITAGRAPH—The Hero (Comedy) 750
VITAGRAPH—Crawfishing (Educational) 250

THURSDAY, FEBRUARY 26th, 1914.

BIOGRAPH—The Massacre (2 parts—Drama) .....
ESSANAY—The Arm of Vengeance (Drama) 1000
LUBIN—The Two Roses (Special—2 parts—Drama)....2000
MELIES—Winky Willies Arithmetic (Comedy)..... 300
MELIES—Batty Billy and His Pal's Legacy (Comedy).. 700
PATHE—Pathe's Weekly, No. 17, 1914 (News) .....
PATHE—The Devil's Assistant (Special—2 parts—Dr.).2000
SELIG—Tested by Fire (Drama) 1000
VITAGRAPH—The Old Oak's Secret (Drama) 1000

FRIDAY, FEBRUARY 27th, 1914.

EDISON—The Drama of Heyville (Special—2 parts—Comedy) 2000
ESSANAY—Let No Man Escape (Special—2 parts—Dr.).2000
KALEM—Reggie, the Squaw Man (Comedy) 1000
LUBIN—A Desperate Chance (Drama) 1000
SELIG—The Attic Above (Drama) 1000
VITAGRAPH—A Change in Baggage Checks (Comedy).1000

SATURDAY, FEBRUARY 28th, 1914.

BIOGRAPH—Chocolate Dynamite (Comedy) .....
BIOGRAPH—Because of a Hat (Comedy).....
EDISON—The Ghost of Mother Eve (Second of the Dolly of the Dailies Series) (Drama) 1000
ESSANAY—Broncho Billy's Bible (Drama) 1000
KALEM—The Delayed Special (Drama) 1000
LUBIN—Coon Town Suffragettes (Comedy) 400
LUBIN—Father's Temper (Comedy) 600
PATHE—The Parasites (Special—2 parts—Drama).....2000
VITAGRAPH—The Drudge (Special—2 parts—Drama).2000

Advance Releases

MONDAY, MARCH 2nd, 1914.

BIOGRAPH—A Bunch of Flowers (Drama) .....
EDISON—Mr. Sniffkins' Widow (Comedy).....1000
KALEM—Chest of Fortune (Special—2 parts—Drama).2000
PATHE—Pathe's Weekly, No. 18, 1914 (News).....
SELIG—The Tragedy of Ambition (Spec.—2 parts—Dr.)2000
VITAGRAPH—Buffalo Jim (Drama) 1000

TUESDAY, MARCH 3rd, 1914.

CINES—The Diamond-Maker (Special—2 parts—Dr.)..2000
EDISON—With the Eyes of Love (Drama).....1000
ESSANAY—The Long Cold Night (Drama).....1000
LUBIN—The Best Man (Comedy)..... 400
LUBIN—That Terrible Kid (Comedy)..... 600
PATHE—The Second Generation (Drama).....
SELIG—The Smuggler's Sister (Drama).....1000
VITAGRAPH—The Sacrifice of Kathleen (Special—2 parts—Drama) 2000

WEDNESDAY, MARCH 4th, 1914.

EDISON—An Absent-Minded Mother (Comedy)..... 500
EDISON—A Four-Footed Desperado (Comedy)..... 500
ESSANAY—"Presto" Willie, Magician (Comedy).....1000
KALEM—The Intrigue (Special—2 parts—Drama).....2000
LUBIN—In the Gambler's Web (Special—2 parts—Dr.)2000
PATHE—Hogan's Alley (Comedy) .....
SELIG—The Countess and the Burglar (Drama).....1000
VITAGRAPH—A Pair of Frauds (Comedy).....

THURSDAY, MARCH 5th, 1914.

BIOGRAPH—Politics and Suffragettes (Comedy) ....
BIOGRAPH—Pa and Ma Elope (Comedy) .....
ESSANAY—The Conquest of Man (Drama).....1000
LUBIN—His Wife (Special—2 parts—Drama).....2000
MELIES—Winky Willy and the Telephone Crime (Comedy) 300
MELIES—A Village Scandal (Comedy) 700
PATHE—Pathe's Weekly, No. 19, 1914 (News).....
PATHE—The Brother Counts (Special—2 parts—Dr.).2000
SELIG—Little Lillian Turns the Tide (Drama).....1000
VITAGRAPH—Silent Trails (Drama) .....
VITAGRAPH—Scenes in Norsland (Scenic).....

FRIDAY, MARCH 6th, 1914.

EDISON—Comedy and Tragedy (Spec.—2 parts—Dr.).2000
ESSANAY—Chains of Bondage (Special—2 parts—Dr.)2000
KALEM—Hiram's Hotel (Comedy) .....
KALEM—Beauty, the Educated Horse (Edu.) .....
LUBIN—A Romance of the Northwest (Drama).....1000
SELIG—The Renegade's Vengeance (Drama).....1000
VITAGRAPH—The Speeder's Revenge (Comedy).....1000

SATURDAY, MARCH 7th, 1914.

BIOGRAPH—Children of Destiny (Drama) .....
EDISON—When the Cartridges Failed (Drama).....1000
ESSANAY—Sophie's Birthday Party (Comedy).....1000
KALEM—The Hopi Raiders (Comedy).....
KALEM—Unveiling the Maine Monument (Topical)...
LUBIN—When Dooley Passed Away (Comedy).....1000
PATHE—On the Altar of Patriotism (Special—2 parts—Drama) 2000
VITAGRAPH—The Mischief Maker (Special—2 parts—Drama) 2000

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GENERAL

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 22nd, 1914.

CRYSTAL—McSweeney's Masterpiece (Comedy) .....
ECLAIR—The Electric Girl (Comedy) .....
ECLAIR—Colombo (Scenic) .....
REX—Woman's Burden (Drama) .....

MONDAY, FEBRUARY 23rd, 1914.

VICTOR—Remember Mary Magdalene (Drama) .....
IMP—The Touch of a Child (2 parts—Drama).....
POWERS—The Rival Dentists (Comedy) .....

TUESDAY, FEBRUARY 24th, 1914.

GOLD SEAL—Captain Jenny, S. A. (3 parts—Drama)..
CRYSTAL—That Infernal Machine (Comedy) .....
CRYSTAL—Irabella's Romance (Comedy) .....

WEDNESDAY, FEBRUARY 25th, 1914.

NESTOR—Breed O' the Mountains (Drama) .....
JOKER—Title Not Decided (Comedy) .....
ECLAIR—The Devil Fox of the North (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 103 (News) .....

THURSDAY, FEBRUARY 26th, 1914.

IMP—Rounding Up Bowser (Comedy) .....
REX—For the Family Honor (2 parts—Drama) .....
FRONTIER—Slim Becomes a Cook (Comedy) .....

FRIDAY, FEBRUARY 27th, 1914.

NESTOR—One of the Finest (Comedy) .....
POWERS—Regeneration (Comedy) .....
POWERS—Tightwad Buys a Laundry (Comedy) .....
VICTOR—The Stepmother (2 parts—Drama) .....

SATURDAY, FEBRUARY 28th, 1914.

JOKER—Traffic in Soles (Comedy).....
FRONTIER—So Shall Ye Reap (Drama) .....
101 BISON—Legion of the Phantom Tribe (2 parts—Dr.)

SUNDAY, MARCH 1st, 1914.

CRYSTAL—How Mosha Came Back (Comedy).....
ECLAIR—The Heart of Carita (Drama).....
REX—The Weaker Sister (Drama).....

MONDAY, MARCH 2nd, 1914.

VICTOR—The Man Between (2 parts—Drama).....
IMP—Testing Bill's Courage (Comedy).....
POWERS—The Tale of a Dog (Comedy).....
POWERS—Trieste to Porto Rose, Austria (Scenic)....

TUESDAY, MARCH 3rd, 1914.

GOLD SEAL—By Radium's Rays (2 parts—Drama)...
CRYSTAL—Some Pull (Comedy) .....
CRYSTAL—A Strange Bird (Comedy).....
UNIVERSAL IKE—Universal Ike Gets a Goat (Com.)

WEDNESDAY, MARCH 4th, 1914.

NESTOR—The Voice of the Viola (Drama).....
JOKER—Traffic in Soles (Comedy).....
ECLAIR—The Diamond Master (3 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 104 (News).....

THURSDAY, MARCH 5th, 1914.

IMP—The Opal Ring (2 parts—Drama).....
REX—The House Across the Street (Drama).....
FRONTIER—Pretzel Captures the Smugglers (Com.)..

FRIDAY, MARCH 6th, 1914.

NESTOR—She Was Only a Working Girl (2 parts—Comedy) .....
POWERS—The Hand That Rules the World (Drama).
VICTOR—The Nemesis That Passed (Drama).....

SATURDAY, MARCH 7th, 1914.

JOKER—A Mexico Mix (Comedy).....
FRONTIER—The Mystery of Buffalo Gap (Drama)....
101 BISON—The Yaqui's Revenge (2 parts—Drama)...

Mutual Film Corporation

SUNDAY, FEBRUARY 22nd, 1914.

APOLLO—Up In the Air Over Sadie (Comedy).....
MAJESTIC—The Reformed Candidate (3 parts—Dr.).3000
THANHOUSER—A Can of Baked Beans (Comedy)...

MONDAY, FEBRUARY 23rd, 1914.

AMERICAN—The Dream Child (2 parts—Drama).....2000
Keystone—'Twixt Love and Fire (Comedy).....
RELIANCE—Our Mutual Girl, No. 6 (Drama).....

TUESDAY, FEBRUARY 24th, 1914.

KAY-BEE—No release this date.
MAJESTIC—No release this date.
THANHOUSER—The Golden Cross (2 parts—Dr.)...2000

WEDNESDAY, FEBRUARY 25th, 1914.

BEAUTY—The Professor's Awakening (Drama).....1000
BRONCHO—Repaid (2 parts—Drama) 2000
MUTUAL—Mutual Weekly, No. 61 (News).....
RELIANCE—The Musician's Wife (Drama).....

THURSDAY, FEBRUARY 26th, 1914.

AMERICAN—No release this date.
DOMINO—The Courtship of O San (2 parts—Drama).2000
KEYSTONE—Little Billie's City Cousin (Comedy)....
KOMIC—Not yet announced.

FRIDAY, FEBRUARY 27th, 1914.

KAY-BEE—North of 53° (2 parts—Drama).....2000
PRINCESS—The Hold-Up (Drama) .....
THANHOUSER—Their Best Friend (Drama).....

SATURDAY, FEBRUARY 28th, 1914.

AMERICAN—The Carbon Copy (Drama).....1000
KEYSTONE—Between Showers (Comedy) .....
MAJESTIC—The Rival Barbers (Comedy).....
RELIANCE—Green-Eyed Devil (2 parts—Drama)....2000

SUNDAY, MARCH 1st, 1914.

APOLLO—Village School Days (Drama).....
MAJESTIC—No release this date.
THANHOUSER—The Scientist's Doll (Drama).....

MONDAY, MARCH 2nd, 1914.

AMERICAN—The Crucible (Drama) 1000
KEYSTONE—Not yet announced.
RELIANCE—Not yet announced.

TUESDAY, MARCH 3rd, 1914.

KAY-BEE—Not yet announced.
MAJESTIC—The Stronger Hand (2 parts—Drama)...
THANHOUSER—The Desert Tribesman (2 parts—Dr.)

WEDNESDAY, MARCH 4th, 1914.

BEAUTY—Italian Love (Drama) 1000
BRONCHO—Mario (2 parts—Drama) 2000
MUTUAL—Mutual Weekly, No. 62 (News).....

THURSDAY, MARCH 5th, 1914.

AMERICAN—The Pursuer Pursued (Drama) 1000
DOMINO—Wearing of the Green (2 parts—Drama)...2000
KEYSTONE—Not yet announced.
KOMIC—Not yet announced.

FRIDAY, MARCH 6th, 1914.

KAY-BEE—Not yet announced.
PRINCESS—Her Way (Comedy-Drama) .....
THANHOUSER—Not yet announced.

SATURDAY, MARCH 7th, 1914.

AMERICAN—A Child of the Desert (Drama).....1000
KEYSTONE—Not yet announced.
MAJESTIC—The Rector's Story (Drama) .....
RELIANCE—Not yet announced.

Exclusive Supply Corporation

MONDAY, FEBRUARY 16th, 1914.

F. R. A.—Mystery of No. 13 Hill Street (3 parts—Drama)

TUESDAY, FEBRUARY 17th, 1914.

GAUMONT—The Miniature (Drama) .....

WEDNESDAY, FEBRUARY 18th, 1914.

GT. NO. SPE.—A Woman's Heart (3 parts—Drama)....

THURSDAY, FEBRUARY 19th, 1914.

GAUMONT—The Magic Salesman (Comedy) .....
GAUMONT—Bee Farming (Industry) .....

SATURDAY, FEBRUARY 21st, 1914.

GAUMONT—Judgment of the Jungle (3 parts—Drama)

TUESDAY, FEBRUARY 24th, 1914.

GAUMONT—The Missing Pearl (Drama).....

THURSDAY, FEBRUARY 26th, 1914

GAUMONT—A Tiff and After (Comedy).....

FRIDAY, FEBRUARY 27th, 1914.

BLACHE—Dream Woman (4 parts—Drama).....

SATURDAY, FEBRUARY 28th, 1914.

GAUMONT—The Better Man (3 parts—Drama).....

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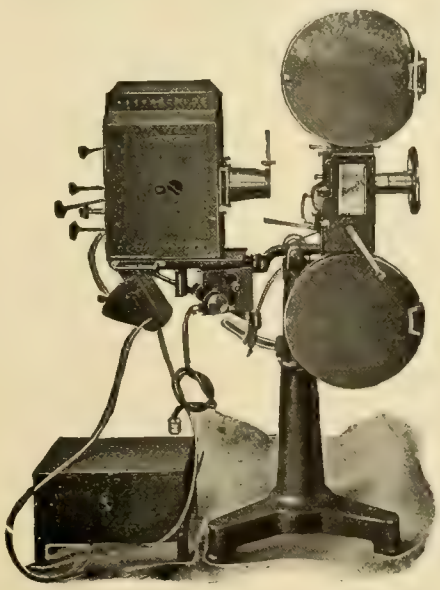

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

AT a recent meeting of the directors of the Kentucky Motion Picture Exhibitors' League, held in Covington, the dates for the third annual convention of the league were settled. The dates settled upon were, April 21-22, and the meeting will be held in Lexington. Louisville was rather well represented at the meeting, as five of her leading picture men were present, including L. J. Dittmar, H. B. Strube, Joseph L. Steurle, Sylvester Grove and Fred Dolle. The meeting was held at the same time that the Ohio State League was holding its meeting in Cincinnati. Although the members of the two leagues met unofficially at the hotels, and were together more or less, no joint action of any kind was taken.

Fred Dolle, of the Broadway Amusement Company, Louisville, said the report that the Broadway was to build a new house is about to be realized. A Louisville firm of architects, Joseph & Joseph, is now working on plans for a new $100,000 house, which is to be of steel, concrete, and as nearly fireproof as modern methods can make it.

R. S. Shrader, manager of the Central Film Service Company, of Louisville, recently returned from a short business trip to the Indianapolis office. These trips are becoming almost a weekly occurrence with Mr. Shrader. He is finding that the plan of sending out advance programs and posters to Kentucky exhibitors a week in advance of showing the pictures is working out nicely. The advertising is well done by the time the films arrive, and they draw good crowds. The Central Exchange has put in a line of Simplex and Powers moving picture machines, the two latest models manufactured, the Power's being a Six-A. The machines will be demonstrated to probable buyers in a demonstrating room, where there has been installed a screen.

D. Levinson, proprietor of the Novelty Theater, Louisville, has returned from a week's pleasure trip to Chicago. He attended the wedding there of a nephew from Terre Haute, Ind. Chief Red Eagle, an Indian, who passed through Louisville a few weeks ago on an alleged walk to Buffalo from the West, for a prize of $25,000 and an automobile, stopped for two days, and addressed the crowds at the Novelty. It was discovered, after his departure, that he failed to leave an Indian suit, which Manager Levinson loaned him for the occasion. The police of Columbus, Ind., found that in the weeks intervening he had "walked" only the sixty miles to that town. He was brought to Louisville, but the charges were dismissed, as he pleaded not guilty, and claimed to have given the suit to someone to turn over to Mr. Levinson. The latter did not push the case very hard, as he rather liked the Carlisle graduate, whom he regarded as a brilliant man.. The Watterson Hotel, of Louisville, and several persons had cases against him for misrepresentation, and a board bill, which were not preferred.

Manager Charles D. Siani, of the Louisville Film Supplies Company, Louisville, is enlarging his stock steadily. The wholesale, as well as the retail ends of the business is increasing rapidly, and it proves that Louisville has been in need of a concern of this kind for some time.

Fred M. Sheldon, Kinemacolor sales manager for the South, representing the Louisville office, returned recently from a five weeks' trip, but left, after spending two days in Louisville, for a trip to Kentucky and Tennessee. During the past few weeks his efforts in the South have been rewarded by sales of installations in some of the largest houses in that section.

The reports which were out recently concerning the merging of the Central and Universal Film Exchanges of Louisville, have been settled by the announcement that the two companies will continue to operate entirely separate of each other, as they have heretofore.

The Walnut Street Theater, of Louisville, which has been playing stock companies for some time, found the venture to be unsuccessful, and after letting the house stand dark for two weeks, started a vaudeville house. At present the management is running seven vaudeville turns besides motion pictures.

The National Theater, of Louisville, under the able management of Manager Lee Goldberg, is coming along nicely, and procuring good patronage for the new theater. High-class motion picture features are being shown, and another factor, which is contributing to the success of the house, is the lively advertising done. One of the negro papers of Louisville is "boosting" the new theater, because of the change in the attitude of the theater concerning colored people. The theater has opened its balcony to colored people, but the local Keith Theater allows them in the gallery only. It is understood that the Walnut Theater will probably allow them in the balcony also. The Keith Theater, on the other hand, is so well established that the whole balcony is needed for white patronage.

The Switow Amusement Company, Louisville, is using film service from the Mutual Film Service Co., of Indianapolis, Ind., and the General Film Service, of St. Louis. This service covers a total of about fifteen houses in Southern Indiana and Kentucky.

Miss B. A. Plessinger, of the Independent Motion Picture Service Company, Louisville, has been confined to her home for two or three days with an attack of tonsilitis. Several years ago she had pneumonia, and as a consequence has had trouble with her throat every winter since.

N. A. Wilkerson, manager of the Tabb Theater, of Mt. Sterling, has leased a large room on Maysville street, and will at once remodel the building for a five-cent moving picture house. The business of the Tabb Theater has grown so largely that another theater is necessary, and it was thought that a cheaper one would do well. A prize of ten dollars has been offered for an appropriate name for the new theater.

The Colonial Amusement Company, of Lexington, has acquired a lease on the Grand Opera House, of Paris, to succeed R. E. Shea & Co., whose lease expires March 1. J. B. Elliott, of Lexington, is president of the Colonial Amusement Company, which controls a chain of motion picture theaters in Central Kentucky. Another house which the company owns in Paris, is the Alamo, and the company has just purchased the Pastime, in Maysville, Ky.

John A. Creech and F. F. Cawood, of Hanlan, are to erect a new motion picture house, to cost about $5,000. The contracts have not been let as yet, but will probably be let in the next few days.

A. D. Kirkpatrick, owner of a coal mine at Beech Creek, recently opened a motion picture house there, which he is beginning to think is a more profitable venture than his mine. Electricity for the house is furnished from the mine plant, a Power's machine being used in the theater. Three reels a day, Universal program, are used.

G. D. CRAIN, JR.

SAN FRANCISCO.

THE Hind Estate Company has taken out a building permit for the erection of a moving picture theater on the east side of Larkin street, near O'Farrell, the estimated cost of which is $11,000. The large number of apartment houses being erected in this section has led to the decision to establish a theater there.

The controversy in regard to the repairing of the Globe Theater in the Mission district has been settled and this theater will be opened by Turner & Dahnken as soon as the needed alterations are made. The house will be put in first-class shape and is expected to again take its place as one of the leading places of amusement in the Mission. The theater seats 1,500.

A great get-together meeting of exhibitors and others interested in the motion picture business will be held this week at the Techau Tavern, a banquet at mid-night to be the attraction.

The annual Policemen's Ball, to aid the department's widows' and orphans' society, will be held on February 21. G. M. Anderson, of the Essanay Company, popularly known as Broncho Billy, has volunteered to make a film to be shown at this event, depicting a holdup, pursuit by police, battle and capture.

It has not been long since a three-day run was considered a long run for motion pictures, but now many feature films are shown for a week at large theaters. The Tivoli, under the Turner & Dahnken management, changes its program not oftener than once a week and is now closing an extremely successful two weeks' run on the "Lion and the Mouse," a Lubin picture, released through the General Film Company.

The Gaiety Theater is again showing musical comedies and the motion picture, "Traffic in Souls," a Universal production, which was shown there for a week, is now at the Savoy, where it is enjoying a good run as a twenty-five cent attraction.

The Sunset Motion Picture Company has been incorporated here with a capital stock of $250,000, the directors being G. Moore, J. C. Wheeler, Jr., and R. C. Thayer, San Francisco to be the principal place of business.

George E. Chamberlain has filed a statement to comply with the State law to indicate that he is the owner of the Independent Film Exchange. Offices are maintained in the Grant Building.

The All Star Features Distributors, Inc., have filed articles of incorporation, with a capital stock of $30,000, the directors being E. Salomon, O. Samuels and J. Samuels.

Word has been received here by officials of the Panama-Pacific International Exposition to the effect that one of the features of the display of the United States Government, which will be made at the exposition in 1915, will be motion pictures showing various branches of government activity. The sum of $25,000 has been set aside for taking these pictures.

Work on the Washington state building on the exposition grounds will be commenced shortly and a feature of this structure will be a completely equipped motion picture theater on the main floor, seating three or four hundred people. A. F. Helde, of Seattle, is the architect in charge.

The State of Massachusetts is also preparing to erect a magnificent building and this will also have a motion picture theater where pictures will be displayed, depicting the principal industries of the State and places of interest.

Many inquiries are being received by Panama-Pacific International Exposition officials from manufacturers of motion picture cameras and theater equipment in regard to the display that will be made here in 1915, and so much interest is being taken in this that an unusual exhibit is promised. Theodore Hardee, chief of the department of Liberal Arts, states that one of the features of the display will be a demonstration of the use of motion pictures in the recording of surgical operations and in biological laboratory studies. Exhibit space in the Liberal Arts Building will be free and exhibits will be entered for awards by an international jury.

State Labor Commissioner John P. McLaughlin draws attention to the fact that many industrial establishments throughout the state have become liable to a severe penalty because of their failure to comply with the factory registration law passed by the last legislature. The law in question states that all factories, workshops, mills and other manufacturing establishments in which five or more persons are employed must register with the bureau of labor statistics before January 1, 1914, and that all new concerns must register within thirty days. Not only are factories proper included within the scope of the act, but all manner of workshops, etc., whether operated as independent firms or simply as adjuncts of retail or wholesale concerns. The law covers the manufacture of moving picture films and there are a number of firms in this line which have not complied with its provisions. The headquarters of the Labor Commissioner are at 948 Market street, San Francisco.

A contract has been awarded by the Arnold Estate of Richmond, Cal., for the erection of a theater at Richmond and Tunnel avenues, at a cost of about $40,000. It is reported that the structure will be occupied by the Royal Theater, now located further west on Richmond avenue.

Harold J. McCurry, who conducts a large photographic establishment at San Francisco, now has a motion picture department, which is thoroughly equipped for the taking of pictures and the development of film.

The Theater Fresno, Fresno, Cal., made a great hit last week by showing motion pictures of Lincoln Beachey looping the loop in his aeroplane. This aviator appeared at Fresno a short time ago under the management of Fred W. Voigt, who is also manager of the Theater Fresno, and aroused such enthusiasm there that everyone seemed anxious to see him in moving pictures. Pathe's Weekly regularly at the Theater Fresno is another hit scored by Manager Voigt.

The Oakland Photo Theater, Oakland, Cal., conducted by Turner & Dahnken, is now changing pictures but twice a week, instead of four times, as formerly. A seven-piece orchestra is maintained here and the price of admission is 10 and 20 cents.

The T. & D. Theater, at Sacramento, Cal., is the only 10 cent moving picture house in that city, all others charging but 5 cents. Pictures are changed twice a week and all feature films are shown. A pipe organ furnishes the music.

The Rudolph Wurlitzer Company has established Pacific coast headquarters at 985 Market street, San Francisco, on the second floor of the Musical Building.

CHURCH.

CANADIAN NEWS.

MR. HOOLEY, for several years manager of the Theater Francais, and Montreal representative of the Mark-Brock enterprises, Ltd., has been appointed Canadian manager for the Warner Feature Film Company, which has just opened an exchange in Montreal.

The Royal Films announce that the National Grand Opera Company of Canada, has kindly consented to loan them some of its props., for use in staging historic and Canadian pictures.

A recent attraction at the Imperial Theater, St. Johns, N. B., was "A Lady of Quality," by the Famous Players Company, featuring Cecelia Loftus.

The Gaiety, St. Catherine St. West, Montreal, owing to its great increase in business during the last few months, is being enlarged. It will in future be known as the London Theater.

Loew's Younge Street Theater, Toronto, which was recently opened at an enormous outlay, is filled at every performance. It shows a program of vaudeville and pictures.

William FOX Features

BOX Office Attractions

The Marvelous Money-Drawing Features of the

Box Office Attraction Film Rental Co.

Our up-to-date methods, our guarantee that exhibitors will be given exclusive control in their legitimate neighborhoods, the protection we furnish against undesirable pictures, and our assurance that everything we back is a sure-fire money-getter, have aroused many picture men in all sections of the country. Letters have been received from every point of the compass, but it must be remembered that—

We Operate Only in New York City and State, Northern New Jersey and All of New England

The new system we have inaugurated has met with instantaneous success. It is just what the exhibitor has been waiting for. It means more money for him from the very start and continued prosperity for years to come.

Money-Makers for the First Week in March

"IN THE STRETCH"—***Released Monday, March 2.***—Wonderfully effective four-part drama of the race track. An actual race by real horses, ridden by dare-devil jockeys. Splendid story, magnificently told by the best of Ramo actors and actresses.

"THE SECRET OF ADRIANOPLE"—***Released Wednesday, March 4***—A three-part war drama by the Film Releases of America that will make your audiences gasp. Flying machines are used practically and brought to earth by the bullets of the enemy. A thriller and no mistake.

"HAAK AND HAND"—***Released Friday, March 6th***—Great four-part drama of society and the underworld that is highly interesting and different than any other feature of its kind ever produced. The Blache people have extended themselves on this fine photoplay.

"MADAM SATAN"—***Released Saturday, March 7th***—One of those unique three-part dramas by the Film Releases of America, in which a designing adventuress goes to the limit of craftiness and cruelty to carry out her plans for riches and revenge.

Now Booking These Great Features

"For the Queen's Honor"—A three-reel feature by Ambrosio. Perfect acting. Beautiful scenery. Gorgeous costuming. A romantic drama dealing with intrigue against a king and a queen's love for her royal husband's aide-de-camp.

"Shadows of the Moulin Rouge"—A four-reel Solax production with Joseph Levering and an all star cast. Absorbingly interesting exploitation of refined sensationalism.

"The Society Detective"—Highly melodramatic photo-play in three reels from the British Colonial Studios.

"The Devil Within"—A Ramo feature in three exciting reels—the latest and best production from this famous studio.

"Wives"—A Ramo production in three parts. Story deals with a domestic problem and is presented in striking New York style.

"The Lotus Dancer"—Produced by the True Feature Company, a romantic four-reel subject with scenes in India and England.

"Ben Bolt"—A Solax masterpiece in three parts. A thrilling shipwreck scene and smooth-running story.

"By Whose Hand?"—A Great Northern Special in three parts. A remarkably well-acted crime mystery, with wonderful photography.

"Princess Elena's Prisoner"—A Great Northern Preferred film of four parts. Miss Betty Nansen in title role. All star cast in a gripping love story.

"Fortune Hunters"—A Blache production of unusual merit and daring. Thrilling aeroplane rescue scene—four parts.

"Vengeance Bequeathed"—A story of stage life and false love. The dying request of a beautiful girl and its result. A Luna film in three parts.

"Fangs of Hate"—A stirring drama of American life. Big scenes and splendid action. A Ramo production in three parts.

See Before You Book—Special Exhibitors' Performances at the Academy of Music—Fourteenth Street and Irving Place, New York City—Wednesdays and Fridays of each week, beginning at 10:30 a.m. and continuing until the four features, to be released the week following, have been shown. You are invited to be present.

Box Office Attraction Film Rental Co.

130 West Forty-Sixth Street, New York City

WILLIAM FOX, President **TELEPHONE, 7340 BRYANT**

The Selig "Adventures of Kathlyn" series was shown at the King Theater, the Gem, the Strand, and the Beaver Theater, in Toronto. This series has taken Toronto by storm, and interest is added to it by the fact the stories are being published in one of the Toronto dailies.

Manager Schlesinger, in addition to changing the color scheme in the lobby of the Theater Francais, has introduced something new in the form of a salon de toilette for the lady patrons of this popular house. Another new idea of his is a tango contest, which is held every Wednesday evening.

H. J. Brock, of the Mark-Brock Amusement Co., transferred the ten years' lease for $30,000, of the Scala Theater, to Lawande Bros., who operate the King Edward on St. Lawrence Boulevard. The new owners assume the liabilities of a lease at an annual rental of $10,000, and at the end of their term the building, with its equipment, reverts to the owner, Hugh Doheny.

The Rex Theater, St. Denis Boulevard, recently opened after undergoing extensive alterations.

The statement of the treasurer, Captain Brosseau, at the annual meeting of the Firemen's Pension and Benevolent Association, showed a surplus of over $4,000. The surplus is due to the amount of money taken in through moving picture entertainments given last summer in the Theater Francais. The amount realized during the two weeks the pictures ran was $23,528.65.

The Scala Theater, St. Lawrence Boulevard, which has come under new management, is showing first run moving pictures and a strong vaudeville bill. A full orchestra has been engaged, and a good show can be relied upon.

The Strand, St. Catherine street West, is continuing to show good pictures. It makes a specialty of showing the Famous Players releases.

A new idea at the Theater Francais is a Tango team, who teach the patrons of this popular theater all the latest dances.

The use of the movies as an aid in the instruction of children met with approval at the annual convention of the Catholic lay teachers of Montreal.

Several moving picture theaters in Montreal give the reports on the screen of the big professional hockey matches.

The Montreal Theater Hockey League is proving a success. The larger picture houses of this city are represented in it.

A dispute over the sale of a moving picture theater at 955 St. Catherine street, East, was settled by the judgment of Justice Monet in the case of Frank Henke vs. Conrad Valee. The plaintiff claimed that he agreed to purchase the theater on condition that the place was wired and fixed in accordance with the regulations of the Canadian Fire Underwriters' Association. He subsequently discovered that he would need to spend a considerable sum of money in putting the place in a condition to comply with the regulations and he claimed $250. Judgment for plaintiff for full amount.

The Prince of Wales Moving Picture Theater has sold its equipment and furnishings by auction.

"Montreal Sports and Ice Harvest," was the title of a film given a private showing at the Tivoli Theater, St. Catherine and Bleury streets. This film was manufactured by the Premier Film Mfg. Company, with headquarters in Montreal and a studio at Lachine. Photoplays of every description will be produced by this company, on Canadian soil, and by Canadian talent.

The Province of Quebec Board of Censors banned the film "Traffic in Souls."

A recent attraction at the Electra Theater, St. Catherine street, East, was "Fantomas," a Gaumont feature. The crowds which fill the theater at every show are a proof of its great popularity.

The Bellevue Theater, St. Denis Boulevard, is showing moving pictures and French Stock Company productions during the winter months.

The Colonial Theater, St. Catherine street, West, is continuing to please its many patrons.

The Moulin Rouge Theater, St. Catherine and Amherst streets, one of the Independent Amusement Company houses, is offering a fine Mutual program.

James Sperdakos, proprietor of the Fairyland Theater, 475 Notre Dame street, West, one of the largest moving picture theaters in Montreal, was called before Judge Choquet, of the Montreal Juvenile Court, recently, and asked to account for the number of complaints that children under the legal age were being admitted to his theater. Mr. Sperdakos claimed that the youngsters came in with grown-ups who purported to be their parents. He was allowed to go, but was informed that on the receipt of any more complaints, his license would probably be cancelled under a new clause of the Juvenile Delinquents Act, passed by the Quebec Legislature.

During a recent visit to Quebec, Judge Choquet had a new clause in the law put through, dealing with moving picture houses. This provides that upon a second conviction for allowing children under 15 years of age to visit a theater unaccompanied, the proprietor may have his license canceled. As soon as this session of legislature closes the new clause that Judge Choquet depends upon will come into effect. Previous convictions will count against the moving picture proprietors and the judge is considering warning a number of houses that have been convicted once and against whom complaints are still being received.

His Majesty's Theater, Sherbrooke, Quebec, is attracting large audiences with a progam of General Film Company releases and vaudeville.

The Casino, Sydney, N. S., shows licensed pictures and gives its patrons the reports of the big hockey games.

The Imperial, St. John, N. B., is like her sister-house in Montreal, continuing to be crowded at every show. Famous Players releases are featured.

The first occasion of moving pictures being used at the University of Toronto was when F. N. Speller, of Pittsburgh, illustrated his lecture on steel.

Acker's Palace Theater, Sydney, N. S., gives three shows a day. A four-piece orchestra furnishes the music, and Mutual movies are shown.

It is rumored that the erection of a new theater, in Fort William, Ont., is being considered. It will cost about $100,000.

"The Third Degree," a Lubin production, released through General Film Company, was successfully shown recently at the Daylight Theater, Saskatoon, Sask.

Mary Pickford, in "The Bishop's Carriage," a Famous Players' picture, was recently shown at the Bijou, Saskatoon, Sask.

A report from Toronto says: "A new moving picture theater, American capital, will be erected here pretty soon. It will seat about 2,700. It will show only colored pictures, and will be of the dark theater type, the interior to be painted black in order to show up the pictures to better advantage.

Manager McNaughton, of the Sherman Theater, Saskatoon, has introduced a new feature, by which his patrons may take dancing lessons in the Sherman. The lessons are given daily, from 11 to 12:30 A. M., and from 5 to 6 P. M.

The Province of Ontario Board of Censors condemns on an average about one film every week. Until recently, after each film had been passed, a few feet of certificate film was attached to it. This custom, however, has been done away with, and moving picture theater proprietors are now required to show a certificate in front of their houses for each film being shown that day. The advantage of this system is that the policeman on the beat can tell if each film has been inspected.

The Tivoli, on the site of the old Nickel, is featuring the "Mutual Girl" series.

GALLAGHER.

INDIANA.

WITH all due respect to the various types and makes of screens on the market, Ed. J. Addy, proprietor of My Theater, Indianapolis, says he has one that is giving him better service than any of them, because he is able to take care of distortion so easily. His screen is made of wall paper. Just common ordinary wall paper, plain white. Over this goes a coat of shellac and over the shellac a coat of aluminum. The beauty of the Addy screen is that it is inexpensive, and when it becomes dark, as they all inevitably do, from dust, the surface is renewable at a cost of 80 cents for aluminum, and wages. In Addy's case there was no labor cost. He puts it on himself.

He warns anybody putting on the shellac to throw it on fast, as it does not take the aluminum after it has dried. His first screen was not satisfactory on this account. His second was an improvement, because he used a helper. The two were able to throw on the shellac very fast and they had applied the aluminum coat before the shellac dried. Next time he thinks of making a change, Add says he will get linoleum instead of paper, as he has since learned that linoleum can be had in sizes large enough to make the screen without a seam. Several linoleum made screens are in use in Indianapolis.

W. H. Lipps, Alexandria, Ind., estimates his loss from the fire which destroyed the Elks building, in which he had the opera house, at $2,800, not counting the time lost on account of not being able to show. He has rented a room across from the old location, and is having seats put in. He expects to be open by February 20. The old location seated 700. The new will not seat more than 300.

Under the slogan, "Indiana for Indiana," the Indiana Motion Picture Exhibitors' Association is sending a rally letter to all the exhibitors in the state, urging them to pay up their dues and be prepared to attend a "real convention" in March. Attention is called to the fact that the Indiana association at the last session of the Indiana legislature was able to kill the Firemen Bill, which would have cost every exhibitor giving one show a day, $2, and those giving two shows, $4 a day; the drastic provisions of the Fire Marshal Bill, which would have cost every exhibitor a considerable sum for remodeling; the bill to prevent children under 16 attending a picture show; the bill to provide state censorship.

The International Bible Students' Association pictures were shown here Sunday in the City Hall. Rev. Charles C. Russell, of the Brooklyn Tabernacle, explained them.

Ed Sourbier, who now owns three theaters and has an interest in a film service company, is to build another theater. He is to call it the Keystone, the name being a compliment to the Mutual Film Service, which he has used almost exclusively in all of his houses, every one of which is making money. The house will seat about 600 and is only a few doors from the traction terminal station in a square which boasts three theaters already, one of them a vaudeville house. Every one of the houses plays to a big business day and night. The architect has plans about complete.

Managers of the Art and the Grand, at Gary, Ind., are racing each other to get releases on the Selig series "The Adventures of Kathlyn," which is proving a great drawing card.

Al Radabaugh, who recently sold the Palace Theater in Hartford City, has purchased the New Star Theater, owned by Herbert U. Dwyer, at Dunkirk.

John Smith is building a house on the site of his aerodome. He plans to have seats for 500, and expects to put up a thoroughly modern and well equipped photoplay house. Boswell has a population of 1,000 and is the center of a prosperous farming district. The theater is being welcomed, as heretofore there has been no amusement.

Burton Garrett, Indiana agent for the Blache Film Company, succeeded in his fight for possession of the "Battle of Waterloo" film which the Exhibitors' Feature Company, of Toledo, Ohio, attempted to exhibit at Huntington, in violation of Garrett's state right.

James Staley, owner of the Royal Theater, Frankfort, has installed two new Simplex machines. The machines are equipped with Gundlach lenses. This is the fifth set of machines that Staley has used in his theater.

The northwestern corner of Indiana in what is known as Chicago territory is being covered with advertising by the Universal company, which urges reading of the daily film story in the Record-Herald and a visit to the local house to see the film itself at night.

W. H. Wilson has opened the Colonial Theater, Indianapolis, with a strictly film program. The house has had a precarious existence, being first opened for vaudeville, then in turn by a number of stock companies, then it was put on a "ten-twent-thirt" circuit, but each enterprise failed to draw the necessary crowds. Mr. Wilson is running four shows a day and is getting such crowds as to justify a belief the hoodoo has been broken. Mr. Wilson is from Cincinnati, where he is interested in several houses.

Grover Ranck, manager of the Wild Opera House, Noblesville, Ind., for the People's Amusement Company, has been transferred to Indianapolis, where he will manage the new Victoria Theater, and another theater the company is now building. Mr. Ranck came originally from Arizona to Indiana. He has been everything in the show business, from manager of a circus to end man in a minstrel. The new house being built by the People's Amusement Company is to be called the Empress. It is in an aristocratic neighborhood and will be one of the beautiful suburban houses of the city.

"Joan of Arc," the World Special Films Corporation feature, is in big demand in Indiana, on account of its educational value.

WILLIAM.

IN THE NORTHWEST.

THE Hamline Methodist Episcopal Church, of St. Paul, Minn., is considering the use of moving pictures.

G. R. Swanson, of Menomonie, Wis., has purchased the Grand Theater, at Lake City, Minn., from Al Grant, and has taken possession.

S. K. Leen, manager of the Ruby Theater, at Madison, S. D., will erect a new building.

T. C. Thompson has sold the Royal Theater, at Albert Lea, Minn., to M. D. Whitney, of Mitchell, S. D.

A new home will be built for the Idle Hour Theater, at Waubay, S. D., by Manager Charles Nuckels.

Clark & Hereid, of Deer River, Minn., expect to have their new moving picture theater open soon.

George DeRusha has sold his interest in the Grand Theater, at Bismarck, N. D., to his partner, A. W. Colvin.

J. B. Durand is building a new moving picture theater at Ellendale, N. D.

It is reported W. H. Dudley, editor of the Journal, at Kensal, N. D., will engage in the moving picture business in Kensal.

McElvoy & Mahoney sold the Babe Theater, at Hardin, Mont., to H. S. Seager, of Cut Bank.

A modern theater, to cost $12,000 and seating 600, is planned by Redding & Stroud, of Windom, Minn.

The Idle Hour Theater Company has succeeded J. O. Betzer, at St. Cloud, Minn.

It is reported A. K. Pay contemplates erection of theater at Sioux Falls, N. D.

M. A. Brown has sold the Lyceum Theater, at Donnybrook, N. D., to McIntyre & Sons.

Thomas Vallancy, of Dickinson, N. D., is promoting a new moving picture show to be opened in the building in Glendive, Mont., recently vacated by the Famous Clothing Company.

The Isis, at North Broadway and Third avenue, is the newest moving picture house for Fargo, N. D. It has been opened by the McCarthys, of Minneapolis.

George Noble and S. K. Walker have started a moving picture show at Deque, Col.

The United States government is using a one-reel film, "First Aid to the Injured," for instructing students of agricultural colleges in the northwest in the art of caring for persons who have been hurt.

A new $50,000 moving picture theater is to be erected at 1412-16 Fourth avenue, Seattle, Wash., construction already having begun in charge of Fred N. Hallett. Old California mission architecture will be followed, a big pipe organ and a glass screen will be installed.

MIDWEST SPECIAL SERVICE.

The FOUR LEAF CLOVER

KAY-BEE FEATURES

Feb. 20th
The Raiders
Two Reels

Feb. 27th.
North of 53°
Two Reels

March 6th
The Path of Genius
Two Reels

March 13th.
Desert Gold
Two Reels

KEYSTONE COMEDIES

Feb. 23rd
'Twixt Love and Fire
Feb. 26th
Little Billy's City Cousin
Feb. 28th
Between Showers
March 2nd **A Film Johnnie**
March 5th **A False Beauty**

BRONCHO HEADLINERS

Feb. 25th
Repaid
Two Reels
March 4th
Mario
Two Reels
March 11th
The Barrier Royal
Two Reels
March 18th
The Adventures of Shorty
Two Reels
March 25th
The Relic
Two Reels

DOMINO WINNERS

Feb. 26th
The Courtship of O San
Two Reels

March 5th
The Wearing of the Green
Two Reels

March 12th
The Silent Messenger
Two Reels

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORPORATION

Longacre Building, 42nd Street and Broadway, New York City

NEW ENGLAND.

CENSORS may be named to view moving pictures in Beverly, Mass., according to a new form of license, which was announced by Mayor H. A. MacDonald on February 13. The license fee was boosted from $10 to $30, and theater managers may take a monthly license at $3 a month. The holders of the license agree to discontinue immediately any reel objected to by the mayor or his representative. Children under fourteen are to be allowed in the playhouses only on Saturday afternoons and holidays, and in the evening, only when accompanied by parent or guardian. This is the first time that any comprehensive set of rules has been drawn up governing Beverly theaters.

To mark the eighth week of the successful run of the Universal feature, "Traffic in Souls," at the Globe Theater, Boston, souvenir phototones of Miss Ethel Granden were given to every lady attending the Tuesday afternoon performance, February 17, and the Thursday afternoon performance, February 19. The business being done with "Traffic in Souls" is simply capacity, and this Universal subject will remain at the Globe for an indefinite run.

Dancing moving pictures, showing the Castle Walk, the Tango, and other dances, as exploited by Mr. and Mrs. Vernon Castle, were featured above everything else this week at B. F. Keith's theater, Boston. It was noticed, and commented on, however, that the newspaper advertisements were so written that it took a careful reading to bring out the fact that it was moving pictures of Mr. and Mrs. Castle that were offered, and not the performers in person.

King Baggot, of Universal fame, found it impossible to accept the invitation tendered him to lead the grand march at the first annual ball of the Motion Picture Exhibitors' League of Massachusetts, to be held on February 17, at Symphony Hall. Mr. Baggot wired his regret in the matter to Harry Wasserman, of the league, on February 13. When this appears in print the ball shall have gone down in history, but as we write, everyone connected with the industry in Massachusetts is at fever heat over the coming affair. A large silver cup is to be tendered the company having the best representation and booth at the ball, and all the local exchanges are making preparations with an eye to bearing away the prize trophy.

Hugh O'Neill, manager of the Star Theater, Boston, reports fairly good business, even in face of the cold weather. Warner's Features are usually offered by Mr. O'Neill, together with the Mutual program.

General Manager J. A. Eslow, of the Universal's Boston offices, reports the shipment of one hundred reels of Universal pictures to Guantanamo Bay, Cuba, a marine station. Mr. Eslow does a large export business, in addition to his regular New England business, which is very large.

Moving picture machines are being installed in many of the state institutions in New England for the benefit of the inmates. This idea has been meeting with distinct success, and it will be continued.

Joe Knowles, the Boston artist, who attained fame as a "primitive" man in the Maine woods, addressed the newsboys of Boston this week, at 277 Tremont Street. Mr. Knowles gave an intimate story of his experiences in the Maine woods, and showed two reels of pictures, which illustrated his exploits.

L. Wesley ("Wesley says so") has decided to use the Universal program in his Gardner Theater, Gardner, Mass. "Wesley says" business is good, but that he hopes to improve it with the program of the "Big U," over which he is very enthusiastic.

Fred B. Murphy, manager of the Boston office of the World Special Films Corporation, held a special run off of "Joan of Arc," the five-reel feature, at the South End Theater, Boston, on February 11. This feature drew unstinted praise from those present.

A recent incorporation was the Emmett Theater Company, of Boston. This company incorporated for $4,500, with James Bloomberg, William Frank and Harry Adelson named as the officers.

The Ideal Theater Company incorporated this week for $5,000. The promoters are all well known to the New England trade, and are as follows: Hiram Abrams, Silas H. Bunce, W. E. Greene, Harry Asher and Joseph M. Levenson. The concern incorporated for $5,000.

Another new concern to start operations this week was the National Advertisers' Motion Picture Weekly, Inc., of Boston, with Nat Burgess, Frank E. Farnsworth and James H. Scannell as the officers. The concern incorporated for $10,000.

Dorchester, Mass., or that part of it in the vicinity of Washington Street, near Harvard, is to have a new theater, one that is to cost $50,000. When completed the building will have a seating capacity of 800, and will be devoted to photoplays and illustrated songs. The building will be 115 feet long by 63 feet wide, and will be of modern construction in every respect. It will be built of brick, steel and concrete. The plans call for ample exits and every known means of protection against fire. The auditorium will be 82 feet 6 inches by 63 feet wide, the stage 25 by 63 feet, with a building of 20 by 30 giving ample room for dressing rooms. There are to be boxes on either side of the stage. A gentlemen's smoking room, a ladies' parlor, a check room and other modern conveniences have been arranged for. The house will be finished in old rose, and the boxes in white and gold. The lobby, which will be a spacious one, will be finished in Italian Verdi marble, and the ticket office in mahogany. Full sized opera chairs have been contracted for. The theater, to be known as the Magnet, has arranged for the entire Universal program, secured from General Manager J. A. Eslow, of the Universal's Boston offices. Eight reels are to be offered in each change of program. The theater is well located, and should prosper from the start.

White's Opera House, Concord, N. H., reports good business and getting even better. The Opera House is now regularly featuring the three-part Warner productions, contracted for with Manager Harry F. Campbell, of Warner's Boston offices.

Harry F. Campbell, New England manager of Warner's Features, with offices in Boston, is unusually busy these days, as he is one of the most active members of the Moving Picture Exhibitors' League of Massachusetts, and, incidentally, part owner of a prosperous chain of photoplay theaters owned in partnership with Samuel Grant. Mr. Campbell reports that he has formed a complete circuit of the Warner program in New Hampshire. A full week's supply of the Warner features is started at one point in New Hampshire, and from there goes the rounds of that state, each exhibitor shipping the films to the next theater on his circuit.

George I. Appleby, of the Mutual's Boston offices, says that things are looking very nicely for his program.

The R. D. Marson Moving Picture Company, of Massachuetts, incorporated at Boston this week for $50,000, with R. D. Marson, Joseph M. Levenson and Amaziah Mayo as the promoters. Mr. R. D. Marson ranks among the widest and most favorably known in the New England trade, and is doing a large supply business. Mr. Marson probably sells more machines than any other three concerns in this section, and formerly was manager of the General's Boston offices, and only left to embark in business for himself.

As if the past week was not busy enough for Massachusetts, exhibitors with legislative matters and their ball on their minds, Mayor James M. Curley, of Boston, called all exhibitors to meet him on February 14. Representatives of more than 70 theaters answered the summons, and were informed by Mayor Curley that the fee for Sunday night entertainments, consisting of moving pictures and vaudeville performances, will be advanced to $10, or just double the present fee, starting the first Sunday in March. Each house in the city will be accorded the privilege of running Sunday night shows. The Mayor figures that the city will increase its revenue from that source some $23,460 a year, and make the total revenue $35,420, instead of $11,960, which the city is receiving at the present time. For the Sunday night performances, there are 46 houses in the city enjoying the privilege and 22 which are not. There are 10 legitimate theaters which have not applied for the privilege. During the past, Boston photoplay houses in certain districts were unable to get a Sunday license from the Mayor's office. This was due to the objections of the neighborhood and the clergy, but Mayor Curley, known at the "Hub" as "Candidate Courageous," is not influenced by such narrow minded antagonism to Sunday shows. The Mayor stated to the exhibitors that he thought that the photoplay houses in Boston were well conducted, and that he had no fault to find with them. He assured all those present that he would always give exhibitors a fair deal. M. Douglas Flattery, Boston representative of the Loew enterprises, asked the Mayor if it would not be possible for the smaller photoplay theaters to open an hour or two earlier than the present Sunday hour of 7 P. M. His Honor stated he would have License Clerk Casey look into this angle of the matter, with a view to finding how the church people would meet such an innovation.

Chief Whitney, of the State Police, Boston, gives notice that he will prosecute both the manager and operator at any house where the so-called five-minute law is violated.

A new ordinance, introduced into the common council of Pittsfield, Mass., by President John H. Langley, was referred to the committe on ordinances. It calls for a fine of $2 to $20 against exhibitors, in case the number of reels advertised are not given at each performance.

John E. Talcott, of Hartford, Conn., has plans calling for a two-story theater building, 110 by 130 feet. The policy of the theater will be moving pictures.

Manager Harry Asher, of the Famous Players' Film Company, of New England, Boston, gave a private exhibition of "Paid in Full" this week, and the feature was given unstinted praise by those present. "Out of Darkness" and "The Secret of the Mine," are two recent features of Mr. Asher's that appeal to the New England trade.

The United Feature Film Company is an offshoot of the United Booking offices, with offices at 162 Tremont Street, Boston. Mr. C. Wesley Fraser is in charge of the department, which is to handle feature films only.

The Box Office Attraction Film Rental Company, Mr. William Fox's new promotion, is due to open its Boston offices immediately, from which point the New England territory will be covered. Mr. Lewis S. Levin is slated for the position as Boston manager, so it is understood.

The George Kleine attractions have a Boston office in the Colonial Building.

W. V. Hart is now manager of the Mutual's Springfield, Mass., office, having been transferred from the New York offices of this concern.

The Bijou Dream Theater, Boston, has taken on renewed vigor since J. W. Craig was appointed manager. Mr. Craig has been associated with the Keith interests in Boston for years, and knows his business.

"Hearts Adrift," the Famous Players' feature, pulled in big business for Manager W. E. Reeves, of the Nickel Theater, Portland, Maine.

Manager M. C. Blumenberg, of the Portland Theater, Portland, Maine, is now doing a capacity business with feature pictures and vaudeville.

HENRY.

IN THE SOUTHWEST.

ANDREW ZUCCARO and Charles Mussett, motion picture show proprietors of Fort Worth, were discharged by the State Supreme Court of Texas. They were charged with violating an injunction from operating their shows in Fort Worth on Sunday. The court did not pass on the issues in the case, but discharged them because the injunction had expired before they were cited for contempt.

J. J. Parker and M. R. Carb, of Fort Worth, Texas, have been selling stock for a new moving picture theater to be erected in North Fort Worth at a cost of $20,000. Early plans call for its location at the corner of North Main and Twenty-fourth Streets. A seating capacity of 700 is called for. The North Fort Worth Improvement Club is interested in the project.

C. E. Kesand and Hugh Cowan, of Shawnee, Okla., have purchased a moving picture theater at Wichita Falls, Texas.

The Order of Eagles, at Atchison, Kan., is contemplating the erection of a theater.

The Culberson building, at Wynnewood, Okla., will be remodeled by Charles Green, who will open a picture theater.

E. D. Brewer will remain as manager of the Elk's Royal Theater, at Port Arthur, Texas, although the lease has been transferred from the Port Arthur Amusement Company to J. H. Holton, of San Antonio, Texas.

Free moving pictures in the garden from April 15 through the summer is a part of the plans for an amusement pier at Corpus Christie, Texas.

The first floor of the opera house at Tecumseh, Okla., has been leased by Oscar Drake, who will open a moving picture theater.

Ben Orzeck has opened a moving picture theater on Main Street in Brenham, Texas.

W. N. Ingraham has rented the Hill building at Fairfax, Okla., for a moving picture show.

An airdome is being erected at Bloomington, Texas, by L. W. Brown. It has been rented to a Mr. Holliday.

H. Thomas has sold a half interest in the Skydome Theater, at Orange, Texas, to A. Kent Watson. A number of changes will be made before the place is opened again on May 1.

F. M. Tull, owner of the Folly Theater, at Oklahoma City, Okla., has taken possession of the house from the Interstate Company and will run vaudeville and pictures.

The Superior Amusement Company, Incorporated, planned to open about February 15 a moving picture theater at Florence, Ariz.

Natham Salmon, of Santa Fe, New Mexico, has awarded the contract for a new moving picture theater, seating 500, to be erected on San Francisco street in that city.

MIDWEST SPECIAL SERVICE.

PORTLAND, ORE.

MANAGER EDWIN F. REESE, of the Majestic Theater, has changed the policy of that theater and will again have the admission price at 10 cents.

The Pacific Coast Mutual Film Exchange is preparing to move into more commodious quarters within a very short time, where they will occupy four times as much space as they do at present.

Alton Tredick, from Seattle, made his first official visit to this city since he became district manager for the Mutual.

Exhibitors who were in Portland on business this week were F. L. Walters, of Ye Liberty Theater, and A. E. Lafler, of the Globe, both af Salem; W. H. Brewer, Woodland, Wash.; J. C. Goodale, Woodburn, Oregon, and Ivan Bakin, Hood River.

Two camera operators from a California film company, accompanied by a guide, left Roseburg, Ore., last Saturday for a trip up the North Umpqua River forestry trail to take views of that district.

The Peoples Theater, in charge of M. G. Winstock, is putting on the productions of the Famous Players Company.

The Columbia Theater has contracted for "The Mutual Girl" to be run for fifty-two weeks.

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ILLINOIS.

THE City Council at Galva has decided that moving picture theaters must pay a license fee. In addition, it has been decided to prohibit Sunday shows.

J. H. Webster has opened a moving picture show in Jay's Hall at Steelville, where he will operate until he completes his new opera house, the construction of which began some time ago.

Hurt & Sullivan, who recently established the Majestic Theater at Paxton, have sold their business to E. J. Miller of Wilkesbarre, Pa. Miller formerly was connected with the Buffalo Bill Feature Film Company and the Film Supply Company of Pennsylvania.

E. A. Stein is now in charge of the musical program at the Capitol Theater in Pekin.

The principal and the faculty of the Kent School, at Rockford, recently stood sponsor for an exhibition of moving pictures at the Majestic Theater in that city. The films were educational in nature and the house gained by the championship of the teachers.

Moving picture theaters of Evanston have issued passes to the members of the new board of censorship. John Keane, of the firm of Bodkin & Keane, which is well known in Illinois photoplay circles, is a member of the board.

The Majestic Amusement Company, of East St. Louis, has been incorporated with a capital stock of $4,000, to construct amusement, theatrical and moving picture enterprises. The incorporators are H. H. Hebenstreit, Stella Burton and G. H. Morrison.

H. A. Fleckels has been making arrangements to reopen the Majestic Theater at Lockport.

W. H. Woodley, of Kewanee, has gone to Indianapolis to take charge of one of the traveling organizations, presenting a "Photo Drama of Creation and Religious History." A number of these will be sent over the United States by the International Bible Student's Association, which believes that in this manner it can further its cause—diligent study of the Scriptures.

Picture houses in Morris have been permitted to reopen after a quarantine on account of a smallpox scare.

Cement, road machinery and other firms interested in the construction of modern highways have been having films made to exploit their own products, but none of them really foresaw the possibilities until a school of instruction for county highway engineers was held the other day at the University of Illinois at Urbana. These county engineers were all new appointees—the road-building law has just gone into effect—and there was lots they didn't know about road building. Their minds were open to impression and the power of the motion picture in doing this was a revealation to the highway officials who had labored so long with blue prints, drawings and still photographs in preaching better roads and bridges to local highway officials. One county engineer declared the firms formed the most important part of the course of instruction.

Burr Swan, recently featured with his pictures at Pittsfield the harp orchestra music of one DeSosey who "played the pictures." A representative of The World remembers Sosey before he acquired the De and feels assured this was a pleasing small city attraction for he is a good musician.

H. W. Lewis, who has been manager of the Gaiety Theater in Galesburg, is now manager of the Gaiety Theater in Ottawa, succeeding Roy Rogan, who assumed the management of the Orpheum Theater in Joliet.

The editor of the Morgan Park Post makes a direct appeal to the church people of that community to patronize the Ridge Theater. "Churches, church people, help the little theater! The help will prove mutual and reciprocal, for this clean, well-ventilated moving picture exhibit of the good and great things of earth has proved and is proving to be a big factor in influencing our young folk by lessons that are making life impressions. We have all talked about Practical Christianity. Here it is and in plenty. Don't let it languish as you have done."

The Majestic Theater, at Streator, lent a neighborly shoulder to the wheel when the Greely-Parent-Teachers' Club was raising a fund for a victrola and magic lantern. This class of benefit performances pays more dividends than the benefits for secret societies. It gets the parents into the photoplay house and wins over hitherto enemies of moving pictures. The Majestic is interested in a voting contest being conducted by the business men of Streator.

Bert Ingram is now associated with Hardin Green in the management of the Majestic Theater at Lincoln.

It is hoped the day will come when the moving picture show will be sufficient attraction to keep the residents of small towns from visiting the performances given by "medicine shows." One picture house in a small Illinois town recently had opposition of this sort and was forced to start his show very much earlier in the evening or be satisfied with a small share of his regular patronage.

The Kozy Theater, at Galesburg, is participating in a pony contest, designed to bring business for the merchants of that city.

The Queen Theater has been opened at Thirteenth and Winstanley avenues, in East St. Louis. It will be a five-and-ten cent moving picture house. Two performances will be given each night and matinee Sunday.

[illegible] S. Wateran that he had leased and was remodeling the old Barrison Theater, in Waukegan for a [illegible] report of difficulty. Carl Muller, who some time ago purchased the Elite Theater from Waterman, announced through the press that Waterman had agreed not to re-enter business in Waukegan. Waterman denied it and what promised to end in legal battle began.

Comment has been made from time to time in these columns of the popularity in Springfield of the Biograph two-part picture, "Oil and Water." This picture has been shown in that city for the fourth time and for the second time under the auspices of the Springfield high school.

The Grand Opera House building, at Jacksonville, has been sold to Berty Sutton, of Springfield, and Fletcher Hooper and Harry Hoffman, both of Jacksonville.

The recently organized Monarch Theater and Amusement Company, of Springfield, in which J. W. Brown is one of the prime movers, plans to open a vaudeville and moving picture house at Ninth street and North Grand avenue about the first of April. This will be one of the few photoplay houses in the outlying sections of Springfield. One has been running in what is known as Ridgely, farther north, but it has a large foreign population to draw from. The new building will be of the arched-roof type popular with skating rinks, seating 450, and later a more substantial building may be erected. Amateur night once a week, one single and one double act of vaudeville and three reels of pictures will make up the program. It is reported that the plans of the Monarch Company include vaudeville and pictures for Farmer City, Williamsville, Gillespie, Girard and Illiopolis.

Zest has been added to the movement for the widespread use of moving pictures for educational purposes in Illinois by the enlistment of State Senator H. S. Magill, Jr., president of the Illinois State Teachers' Association as a champion. Magill is one of the leading educators of the state and as superintendent of the city schools he has an excellent opportunity to do good work with pictures. Speaking of a project for a circuit of films—or three circuits—Southern, Central and Northern—he said: "A circuit of schools such as has been suggested could, I believe, accomplish a lot with the films." He thinks that more attention will be paid in the future to the possibility of using picture machines. More and more school buildings are being constructed with auditoriums to fit them for social center work and these need only fire-proof operating rooms to be used for the projection of pictures.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

JACOB SIMON, formerly manager of the Knickerbocker Theater, at Holland, Mich., and prior to that manager of the Bell, in Benton Harbor, Mich., is now manager of the Caldwell Theater, in St. Joseph, Mich.

Films showing the making of drugs were recently used successfully by the faculty of the Cleveland School of Pharmacy at Cleveland, Ohio, for instruction work. The pictures were made in a laboratory in Indianapolis.

Mrs. H. B. McKenzie and her son, both experienced in the moving picture business, are now the proprietors of the Casino Theater on lower Main street, at Charles City, Ia., having purchased the house from L. H. Hooker.

Fred Pruska, of Chelsea, Ia., is preparing to erect, next spring, a modern photoplay theater, 60 x 20 feet.

Lawrence & Lawrence, contractors, will erect a new brick or cement stone opera house in Lake View, Ia., the coming season.

The Burke Amusement Company, which recently filed articles of incorporation with the Secretary of State of Wisconsin, will have its headquarters at Kenosha. It will have capital stock of $5,000. The object is to organize a circuit of moving picture and vaudeville houses in Wisconsin.

The Osceola Amusement Company has been formed at Osceola, Ia., by T. H. Hoffman, James Mullen and A. A. Haley, of Des Moines, Ia., and has taken a five-year lease on the City Opera House, which for the last eighteen years has been conducted by I. A. Touet, of that city. The new concern, which operates a string of amusement houses in the territory tributary to Des Moines, will book a number of attractions for the Osceola house, but will have ample time for a large amount of vaudeville and pictures.

The Citizen's Commission, of Milwaukee, Wis., made public announcement that the reason it stopped the exhibition of the Keystone comedy, "Rebecca's Wedding Day," was because the direct representative of a religious organization was held up to ridicule. The statement by President G. R. Radley also said "the actions incident to the hiring of a bridegroom for a ponderously fat daughter becomes decidedly vulgar."

The town council, at Toronto, Ia., is being accused of heaping troubles on the head of moving picture men by the passage of two ordinances. In the first measure performances are prohibited where the manager makes connection with his own engine for light. The second puts a tax on all shows charging over ten cents. Where a show charges fifteen cents or twenty-five cents, half of the receipts go to the city. It is said the town is too small to do a profitable business at ten cents and the residents may go photoplayless under the present conditions.

W. A. Middleton and D. D. Gephart purchased a building in Iowa Falls, Ia., with a view to remodeling it for use as a moving picture theater until next spring, when they will erect a $15,000 combination photoplay theater and that building. This gives Iowa Falls three picture houses and it is said a fourth is contemplated by a Mr. Brooks, of Cedar Falls, Ia.

The Modern Woodmen of America Camp, at Royalton, Wis., is erecting a new opera house.

Special educational films for the children will be a feature of the operation of the Star Theater, at Mitchellville, Ia., which has been re-opened under the management of Grant Walker. Mr. Walker now has entire control of the house and will personally manage it. Mrs. Margaret Walker will have charge of the music.

John A. Larkin and John Hurley have taken over the lease on the Park Picture Theater, at Waukesha, Wis., which formerly was held by George Freelson, and will conduct the house. Larkin was formerly of the Shubert Stock Company and Hurley of the Hurley-Riley Company, of Milwaukee.

E. Jacobson & Son have sold the Star Theater, at Newton, Ia., to F. W. Walters, who formerly conducted a picture show in Iowa City, but more recently has been in the photoplay business at Centerville. Mr. and Mrs. Jacobson and son, Ray, all of whom have been associated in the management of the Star, will go to a farm in Montana. Walters will continue with a "Mutual Movies" policy.

C. F. Butz has sold the Gem Theater, at Hudson, Wis., to George A. Walker, of Minneapolis, Minn.

W. E. DesChamps will get the new Lake Linden, Mich., opera house it is reported. The contract for remodeling has been let to Ernest Myers.

The advent of a pedagogue in the photoplay field, especially as a manager, is always interesting because there are so many possibilities for advancing the business. Leslie Carey, teacher of science in the schools at Greenfield, Ohio, has purchased the Forum moving picture theater, at Hillsboro, Ohio, and promises to set a high standard in its operation.

C. H. Maclaurin has sold the Gem Theater, at Gladstone, Mich., to Charles Schuler, of Manistique.

Announcement has been made by Charles M. Blatz, of Sandusky, Ohio, that he will erect on Jackson Street, between Market and Washington streets, in Fremont, Ia., a new moving picture theater, to cost about $50,000. It is expected the house will be ready for opening by July 1.

The Bijou Theater, in Benton Harbor, Mich., becomes a picture house as the result of a deal which recently took place in that city. W. C. Sellanson and E. J. Miller leased the Bell Opera House and will book various theatrical attractions. In the summer time the Bell will be closed, the vaudeville attractions switched to the Bijou and the Princess then will become the home of the photoplay features.

L. F. Morgan & Company took out a building permit in Omaha, Neb., for the erection of a moving picture theater at 3213-14 North Twenty-fourth street, to cost $5,000.

The Florian Machan building, in Toledo, Ia., has been remodeled for a moving picture theater, which has been opened by Jay Wyman.

E. L. Thompson has purchased the half interest of James Williams in the moving picture show at New Virginia, Iowa.

The Peerless Film Company, of Indianapolis, Ind., has been incorporated with a capital stock of $25,000 to deal in moving picture films, etc. The incorporaters are E. H. Brient, E. L. Deupree and E. G. Sourbier.

A building on the south side of the square at Fontanelle, Ia., has been leased by L. A. Brink, who, after remodeling and the installation of new seats, hopes to have it open March 1 as a first-class moving picture theater.

Talk of a board of censorship for moving pictures in Benton Harbor, Mich., is the result of a protest made recently against the showing of a Dalton Brothers film at the Swastika in that city. H. S. Whitney, an attorney, protested against the picture to the mayor and a sort of an impromptu censorship board, consisting of city officials, business men and newspaper men were gathered, looked over the picture and passed it. Attorney Whitney then advocated inspection of all films shown in Benton Harbor.

"One of the gratifying features of the new social center plan as adopted at the West High School," Principal Maurice Ricker, of Des Moines, Ia., is quoted, "is the large percentage of adults taking advantage of the meetings." This center tried one multiple-reel educational picture at each meeting, but is better pleased with one single-reel educational and two good, clean comedies.

A site has been purchased at Little Sioux, Ia., by Charles McAdan, D. South and James Gleason, who will erect an opera house.

Al Radabaugh has sold the Palace Theater, at Hartford City, Ind., which he operated for years, to A. A. Bowman, who has re-opened the place after remodeling it. Radabaugh will engage in the picture business elsewhere.

The American Theater, at Davenport, Ia., which has been playing vaudeville and tabloid musical comedy, will soon house a stock company.

The management of the Palace Theater, at Burlington, Ia., gave a private exhibition of "Absinthe" before it was shown to the patrons of the house, the papers of that city having stated that the film was barred by the Chicago censors.

B. Eugene Newmann, moving picture man, and Miss Myra Dietz, who posed in some of the pictures exploiting her father, John F. Dietz, the defender of Cameron Dam and later lecturer in many photoplay houses in the middle west, announced their approaching marriage to take place in Neenah, Wis., February 25.

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NEW YORK EVENING JOURNAL, SATURDAY, FEBRUARY 14, 1914

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For review of "On the Firing Line in Tripoli," see page 1107.

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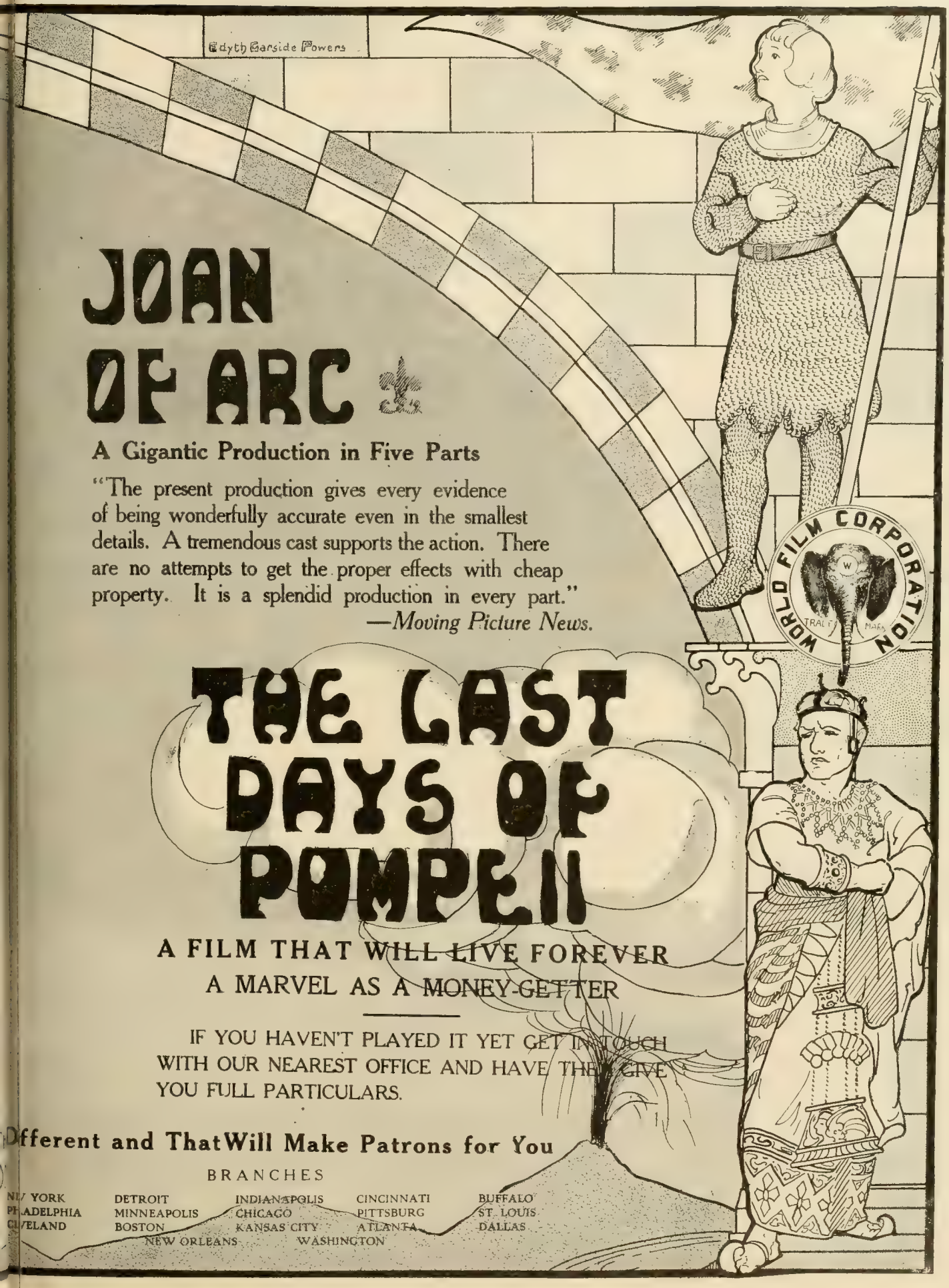

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LICENSED FILM STORIES

VITAGRAPH.

BUFFALO JIM (March 2).—In Nashby's saloon, crowded with cowboys and ranchmen, Buffalo Jim, with Tim, his friend, is seated at a table playing cards, when Steve Moffat, gun-fighter and bully of the town, comes noisily in, firing his revolver. The crowd promptly scatters, some diving under tables, and others making for the door. Steve laughs boisterously. Jim, while not frightened, keeps quiet.

Jim invites his sweetheart, Grace Hawes, to a big dance at Nashby's. In the midst of the dancing everybody suddenly stops as Steve, the terror of the camp, comes in. Grace, however, looks admiringly at big Steve, and starts a flirtation. Steves goes up to her and demands that she dance with him. Jim interferes, but the girl coolly turns with a smile to Steve, who orders the musician to resume, emphasizing it with a shot over their heads. Steve escorts the girl home, much to poor Jim's chagrin. She flirts with Steve and he tries to kiss her. Buffalo Jim, being sincerely in love with the girl, follows them, raging with jealousy. His friend restrains him. Jim challenges Steve to a pistol duel in Nashby's back room, which is accepted. Grace is highly elated at the idea of two men fighting over her, and Jim then realizes her shallow nature. She excitedly follows the two men. By a clever ruse Jim is victorious and Steve is made to look ridiculous. He is jeered by the crowd and scorned by Grace, whose affections have again switched to Jim. He, however, is disgusted and ignores her.

The next day Jim and his friend start back to the ranch. Grace begs his forgiveness, which he refuses. Her pride hurt, she becomes angry, but her expression changes to grief and longing as Jim turns and waves a scornful farewell and she realizes he has gone forever.

THE SACRIFICE OF KATHLEEN (Special—2 parts—March 3).—The first friend that poor Nora, a slavey, ever has is Arthur Jordan, a struggling young playwright. From him she hears the first kind words ever spoken to her, and she is glad that such a kind, new boarder, has taken a room at the boarding house where she works. Contrary to the landlady's expressed wishes, Arthur lends Nora a book to read and tells her that he will defend her against her irate mistress if she scolds her. Nora is filled with gratitude toward him. When he finishes writing his play and takes it to the theatrical manager, only to be told that it cannot be produced, she tries to cheer him up.

One day, not long afterward, Nora receives a message to the effect that her brother has died and has left her five thousand dollars. Without letting Arthur know, she goes to the manager and makes an arrangement with him whereby he will take her five thousand dollars and produce Jordan's play. The play is put on and is an immediate success. Waldron, now prosperous, leaves the cheap boarding house for better lodgings in a more fashionable part of town. He does not realize that the heart of a poor little slavey is almost broken over his going away; nor that it is due to her that he is so prosperous.

Five years later, Arthur, now famous, hears Brandon, the theatrical manager, telling a friend the story of how "The Toilers," Arthur's first play, was produced. Deeply moved, Arthur returns to the old boarding house to seek out his benefactress. He finds the little slavey very ill. In her arms is the book which he gave her to read five years ago. When she recognizes him, a wave of joy envelops her. In a fatherly manner, Arthur fervently clasps the happy girl in his arms and whispers sweet and comforting words of love.

A PAIR OF FRAUDS (March 4).—Young and pretty, Margery Dean, companion to Mrs. Sawyer, a wealthy lady, chances to meet Jack Drislane, a young clerk. It is raining hard; she has not an umbrella; he secures one and escorts her home. He is duly impressed when she enters a large brownstone mansion, particularly as the girl does not enlighten him as to her real social position. Later, they see each other again in passing autos and then Jack, who has been unable to forget Margery, asks permission to call, neglecting to mention, however, that he is a working man and not a wealthy idler. Margery is interested in Jack and does not wish to confess her fraud. They arrange to meet at a fashionable tea room, she pleading as her excuse for not permitting him to call, a very strict mother. Jack has to pretend he has a bad toothache, to get away from work. They meet as arranged and spend a delightful time in each other's company. She pretends to Jack that her mother wants her to marry a titled foreigner and must say farewell to him. He is heartbroken, but makes a brave pretense to her that he is sailing on the morrow aboard the "Thuric" for Paris.

On the following day, she goes to see him off. She bids him goodbye and the two are so absorbed in each other that they fail to heed the warning bells and cry, "All ashore." Margery barely has time to get off the boat. Poor Jack, however, not wishing Margery to see him leave the boat, is left on the steamer without money or ticket. Fortunately by chance he is offered a position as valet, which he accepts. Two weeks later, Mrs. Sawyer sails for Paris with Margery. While in Paris Margery chances to meet Jack. They accidentally discover each other's deceptions, confess and forgive. Jack asks her to marry him and they spend their honeymoon on a steamer bound for America. It is plain to be seen that there is no deception in their happiness.

SILENT TRAILS (March 5).—While riding quietly along the silent trails of the wild, open range, Jim Faulkner, a cowboy, is reminded constantly of his former sweetheart and lost love. He takes her picture from his pocket and looking longingly at it, the words of a poem he once heard come to him:

"I miss the silvery jingle of your spur,
I heard when you were riding by my side,
And when I think of you, a sudden blur gets
in my eyes and blinds me as I ride."

The lonely man is nearly overcome with emotion and tries hard to keep back the tears. He sees a vision of himself riding with the girl along those very trails, sometimes by his side and again dashing ahead of him. He sees the Manzanita berries and remembers how he compared them to the roses in her cheeks. He imagines he hears her voice. At night he pictures, in a vision, her face in the starlit heavens, smiling at him. Again, she is pointing out to him the wonderful panorama of the range, the beauties of which he had never realized before, and sees a crowd of cowboys joking and "joshing" him about being in love. The vision of sweet memories occur and recur. As they fade, he sadly realizes he must follow the Silent Trails alone.

THE SPEEDER'S REVENGE (March 6).—A party of automobilists are held up by a couple of village constables for exceeding the speed limit through their town. They are taken to the local Justice of the Peace and fined $50. The party is very angry and sore at their treatment and after leaving the judge's office determine upon revenge. Passing a cornfield in their machine, Fred James, one of the party, sees a scarecrow. He gets an idea, tells the others. They take the scarecrow, stuff it with cornstalks, secure a bottle of red ink and a long-bladed knife, and prepare to convince the town that a terrible murder has been committed, and the remains of the victim disposed of. Hiding their auto in an isolated barn, they dip the knife in the ink, drag the "body" along the road, spilling ink along the way, finally throwing it down an old well. One of the residents sees the tell-tale signs and alarms the village. An excited crowd gathers and, with the constables and Justice of the Peace in the lead, aided by "bloodhounds," they follow the trail. They arrest a tramp and take him along as a suspect.

Meanwhile the automobile party have secreted themselves near the old well, and when the constables finally fish up the stuffed scarecrow from the well, burst into laughter. The speeders then quickly take their departure, and the villagers, seeing them, follow in hot pursuit. They are soon outdistanced, however, and the autoists doubly enjoy the joke on the discomfited townspeople as they wave them a parting farewell.

AN OFFICER AND A GENTLEMAN (Special—2 parts—March 7).—The Colonel's wife, Mrs. Cavendish, has an extravagant interest in Billy Brinkley, an army lieutenant, the hero of the army and navy game. When he is assigned to the Colonel's command, her attentions to him are noted and reproved by her husband, who fears gossip. Billy is in love with her sister, Joy Grayson, whom Captain Sutherland also wishes to marry, although he is carrying on a clandestine affair with the Sergeant's wife, Jane Smedley. His presents to Jane are discovered by the Sergeant and she defiantly acknowledges them. Billy and Joy's engagement arouses the jealousy of both Mrs. Cavendish and Sutherland. At a card party, Sutherland's bad feeling toward Billy crops out and they are only prevented from conflict by the other men present. Billy returns to his quarters to find Mrs. Cavendish awaiting him there. She pleads that she can't give him up to her sister. Billy quiets her and insists upon showing her home. Smedley goes to Sutherland and the same night to beg him to cease his dishonorable attentions to Jane. Sutherland replies insultingly. They quarrel. Sutherland springs upon Smedley.

In the struggle between Sutherland and Smedley, Smedley stabs Sutherland, killing him. The murder is discovered at once, Billy suspected and found absent from his quarters. Confronted upon his return, he realizes that he cannot prove an alibi without compromising the Colonel's wife. He is arrested by the civil authorities and at the Central Criminal Court the evidence is strongly against him. Mrs. Cavendish finally breaks down and confesses to her husband that she was the woman with Billy. He demands a public confession from her, in court, to clear Billy. As she is about to confess to the court, Smedley, conscience-stricken, rushes in ahead of her and admits that he killed Sutherland. Billy is accordingly exonerated, and he and Joy are united. Mrs. Cavendish's good name is preserved and Smedley receives his just punishment.

BIOGRAPH.

CHOCOLATE DYNAMITE (Feb. 28).—The night May's mother is indisposed tramps break into the store. May settles them with dynamite—no explosion, but quite as effective.

BECAUSE OF A HAT (Feb. 28).—Skelley buys a seat in the orchestra and determines to get his money's worth. No use. Mrs. Van Snoozeheim refused to remove her big hat. But it came off. Skelley did it. That started something with Mrs. Van Snoozeheim's escort. Over the stage they fought, and into the Rathbone cafe, and into Higgin's saloon. He took them over to his arena. There were two rounds to the finish.

HER FATHER'S SILENT PARTNER (Feb. 23).—After his daughter's return the jeweler attempted to break the partnership he had with the crook. His partner, however, won the girl's love, and threatened to expose the father if he attempted to break off the match. By a clever ruse the father set the gangsters against their leader. His plan did not prove altogether successful.

KALEM.

THE CHEST OF FORTUNE (Special—2 parts—March 2).—Hard pressed by the Federal troops, Morgan and his men flee across the bridge. Just before the pursuers come in sight one of Morgan's telegraphers taps the telegraph wires suspended underneath the bridge and learns that a quantity of supplies is being sent to Captain Wellington, of the Union forces. The Confederate leader places powder along the length of the bridge. The Federals come into view. Just as they are about to cross, the structure is blown skyward. Baffled, the Union soldiers are compelled to withdraw. Wellington receives the supplies and orders them stored in the cellar of his home. He and his wife are in the drawing room admiring a daguerreotype showing them seated with their four-year-old son, Jack, when a servant announces the approach of the raiders. The Captain hastily gathers together his silverware, which he places in a chest. Obeying an impulse, he throws the daguerreotype into the chest. Turning to two faithful old negro servants, he orders them to conduct Mrs. Wellington, Jack and the chest to safety. Shortly afterward the Captain is slain. A bullet strikes his wife and she shares his fate. Lugging the chest, the two servants hurry down to the river, with Jack tagging behind. The three tumble into a rowboat and head for midstream. Their flight is discovered by the raiders. A bullet kills the old mammy. To lighten the craft, the other servant throws the chest overboard. The next moment he is struck by a bullet and topples into the water. The rowboat drifts down stream, finally grounding near the landing of Stokes, a fisherman. Ward, a banker, is talking to Stokes at the time. They discover the boat and in it Jack, weeping bitterly over the body of his old mammy. Kate, the three-year-old daughter of the banker, places her little arms about the sobbing boy.

Years pass. Jack, grown to manhood, becomes a civil engineer and is in charge of the dredging operations on the very river down which he drifted to safety. Although adopted by Stokes and his wife, Jack and Kate have practically grown up together. Their childhood affection has turned into love. Harry Memling, in Ward's employ, is also in love with Kate, but the girl turns a deaf ear to his avowals. Later, Jack asks Ward for his daughter's hand, but the banker gravely tells him that the marriage cannot take place because he fears that the mulatto woman found dead in the rowboat may have been Jack's mother. The following day the dredge brings up an old chest from the river bottom. An examination of its contents brings to light the old daguerreotype. In the picture of the child Jack recognizes himself. Hastening to Ward, he tells of his find. Faced by the prospect of losing Kate, Memling is filled with murderous rage. That same afternoon he knocks Jack unconscious while aboard the dredge and places him in the bucket, which he then lowers into the river. The dastardly act is witnessed, however, and Jack is rescued. Kate and her father learn of the terrible deed and hasten to the vessel. While Jack is revived by his sweetheart Memling is led away under arrest.

THE INTRIGUE (Special—2 parts—March 4).—The Austins mourn the loss of their only child who has just died. At the same time, Brant, a young widower, comes to the city in which the Austins live. He brings with him his four-year-old son, Bob. The child wanders away from his father and later climbs into Mrs. Austin's automobile. He is discovered by the grief-stricken woman. In an insane moment, she determines to keep Bob. The protests of her husband are of no avail. Mrs.

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Austin finds a tintype of Bob and his father in the lad's pocket. This she carefully conceals. Brant distractedly searches for his boy, but in vain. Years later, Bob, grown to manhood, learns that the Austins are not his parents. His adopted mother shows him the tintype and tearfully tells why she was led to adopt him. Brant, meanwhile, has attained prominence as a lawyer. He falls in love with Jeannette, a society girl, and marries her.

As time passes, Brant neglects his young wife for his business. Fate throws Jeannette and Bob together. The boy falls in love with Jeannette. He urges the woman to elope with him. Lonely, and believing that her husband no longer loves her, Jeannette consents. On the night of the elopement Jeannette writes Brant a note, telling of her step. An impulse causes her to take an old tintype from a drawer. Bob sees it. It is identical to the one in his possession. The realization that he was on the verge of betraying his own father dawns upon him with crushing force. After ordering Jeannette to remove her wraps, the boy hastens to his adopted parents and tells them he has found his father. Brant, in the meantime, returns and finds the note, which Jeannette has forgotten to destroy. In the midst of his agony Bob and the Austins enter. Jeannette tells the reason which caused her to contemplate eloping. His joy in finding his long-lost son is so great, that Brant nobly forgives the culprits and takes them in his arms.

HIRAM'S HOTEL (March 6).—Hiram and Maria stop at a big hotel in the city. From the moment they arrive they are confronted by outstretched palms and compelled to tip every waiter, bellboy and porter in the house. Even a cabaret dancer, whose work captivates Hiram, places her open hand under his nose.

In disgust Hiram and his wife decide to return to their room. Hiram makes a mistake, however, and finds himself in the room of an old maid who is performing her toilet. Maria enters what she supposes is their room and confronts a young man in rather scanty attire. The country people decide that the city is no place for them and return home.

A week later, Blane, the manager of the hotel, finds himself stranded in front of Hiram's house when his automobile breaks down. He decides to stop at the farmhouse over night. He is recognized by Hiram and Maria. The two determine to give Blane a taste of what they experienced at his hotel.

Blane finds himself up against a tipping system that has his own beaten forty ways. He tips the hired girl, chore-boy, Hiram, Maria, hired hands and then is compelled to repeat the performance. To cap the climax, Maria and Hiram do a cabaret act, for which the amazed Blane has to pay liberally.

The following morning Blane asks for his bill and is staggered at the amount demanded. He learns his lesson, however. Hastening back to the city, he lowers his rates and abolishes the tipping system in his hotel.

BEAUTY, THE EDUCATED HORSE (March 6).—Beauty, a horse owned by a California girl, is beyond doubt one of the most remarkable animals in the world. Scientists who have witnessed Beauty perform, are unanimous in declaring that the animal possesses intelligence that is almost human.

This feature shows Beauty going through his paces. At the command of his mistress, the horse fetches objects some distance away, shows how scouts pursue a trail, and performs other amazing feats.

THE HOPI RAIDERS (March 7).—Anna is cruelly treated by Jepson, her father, who is the leader of a gang of whiskey traders. The girl is compelled to accompany the gang upon one of their trips to the Hopi reservation. The commandant of the post learns of the gang's activities. Captain Clark and a body of soldiers are sent to break up the traffic. The troopers come upon Jepson and his men. The criminals are beaten after a desperate battle, and their wagon load of whiskey blown up. Anna begs Clark to take her to the fort, where she will be free from her father's cruelty. Jepson's gang and the Hopis plan revenge. By a clever ruse, Captain Clark and his men are sent on a wild goose chase. That evening, Jepson drives into the fort with a wagon ladened with casks, declaring that he wishes to surrender. Later, Anna learns that this is part of a devilish plot to massacre the depleted force at the post. Stealing away, she hastens after Clark and his men.

At a signal the Hopis emerge from the casks, in which they have been hiding. Throwing open the gates of the stockade, they admit a force waiting outside. A terrific battle takes place. The commandant and his men are penned in one of the buildings. The criminals set fire to the house. Clark and his troopers return in the nick of time. A hand-to-hand fight ensues. The whiskey traders and Hopis are slain to the last man.

UNVEILING THE MAINE MONUMENT (March 7).—Amidst impressive ceremonies and in the presence of hundreds of thousands of people, a superb monument dedicated to the heroes sent to destruction when the "U. S. S. Maine" was blown up in Havana Harbor, February, 1898, was recently unveiled at Central Park, New York City.

This extraordinary feature gives a splendid view of the proceedings, which included a parade in which the Army and Navy participated and the unveiling of the beautiful monument. It will hold the interest of the photoplay patrons from beginning to end.

LUBIN.

THAT TERRIBLE KID (March 3).—Bob Hilton and Joe Sloan are pals until Mabel Bard, a new boarder, arrives and both fall in love with her. To hold Joe from keeping an appointment with Mabel, Bob tosses Joe's trousers to the landlady's baby, whose joy is to hold on to anything it gets its hands on. Joe attempts to take the trousers from the kid, but it puts up a terrible wail, and Joe is forced to miss his date. Later the girl promises to marry the one who arrives at the church first with the license. While the boys are dressing for the wedding, a friend switches the licenses. Joe, thinking he has Bob's license, tosses it to the kid, while he dashes off to the church. When Bob is dressed he finds the kid eating what he thinks is his license. Unable to get the paper away he picks up the kid and dashes out. The mother mistakes Bob for a kidnapper and yells for the police. Bob hops into an auto, the cops give chase in another machine. Bob dashes over a railroad track just in time to avoid missing a train, but the cops' car gets held up. Joe has arrived at the church and finds that he has the wrong license. He faints. Bob arrives with the kid and finds his license is safe. He tosses the kid to Joe and sends him out. The mother gets her baby and has Joe arrested as a kidnapper, while Bob and Mabel are married.

THE BEST MAN (March 3).—Helen Gray is in love with George Darcy. Her father wants her to marry Algy Pinkum, a mollycoddle. Algy overhears Helen and George plan to elope. He rushes to Helen's father with the news. Dad tells Algy to call at eight o'clock prepared to marry Helen. Helen informs George of this. That night while George is on the way to the Gray home with a friend they meet Algy and pounce on him. They bind him and throw him under a fallen tree. Father, while waiting to intercept the elopers, falls asleep. George and Helen get away in the friend's racing car. A burglar gets into the house, puts on father's clothes, poses as the owner and has father arrested as a burglar. Algy gets arrested for disturbing the peace. The elopers get arrested for speeding. The real burglar is arrested just as he is making a getaway. All meet at the jail and father pays all the fines but Algy's. George and

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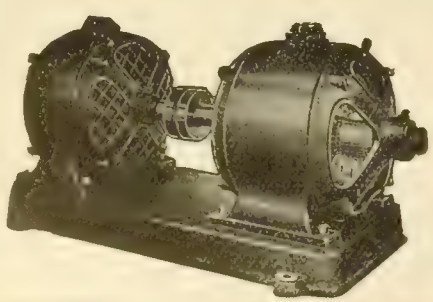

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Helen return home with father, while Algy is thrown into a cell to cure off.

IN THE GAMBLER'S WEB (Special—2 parts—March 5.—Anna Gerard and Gaston Reyo maintain an apartment which is in reality a gambling den. Reyo meets John Dixon, a young business man, engaged to Edith Graham, and takes him to visit Anna, who poses as his sister. Cards are produced and John, of course, loses. As Anna, pretending sympathy, stands behind John, she manages to let Reyo know just what cards the stranger holds. John comes once more and then, tiring of the whole affair, vows never to visit Reyo again. Anna writes him a note, pleading that she wants to see him on a little affair of business. John calls, but when she clings to him, pleading her love, he grasps his overcoat and hastily rushes away. As he does so he drops his wallet. Anna picks it up and when Reyo comes in, he finds her counting the money. They plan to get away at once, but in the dividing of the spoils a quarrel arises, during which Anna is killed. John misses his wallet and returns for it. He bends over the dead woman and tries vainly to awaken her, when her maid enters. The girl's screams bring all the people of the house into the room and John is taken into custody. Reyo, who pretends to have been asleep, is found in the next room. During his trial Edith alone stands by her lover. He is sentenced to twenty years' imprisonment. Edith still believes in his innocence and while John is in jail she plans and plots with his old servant, trying to find some way to aid his escape. John manages to escape from prison, and Edith waits for him at the edge of the woods with a motor car. In the limousine he effects a change of clothes. Then they go on toward the city, filled with hopes that they can find Reyo, whom they feel is guilty of Anna's murder. John, disguised, haunts all the cheaper cafes in the lower part of town and finally runs across Reyo, now an absinthe fiend. He then rents Anna's old apartment and sets to work with Edith's help to make the place look as much as possible like it did in Anna's time. Reyo often sees the young stranger hanging about the back rooms of the saloons. One day John invites Reyo to drink with him and suggests they have a game of cards. Reyo is an easy winner, just as John had intended. When the game is at its height, John must go, but suggests Reyo meet him at his apartment that night. Dixon hands him a card and the well remembered address of Anna's old home startles Reyo. John gives him a key and bids him to go right in if he happens to get there first. That night, Reyo, key in hand, passes the house, wondering if he dare go in. His need of money gets the best of him and with shaking fingers he lets himself into the old house. As he staggers into the dimly lighted place, he pauses at the table to strike a match. He looks down to see the body of a woman dead, across the table. It is "Anna!" He shrinks away. As he lifts her arm it falls back heavily, but not before he has seen the wallet clasped tightly in her fingers. He cannot awaken her—she is dead—just as he remembered her, with a bullet hole in her white forehead. Falling to his knees he shrieks out his guilt, protesting that he had not meant to kill her. At this two detectives come out from behind the portieres and take him into custody. He is led away, screaming and shuddering in terror. The carefully thought out plot has been successful. John is congratulated by and congratulates the actress he had hired to play "Anna." The next day the papers are filled with Reyo's confession and John Dixon, his name cleared, is free to claim the girl he loves.

HIS WIFE (Special—2 parts—March 4).—Young Dan Talfourd and Lucy Winter are sweethearts. Old Talfourd and Dan quarrel over their stenographer, Anna, because of the manner in which she seems to boss the elder man. The latter tells Dan that the matter must not be spoken of again. He is stricken and taken home mortally ill. Dan goes home and his father makes a dying confession. He tells Dan that Anna is his sister, an illegitimate daughter by another woman. Dan is compelled to promise his father that he will take care of Anna. Anna and Dan swear to keep the matter a secret. Lucy, suspicious of the intimacy that seems to exit, tells Dan he must discharge Anna. Dan cannot do this and the engagement is broken.

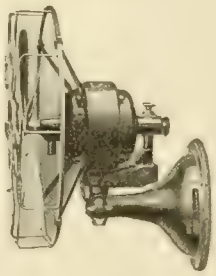
Later at a masked ball, Dan goes as Faust, Lucy as Marguerite and Anna as Carmen. Nobody knows who any one else is, so that when some of the maskers think that it would be great fun to hold a carnival mock marriage, with Faust and Marguerite for the principals, they are seized and placed before another masker attired as a Lord Chief Justice. All three principals try to back out, but the fun makers will have nothing else, and they go through the ceremony with carnival spirit. At the unmasking Dan and Lucy are deeply angered to find that they were the figures in the ceremony and though Dan is agreeable to forget their quarrel, Lucy will not have it. Anna, who has unmasked with the rest, but not as yet been seen by either Dan and Lucy, goes after him and tries to cheer him up. Lucy at that moment also seeks Dan, having changed her mind, but seeing Anna there in an attitude of familiar friendship, she cuts him completely and accepts the attention of an old admirer, Dave Bennett.

The next day Mowbray, the man who had masked as the Lord Chief Justice, comes to Dan and shows him that the ceremony was valid, as that day he had been ordained a minister, but not opening his mail, did not know about it until after he returned home. Anna has overheard the conversation and is pleased at the double hold he now has over Dan. Dan tries to regain Lucy's affections, but finds Bennett always with her. Lucy, jealous and angry, sees Anna with an unscrupulous chap named Dawson, who is taking her into a cafe of ill repute, so when she meets Dan a short time after he tells him about it, thinking to break down his seeming infatuation. Dan leaves her and goes in search of Anna. He finds them in the cafe, where Dawson is trying to get her to drink. There is a fight when Dawson resents Dan's interference. Lucy reads of the brawl in the papers the next day and her anger toward Dan deepens to such an extent that she accepts Bennett. Dan is about to tell her about the validity of the marriage when he realizes that she must care more for Bennett than she does for him. She tells him she does and on the day set for the wedding Dan decides to shoot himself at the hour of the ceremony, so that the way will be clear for her to be happy. Anna with the paper Mowbray signed breaks in upon the ceremony and makes clear Lucy's position. Lucy, overjoyed, hastens with Anna to Dan's home, where they are just in time to save him from pulling the trigger. Anna now happy, leaves them in each other's arms.

A ROMANCE OF THE NORTHWEST (March 6).—Jules LeFevre, a young French-Canadian trapper, is in love with Alice, the factor's daughter. Alice admires Jules, but does not give her consent to the marriage. At this point Dick Phillips, a corporal of the Northwest Mounted Police, is sent to Caribou to establish a barracks. He and Alice become interested in each other and this interest soon ripens into love. Jules is too much of a man to entertain animosity against his rival.

Bob Green, Alice's father, has a passion for gambling. In a game of cards with Dan Marks, gambler and bad man, Green is fleeced of all his own money. Desperate, he takes a large sum of money belonging to the Hudson Bay Company and loses that also. Too late he discovers that he has been tricked. In the dispute that follows Marks uses his revolver, wounding Green in the arm, and then makes his escape to the river bank. There he shoves off all the canoes but the one he himself is using, thus checking pursuit. Alice, agonized over the plight of her father, appeals to Jules and Dick for aid, declaring she will marry the man who returns the money and saves her father from disgrace. Dick starts the chase on horseback, Jules goes for his canoe. Luckily, he finds the canoe which had been set adrift, lodged against the bank on the opposite side of the river. He swims the river and takes up the pursuit in his canoe. Jules overtakes the gambler and after an exciting battle in the water, overpowers him. Dick arrives to find his rival the victor. Jules, however, seeing that Alice loves only Dick, gives up his claim on the girl,

WHEN DOOLEY PASSED AWAY (March 7).—The widow Cassidy is vigorously courted by Patrick Dooley and Michael Casey. They both love her truly, but the widow really sets her cap for Dooley. At last Dooley proposes and is accepted. To celebrate the engagement the fortunate lover gets gloriously drunk and finally falls asleep. Casey conceives a scheme for revenge. He smears Dooley's face with ice, applies a liberal layer of talcum powder and calls the undertaker in to lay out the supposed cadaver. When the widow returns she finds Casey weeping over what she is led to believe is the corpse of her beloved Dooley. She goes into hysterics and Casey promptly makes love to her. Later while the widow and her board-



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ers are crying over Dooley he wakes up and finding himself in a coffin, hops out and dashes into the front door, where he scares the mourners into flight. The undertaker calls to collect his bill and sees Dooley and the mourners dashing down the street. He joins in the chase, but Dooley being overtaken demonstrates that he is very much alive. Casey sneaks and the undertaker tells how he came to lay Dooley out. Casey is chased, overtaken and forced to pay the bill, while Dooley leads the happy widow to the church.

ESSANAY.

THE LONG COLD NIGHT (March 3).—John Mackey, a well-to-do farmer, is selfish and miserly and refuses to allow his wife and her father to help a poor relation, Mrs. Ruth Montgomery and her baby. Ruth leaves the warm farmhouse and goes back to her cold, cheerless abode, where she places all the available covering over the baby. That night was the coldest the village had ever known, and the next morning, a neighbor entering the house, finds the young mother dead—having succumbed to the cold—but the baby is alive. The neighbor carries the baby to Mrs. Mackey and she gladly welcomes it into her home, but her husband tells her that "either her father or the baby will have to go." The old man hears this and gladly sacrifices himself for the baby. The selfish man's awakening comes when he sees the old man leaving the only home he has, and running after him, begs him to come back, assuring him that the baby can remain, too.

PRESTO WILLIE—MAGICIAN (March 4).—Willie prevails upon his father to buy him a game called "New Magic Tricks." Father willingly presents his son with the game. That evening Willie takes a snooze in the big armchair and dreams—a magician walks calmly into the room, puts Willie wise to a few tricks, and with the knowledge thus gained Willie starts out to "start something," and a huge amount of fun follows. Everything Willie touches with his magic wand turns into life.

THE CONQUEST OF MAN (March 5).—Tom Frazier loses his position on account of his craving for liquor. Nora, his wife, pleads with Tex Eaton, the foreman of the ranch, to take her husband back. Frazier sees his wife leaving the cabin of the foreman, and immediately becomes suspicious. That night Frazier turns his wife out and, in his anger, overturns a lamp, which sets the house on fire. Herbert, his son, is soundly sleeping in the next room, and would have been burned to death if it had not been for the timely assistance of Eaton. Frazier comes to his senses and realizes that his wife had not only saved him his position, but through Eaton had saved the life of his son. Frazier promises to turn over a new leaf and the story ends pleasantly.

SOPHIE'S BIRTHDAY PARTY (March 7).—That it doesn't pay to be too suspicious, Sophie discovered to her sorrow. Slippery Slim, her husband, plans to surprise Sophie on her birthday by presenting her with a new piano, and to give a surprise party in honor of the event. Slim hands out invitations to a number of the villagers, but Sophie, suspicious of him, follows. The country school teacher meets her Waterloo when Sophie discovers her talking to her husband, and a battle ensues in which Sophie gains possession of the written invitation. Slim arrives at the railroad station and with the aid of two or three men load the piano onto the truck and takes it to his home. In trying to move the piano into the house, Slim accidentally slips and the heavy musical instrument falls on top of him. The next hour is a memorable one to Slim, and the funny complications that arise will bring forth screams of laughter from the onlookers. Poor Slim is finally rescued, but has to remain in bed throughout the party.

CHAINS OF BONDAGE (Special—2 parts—March 6).—After the death of his wife at the birth of a daughter, Richard Buckley, a man of wealth, leaves the surroundings, which being unbearable to him, have temporarily crazed him, intrusting to the care of his old nurse, Fanchette, the bringing up of his little baby girl, Nita. Sight of him is lost for a number of years. At last his heart's wounds are partially healed and a longing comes over him for a sight of the child he has never seen since a baby. But fate wills otherwise, and, on the eve of his departure for his home town, he is mortally stricken by a stroke of paralysis. Knowing that he is in a precarious condition, he summons a lawyer to take charge of his affairs. But here enters fate again. The lawyer, to Buckley's dismay, reveals his identity as that of Burton, a once-upon-a-time rival for the hand of the girl whom Buckley married. The vengeful spirit never left this man, and he, seeing Buckley unable to defend himself, tells his intentions of using the papers and money to his own advantage. The shock of this man's villainous intentions brings on a complete palaysis, and Burton, after gathering up all the clues to Buckley's identity, leaves. Later, Buckley, without means of telling who he is, and without funds, is sent to the State Institute for the Helpless, which happens to be in his home town.

Part two opens fifteen years later with Burton, who, having spent the money, has successfully palmed himself off as Buckley. Fanchette, the old nurse, feels that something is wrong, but now nearly totally blind, she is unable to prove what she fears. The girl, Nita, also feels a natural aversion to him, because the love which he bears toward her is unnatural. This she confides to Oliver, a young doctor and her sweetheart, who is in charge of the State Institute. Later, Buckley meets the girl, whom he is sure is his own daughter, and also sees the relations existing between his daughter and Burton. His mind is certain, but being a total paralytic, he is helpless to interfere. Again, at a later time, father, daughter and villain are brought together. The two men have a scene in which the villain, Burton, recognizes Buckley, and fearful lest something should happen, resolves that Buckley must be gotten rid of for good. He nearly succeeds in his attempt, but is overcome. Buckley, face to face with death, breaks the chains of bondage, and Burton, realizing the game is up, is seen no more. Buckley presents himself as the father, and on proof furnished by himself and Fanchette, the nurse, is taken to the arms of his loving daughter. The story ends with a pretty tableau, in which they are united.

EDISON.

MR. SNIFFKINS' WIDOW (Mar. 2).—It is proper that we should speak no ill of the dead; but the general sentiment of the men of the village was that the Widow Sniffkins carried it a little too far. In the first place, the late Sniffkins has been absent from this vale of sorrow for something over five years. Secondly, the widow was still young and vivacious.

However that may be, the widow's only response to the impassioned declarations of the swains who sought her in marriage was in the form of a panegyric upon the merits of the late Sniffkins. Hiram Brown was particularly vexed by this tendency on the part of the widow. What made it all the worse was that the widow's attitude caused a number of the other marriageable ladies about town to look askance on their would-be beaux.

The arrival of Miss Betty Darrow, the new school teacher, put an entirely new face on things. Singly and collectively, the men with one accord threw themselves at her feet. Hiram Brown was particularly attentive. Just when things seemed darkest, relief arrived in the shape of Betty's fiance. With thankful sighs of relief, the ladies hastened back to their fickle beaux. With a sigh of relief, the widow cast herself on the ample chest of Hiram Brown. Hiram, thrilled with the sense of his advantage, sternly commanded that a hideous chromo of the late Sniffkins should be removed from the parlor, and the chastened widow obeyed. Then they were married.

WITH THE EYES OF LOVE (March 3).—Alice Elgin acts as stenographer to an old deaf banker. To facilitate her work, she has taught her employer lip-reading, and has naturally become an adept at it herself. Ned, her employer's son, falls in love with her, to his father's entire satisfaction. But since the old gentleman has a keen sense of humor, he at first pretends to be greatly enraged. The butler overhears a part of the apparent quarrel between them.

That evening burglars break into the house and kill the old man with a heavy cane Ned has left in the study. On the circumstantial strength of the butler's testimony, Ned is arrested for murder. At the trial, things are going very badly for young Belton until Alice happens to see a man in the audience whispering to his neighbor. With unerring precision, she reads the words, "If they knew I killed him." The story ends in an ably sustained dramatic climax wherein the utterly bewildered burglar, jerked rudely from his supposed safety, is confronted with the fatal cane and confesses his guilt.

AN ABSENT-MINDED MOTHER (March 4).—Mr. Grayson's claim to greatness lay in his invention of a magic hair restorer. Mrs. Grayson was remarkable for nothing so much as for the curious manner in which her brain worked. She was never able to get her mind on whatever she happened

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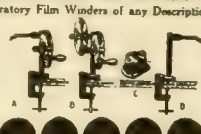
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to a doing. One morning, she took her small son, who was the pride and hope of the family, off on a shopping tour. After making a few purchases in a drug store, Mrs. Grayson opened her pocketbook and took out a roll of bills. Then she looked in the pocketbook again. Her money was gone! The excitement which intervened between the time that she made this horrifying discovery and the time that the drug clerk pointed out to her that she was still holding the money in her right hand, was so intense that Mrs. Grayson swept out of the store with never a thought about the baby. By the time she reached home, she had completely forgotten that she had taken the baby with her.

Hence when she looked for the infant upon her return and found no trace of it about the house, she immediately jumped to the conclusion that it had been stolen. Hectic times followed. While Mr. and Mrs. Grayson tore frantically about town, the baby was found by one of the policemen who had been detailed to search for it. To keep it out of mischief until the family returned, the Grayson's maid placed the child in a large packing case. A considerable quantity of Mr. Grayson's wonderful tonic had been spilled in the packing case that very morning. When the child was restored to its mother's arms, it rejoiced in a mustache and beard that a man of forty might have envied. It was a great advertisement for the hair tonic, anyway.

A FOUR-FOOTED DESPERADO (March 4).—The story begins when a high-strung bear escapes from his keeper and sallies forth in search of adventure. He is an eminently respectable bear with nice manners, and when he comes upon two ladies conversing across the fence he taps one playfully with his paw, and she, misunderstanding the gleam of affection in his "gentle" eyes, flees in alarm, the bear's feelings are hurt. And the same lack of confidence on the part of the other human beings with whom he comes in contact is noticeable wherever he goes.

By the time he reaches the good ship "Sally R." the ridiculous behavior of people in general has spoiled his usual good temper, and he takes a melancholy delight in chasing the crew into the rigging. Then suddenly he comes upon the captain's daughter, a little girl of nine, sitting on deck with a big bowl of bread and milk. She tells the bear that he is a naughty big doggy to chase people, and feeds him bread and milk with a spoon, smacking him sharply with it when he becomes impatient.

COMEDY AND TRAGEDY (Special—2 parts—March 6).—A gentle smile played on the lips of Monseigneur le Prince Gautier de Severac. Inwardly he was debating on the relative merits of poison and the sword as a means of ridding himself of a rival, but Monseigneur le Prince had never been one to take the world into his confidence by allowing his expression to match his thoughts. He was very angry. It was an impossible position he had fallen into. He, a prince of the house of Savoy, had permitted himself to fall in love with a mere actress, and she, instead of praising Heaven for her astounding good fortune, preferred, if there was any truth in rumor, the captain of the Prince's bodyguard to his august self. To test the truth of the rumor, the Prince had lately sent this captain, Jaques Duval, with a note to the actress, and had commanded a faithful spy to dog Duval's heels and note his every action.

Monseigneur le Prince looked up as the spy entered.

"Well?"

At the reception of Mademoiselle Yvette Bordeaux, the Prince enjoyed himself extremely. It pleased him to order Duval about like a lackey in the presence of the woman they both loved. Yvette, who sensed Duval's danger, grew pale with fright. When at length the Prince conceived the brilliant plan of dispatching Duval to Yvette with a necklace, and following close on his officer's heels, Yvette saw his waiting figure outside the door. To save the life of the man she loved, Yvette turned coldly from Duval to the Prince, and begged him to fasten the necklace about her neck himself. He did so, and kissed her. Duval rushed from the room with heart turned to stone.

Later in the evening, the assembled company begged Mademoiselle Yvette to prove to them whether she was better in comedy or tragedy. Yvette, in compliance with their request, started to act a little scene of comedy. Just as she finished, a note was brought to her. It was from Duval, and said simply that he was to fight the Prince immediately, that the Prince would certainly kill him, and that he was glad to die. She staggered, nearly fell, and started blindly for the door. The company applauded, and pushed her back. She looked at them dully. "I must go to him, he is dead," she said simply.

"Ah!" cried the old actor, who had proposed the wager, "it is the very perfection of tragedy."

When Yvette at last reached the garden, a shrouded figure was lying on the ground. As she stumbled toward it, it seemed to her that light had left the world forever. She lifted the cloth from the face, and—it was the Prince. Then Duval came to her, and the stars came out again, and the moon shone.

WHEN THE CARTRIDGES FAILED (March 7).—The most unfortunate thing about modern civilization is the incontrovertible fact that it is only skin deep. A pleasant and necessary attribute of our ordinary well-fed lives, it is rapidly cast aside after a few days of hardship and necessity. Give a man twenty-one meals a week, and he will be a Chesterfield of Chesterfields; give him six, or possibly five, and he will divest himself first of his overcoat and then of civilization.

This was the trouble with Ed. Huggins. To be sure, he still had his twenty-one meals a week. In addition, he had a comfortable position with the Globe Construction Company. But both of these were overshadowed by the fact that he owed more money than he could ever possibly pay. When temptation presented itself in the shape of an opportunity to leave the country and his debts behind him, and to start life anew somewhere else with a good-sized bank account, it found him a ready listener.

Every Saturday, as Huggins knew, the Globe Construction Company sent $26,000 from its city office to pay the men out at "The Works" in East Belmont. This money was ordinarily taken by an armed messenger in an automobile and delivered to Bob Graham, the chief engineer at the Works. When the regular messenger fell ill, Eleanor Cooper, a stenographer at the city office, offered to take his place. After some thought, the president consented. Before she started, Eleanor was given a revolver. Only two cartridges could be found to put in it.

Huggins slipped out ahead of the girl and succeeded in making a slow leak in the tire of the automobile. Then he hurried out toward East Belmont on a street car. As he hoped, the tire gave out on a stretch of rough road in the woods, half a mile from the Works. Eleanor, knowing it was only a short distance, decided to walk. Shortly after she started, she was attacked by the desperate Huggins. Eleanor took refuge in a deserted shack. How the wily Huggins succeeded in making her fire the two precious shots, and exactly what part Billy and Bob Graham played in her rescue, we shall leave to this exciting film to explain.

PATHE.

THE SECOND GENERATION (Mar. 3).—Otto Reid as a young man, was told by his physician that he should not marry, owing to a taint of insanity that had been handed down to him by his father and grandfather. Regardless of the warning he has married, and at the time of the beginning of the play has a son, Hugo, about thirty years old. Hugo has fallen in love with a beautiful girl and become engaged to her. The family doctor repeats to the son the warning given the father years before, and more mindful of his duty than his father was, he goes to his fiancée and tells her that he has learned that it would not be wise for him to marry. Irene cannot understand and is terribly hurt at the broken engagement.

Driven by his loneliness, Hugo goes back to the company of Hazel Hamilton, whose influence upon his life had been the reverse of that of Irene. In her company he strives to forget, but in vain. In the meantime Irene spends her days in longing for her departed lover. One day Irene, while sitting with her embroidery on the bank of a beautiful river, sees drifting down the stream a canoe in which she recognizes Hugo with his head

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in Hazel's lap. Wounded at the sight, she runs back to the house, but not before she has been recognized by the young man. He pursues her to the house, and urged by his love, attempts to win her back. Coming to himself he tells all to her mother and leaves the house for good. Returning to his home he sees for the first time, the signs of the hereditary taint in his father, and is later himself carried away from the house mentally incurable.

HOGAN'S ALLEY (Mar. 4).—The O'Briens prepare for a Sunday afternoon stroll in the park, but the watchful eye of Mrs. O'Brien sees that the shirt of her spouse is not so immaculate as it once was and commands him to remove it, that she may wash it. This is done and the garment placed upon the line to dry. Now young O'Reilly joins in a game of marbles with O'Brien's youngest son, and before long they engage in a very energetic scrap. The sounds of battle reach the ears of the two families and in a moment they meet in the back yard where they find the newly washed shirt trampled in the dirt. O'Briens side with O'Briens and O'Reillys with O'Reillys. A policeman comes along just in time to prevent a general battle.

The next morning Michael stops at his front gate to pass a few words with his heart's desire, Maggie. The late feud has passed these two by and in the passage of honeyed nothings Michael tarries too long, with the result that he is late at the factory. O'Reilly, who is foreman, still angry over yesterday's fracas, will not admit the young man, but fires him. The next day Michael sees a chance to get even. He finds the cop on the beat asleep in the back room of a saloon, and taking the policeman's helmet and coat, parades as one of the finest before his admiring sweetheart. He tells his wondering relatives that he has got a job on the force and is asked by his father to arrest O'Reilly, who thrashed the youngest O'Brien for taking a pie which he found on the O'Reilly window sill. Michael does so, but seizes the opportunity to tell O'Reilly that he'll let him off on receiving permission to marry his daughter. The marriage is performed in a hurry, and none too soon, as the real cop comes along looking for trouble. But matters are finally patched up by the united families, who plead successfully for the honor of the family.

THE BROTHER COUNTS (Special—2 parts—Mar. 5).—Charles, the youngest son of Count Marrat, is a university student and is called back to his home at the beginning of the play by a telegram from his elder brother, to the effect that their father is dangerously ill. He sets off at once for his home, but arrives too late. The father has passed away with his last words admonishing Frederick to be a father to his younger brother. After a time the younger man wishes to see the world and Frederick gives his permission, asking the old family butler to go along with him to watch over him. In the course of his travels Charles meets Villier, who beneath the polished exterior of a man of the world hides a hard hart and utter lack of character. His sister, Florence, is his opposite and Charles immediately becomes much interested in her. Villier invites the young man to join them at cards that night, and forces his sister to take the part of an unwilling decoy.

That night Charles loses heavily and is continually egged on by Villier until his cash becomes exhausted and then the boy is persuaded to sign notes, which he stakes until all is gone. Realizing that he is ruined, he returns to his apartments, writes a note of farewell to his brother and then kills himself, his body being later found by the old butler. The death of his much loved brother following so closely upon the father's death so preys upon Frederick's spirits that his health is seriously affected and his physician recommends travel.

Traveling under an assumed name, Frederick meets by chance Florence Villier, who, disgusted with her brother's evil character, has left him for good. Charmed with her attractiveness, like his brother, he falls in love with her. With the passing weeks their love grows stronger and stronger, until finally the count proposes marriage and is accepted. Then, for the first time, he tells her his true name. In amazement Florence asks him if he had a brother, and then the whole miserable story comes out. Florence, who visits upon herself the guilt that should be placed on the shoulders of her brother only, flees, panic-stricken, from the man who brings back to her the victim of her flesh and blood.

Frederick pursues her and seizes her just in time to prevent her from throwing herself from a high bridge over a river. He calms her grief and tells her that she was not to blame, but that Charles' death lay upon the boy's own shoulders, and that he paid the penalty for his own folly. Thus they leave the dead past to bury its dead and vow to each other eternal fidelity and love.

ON THE ALTAR OF PATRIOTISM (Special—2 parts—Mar. 7).—Lieutenant Otto is fascinated with Eleanor, a beautiful dancer, who unites beauty of person with unusual grace. While he is engaged in a charming tête à tête with Eleanor in the embassay, of which he is the military attache, an important conference is going on among the embassay officials. It is decided that, in view of the present strained conditions existing between their country and the nation to which they are accredited, that it is necessary to obtain all the information possible concerning frontier fort No. 2, and that the work should be entrusted to Lieutenant Otto. A messenger is sent for him, interrupts him in his charming little party and brings him into the conference. His mission is made clear to him, an order for unlimited funds given him, and the means by which he is to obtain the information desired left to his judgment.

Having heard that the general who is the commander-in-chief of the fort in question is very susceptible to feminine flattery, the lieutenant determines to enlist the support of his beautiful country-woman, the dancer. He explains his plans to her and receives her hearty co-operation. They decide to put the plans into execution at a ball given by the commander-in-chief that very week, and to which they have received invitations. At the ball Eleanor seeks an introduction to the general and then sets out to fascinate him. She so far succeeds that the amorous officer asks her to come and dance for him at the fort some evening.

The lieutenant and Eleanor then adopt a perilous scheme. He drives her in his motor car, one evening to the general's house. From concealment they see him through a window working upon plans of the fortress and consider the time ripe for their attempt. Eleanor goes to the door, is admitted, and sends in the fan upon which the general wrote a few lines of invitation the night of the ball. The general is in a quandary. On the one hand he wishes to see his charmer, while on the other, he is reluctant to leave his blue prints. He finally yields to his inclinations and admits her to his apartments. While she is holding the commandant's attention in the dining room with her dancing, the lieutenant enters the officer's study and proceeds to copy the blue prints. His work done, he starts to leave, but his sleeve catches in a loaded pistol which is lying on the desk and it falls to the floor and is discharged.

In the next room the noise is of course heard and the general at once starts to rush for the study, in spite of the detaining efforts of the girl. He sees the figure vanishing from the balcony and fires after it. The girl escapes from the house, pursued by the general, but the motor car is waiting and she and the lieutenant speed away in it. The general at once rushes for the telephone and the frontier guard is warned. As the flying car approaches the boundary line it is fired upon by the soldiers. It passes in a shower of bullets, is pursued, but finally escapes across the frontier. Later, in the hospital, in the presence of several of the embassy corps and high officials, the lieutenant and the girl, mortally wounded in the escape, die as their grateful countrymen solemnly salute them for their heroic deed.

PATHE'S WEEKLY, NO. 13, 1914 (Feb. 12).—Geneva, Switzerland.—Switzerland has been a republic one hundred happy years, and her tiny army celebrates the long reign of peace.

Geestemunde, Germany.—The "Friedrich August," new training ship for young officers of the royal German Navy, is launched here with great ceremony, before princes of the House of Hanover.

Quebec, Canada.—Lady Decies, who was Miss Vivien Gould, of New York City, and her husband, Lord Decies, enjoying sleighing at Quebec.

Washington, D. C.—"Butch" McDevitt, of Wilkesbarre, "millionaire for a day," comes in state to Washington with a statue of himself, which he wants Congress to put in the Hall of Fame.

Canales, Mexico.—General Pablo Gonzales, rebel chieftain, starts south with his army to join Villa at the siege of Torreon.

Paris, France.—A great, gray monster of the skies—the mammoth airship "Spiess"—flies over the city of Paris. This picture was taken from the roof of the Pathe's Weekly office.

Ottawa, Canada.—The Ski Club of Ottawa—champions of the sport, and masters of its every art and thrill—hold high revel on the hills around Ottawa.

Ratisbonne, Bavaria.—Bavarian nobles spend a pleasant day shooting pheasant and "wild" boar. Fun? Well, rather; lots of fun—of a certain kind.

San Francisco, Cal.—Stately buildings of the Panama-Pacific Exposition take outline on the Exposition grounds. Some of the large structures are nearing completion.

Comic Section.—What's a little old apology among friends, anyhow? Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 14, 1914 (Feb. 16).—Seattle, Wash.—Kitty, Kitty, Kitty! Here they come—not the half-breed kitties of uncertain looks and manners, but the royal tabbies of high degree, prize winners at the Seattle Cat Show.

San Antonio, Texas.—It isn't everybody who can shoot the cigar out of a man's mouth and not hurt the mouth. Ad Toepperwein can; so can his wife. See them in thrilling feats of skill.

Madrid, Spain.—Ready! Aim! Fire! The crack troops of Spain are drilling in old Madrid, to blaze the way to the highest military standard ever set by the nation.

Smyrna, Turkey.—Flames sweep the great refinery here. Thousands of gallons of oil, floating on the waters of the bay, catch fire and, burning, appear as a sea of flame and smoke.

Ottawa, Canada.—So thick is the ice here that horse racing is held on the lake as the mercury hovers near the zero mark.

Here It Is!

LEVY & McGUINESS have been elevated to the KNIGHTHOOD OF BROOMSTICKS, and have been awarded the Great Grand Gold Medal of the Cotillion.

The wonderful achievements of the above mentioned characters are chronicled in a film under the quiet but much meaning title

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"A Marriage of Convenience"

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Betrayed by her girl chum who elopes with her fiance, Bessie Ford, to save her pride, determines to be married before the announced date of the wedding. She makes a financial arrangement with a poor man to go through the ceremony with her and be her husband in name only. How this amazing tangle is brought to a delightful ending is splendidly told in this extraordinary film which is

Replete with Superb Acting

Presenting scenes of terrific emotionalism in which Miss Enid Markey (who played the lead in "The Mexican Rebellion") does exceptional work. The man wins the love of his "wife in name only" by his heroic conduct and admirable bravery in scenes of sensationalism and danger.

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Passaic, N. J.—The funeral of Robert G. Bremner, close friend of the President, the Congressman who died of cancer after an eleventh-hour effort to save his life with radium, is held at his home here.

Manasquan, N. J.—The steamer "Queen Louise," laden with 3,000 tons of tin (By United Press), plate, goes ashore on the Jersey coast during a fog, and for four days is pounded by wind and wave.

Sherbroke, Canada.—Snow Shoe Clubs of Canada, 1,800 strong, assemble here for their annual carnival. Nowhere in the world is there a gathering of such experts on snowshoes as this.

Columbia, S. C.—Governor Cole Blease, of South Carolina, who has pardoned more than 1,000 convicts, and who is said to be planning to pardon all the remaining inmates of the penitentiary, poses for Pathe's Weekly.

PATHE'S WEEKLY, NO. 15—1914 (Feb. 19).—**Galveston, Tex.**—The United States monitor "Tonopah" and the fleet of little submarines with her, weigh anchor and steam away, ready for instant service, if need be, on the Mexican coast.

London, England.—The body of Lord Strathcona and Mount Royal, grand old man of Canada, is buried here with simple ceremonies.

Bloemfontein, Africa.—President Stein, of the Republic of Orange, that was, unveils a monument to the memory of the freemen of Africa who gave their lives in the war against the English.

Montreal, Canada.—Land of high hills and snow. Montreal is the paradise of winter sports. The air, like wine, exhilarates, and men of forty frolic like schoolboys on a holiday.

Paris, France.—Jack Johnson, champion heavyweight pugilist of the world, who is yet to be tried in Chicago on a white slavery charge, signs an agreement to box Frank Moran, of Pittsburgh, here for the championship, in June.

New York City, N. Y.—Thirty-six rugged runners, clad in the lightest garb, run a 26 mile Marathon in zero weather. Several collapsed; eight finished. The winner, Harry Parkinson, aged 30.

Windsor, England.—Over the hills and valleys on mettlesome mounts, following the hounds on the trail of the anise-seed bag, John Bull's blood flows fast and his cheeks grow red these bracing days of winter on the tight little isle.

Newburgh, N. Y.—Six degrees below zero at Orange Lake—but hardy skaters don't mind the cold and compete in Eastern championship events.

Comic Section.—Oh, such a feeling as Jeff has—but he follows the doctor's orders. Drawn by Bud Fisher.

SELIG.

A SOLDIER OF THE C. S. A. (Feb. 13—Substituted in Place of "Their Lesson").—Uncle David Clayton, an old soldier, goes well with his old fiddle, and he makes a precarious living as an itinerant musician. He comes back to his humble abode after a day's wandering penniless and sinks discouraged into a chair. The big, coarse landlady enters and brusquely demands her rent. He protests he has no money, and in lieu of payment she snatches his only means of support—the fiddle. She indicates by threatening gestures that she is going to do more to him if money is not forthcoming at once, and exits growling in a fury.

He starts out bewildered and halts wearily in a park at the base of the staute of the revered Southern leader, Robert E. Lee. Presently he resumes his endless walk, and passes down the great boulevard lined with homes of wealth. The scene flashes to a dining-room in a home of wealth, where Captain Billy Henderson, a Confederate, is celebrating his birthday, and is surrounded by several old war-time comrades, all in uniform, the room being draped with the colors of the Confederacy. Uncle David observes the celebration through the window—his heart hungers for companionship, not to emphatically remark—food. The people leave the dining-room and Uncle David observes the viands through an open window. Pangs of hunger overcome those of conscience—he enters the room, picks up a loaf of bread, wraps it in a flag, and retreats through the window. The keen-eyed butler comes into the room at this moment, leaps through the window after him, captures the poor, old soldier and calls for the police. The commotion stirred up by this attracts the attention of the guests and they rush to the rescue. When they discover the cause of the trouble, Uncle David immediately becomes the hero of the hour. He is dined and wined, and becomes a member of the company. He details his war experiences that are shown in a series of "dissolves." The piano music apparently palls on the assembled company, and Captain Billy sends for Uncle David's violin, securing the treasure from the irate landlady, cashing his account and settling Uncle David comfortably for the remainder of his declining days.

THOU SHALT NOT KILL (Feb. 18).—The Knox-Waterton feud is reaching a bloody crisis in the far-away mountains, when Esther Hale, from a peaceful New England village, arrives upon the scene of the trouble and becomes an unconscious factor in a war that has raged over a quarter of a century. Brian Knox, who has the heritage of leadership, is at once struck by the simple beauty of the New England girl, and her spiritual vitality as a religious factor causes him to turn aside from vengeance and listen to her reading the Scriptures, particularly her frank interpretation of the Sixth Commandment: "Thou Shalt Not Kill."

Later, Brian, the last of his race, enlists in the army and Earl Waterton becomes a recruit in the same company. Attempt at desertion causes Earl to serve a two years' sentence in the military prison, and while working there on a rock pile, he is under the surveillance of Brian Knox, who gives him an opportunity to escape, with the hope that he may have the long-sought opportunity for killing him. This waited-for moment arrives, and as Brian throws his gun into range, catching the sight, his thoughts flash back to the green hills of Kentucky—to Esther Hale, and the big "six" she had him carve upon the old chestnut tree to remind him of the commandment she had taught him. He halts his man and frankly tells him he cannot kill him. He offers him his hand, and in the fervent clasp that follows, the Knox-Waterton feud ends forever.

THROUGH THE CENTURIES (Feb. 17).—Raymond Truxton and Amos Willing, two young American archaeologists, are on a scientific expedition in Egypt. On excavating an ancient tomb, they find sitting therein, in a state of suspended animation, a beautiful young woman, seemingly an Egyptian princess. They find a parchment lying by her side, confirming this fact and indicating that she has been buried 2,000 years. The manuscript recites, that in a former life, the girl was beloved of two priests—one she loved and one she hated: and it had as a prophetic codicil that after twenty centuries she would be unearthed by the reincarnated souls of her two lover priests.

This princess was buried alive concealed in the tomb at the instigation of Meloid, the vengeful priest, whom she hated, after he had accomplished the murder of Shumek, his rival. Meloid managed to secure the consent of King Sestoris on the basis that the woman had allowed herself to love a priest, which under the ancient Egyptian law meant death or burial under a hypnotic spell, which resulted in suspended animation. Then through their modern, scientific cunning, the Americans restore her to consciousness.

While pursuing this strange and solemn story, Truxton and Willing, erstwhile friends, now realize that they are the reincarnated suitors, and the latter, obsessed by the spirit of the vengeful Meloid, feels a most powerful desire to slay Truxton and seize the prize, but through the passage of the centuries, this troubled and scarified soul has been purified and strengthened for better things. He controls himself, gives up the girl and vanishes.

THE ATTIC ABOVE (Feb. 27).—The irregularities in the accounts of the First National Bank led President Hutchins to suspect there is a black sheep among his employees, so he engages detectives, and they inveigle the clerks into the private office, one by one, and give them the third degree until somebody "comes through." Officers are posted about the building to cut off the retreat of any person who seems to be attempting flight. Under pressure, the second clerk weakens and declares he saw Bates, the teller, forge a note. Bates, who has been listening at the door, endeavors to escape from the bank, but is nabbed by an officer in waiting and placed under arrest. His guilt is proven and his punishment follows.

Years later, after his release from jail, Bates plans revenge upon the bank president. Attired as a fashionable doctor, he visits Hutchins in his palatial home, and tells him a pathetic story of a sick widow whom he has found in an attic, attended only by her lone little girl. He produces a note, presumably written by the woman, appealing to Hutchins to come and see her before she dies, as she was a sweetheart of his boyhood days. The banker's interest is aroused and he agrees to be at the attic the next day at 2 o'clock. The ex-prison bird, with his tough gang, await his coming, highly elated over the prospects of capturing a man of money and securing a large ransom. Hutchins, however, has not been banking for nothing, and is a keen old chap, so, before starting, he advises his personal detective to meet him at the attic address at the hour named. Bates and his companion attack and bind the bank president and then shove a check book before him, telling him to sign for a large sum or they will abandon him to his fate. About this time the detectives break in, the gang is "pinched," old Hutchins is liberated, and leaves the place with a foxy smile upon his face.

TESTED BY FIRE (Feb. 26).—Hal Arnold, a forest ranger in one of the California mountain reserves, in going the rounds, frequently passes old man Carroll's cabin, where Betty, a typical Sierran lassie, is a most magnetic attraction. Arnold frequently leaves the trail at this point and rides up the hill and makes visits with the quaint old woodcutter and his fond daughter. Algernon Fordham, scion of a wealthy New York family, comes into the West on a mining trip and makes arrangements to board at the Carroll's. His style soon attracts the unsophisticated country girl, and for the nonce she turns from the wholesome son of nature toward the man of the world. Arnold, sensitive to a degree, feels the slight and stops his calls.

One day Betty and Algernon ride into the woods, and in spite of her warning the careless city man builds a fire to make their coffee, and then, without a woodsman's caution, fails to stamp it out. Soon after they ride away Betty notices smoke and gallops back, endeavoring to extinguish the treacherous flames. While they are dismounting, Fordham's horse escapes, and the flames, bursting out, strike terror into his heart, so that he yields to cowardice, leaps on Betty's horse and escapes, leaving Betty to a fiery fate. Arnold, who is going his rounds on an elevation above the canyon, sees the flames, rides in hot haste, and discovers Betty just as she falls, overcome, and carries her safely through the raging line of fire.

In the meantime, Carroll, warned by the arrival of the terrified Fordham, arouses the mountaineers, who forcibly drive Fordham before them back to the fire and make him work with the rest to extinguish it. Afterward, in disgrace, Fordham takes his shameful leave, surrounded by a silent group of mountaineers, who show their inherent big-heartedness by refraining from any final denunciation of the poltroon. But their countenances vividly suggest the abhorrence in which they hold cowardice. Betty is, of course, happy in the arms of her lover.

KING BABY'S BIRTHDAY (Feb. 25).—An o'er fond father and mother vie with each other in love and care of their wonderful first baby. Of course, when mother-in-law pays them a visit, she shows them how to take care of the baby and not ruin its health in the way they are likely to do; both are indignant. The nurse goes out and leaves the baby, and the mother immediately thinks it is ill because it is crying. The mother-in-law, however, knows differently and removes a safety pin from it anatomy.

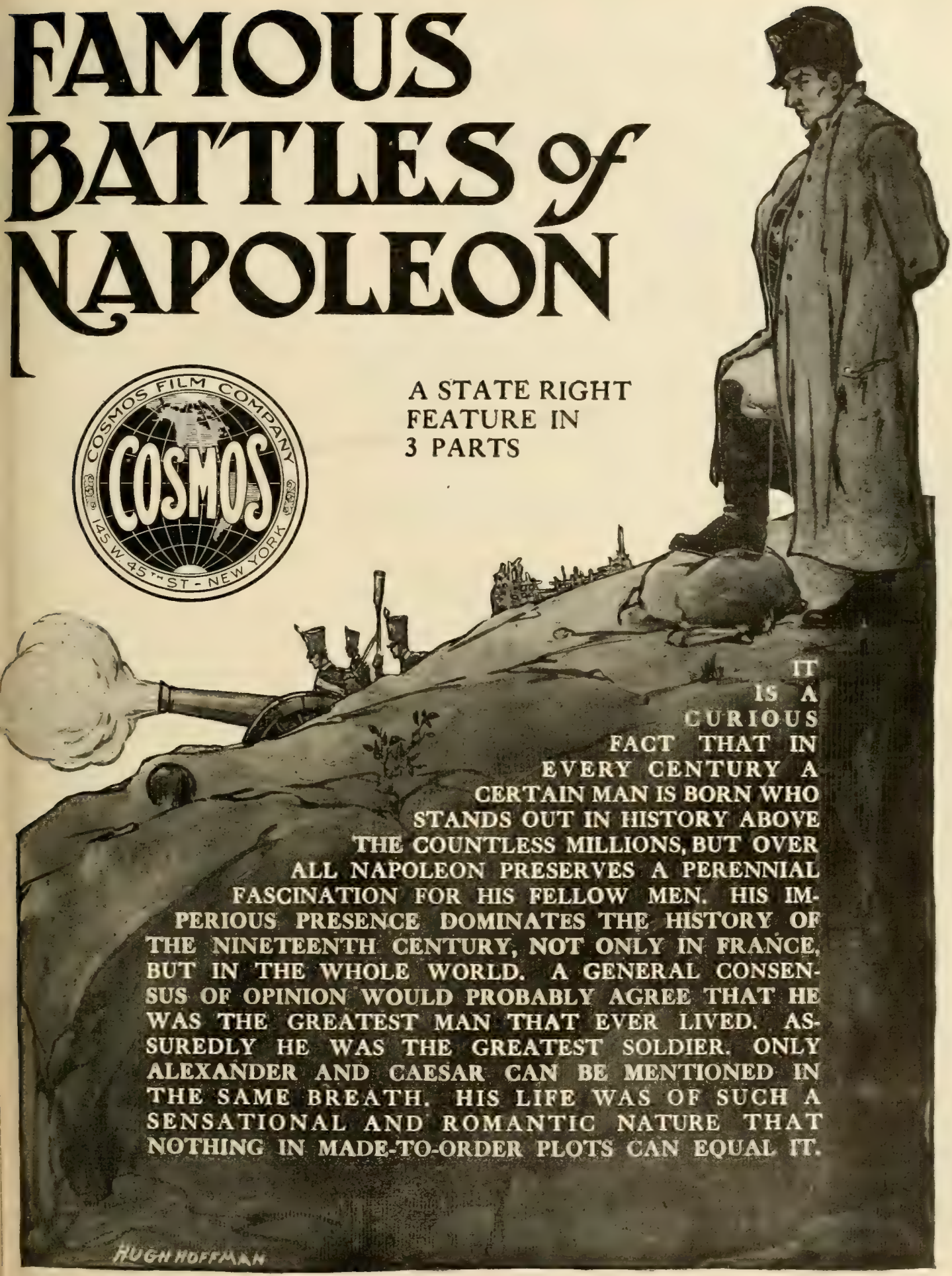
Then the fond pair buy birthday presents for the baby—suitable for a child of ten years. Mother-in-law buys a simple rattle—the baby playing with it and discarding all the expensive presents, much to the astonishment of the father and mother. The mother-in-law next pays a visit to a seamstress, who has been doing the sewing for her daughter, Mrs. Howard, where she finds a large family of little ones mourning because they have no playthings. She afterwards sends for the seamstress and the children and has them brought to her son-in-law's house, and the father and mother give the baby's presents to the seamstress's children, and invite them to dinner. This is the crux of a lesson planted by a sensible, but too frequently cartooned mother-in-law.

THE CYNIC (Feb. 24).—A well-fed, well-dressed Cynic of the club holds that at heart every man is a thief. The Philosopher took exception to his premise and finally wagered the Cynic that from his intimate knowledge of humanity he could pick a man from the masses that would readily demonstrate his theory—that most men are honest. The two clubmen then stroll into a park. There on a bench they observe one of that melancholy class known as the "down and outer," and the Cynic consents that the Philosopher use him for a test. After some little talk he says to the bench sitter, Wall: "I need a man willing to take a desperate chance. You look to me like the man." Wall, the "down," is a trifle disconcerted at the selection, but being hungry, homeless and penniless, is not afraid of any desperate chance.

An hour later, in the presence of the Cynic, the Philosopher place a bundle of bank notes in an envelope, which he carefully seals, while being jeered by the Cynic for being a fool. At the latter's residence they arrange a brass jardiniere beneath a window, leaving the latter unlatched. Returning to his home, the Philosopher opens the sealed envelope, removes the lawful currency, and substitutes the same size of blank paper and a note, together with sealed instructions to Wall in another envelope. Wall keeps the appointment, and with a great show of secrecy and mystery is given the two envelopes. He opens the one containing instructions, and learns that the other is very valuable. Desperately hungry, he gazes in the window of a restaurant and fingers the valuable packet, but he hurries on, and, reaching the Cynic's residence, deposits the sealed envelope in the repository and then returns to his employer, the Philosopher. The Cynic, watching him, removes the packet from the jardiniere; then, in seeming proof of his own statement that every man is a thief, resolves to take the money himself and declare Wall the thief, thereby winning the wager. He opens the packet and is dismayed at its contents, finding a note, "I win." Signed, the Philosopher.

MEMORIES (Feb. 20).—In youth, Prof. Scott, now mature and eminent as a scientist, loved Mary Brown, a sweet country lass, but his stern father bitterly opposed the match because of the fancied inferiority of the girl, and forced the pair adrift. In despondency Mary sought the seclusion of the convent and took the veil. Scott's sorrow never quite forsook him, although he later married and raised a daughter of his own that was the very apple of his eye.

FAMOUS BATTLES of NAPOLEON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A STATE RIGHT FEATURE IN 3 PARTS
IT IS A CURIOUS FACT THAT IN EVERY CENTURY A CERTAIN MAN IS BORN WHO STANDS OUT IN HISTORY ABOVE THE COUNTLESS MILLIONS, BUT OVER ALL NAPOLEON PRESERVES A PERENNIAL FASCINATION FOR HIS FELLOW MEN. HIS IMPERIOUS PRESENCE DOMINATES THE HISTORY OF THE NINETEENTH CENTURY, NOT ONLY IN FRANCE, BUT IN THE WHOLE WORLD. A GENERAL CONSENSUS OF OPINION WOULD PROBABLY AGREE THAT HE WAS THE GREATEST MAN THAT EVER LIVED. ASSUREDLY HE WAS THE GREATEST SOLDIER. ONLY ALEXANDER AND CAESAR CAN BE MENTIONED IN THE SAME BREATH. HIS LIFE WAS OF SUCH A SENSATIONAL AND ROMANTIC NATURE THAT NOTHING IN MADE-TO-ORDER PLOTS CAN EQUAL IT.
HUGH HOFFMAN

It came about that Clyde Lawrence, a poor but worthy youth, fell in love with his daughter, Marjorie, and she reciprocated his affection. The young man sought her father to ask his permission for her hand in marriage, but the stern professor set his face against it, telling him that he would have to first make his way in the world. The grief of the youthful pair is bitter, and seems, all in all, a replica of the early lives of the professor and his old sweetheart, Mary. Marjorie, to assuage her grief, seeks refuge in religion and applies to a nearby convent for admission, just a quarter of a century after Mary, who is now Mother Superior, had passed through those same portals to forget the world. Gentle and chastened by years, she receives Marjorie and learning of her identity and then the reason of her unhappiness, her own past again sweeps before her—a sad dream. Bitterness has vanished from her life, but the memory moves her to sympathize with this young girl, and save her from an unnecessary sacrifice. She pens a note to Prof. Scott, asking him to call at the convent. In conformity with this request, he comes—they have an interview and she gives him back his daughter with the advice to remember their own past and be merciful. This makes a living memory for the stern professor. He relents and at once consents to allow Marjorie to marry the young man of her choice.

VENUS AND ADONIS (Feb. 19).—Venus is an attenuated "maiden lady" of uncertain years, and Adonis is a skinny old chap with whiskers. They spend their days of coy courtship on the beach, where they engage in the gentle pastime of allowing the waves to beat against their bones. They are such sights in their bathing suits that the whole summer colony rush away with laughter and give them the freedom of the beach. One day while in their airy attire, they quarrel, and Venus testily betakes herself to a rowboat, some distance down the beach, and settles down for a nap. Poor old shivering Adonis gazes admiringly at her from afar through an antiquated telescope.

Soon a band of boys, who have been playing "pirate," come along and tow Venus' boat to a rocky island some distance from shore, and maroon her. Foxy Adonis sees this movement and quickly secures another boat. The boys, however, have a weather eye for him, and when he lands they capture him at once, deprive him of his bathing suit and leave him only a barrel for protection. They then row to the mainland and inform the life-saving crew that two human beings are marooned on the lonely island. The crew make a dash for it. In the meantime, Venus strolling about the island, happens to meet Adonis, and finding that his only clothing is a barrel, is shocked enough to die on the spot. She is cruel to be coy and refuses to be saved in the same boat with her scandalous lover until she is carried aboard by main force.

MELIES—GENERAL.

WINKY WILLY'S ARITHMETIC (Feb. 26).—Winky Willy has a fit of laziness. He does not feel at all inclined to try to master the intricacies of a problem in arithmetic set him by his indulgent father. Why indeed should he go to all the mental stress involved in working out the sum total of so many pounds of groceries at so many cents per pound. A brilliant brain wave strikes him and we see the diminutive comedian in the grocery store. He presents the unadded bill to the grocer, stating that it represents a rush order. Willy insists that the bill be added correctly, and he returns in triumph to present the completed sum to his father's astonished gaze. Daddy is dumbfounded to see that his son has so cleverly worked out the problem, until the distracted maid appears, followed by almost the entire grocery store staff of clerks, who have come to deliver the "rush order." At first inclined to give Willy a whipping his father eventually sees the humor of the situation and forgives him.

BATTY BILL AND HIS PAL'S LEGACY (Feb. 26).—Sam Jones has a peculiar uncle, who bequeaths to Sam his historic mansion and all his fortune in securities and bonds. But the securities are hidden somewhere in the house. The uncle desiring to develop Sam's intelligence has thus concealed all the papers connected with his fortune. Sam calls in Batty Bill to his assistance, and Bill has been studying detective methods for some little time past; he feels fully competent to cope with the task of discovering the hidden documents. After many tragi-comical adventures, including an affray with bandits, who are also searching for the lost papers, a premature burial, etc., Batty Bill eventually discovers the papers quite by accident. He rushes to his friend's home and announces in triumphant tones, "Some detective, Sam Jones, eh? Here are your papers."

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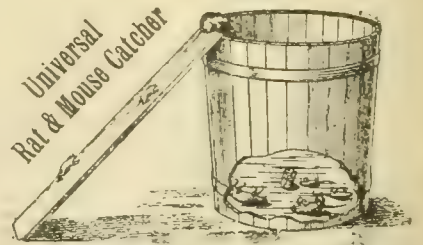

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Jan. 14, 1914.

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WASHINGTON D C.
GILBERT H GROSVENOR DIRECTOR AND EDITOR

January 24, 1914

Captain F. E. Kleinschmidt,
Washington, D. C.

My dear Captain Kleinschmidt:

On behalf of the members of the National Geographic Society, I thank you most cordially for the admirable address which you gave the organization Friday afternoon and evening. The members were delighted with your magnificent pictures and with the information which you imparted so entertainingly, and the comments on every hand have been most flattering to you.

Very sincerely yours,

Gilbert H Grosvenor

Director and Editor

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ECLAIR.

AT THE CROSSING (Feb. 1).—Judge Dikeman gives Mike and Jim a long sentence in jail. A short time later the judge's daughter leaves for a boarding school. Her father is an inveterate smoker, and is warned several times by his own physician that he must stop smoking. He cannot break the habit off, however, and just about this time Mike and Jim are released from jail. They decide to get even with the judge, and under cover of night make their way to the side entrance of his house. Just as the two jail-birds enter the judge is seized with an attack of heart failure.

The two house breakers enter the room and find it in total darkness; they discover they have cut the electric light wire instead of the telephone wire. They make out the shadowy form of the judge lying in his chair, and as one of them is about to smash him on the head with the black-jack, he sees how lifeless his body looks. Believing the judge to be dead, in a panic they rush for the door, but hear the daughter coming up the path. Seizing the judge's body they drag it behind a curtain and as she enters they manage to glide through the door, locking it on the outside. The girl, astonished at the darkness and the strange atmosphere, gropes about until she finds an oil lamp. She lights it, and is looking about the room when the judge's body falls forward, knocks the lamp over, and sets the room on fire. She rushes for the door, but it is locked.

Mike and Jim hear her screams. They hesitate a second—then dash back to the house. Opening the door, they carry first the girl and then the inanimate body of her father safely out. A doctor is summoned and after working over the apparently lifeless form of the judge finally brings him to life. Mike and Jim decide this is a good time to "beat it," and are about to leave when the door is thrown open and they walk into the arms of a policeman. He seizes them, but the judge says: "Don't lock them up; they saved my life." He tells his story and the two vagrants slink away.

THE DIAMOND-MAKER (Three Parts—March 4).—After years of scientific research Thomas Kellner, an eccentric chemist, succeeds in manufacturing an imitation diamond, with the help of his son, Jack. This diamond is such a wonderful imitation that even experts cannot tell it from the genuine article and the leading jewelers of the city, Tiffany & Co., are fooled completely. The son is so overjoyed and excited at their crowning success that his heart is affected and he dies. He is the master workman of the two and had been the one who turned out the imitation diamond. Fifteen years later his daughter, who has grown into beautiful womanhood, is engaged to Wynne Browning. All through the years she had kept her father's secret locked in her breast, though vowing constantly to avenge the death caused by his services to science, by making the world pay. She tells her sweetheart of her vow. They leave for the city to see what they can do toward disposing of it for ready cash.

Some means of communication must be established with Doris's grandfather, and they hit upon the idea of using carrier pigeons. They then go to Tiffany & Co., the famous jewelers, and tell them that if they are willing to deposit to their account ten million dollars the source of the fake diamond supply will be immediately destroyed. Wynne and Doris say that if this is not agreed to they will flood the market with spurious diamonds. The company objects strongly to paying the enormous price and engages a famous detective to trail Doris and her sweetheart. After watching them for a long time the detective is only able to discover their means of communication. At length one of the sleuth's men arrests an old tramp and on searching him discovers a number of the imitation stones. The third degree is resorted to and the crook confesses that the stones were given to him by an old man in Coalesdales, which is the retreat of Doris's grandfather and his workshop. In reality the thief had stolen them from the old man and, caught in the act, had murdered him. The detective immediately takes up the trail and goes to Coalesdales, where he at length locates the machinery for the manufacture of the fake diamonds. He reports to Tiffany & Co. his discovery. After consideration the jewelers decide that it is much better to settle with the girl, and a letter to this effect enclosing certified check is sent by them. Shortly after Doris and Wynne are married and the secret which would have revolutionized the diamond industry and created a panic among jewelers remained forever untold by the inventor's daughter

BIRDS OF PASSAGE (March 8).—Sylvaine and Rosiene are as happy as two birds in a nest. He is a poor struggling artist and his pictures sell slowly. The landlord calls for his rent. Sylvaine cannot pay it and the landlord is about to put them out when Rosiene plays for him on her banjo. So charming is she that he leaves smiling.

Sylvaine goes forth in search of rent money with a canvas under his arm. While he is absent the landlord returns and makes ardent love to the charmer. Rosiene repels him and slaps his face. Enraged at this rebuff the old fellow goes forth in search of a bailiff and orders the artist and his pretty wife evicted. The bailiff enters and also falls victim to Rosiene's bewitching manner. She pours a drink for him, but just then her husband's footstep is heard on the stairs and she thrusts the bailiff into a closet, locking the door. Whispering the situation to her husband, he and Rosiene silently have their furniture removed and leave the bailiff meanwhile slowly suffocating in the closet. At this moment the landlord enters and hearing the smothered cries for help frees the poor bailiff.

ORCHIDS (March 8).—A flower is always a beautiful subject, but the exquisite varieties of orchids shown in this picture are beyond description. The famous Cattleyea orchid, which is worth $100 a flower, is shown in its rare beauty and the various means of crossing the species to produce certain varieties form a most interesting study on the screen. The opening of an orchid, which takes a full week, is shown in all its glory.

GOLD SEAL.

BY RADIUM'S RAYS (2 parts—March 3).—The story is of twin brothers, Jim, honest and steadfast, and Tom, a n'er-do-well. Both are in love with Sarah, daughter of an old miner. She is "cold" to the suit of the worthy brother, while she loves Tom and promises to become his wife. The brothers own a claim known as the "Twin Brothers' Mine." Believing it to be worthless, they give it to Sarah and her father. As he has lost the girl he loves, Jim leaves. Sarah's father works the mine.

During the early part of his married life, Tom goes from bad to worse. Finally he steals a shipment of gold en route to the U. S. Mint. After hiding it in the "Twin Brothers' Mine," he is captured. He refuses to divulge the hiding-place of the stolen gold and is sentenced to fifteen years in state's prison. In addition to this trouble, Sarah's baby dies. These multiplied sorrows cause her to lose her reason. She is removed to an insane asylum. At this time there is a great popular interest in the new radium process of a celebrated pathologist, who claims he can cure seventy-five per cent. of all insanity cases treated by his method.

Jim and Sarah's father visit the insane girl. The father shows her some new samples of ore from the claim. The insane girl is so struck with it that they allow her to retain it. The pathologist tells Jim that her reason can be restored by the radium process, but that the cure will be expensive. Jim then visits Tom, the convict, and explains the situation. Tom cannot direct his brother to the hiding-place of the stolen money, and as a consequence Jim offers to change places with him. The exchange is effected and Tom goes for the money. By a strange trick of fate Sarah's case is chosen for demonstration treatment. The pathologist discovers that the ore left with Sarah by her father is rich in radium. They go to the mine to make further investigation. A blast is set off. Tom is inside looking for the stolen money. He is fatally wounded by the blast, but before he dies he confesses concerning the prison episode. All hurry to the prison to secure Jim's liberty.

NESTOR.

SHE WAS ONLY A WORKING GIRL (2 parts—March 6).—Victoria is a simple country girl. John Taft, a villain, holds a mortgage on the old homestead, and threatens to foreclose. But Victoria comes to the rescue of her old father.

In the city Victoria is hired in the sweat shop of the villainous capitalist. Harry, the dirty foreman, is brutal to the honest working girls, but not to Victoria. He decides that she will be a rare morsel for his employer. Little does the defenseless girl realize that she has a friend in Bob, the honest elevator boy.

The capitalist tries to abduct Victoria, but she is saved by Bob. Now follows a tremendous battle between the youthful hero on one side and the villain and his evil cohorts on the other. After a thousand and one hazardous escapes Bob rescues the timid girl from a den on the water front. He takes her through a trap door and they escape. But the honest elevator boy is even now not satisfied. He captures Jerry and turns him over to the police. The desk sergeant recognizes him. In the meantime the capitalist is at the old farm with the sheriff. But Bob arrives in time to pay the mortgage of six dollars and sixty-five cents.

THE VOICE OF THE VIOLA (March 14).—This is a story of the love of two brothers for the same girl. Edward, the elder, is the fiddler of the small mountain village, while Wallace is a wood chopper. Through excessive bashfulness and because the girl is enchanted by Edward's playing, Wallace is unsuccessful in his suit.

Soon after the engagement, however, she becomes blind. Edward soon tires of the blind girl. Wallace learns to play his brother's violin. To spare her the humiliation of spurned love, he impersonates his brother, and during her dark hours when the realization of her affliction is great upon her, he plays the violin in his brother's place. A city surgeon, seeking rest, visits the village, examines the girl's eyes and tells the father that he can restore her sight. The surgeon operates successfully. The girl keeps the matter of her restored sight a secret. She sees Edward suing for the hand of another girl of the village. Then to her surprise she sees that it is Wallace who has been playing. She confides to him the successful nature of the operation. What he could not win by words he has won by silence. She loves him.

FRONTIER.

PRETZEL CAPTURES THE SMUGGLERS (March 5).—Heinze, secret service man, warns Pretzel, the chief custom officer, that the Mexican smugglers operating in that vicinity must be apprehended. Greaser Pete, the leader of the smugglers, makes love to Molly, a pretty senorita. Molly seeks and is given protection by the custom house officials. By an accident the cannon at the custom house is discharged and the ball strikes Pete's wife and knocks her down. The smugglers swear vengeance, and their threats are overheard by Molly, who goes to warn the custom men. Molly is herself captured by the smugglers, who tie her to the cannon, light the fuse and leave her.

Pretzel and Heinze are then captured by the smugglers. They are let over a cliff by a rope, which is tied to a tree at the top of the cliff. Under the rope fire is started, and the custom men are warned that when the rope burns through they will be dashed to pieces. But Pete's wife finds Molly tied to the cannon and releases her. Just as she does so the cannon goes off and knocks the smugglers over the cliff, and they land on the bottom on the other custom men. The rope burns through, and Pretzel and Heinze fall to the bottom, landing on the smugglers, who are now overpowered.

THE MYSTERY OF BUFFALO GAP (March 7).—Buffalo Gap is badly in need of a sheriff, but none of its citizens desire the job, due to the depredations of a mysterious bandit. Arthur and Joe are cattlemen and partners. Arthur is in love with Edythe, who returns his affection. About this time Willis comes to Buffalo Gap. He is offered the job of sheriff and accepts. But the mysteriols bandit continues to ply his trade.

The weeks pass. Arthur and Edythe are married. Arthur goes to town and there meets Bess. Joe, insanely jealous in nature, sees them walking together, and later accuses Bess. She laughs at him, and Joe leaves in a bitter mood. The following day when he accuses Arthur of stealing his girl, he is rewarded by a blow. Joe tells Edythe that her husband is unfaithful. Edythe demands an explanation from her husband, who refuses it and goes in search of Joe. Joe meets Bess, and she, tired of teasing him, tells him that she was merely walking home with Arthur from the store. The two leave to inform Edythe that they were simply playing a joke on her. They arrive at Edythe's and Arthur's cabin, find no one there, and leave a note stating they will return in an hour.

The stage to Buffalo Gap is held up and the mysterious bandit escapes with a shot that breaks his leg. He succeeds in crawling to Arthur's cabin. Arthur returns and finds the note on the door, which is signed by Joe. Edythe returns. Arthur, now suspicious, waits in the cabin, his intention being to shoot Joe on sight. Meanwhile the posse, finding the trail of blood, proceeds to follow. Someone is heard approaching outside and Arthur prepares to shoot. As he does so the mysterious bandit springs out from his hiding place and grapples with him. Outside Joe and Bess hear the fight and dash in. The mysterious bandit is overpowered. He is none other than their worthy sheriff.

VICTOR.

THE MAN BETWEEN (2 parts—March 2).—Returning to his camp after the theft of a herd of horses, the gypsy finds his wife dead and a newborn baby upon his hands. Hunted by the low and driven to extremities, he abandons his baby son at the door of a country squire. The squire is a bachelor. He takes the child in, adopts it and rears it to manhood with all the care of a real father. On his twenty-first birthday, the boy's betrothal to a girl of extreme goodness is announced.

The shadow of the past now creeps upon the boy's life. One night a burglar enters the squire's house. He is captured. It is the gypsy, the father of the squire's foster son. The squire realizes the relationship. An instant later all is explained to the son. He is the son of a thief. The gypsy is sent to prison.

Feeling his antecedents to be unworthy, the boy breaks his engagement. He figures that his father was a thief and that the taint of the blood will

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crop out sooner or later in him. He is enticed into the establishment of a vampire woman and she brings all her experience to bear in fascinating him. She partly succeeds and the boy sinks lower and lower. He is on the point of robbing his benefactor, the squire, when he awakens to the fact that he must overcome the imaginary taint of the blood and that he is a free agent for good or evil. He throws the vampire-woman over. She seeks him out and forgives all.

IMP.

THE OPAL RING (2 parts—March 5).—The opal ring belongs to the kindly old aunt. Her grandniece desired it, but the aunt refused it, vaguely believing in the old superstition that surrounded it. Perhaps it was a whim that caused the girl to place the securing of the opal ring as a test for her affection. Or perhaps she wished to prove conclusively the falsity of the superstition. Certainly she little dreamed of the tragic results that were to follow when she told the two young men, both in love with her, that the one who secured it from the old aunt could claim her. Alice in her heart believed the one she favored would secure it, for she knew that the old aunt favored him. The play starts out almost a sa comedy. Then comes the forest shaft, in the shape of a letter from the aunt.

The letter states that the opal ring was almost stolen. "I recognized the would-be robber, a worthless tenant of mine, and frightened him away!" says the aunt. The two suitors, Fred and Will, decide to act at once before anything happens to the ring. That afternoon both visit the aunt and both are refused. Later, she writes a note to Fred, telling him to return that evening and that she will give him the ring. This note is seen by Will and he decides that there is only one way to get the ring and secure the heiress, whose money he particularly desires.

That night Fred secures the ring. After his departure when the lights have been switched off, a real robber, his identity hidden in the darkness, enters and secures the jewel case. The aunt tries to interfere—there is a struggle and the aunt is killed. Before dying she whispers to the servant that "he came back again."

Fred takes the ring to Alice. There, soon afterward, he is arrested as the thief. Will has an alibi to the fact that he was confined in his house at the time. Alice is overcome when told that the aunt is dead and imagines Fred guilty. Alice's father suspects Will, in spite of his alibi, and hires a detective. Then Alice enters the cause and tries to straighten out the mystery. She recalls the words of her aunt, "he came back again." Situation and complication pile up one on the other. Fred is tried and found guilty on circumstantial evidence, but through a clever bit of work by the girl the real thief is run down—it was the tenant, hired to do the work by Will. At the end Fred and Alice throw the ring into the flames. In his pocket Fred has something to take the place of it, a diamond ring which will bring love, happiness and good luck in its golden circlet.

POWERS.

THE TALE OF A DOG (March 2).—His master's love story as the faithful dog sees it. To begin with, the man and Fifi are great pals—until the master is bewitched by a coquette, a woman of the stage. Without consulting Fifi the master marries the woman. At first Fifi feels neglected. He is unhappy and ill-treated by his mistress. As such things happen, "the woman who never knew and never could understand" leaves the man and goes back on the stage. In the dark days which follow faithful Fifi watches over the deserted baby that she left for the limelight.

Despite the dog's care the baby dies. Fifi follows it to the cemetery, and when all the other mourners have left, the brokean-hearted father finds the dog lying on the grave of his first-born. Later when his master is seated contentedly on his easy chair with the dog on his lap, petting him in the old time way, perhaps Fifi realizes that in future no woman will share his disappointed master's affections.

THE HAND THAT RULES THE WORLD (March 6).—Edwin, the husband, is weary of social life, tired of those people whose only gospel is that of dress. He has come to realize that his only happiness will come through a congenial home life. As it is, Eva, his wife, is consumed with but two things, her dog and her gowns. He pleads with her to assume the obligations of a mother, but she is cold to his entreaties and bestows her charms upon another man. They are divorced. Eva goes with the other man and after a lapse of two years she gives birth to a child.

Edwin, in the interim, has also married a woman of his own ideas. He has children and he is exquisitely happy in the fulfillment of his dreams. Eva soon becomes a deserted mother. In the sordid life she leads she has long forgotten her gowns and vain fineries. In the greatest extremity, Eva bethinks herself of Edwin. She recalls his love for children and she concludes that now she is a mother he may forgive her and take her back. She goes to the home of her former social triumphs—an outcast. Crawling to a window she looks in and sees Edwin playing with his own children. She shrinks away and is gathered in by the darkness and despair.

CRYSTAL.

SOME PULL (March 3).—Pa weighs 350 lbs. His daughter, Ethel, has two admirers, Ethelbert and Alfred. Father detests both boys. Pa, suffering from a bad attack of gout, is unable to walk. The three do not know what to do. They try to carry him upstairs, but fail. Ethelbert gets the idea of tying a rope around pa and pulling him up. The rope is fastened and the pulling starts. They succeed in getting him up two or three steps when down he goes, bringing the others with him. They wind up in making a bed for pa at the foot of the stairs. Later, when the boys call again, after father has recovered, he treats them to a generous dose from the seltzer bottle, and admonishes them never to call again.

A STRANGE BIRD (March 3).—Walter Mason gets a letter of introduction to the Bromleys, from Sam French. Afterward, French writes the Bromleys that he has discovered that Mason is a swindler. Perkins, a traveling salesman, comes out of the station and Mason loses the letter. He decides to have some fun by pretending he is Mason. Perkins visits the Bromleys and is immensely pleased with the young lady of the house. Mr. Bromley and his son come home, and on finding out who the visitor is they take him out to the barn. Meanwhile, Mason is looking for his letter. The Bromleys tar and feather Perkins and chase him out. Mason comes across Perkins and takes him home with him. Perkins explains the situation to him and his regret at finding the letter of introduction, whereupon, when Mason informs him that he was the one the tar and feathers were meant for, poor Perkins faints.

LIZZIE AND THE ICEMAN (March 8).—Lizzie, a pretty servant girl, secures a job in the boarding house. There she is admired by the boarders. M. Schmaltz, the proprietor, helps her saw the wood, while his son carries up the coal. The other boarders do whatever they can to assist her. Her heart, however, has been won by Tim, the iceman. When Tim calls and sees the son making love to her he beats him up. The boarders fight among themselves and with their wives when their efforts at love-making to the pretty maid are discovered. Lizzie comes into the parlor and helps the cause along by applying a rolling pin thoroughly to their heads. When the house has been considerably wrecked, Lizzie, who has been hired to "clean up," returns to her duties in the kitchen. Tim enters and is accepted. They go upstairs, hand the sick boarders the laugh and exit.

REX.

THE HOUSE ACROSS THE STREET (March 5).—Mayor Walton secretly promises the Reform Party that if he is re-elected he will support the Prohibition Bill. To the "Wets" he gives evasive answers, hoping to "stall" them off until after election so as not to lose the saloon vote. Helen, Walton's daughter, is in love with Jack, his secretary. The Mayor sanctions the engagement. Big Mike, ward politician and one of the "Wet" bosses, is also in love with Helen. One day while calling on her he sees the Reform delegation leaving the Mayor's office and suspects. He goes to the Mayor and tells him that unless he will influence Helen to marry him he will ruin him.

Shortly after this there appears in the ranks of the "Wets" a young Irishman, Terry Donahue, authorized by the State Central Committee to reorganize the local party. The first thing Terry does is to oust Big Mike. Big Mike calls on Terry and attempts to bribe him. Terry accepts the bribe and later Big Mike tells Terry he will double the amount of the bribe if he will be a party to forcing Helen to marry him. Terry again accepts. Terry orders Big Mike arrested on a charge of bribery. Showing the check as evidence, he takes off his makeup and reveals himself as the Mayor.

A MODERN FAIRY TALE (March 8).—Once upon a time there lived a Princess. Her father was no better than an ogre and kept her locked within the castle. One day the ogre called his daughter and told her that she must marry the ugly old Lord Burleigh. She felt very bad over it because she had a true love of her own, a country swain.

From a high window in the castle, she signaled her lover and told him the terrible fate in store for her. The following day there arrived an emissary from a noble Prince asking the Princess' hand in marriage. The new offer met with the approval of the ogre. But the day of the wedding arrived and the swain had failed to return. The old ogre discharged the good nurse from his service just as the new Prince arrived. To save her young mistress, the nurse placed her in the pack upon her back, and intended thus to smuggle her out of the castle. But to the anger of the ogre and the joy of all others the new Prince proved to be the young swain—the Princess' lover. So they were married and lived happily ever after.

BRONCHO.

A BARRIER ROYAL (2 parts—March 11).—Princess Marie, ward of Duke D'Artier, has been betrothed to Prince De Conti, an Italian, and known as the vilest man in all Italy. The Princess refuses to marry the Prince, dresses as a peasant and obtains employment in the vineyards of France. She is saved from an attack by Jacques, overseer of the vineyards. Marie and Pierre Prue, whose sister is the Princess' maid, and who assisted the Princess to escape from the castle, to save themselves from punishment, plan that Pierre shall say that Marie, in order to escape from Jacques, has drowned herself and Pierre offers the cap and apron of Marie as proof. Instead of Jacques believing the story, he accuses Pierre of drowning Marie and has him arrested and sent to prison. In the meantime the Duke and Prince have sent out retainers searching for Marie. The Prince issues the order that if Marie is not brought to him on or before their wedding day, the Duke shall pay with his head. Marie goes to court to free Pierre, but sooner than return to the castle and be compelled to marry the Prince, she drowns herself in the lake in the castle gardens, and her body is presented to the Prince on their wedding day.

KAY-BEE.

THE RAIDERS (2 parts—Feb. 20).—Bill Evans is a moonshiner in the mountains of Kentucky, where he lives with his wife and daughter, Mary. Jack Keane, a handsome young moonshiner, loves Mary and they are married, much to the disappointment of Bill Gale, another moonshiner, a rejected lover of Mary.

A month later Bill Gale is in a barroom. He sees a poster offering a $250 reward for information leading to the arrest of anyone operating an illicit still in the district. He betrays the location of the Evans' still to the revenue officers for the reward. Cyril, a typical mountain boy, out hunting, overhears the traitor plot with the revenue men to raid the still, and tries to warn the moonshiners, but in his haste to reach the still he falls into a chasm and is thus delayed. Gale rushes back to the still to avoid suspicion, explaining his absence by saying that he had gone for tobacco. That night the still is raided and demolished. Cyril at last reaches Mary Evans' cabin to tell her that the officers are raiding the still. Bill Evans, Mrs. Evans and Cyril all go with the moonshiners to fight the revenue officers, but Mary will stay to wait for her husband, who has not been seen since the beginning of the raid.

In the meanwhile Bill Gale is shot. He runs to Mary's cabin, begging her to protect him. She will not listen to him, for she knows he is the traitor. Locking Gale in her cabin, she leaves to find the moonshiners to deliver him into their hands, but changes her plans when she sees the revenue officers approaching. She returns to her cabin and tells Gale she has changed her mind and will save him. She opens the door and tells him to run for his life. The officers mistake Gale for one of the moonshiners and kill him by mistake. Mary hears the shot, knows that Gale is dead and is exultant. She leaves her cabin to look for her husband, but finds him dead on the trail.

DOMINO.

THE COURTSHIP OF O SAN (2 parts—Feb. 26).—Shotoku, the son of the Marquis Osaka, attends a theater and falls in love with O San, one of the actresses. He makes love to her, disguising himself as a tradesman. The marriage is arranged unknown to Osaka. Later Osaka betroths Shotoku to Yama, the daughter of Baron Kamuri. Shotoku protests, but his father forces him into the marriage. Shotoku sends O San to her people, telling her that he has to go to America. However, she sees the announcement of the wedding, for Shotoku had told her after their marriage his real identity. She disguises herself as one of the entertainers at the wedding festivities and during a dance stabs Shotoku. She escapes, but is pursued and brought back to the dying Shotoku. He asks that they be left alone. He asks her forgiveness and dies in her arms. She then commits suicide, and they find her beside his body.

UNIVERSAL.

ANIMATED WEEKLY, NO. 102 (Feb. 18).—Blizzard Hits New York.—Six persons are dead and thousands suffer as heavy snowstorm sweeps the metropolitan district, paralyzing traffic. Sub-title: Frozen hydrants delay firemen as flames sweep apartment house.

Straw Hat Brigade.—Thousands turn out to wit-

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WARNER'S FEATURES

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Vol. 1 130 West 46th St., New York City No. 1

EDITORIAL

PAPER

When it comes to a question of paper, we bump into the bugaboo of every exhibitor from Maine to California. There's no denying the fact that the crowds are affected—one way or the other—by the paper displayed for their approval.

We, of Warner's Features, Inc., have been paying particular attention to the paper for our three-a-week releases. We have endeavored to retain the "action" and the "color" without sacrificing the truth. Hundreds of satisfied customers tell us that we have succeeded.

How about it?

Sidney Olcott Distinguishes Himself in Gauntier Drama

"THE EYE OF THE GOVERNMENT"

Powerful Three Part Story

Flavored with the atmosphere of the sea, this splendid production by the Gene Gauntier Feature Players is bound to create a lot of talk when exhibited to intelligent audiences.

Sidney Olcott stars as the clever detective employed by the U. S. Custom authorities to run down a wealthy smuggler (Jack J. Clark) operating between New York and Ireland. The greater part of the action is carried out aboard a giant ocean liner. There are also numerous scenes laid in the prettiest parts of Ireland. Mr. Olcott and

"YOU SMUGGLER"

Mr. Clark are ably assisted by Miss Gauntier and a noteworthy cast.

This production takes on added interest because of the fact that it follows the scenario prepared by the editors of The Motion Picture Story Magazine.

A Clever Dog Stars in this Story of the Philippines

"SAVED BY THE HEAD HUNTERS"

Thrilling Three Part Drama

Here is a feature production absolutely unique in theme and treatment. Imagine the difficulties that had to be overcome by the director in order to secure the intimate views of life in an Igorrote Village which were required as settings for the action of the story. Picture the patience it required to drill these Philippine savages in their parts.

If this feature does not thrill your patrons, with its masterful plot and barbaric settings, then they are past thrilling.

FRIENDLY HEAD HUNTERS

It fulfills every requirement for action with a desperate battle between the Igorrotes (aided by the hero and heroine) and a piratical crew off a visiting ship. Thanks to the sagacity of a well-trained dog, the castaways are rescued by a detachment of Uncle Sam's Marines who drive off the intruders and thereby earn the good will of the head hunters.

Swims Stormy Sea to Rescue His Sweetheart

"THE ISLE OF VENGEANCE"

Three Reels of Thrills

This remarkable Warner's Feature is sure to hold the close attention of your patrons because it possesses all the elements of the ideal feature production.

The plot is a gripping one; the scenes are elaborate; the photography is superb and

"TOO LATE"

there is something happening every minute the picture is on the screen.

The hero's swim through a stormy sea to rescue his sweetheart, imprisoned on the Isle of Vengeance, is a daring bit of work—a deed that required real courage to perform.

The retribution that befalls the social pirate responsible for the heroine's imprisonment furnishes a fitting climax to a story of unusual strength and interest.

Read Next Week's EDITORIAL on
LOCAL ADVERTISING

Coming: A Masterpiece in Six Reels

ness pageant illustrating the peerless climate of San Diego, Cal.

Launching Ferry.—The powerful ferry steamer "Marrenjerry" to be used in rough sea service off coast of Australia.

Hungarian Partridges Arrive in Cincinnati.—320 braces of partridges brought from Ulm, Bohemia, to re-stock hunting preserves, will be distributed to farmers throughout Ohio.

Canada Wins Skating Honors.—With the thermometer registering 21 degrees below zero, sixty amateurs representing the United States and Canada, take part in Eastern Championship Skating Races—Newburgh, N. Y.

Fashions.—Lightweight spring suits of silk, cotton and linen. Made from Ladies' Home Journal patterns.

Liner Runs Ashore.—Confused by heavy fog, pilot runs "S. S. Queen Louise" on sands at Sea Girt, N. J.

Cross-Country Run.—Fleet-footed Frenchmen compete for the famous Lemonnier Cup, Paris, France.

Radium vs. Cancer.—Impressive funeral of Congressman Robert G. Bremmer, victim of cancer, who with $100,000 worth of radium applied to his shoulder, succumbed to the dread disease—Passaic, N. J.

Opium Pipes Fed to Flames.—Interested mobs watch as flames eat opium pipes and outfits of hop, morphine and cocaine, seized by State Board of Pharmacy—San Francisco, Cal.

Flying Over California.—Remarkable view of the Queen City as seen from the clouds.

Cartoons by the World Famous Caricaturist.—Hy. Mayer.

MUTUAL FILM CORPORATION.

AMERICAN.

THE CRUCIBLE (Mar. 2).—Dan Ryan emigrates to the United States and immediately finds work as a street laborer. While wielding his pick one day, Mary Carter, daughter of the mayor, and Richard Hoyne, her suitor, drive past in an automobile. Out of curiosity Mary orders the machine stopped and she takes a kodak picture of a man with a barrow on a plank.

Evincing a liking for politics, Ryan enters the game, and two years later is elected alderman. He and Mary meet and fall in love, Mary failing to recognize in him the former street laborer. He wins her hand. One day, in looking over Mary's photo-album, Hoyne comes across the snapshot of the street gang and recognizes Ryan's picture. As a result of the revelation, her father compels Mary to break the engagement, telling Ryan that "only a man of good birth can marry his daughter."

Later, Ryan stumbles into a room where Hoyne is bribing a number of aldermen to vote against a public utilities bill. He manages to confiscate the agreement and escape with it, following a fight. In council that night, he produces the bribe agreement during a fiery speech and the bill is passed, greatly to the joy of the mayor, to whom its defeat would have meant political ruin. Ryan becomes popular with the people and is elected the next mayor. Convinced that the crucible has produced a gentleman, Carter consents to the marriage of his daughter to Ryan. The kodak picture is given a conspicuous position in the office of the new mayor.

THE PURSUER PURSUED (Mar. 5).—Claude Howard, an Eastern college boy, getting his start in life on a Western ranch, is not as well versed in saddling bucking horses as he is in making love to Florence Stanley, the ranch-owner's daughter. Mr. Stanley naturally objects, and finding Claude with his daughter when he should be working, fires him on the spot and tells him not to come near the ranch again. But Claude comes back to say good-bye to Florence. Hearing Stanley approach, he crawls under the table. Stanley is going off for the day and asks Florence to keep an eye on a large sum of money that he has in the house. Before Claude can get away, Mrs. Stanley comes into the room with her sewing. Claude, under the table, feels like a permanent fixture, but his hiding place proves a blessing in disguise. For Pedro, a Mexican hanger-on at the ranch, manages to secure the money that Stanley asked Florence to watch and makes his get-away. Claude, jumping on the first handy horse, gives chase. Pedro, meeting Stanley, tells him that Claude has turned horse thief, and rides on. Claude comes up, but before Stanley can stop him is off again after Pedro. Stanley and the cowboys give chase to Claude. The pursuer is being pursued. Claude catches up with Pedro and a fight ensues. Stanley comes up. Claude explains, and so does Pedro, but their stories do not agree, so Stanley has the cowboys take both Pedro and Claude to the ranchhouse under cover. Here the women confirm Claude's story. Stanley apologizes, gives Claude his job on the ranch again and also his permission to make love to Florence—at the proper times, of course.

A CHILD OF THE DESERT (Mar. 7).—Tom Manning, a young cattle man in Montana, while looking over the range with one of his men, sees in the valley below them the remains of a massacre. Riding down upon the overturned prairie schooner, they discover the dead bodies of a man and a woman. A little baby girl rises from the breast of its dead mother, and is cared for by the big hearted westerner. At dawn the following morning the child, picking prairie flowers, wanders away and is lost to Tom, who frantically scours the country for her to no avail.

A freighter crossing the plains stops at a water-hole to take on a supply of water. Leaving his schooner and oxen, the little orphan climbs in and falls asleep. Arriving at his destination, the freighter discovers the baby. He is a brutal man and raises the child only to stake her in a poker game against his financial losses. Manning, years later, comes upon this scene of action and himself takes a hand in the game, winning the girl. He takes her to his mother. Love dominates all and a happy ending gives to this story an unusual power.

BEAUTY FILM.

ITALIAN LOVE (Mar. 4).—Angelo, a statuette vender, and Lugi, a street musician, are rivals for the hand of Maria, the proprietress of a prosperous fruit shop. Maria prefers Lugi, and this so enages the statuette vender, that he avenges himself by stealing his rival's monkey and grind-organ. Lugi is heart-broken, but doesn't suspect who the thief is.

Soon after, Angelo's cousin, Tonny Spezotti, arrives from Italy, and the crafty Angelo determines at once to profit by his cousin's "greenness" and inexperience. Accordingly he outfits Tony with the stolen grind-organ and monkey and starts him out to "getta-da-mon."

Unfortunately, in his peregrinations, Antonio stops before the fruit shop of Marie, and strikes up a popular ditty. Lugi—who is bewailing his loss of Maria—hears the familiar strains of his organ and rushes out to investigate. Recognizing his property, he pounces furiously upon poor, innocent Tony, and has him arrested. At the station Tony succeeds in placing the blame on his unscrupulous cousin, who is immediately arrested and brought before the desk sargeant. While the sergeant is trying to get the facts of the case, Lugi attacks Angelo with a stiletto and the two engage in a furious duel. Both land in a cell. Maria is broken-hearted over the arrest of her beloved Lugi, and her grief so affects poor, excitable Tony, that he too bursts into tears. As a result, each turns to the other for sympathy, and Tony conducts the sorrowing Maria back to her shop.

A week later Angelo and Lugi are released from jail and hasten to the fruit store at once. Imagine their surprise when poor, ignorant, despised little Tony meets them at the door in his shirt-sleeves and announces that he is now proprietor of the shop. To prove it he drags them happily inside and points to a beautiful, brand new marriage certificate adorning the wall next to the fruit shop license. Stung! is the word and as the two poor "wops" stumble miserably from the shop, the blushing Maria presents them each with a large lemon for remembrance.

RELIANCE.

A WORKING GIRL'S ROMANCE (Feb. 18).—Nell Goodwin, a little glove maker in a large silk glove factory, is supporting her mother, brother and sisters with her work. She is engaged to Bob Templeton, who is also a factory worker. Neither feels justified in getting married, because a heavy mortgage is hanging over the cottage. Nell is discouraged, and one day while working in the factory, she decides to take a chance with Dame Fortune. She wrjtes a little note and slips it into one of the new gloves that has just been completed, irons it out carefully, and places it in a box to go out with all of the other gloves.

The next scene shows the glove being purchased in a big New York department store by Marion Van Brown. The scene changes to the drawing room of Marion's home. She is a very badly spoiled heiress and is engaged to Jack Montague, a young New York broker. Jack has a run of hard luck in Wall Street, and he goes to Marion for comfort. She becomes furious that he has lost so much money, quarrels with him and breaks the engagement. The rival suitor for her hand, Count de Beaumont, arrives just after the girl has quarreled with her fiancé. He invites her to go to the opera, and as Jack leaves the house angrily, she goes upstairs to get her wraps. Entering the room, she opens the box of new gloves and starts to put them on, when she sees the little note. It reads:

"To whoever finds this message: I am a working girl. I'm trying so hard to support mother, Jimsy and Bessie. My sweetheart, Bob, and I want to get married, but we can't afford it with mother so sick and the mortgage on our cottage, and Bob's mother must be cared for as well. Maybe some lady who receives this can give me some advice so that my dreams may come true. Nell Goodwin, Address."

Marion picks up the photograph of Jack Montague, and realizes that she has been treating him unfairly. She decides to visit the little girl who wrote the letter.

She arrives at the factory the next morning and sends in her card to the manager, who summons Nell. Marion is taken to Nell's house. There Marion sees what happiness and good cheer can exist in dire poverty when happiness is predominant. She sees Nell wait on her invalid mother, the little youngsters cheerfully helping. Bob Templeton, Nell's sweetheart, comes to lunch and Marion meets him. Marion learns her lesson. Telling him and them after a frugal meal that she must go for the train, Marion sends her maid out to buy a lot of good things for the family, and leaves a note in an envelope addressed to Nell, which the mother promises to deliver the next morning. Marion telegraphs Jack: "Forgive me, I love you better poor than ever before. Meet me at the six-ten train from Buffalo. Marion."

Marion is seen on the train, and a flash back shows Nell opening the envelope to find a check for $500 for a little wedding gift. Jack meets Marion at the depot. When Jack asks for an explanation, Marion shows him the note.

AN INTERRUPTED SEANCE (Feb. 21).—A couple of actors are thrown out of a job and spend their last dollar for a reading at a seance by a famous clairvoyant, who lives up the street from their boarding house. He gets their dollar so easily that they decide to get some easy money too, and disguised as a clairvoyant, one of them goes to work. His pal and he put up a sign under the clairvoyant's, pointing up to their house, and then hang a sign on their door. The crowds begin to come. The landlord hears the noise of the spirits rapping. One of the actors is covered with plaster knocked down on him by the other actor, who is hiding under the table to help out his pal in the "clairvoyanting." The landlord calls on them. The real clairvoyant discovers the plan and calls, and the two actors are unmasked and chased miles out of town.

THE GREEN-EYED DEVIL (2 parts—Feb. 28).—Jim Miller lives in a cheap tenement with his wife and his sister. They had been in a better position in other days, but Jim has developed into a morose half-drunken character, suspicious and high-tempered. The sister leaves her own husband and comes to live with Jim. However, she is jealous of her sister-in-law and goes out of her way to be mean to her, and to poison Jim's mind against the weak, pretty thing who is his wife. One day Jim gets out of a job and while he is out looking for work and the sister is away at her work in the factory, Mary, the wife, steals out determined to add to the common share, while her husband is in hard luck. She finds work painting clay figures, an art for which she shows some talent. But she is afraid of Jim's wildness and as soon as she collects money she secrets it for a rainy day. One day after she has worked hard and hoarded some money, the sister comes in unexpectedly upon her, and when Mary goes out of the room finds the money in an old vase. They watch Mary go out after that and Jim's sister poisons him against his wife and at the same time shows the accumulation of money.

Mary is suspicious of being watched and so to keep them from learning about the money she paints at home and has a young man from the factory call for the work. The young man, Willard Meeks, does this because he is attracted to the pretty woman. However, he is a rough sort of fellow and one day he catches her and tries to kiss her. She fights him off and he says if she does not kiss him he will make her lose her position. She is a weak-minded woman, and with starvation staring them in the face, she braves herself to endure his embrace. As it happens at that moment, the sister has been watching and although she knows the true state of affairs, she runs into another room and gets Jim to look just at the moment of the embrace. Jim tries to rush in to kill her. The sister suddenly divining his state of mind begins to confess and at last does hold him off until Mary repulses the boy, denounces him and shows the true state of affairs to her husband. The sister is repentant and the husband begs forgiveness.

OUR MUTUAL GIRL (Feb. 23—Chapter 6).—The growing irritation between Margaret and her aunt because of the former's proclivity for girlish pranks in her impulsive determination to keep up the acquaintance of her country boy lover, comes to a climax in the sixth reel of the series when Margaret, after a restless night spent in tears, surreptitiously leaves the home of her aunt.

She has no definite plan in mind, but is obsessed with the idea of romantically fleeing to her lover, whom she believes will intervene between the scheming Count and her aunt's aspirations. After breakfast, Margaret steals to her room and packs a few belongings into a handbag. Unobserved by her maid or the butler, she creeps out of the front door and hails a passing taxicab. The driver is ordered to proceed to the Cunard Line docks, where the country boy is at work.

Arriving at the dock, Margaret discovers that she has come away without any money and a rough scene takes place when she is unable to pay the cab driver. A crowd gathers and things are becoming serious when the country boy, attracted by the crowd, rushes to Margaret's rescue and gets into a fist fight with the cab driver, whom he knocks down and injures. This furnishes food for special editions of the New York newspapers, which tell of the exciting scene.

Meanwhile Margaret's disappearance has been discovered by the aunt. The wildest excitement prevails. The Count is pressed into service and police headquarters are notified. The aunt accompanied by the Count go in quest of Margaret. A sudden inspiration takes them to the office of the country boy, where they learn that both Margaret and her lover have fled. Distracted by her inability to find Margaret, the aunt and Count return home where elaborate preparations are made for her apprehension. Meanwhile the country boy, realizing the impulsive folly of

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Margaret's act, determines to take her back to her aunt and on the way uptown to distract her mind, he shows her some of the great skyscrapers of New York. They visit the Woolworth Building, the highest in the world and after a few hours of this tramping about, they return to the home of Margaret's aunt.

The greeting between Margaret and her aunt is one of affection and the honest intentions of the country boy are rewarded by the aunt, who thanks him and invites him to the house, much to the anger of the Count, who is present. The reconciliation is completed and Margaret retires that night a happy girl.

THE MUSICIAN'S WIFE (Feb. 25).—Jan, a symphony orchestra violinist, meets and falls in love with Jo, a young music student. They are married and live happily till Jan, whose eyes are failing, is discharged from the orchestra. Madge, the daughter of a wealthy lady, and in love with Jan herself, is his pupil, and when repulsed by him, later tells the wife that Jan has been discharged from the orchestra because he has been unable to keep in practice owing to the wife's foolish demands on his time and attention. Jan, returning home, avoids his wife, dreading to tell her that he is going blind. She mistakes his distant manner for anger. Believing that she has been a stumbling block to his progress, she resolves to go away. A friend of Jan's later finds him groping about his house totally blind. A note from his wife stating only that she left because one should not be a burden to another, so angers the friend that he resolves to find the wife and compel her to return home.

Jan, who is too proud to be an object of charity to the wife, whom he believes has left him because of his affliction, decides that he will leave. He is gone when his wife returns. Heartbroken, she searches the city, but with no success. Madge in the meantime having learned of the mischief she has unwittingly done, assists the wife in her search. Early in her search she finds him and takes the blind violinist to her own home, and has an operation performed on his eyes, he not knowing who has befriended him. Her love for Jan tempts her to undo the work of the great specialist who has nearly finished a successful treatment of Jan's eyes, in order that she may have the man she loves near her always, but her better nature asserts itself and she reunites Jan and his wife.

GRIFFITH FILM.

THE SINGLE STANDARD (Special—5 parts—Mutual).—Frank Andrews is a successful business man. He has always found pride and joy in the company of his wife, son and daughter. He suddenly finds himself enthralled by the advances of a gay young woman siren, who lives in the same apartment house as he does. So marked an influence does she have over him as time progresses that at last he quite forgets his home ties, neglects his family, and goes the way of many other men who have forgotten the meaning of paternity and blood ties. The story is advanced through many scenes enacted with the accompanying notes of New York's night life, and the denouement comes when the faithful wife discovers her husband's infidelity. At this time the mother's mind nearly loses balance, while Jane, the beautiful daughter, crazed by the grief of her mother, determines to take part in the tragedy. With revolver in hand she steals up to the apartment of the woman, but her frail nature is overcome by the temperamental anger of the woman and her mission fails. However, the errand is not fraught with failure for the father, coming in at this moment, finds his daughter being made love to by the sweetheart of the young woman, and realizes the road upon which he has traveled. When he confronts his daughter and says, "You, my daughter—what are you doing here?" The daughter answers, "My father, what are you doing here?" The realization is brought home to the father's mind that the law of moral ethics that governs a woman's life necessarily governs that of wan as well. Reformation comes in his character. He takes his daughter away with him and together they go back to their home of happiness and content.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 60 (Feb. 18).—A $2,500-000 Bridge.—Beautiful concrete structure now connects Los Angeles with Pasadena, Cal.

The Metropolis Is Storm-Bound.—New York gets its first touch of real winter.

Suffragette Butchers.—Meat shop opens in New York using female help exclusively.

Yachting in Australia.—Season closes with grand display in Sydney.

Off for South America.—Party of Chicago business boosters leave New York for Buenos Ayres.

War Is What Sherman Said.—Latest views from Mexican battlefield.

Famous English Horse Dies. "Prince Conan" expires at Haydock Park after steeplechase fall.

"Queene Louise" Grounds on Jersey Shoals.—Tank steamer runs ashore as a result of lost reckoning.

Great Bridge Goes Down.—Big structure on the Baltic coast gives away in storm.

Motor Boating in Sydney Harbor.—Australian port is the scene of exciting contests.

Fire Sweeps Lumber Yard.—Morgan Lumber Company loses big property at Charleston, W. Va.

A $50,000 Fire.—San Francisco cleans out opium quarter and burns drugs and pipes.

THANHOUSER.

THE GOLDEN CROSS— (2 parts—Feb. 24).—To the time of the first Napoleon there lived in the village of Melun a miller and his sister. They were very devoted, and when the miller fell in love with Theresa, the chum of his sister, Christine, they were more united than ever. On their wedding day just as the guests were assembling, a detachment of soldiers arrived and Nicholas, the miller, was informed that he had been conscripted and must leave at once for duty with the army. He vainly pleaded with the soldiers, who told him that the only way he could escape duty would be by supplying a substitute. Christine, the sister, noted for her beauty, took a golden cross from her neck and offered it to the man who would take her brother's place as a pledge that she would marry him on his return from the war. At first none accepted the offer, and Christine returned into the house dejected to pray, when a young French nobleman who was visiting the village in disguise, came forward and offered to take the miller's place. He had seen Christine and fallen in love with her at first sight and was willing to risk anything for her sake.

During the campaign that followed the rascally sergeant stole the golden cross while the young soldier was desperately wounded and then deliberately abandoned him on the battlefield. The sergeant returned to Melun, falsely claimed that he was the one who had taken the place of Nicholas, and claimed his reward. Christine, although she felt an instinctive dislike to him, determined to keep her word, and preparations for the wedding went on. In the meantime the young count had made a daring escape from his prison and arrived in Melun just in time to confront the villainous sergeant and inflict upon him the punishment he deserved; then the count and the miller's sister were married, and the supposition is that they lived happy forever after.

THEIR BEST FRIEND (Feb. 27).—A young heiress was wooed and won by a man whom she believed would make her happy. She told of her engagement to her uncle, who was also her guardian, and was pleased and surprised when he interposed no objection. The uncle was a crafty man, however. His accounts of the estate were in a very bad way and he feared that if his niece married and his books were examined he might land in the penitentiary, consequently he was not anxious to see her a happy bride, but being crafty to know what the worst thing for him to do would be to object to the man she selected, so he pretended to be very fond of the suitor and praised him on all occasions.

A night or two after the engagement was announced the girl came downstairs and was about to enter the reception room when her uncle begged her to go away. Despite his insistence she would see somebody in the room and was convinced it was her sweetheart. She insisted upon her right to enter and finally did so, only to discover that the man she loved was apparently hopelessly drunk. The uncle tried to excuse him by saying "Boys will be boys," but she brushed him aside and determinedly broke off the engagement. The young man's father was also incensed and disowned the son, totally believing his story that he had only taken one drink with the guardian, who had proposed a toast in honor of the engagement. The suitor wrote many letters to the girl, but none of them were delivered, for the old uncle tore them all up, so the girl believed that the man had forgotten her and nursed her sorrow in secret.

Fortunately for her, she overheard a conversation one night between her uncle and the butler, in which the whole plot was revealed. The uncle with the assistance of the butler had drugged the drink given the young man and had artfully arranged things so he appeared hopelessly intoxicated. The uncle had also destroyed all the letters the suitor had sent, so search for the missing one was a difficult proposition. The boy's father knew he was somewhere in Chicago, but Chicago is a large place. The girl and the father, however, went there and hunted about through the city, finally being led to the side of the young man by his faithful dog, whom for months he had regarded as his best and only friend.

MAJESTIC.

THE REFORM CANDIDATE (Three Parts—Feb. 22))—A wave of reform sweeps the country, engulfing the town of Richmond. James Stanley, a wealthy young man of fine principles and high ideals, interested in philanthropy and reform, is nominated for mayor. Politicians predict an easy victory for Stanley. Even Tom Mitchell, "boss" of the opposition, believes Stanley will be elected. Mitchell bribes one of his henchmen, Fred Osborne, to spy upon Stanley and to delve into his past. Osborne secures work with Stanley as his private secretary, but is unable to find any flaw in his record. While working in the double capacity of private secretary for Stanley, and spy for Mitchell, Osborne finds time also to carry on some questionable work of his own, and pays assidous court to Doris, Stanley's young and attractive wife. Stanley is so engrossed in philanthropy and reform that he neglects Doris seemingly, although he loves her truly. He notes Osborne's attentions to his wife and becomes jealous.

A crisis is reached when Stanley makes arrangements to speak at an important political meeting on a certain evening, forgetting that he had previously promised to take Doris to the opera the same evening. She is dressed, ready to go, when she finds it is impossible for Stanley to accompany her. He starts for the meeting, forgetting his typewritten speech, while Doris, piqued, and in a reckless mood, accepts Osborne's proffered escort. Mistaking Doris' forced gaiety and recklessness for encouragement, Osborne presumes too far, and when Stanley returns for his forgotten speech, he finds his wife struggling in Osborne's arms. A bitter quarrel (which is overheard by the servants), ensues, and Osborne is ordered from the house. In his anger, Stanley refuses to listen to any explanation from Doris. He rushes off to the political meeting, where he receives an ovation. Returning home, flushed with triumph, he finds a note from Doris, stating she can no longer endure his neglect and unjust suspicions and has left him forever. He believes she has fled with Osborne.

Osborne, having failed to discover anything to Stanley's discredit, Mitchell and Russell (Stanley's opponent), alarmed over Stanley's growing popularity, decides to adopt drastic measures, and they employ Iris Deremer, a clever and fascinating adventuress, to entangle the reformer in a web of intrigue. By a decoy message, Iris lures Stanley to a fashionable gambling house, which Mitchell had arranged to have raided, believing the resultant publicity and scandal of Stanley's arrest in such a place will ruin him politically. Fate takes a hand and more than Mitchell planned for, occurs. A crime is committed which is witnessed by Iris. The lights are switched off; the regular habitues of the place escape by a secret passage; and Stanley is caught and held pending the coroner's inquest. Stanley's adherents are scandalized, excitement is rife, and the daily papers fairly blister with scareheads denouncing the "so-called reformer."

The coroner's inquest is set for the day before the election, and to accommodate the crowds, it is held in the courtroom. The news of the tradgedy reaches Doris in the quiet boarding house where she is hiding. With a wife's intuition, she knows instantly he is incapable of committing such a crime and determines to clear him. Her suspicions are directed toward Mitchell. Disguised as a messenger boy she gains entrance to Mitchell's office, and overhears a quarrel between the "boss" and Iris, who calls for her reward. Mitchell, believing Stanley is done for, and no longer needing Iris' help, breaks his promise to her and refuses to pay her anything. In her anger and spurred on by the desire for revenge, Iris tells the truth (which is overheard by Doris), that French Shot Osborne and Stanley is innocent. Pledging Iris to secrecy, Mitchell now pays Iris all she asks and she departs.

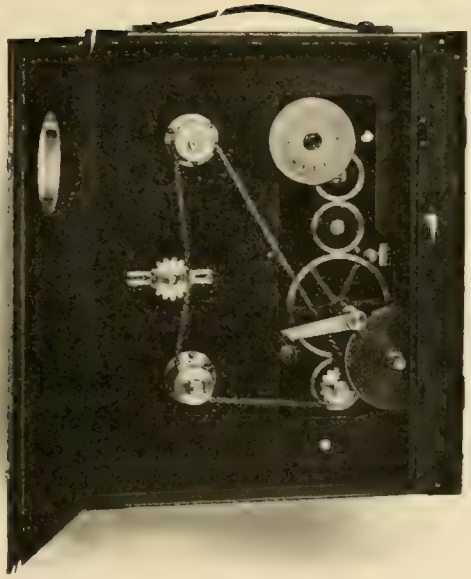
Doris, in her excitement, makes a movement, which they hear, and she is brought forth from her place of concealment. Her cap is knocked off, her hair comes down, but no one knows who she is. Mitchell believes she has been employed to spy upon him, and orders her locked in an anteroom. Leaving Doris tied to a chair, and locked in, Mitchell and Russell start to attend the inquest. After several fruitless attempts, Doris escapes by climbing out of a window and working her way along the ledge to the next window, which leads to another room, where she escapes to the street.

Meanwhile, the inquest is being held, and things look black for Stanley. The men caught during the raid testify that Stanley and Osborne were quarreling bitterly just before the lights were switched off and Osborne was shot. Stanley's own servants also give damaging testimony regarding Stanley's quarrel with Osborne the night of Mrs. Stanley's mysterious disappearance. Mitchell and Russell, who are present, are jubilant over the proceedings.

The coroner sums up the evidence, the jury is about to retire when there is a commotion in the court room, and Doris (still wearing the messenger boy's suit), rushes in, followed by two plain clothes men with Iris and French. The jury is recalled; Doris testifies; French confesses, and Stanley is cleared during a wild scene in the courtroom. A reconciliation between Doris anr Stanley follows, and they are both carried from the courtroom on the shoulders of their admirers, followed by the cheering crowd. This is on the eve of election. The following day, Stanley is elected mayor by an overwhelming majority.

THE RIVAL BARBERS (Feb. 28).—Mike O'Shea conducts a little barber shop and does very poor business because Heine Schwartz, the barber across the street, gets nearly all the trade. Mrs. O'Shea suddenly has an inspiration, and the result of her thought is that the next day Mike takes leave of her and departs. Heine is very happy, for he believes that he will have the entire field to himself.

His happiness is short lived, for Mrs. O'Shea hangs out a sign, "Lady Barbers Here," and with a lady assistant soon draws all the trade to her shop. Heine is hard pressed and then he, too, has an inspiration. A tramp with a cur dog is enlisted in his cause, and the dog, his mouth covered with a generous lather of shaving soap, runs into Mrs. O'Shea's shop to the accompaniment of cries of "mad dog." A riot ensues, and in the confusion it is discovered that Mrs. O'Shea's "lady assistant" is none other than Mike himself, disguised to draw trade to his shop.



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GAUMONT.

BEE FARMING (Feb. 19).—This is a companion film to that issued on Monday, Nov. 10, which illustrates the wonders of bee life. This film illustrates in a very striking manner the advantages which such a simple little creature as the bee confers upon mankind. In some respects it may be considered to possess an educational interest, but there can be no doubt that it demonstrates in a very striking manner a feature which should attract the attention of those to whom honey is nothing but an acceptable addition to the table.

THE BEE (Feb. 19).—Apart from the old dim tales of ancient mythology, where there is a romance to account for all beginnings of the world and everything upon it, any attempt to trace back the art of bee-keeping to its earliest inception cannot fail to bring us to the conclusion that it is inevitably and literally the oldest craft under the sun. While it is reasonable to assume that the first men used honey as an article of diet, it is probable that they were a wandering race, and therefore unlikely to be bee-keepers in the accepted sense of the word. So far as this country is concerned there can be no doubt that the Romans taught the Britons their own methods of bee management and improved on the rough and ready practice of the British. This film is one of two which reveal to us the marvelous part the honeybee plays and offers an insight into an engrossing study.

THE MAGIC SALESMAN (Feb. 19).—Tom Jones was a traveler with a magic portmanteau. His duty was not simply to call on shopkeepers, but to call on anyone who wanted supplies of anything. His portmanteau was stocked until it should have split with all sorts, shapes and conditions of commodities. To judge from the results at the end of the day, he was a man who should have traveled with an omnibus and not with a portmanteau, as he would supply anything; provisions, furniture, children, brides and bridegrooms, tenants for houses, almost anything that one could name. He called on a couple who were regretting the fact that they had had no offspring. Jones left them delighting over the possession of four children. He supplied a bride and bridegroom for the mayor to marry. He supplied an empty house with furniture and a tenant from his portmanteau and returned to his office perfectly satisfied with his work.

LUX.

PAT'S MOTOR (Feb. 27).—This film is a most decidedly clever display of the versatile talents and unprecedented daring of Pat, the Lux comedian. It deals with his alarming adventures as the owner of a motor car, and will produce a thrill unequalled in even the most exciting of dramas. After a very charming trip, in which Bill delights in many daring capers, the car comes to a dead stop. Discerning that something has gone wrong with the works, Pat searches for trouble with a match. Yes! He is feeling a little better now, thank you.

LAKES AND FALLS (Feb. 27).—A splendid scenic film, showing wonderful sights among the numerous and beautiful waterfalls of Plezervitzer in Austro Hungary.

BILL'S DAY OUT (Mar. 6).—Bill pays a visit to his cousin and aunt, and is on his best behavior until the latter is called away, when he determines to attend the fair, and with his cousin upon his arm, Bill wanders off. They try the helter-skelter, with disastrous results for Bill, and in bargaining for toffee, Bill drags a yard or so of the sticky stuff off the stall. Passing a boxing booth, Bill determines to have a spar, and despite the pleadings of his cousin, enters with her. Two gigantic blacks are conducting a bout, and Bill chooses one of them as his opponent. An extremely funny scene follows, in which Bill succeeds in knocking out the black. Then lunch is the next item on the program, concluding with a cigar. At first all is well, and Bill enjoys his smoke immensely, but the aftermath is terrible, and it is a very wan and pale Bill who is escorted back home.

A STONE QUARRY IN BELGIUM (Mar. 6).—This is an extremely interesting industrial subject, illustrating the various processes incidental to quarrying. The picture commences with a view of the workmen extracting the stone by means of a drill. Views of the cranes lifting huge cylindrical blocks, and the extraction of rectangular stone are followed by many interesting scenes depicting the lifting and piercing of the stone. A view of the workmen leaving the quarry concludes this fine subject, which showmen should make a point of ordering.

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FEATURE FILM STORIES

AMBROSIO.

MICHAEL PERRIN; or A SPY FOR A DAY (Four Parts).—The character of Michael Perrin is most wonderfully portrayed by Ermete Novelli, the greatest of great actors, the idol of the European stage. We see him loudly applauded by his ardent admirers before he retires to assume the disguise of his famous role. The first scene opens in the humble abode of the poor parish priest Michael Perrin, who is bidding farewell to his sister and her daughter, Theresa. He takes them to the stage coach and after many tears and embraces, finally sees them off on their return to Paris, and then wends his way homeward. It is several months later, while Michael is in the schoolroom of the church, engaged in teaching the little children to master the first stroke of the pen, the villagers are aroused by the approaching Republican troops. In a short time they enter the schoolroom and, regardless of Father Perrin's pleadings, they turn him and the children out and set fire to the old church. Alone and homeless, Michael decides to take shelter with his sister in Paris. His Joy at meeting Theresa is darkened when he learns that his sister is dead. While his niece is showing him the little cross left by her mother, Bernard, her betrothed, enters, and with jesting words of congratulation the old man blesses them. Unfortunately, Theresa is out of work, and in order to maintain her uncle and herself, she is obliged to part with her little cross. Bernard having sold it, is on his way home when he meets Grussac, an old comrade, who makes an appointment to visit him the next day. Unknown to her uncle, Theresa does some sewing at night. He discovers her little secret the next morning, when he finds her asleep over her work, the little lamp still burning on the table. Michael determines to seek employment, and by accident learns that the Minister of Police is Fouche, an old schoolmate of his. With great confidence he goes to the Police Department, where he is received with joy by Fouche. As the minister is summoned to Napoleon's office he commits his secretary to find employment for Michael. "You must wander around the city and dine in the best restaurants in Paris. Every morning at nine o'clock report to me, and for this you will receive Frs. 20 per day." This is Michael's position.

In the meantime Grussac having kept his appointment, has succeeded in winning over Bernard to sign his name to a Royalist conspiracy, and quickly departs upon the entrance of Michael. Eagerly Theresa and Bernard listen to the old parson's excited snatches of talk between which he searches from pocket to pocket for the first Frs. 20 piece given him. That night, during a supper given by the conspirators, Perrin unexpectedly comes in. The conversation between Grussac and Bernard is overheard by a waiter, who immediately informs Napoleon of the plot against him. Michael, upon arriving home, sits down to prepare his report, which he hands in the next morning. The Police Department is in a state of great fear as the note of warning has safely reached Napoleon. At first no attention is paid to Michael. What, then, is the surprise and joy of Fouche and his secretary, when they read the names of the conspirators on the reverse side of Michael's report! "Citizen Perrin, you have saved the country," they tell him. Michael listens to their loud praises entirely mystified, for he is unaware that he has written his report on a compromising sheet of paper neglectfully left by Grussac. Unaware of these events, the conspirators are holding their last meeting. Bernard is appointed to execute the plot, but he refuses, and while he is struggling with his fellow conspirators, the police enter. Bernard escapes, and by Theresa immediately dispatches a letter to Fouche disclosing the plot. The two conspirators arrested are taken to the Police Department and Father Perrin is left alone to question them. "You wanted to kill Bonaparte? To become murderers? But did you think of your family, of your mother? Do you weep? Are you repentant? Then go and embrace your mother," and he lets them go free by means of a secret passage. Theresa has just delivered to Fouche Bernard's letter. When it is learned what Michael has done their dismay is boundless. All hope seems lost, when a message is given to the bewildered Michael from the conspirators. In appreciation of his leniency they have abondoned their plot and have taken advantage by leaving the country. They only express their regret that so generous a man should act the part of a spy. A spy! It is then the truth flashes upon the unsuspecting parson. His indignation is finally appeased by the diplomatic Fouche, who writes an authorization to have the old church rebuilt. Michael in his great joy forgets the incidents of his eventful day as a spy, and leaves with Theresa and Bernard, who has also been arrested, a contented man. We see him again in later years still pursuing his good and noble work as the first teacher to the little children.

BLACHE FEATURES.

HOOK AND HAND (Four parts).—The leading character, nicknamed "Hook and Hand," is a crook who operates with a hook which he had substituted for a lost left hand. "Hook" is associated in crime with Philip Sleek, a stepson of William Hartman, a banker. Hartman, the old millionaire, does not know of Philip's existence, his wife, for personal reasons, having omitted to mention him. He is a good for nothing, and for a time lives on his mother's generosity. She meets the boy secretly and does whatever she can to give him new starts in life, but all her efforts are of no avail. After "Hook" robs Hartman's establishment, at Philip's instigation, the mother, not knowing where her son had secured a big sum of money, prevails upon her husband to take his stepson into partnership, telling him that he is a cousin returned from abroad. In the meantime the crime is cleverly fastened upon Mr. Hartman's confidential secretary. This upsets the household arrangements because the secretary was to have married Mr. Hartman's adopted daughter. The story is still further complicated by "Hook and Hand's" refusal to enter into a conspiracy that would lead to the destruction of Miss Hartman. Here the clever operations of William Fox, a very crafty detective, who is engaged by Miss Hartman to unravel the mystery surrounding the accusations against her sweetheart, are productive of sensational results. A good many encounters take place between the gang and the police. The young detective finds himself in many tight places. The hero, not knowing at the last moment that he had been vindicated by a deathbed confession by "Hook and Hand," makes a spectacular escape from the officers in charge of his removal from the court to the State Penitentiary. The young man jumps from the window of a very fast moving train into the river, and thus makes an unnecessary getaway. The final scenes are full of thrill, showing the round-up of the gang and the burning of their dive, in which Miss Hartman is imprisoned and from which she is rescued by the police and Detective Fox.

VERO EDUCATIONAL SOCIETY.

THE COLOSSEUM IN FILMS (Four parts).—The Vero Educational Society has released a great original educational feature in four parts called "The Colosseum in Films." The films were made in Rome by special permission of the Italian government and according to directions by W. Stephen Bush, of The Moving Picture World. The first part consists of the exteriors, the entrances and interesting views of modern Rome taken from the upper stories of the Colosseum. We see the famous "Meta Sudante," the ancient "Sweating Corner," so named after the sweating gladiators, who after the combats in the arena retired to the "Meta Sudante" to bathe their heated bodies in its cooling mains and fountains. It was through the "Meta Sudante" that the builders of the Colosseum introduced the vast water supply into the huge edifice. Indeed the "Sweating Corner," of which various views are introduced, was part of the Colosseum itself. It stands close to the famous arch of Constantine and in its original size was many times larger than the arch itself. The next view we get is that of the famous outer wall of the Colosseum, which we see from the oldest botanical garden in the world. The order of the columns in the different stories of the building is well portrayed and we are able to distinguish after the lapse of twenty centuries some of the numbers over the entrances to the Colosseum. The picture then goes on to show the wonderful work of restoration done by the Popes of Rome from 1750 to the pontificate of the late Pope Pius IX, whose buttress at the entrance commonly used by tourists is familiar in its graceful outline to many who have seen the more popular pictures of the great theater. All the walls made of the ancient Travertine stone which was brought to Rome from Tivoli mostly by Jewish captives which the Emperor Titus brought to the eternal city after the destruction of Jerusalem show holes which it is said were made by the Vandals when they found that they were unable to destroy the Colosseum. These holes testify to the impotent rage of the barbarians. The views of Rome taken from the various stories of the Colosseum are full of panoramic beauty and historic interest. The second part shows the lower floor and the ever famous arena where so many bloody contests occurred between man and beast and more often between man and man. There are memorial tablets in honor of the Christian martyrs, who died in the arena rather than abjure their faith. The wonderful first lobby is shown with splendid detail and is a fine specimen of black and white photography. Most portions of the feature are tinted. We see the remains of the marvelous sculpture which adorned the various parts of the Colosseum from the upper stories down to the lodges of the Emperor and the Vestal Virgins. Even in its decay the heads and bodies of these columns and frescoes are surpassingly beautiful. There is also shown what remains of a mysterious fresco, said to have been brought from Jerusalem under the reign of Titus. In the left hand corner of this fresco is a strange representation of the crucifixion. Not a bit less interesting are the pictures of the stories and lodges. Every part of the auditorium proper is shown in detail and one realizes with amazement how entirely credible is the statement of the historians that not less than 80,000 spectators could be accommodated in the Colosseum and

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that often there were as many as 87,000 assembled in the vast structure. We see various interesting inscriptions said to have belonged to the Imperial and the Vestal Virgin lodges, we see the remains of the incense burners, in which a solution of wine and saffron was burned in order to purify the air during the performances. The most interesting pat is perhaps the last reel showing what was hidden beneath the arena. The arena was partially removed in 1813 by the government in order to aid historic researches. The revelations made were of a most startling nature and confirmed all that had been written about the Colosseum in contemporaneous literature. We see and trace the secret passage-way which the Emperor Commodus built for himself in order to go directly from his palace into the arena; we see the niches where the gladiators waited their turn in the combats; we see the part where the Christians were confined and most interesting of all we see what provisions were made to imprison and starve into ferocity the wild beasts used in the arena. There were often as many as five thousand wild beasts of all varieties and from all countries kept in the subterranean passage-ways; hundreds of them were chained to ropes and posts along what was known as the Via Mortis (The Way of Death), through which dead or wounded gladiators were carried out. Above one of the Christian prisons is a chapel said to have been built by the Empress Helena, the mother of Constantine, in honor of the Christian martyrs. We see the water mains now choked up by rank vegetation through which water was introduced into the arena whenever naval spectacles were given. It would take up too much space to tell even half of the wonders of the Colosseum, but brief mention may be made of the last scenes which bear the significant titles, "Thus Passeth Away the Glory of the World." We watch the pigeons making their nests high up in the vast amphitheater and we wonder at the green lizards basking on the broken marbles.

WARNER'S FEATURES.

THE PIRATES OF THE PLAINS (Three Parts).—Joe and Jim Webster, brothers, are as different as day and night. Jim is an honest and respected rancher; Joe is the ringleader of a desperate gang of horse thieves. At the State Fair, Jim wins the championship broncho riding title of the world, for which he receives a handsome silver mounted saddle. He becomes engaged to Nell Owens, the pretty daughter of a prosperous stockman. One of Owens' post riders discovers a gang of horse thieves on the ranch and gives the alarm. Joe, their leader, breaks his saddle, and anxious to make his escape and join the thieves, takes his brother Jim's horse and heads for the Mexican border. The ranch hands give chase, hoping to overtake the rustlers before they can cross the International boundary. In a running fight, Joe kills the sheriff, but has the horse he is riding shot from under him. The posse recovers the saddle and arrests Jim for the sheriff's murder. Nell prevents his lynching and demands that he be given a trial by law. Later he is convicted on circumstantial evidence and sentenced to be hung. On the day set for the execution, Nell finds Joe mortally wounded and secures a confession from him that exonerates Jim. By much hard riding she reaches the prison yard in time to prevent Jim's death.

A WEB OF FATE (Three parts).—Joe Brandon, rancher, who has been a model husband to his Mexican wife, Rosetta, gets in hard straights and takes to gambling. In a game with a professional, Mason, he wagers a valuable gun he has borrowed from a friend. Returning home, he waits in the hills for Mason, intending to trade his horse for the lost gun. Mason refuses his request. In the rough encounter that follows, the gambler kills Brandon, but is wounded in the arm and chased by a sheriff's posse. Rosetta, returning from the grave of her husband, finds the wounded gambler and nurses him back to health. Later, suspecting him, she resolves to make him confess the murder of her husband. Panic stricken when Mason falls in a drunken stupor, Rosetta hastens away in a buckboard. She is followed in a wild ride by the sheriff and his posse, and narrowly escapes death when the buckboard overturns and rolls down a steep embankment. Fate has stepped in and Mason has reaped the whirlwind. Rosetta is cleared and devotes the rest of her life to performing acts of kindness.

MASTER BOB'S LAST RACE (Three Parts).—Two friendly bookmakers are in love with the same woman. She cares only for one of them and snubs the other. The man of her choice is lucky and wins a big stake. His former partner, who has lost his all, goes to Australia to start afresh. After a number of years he returns to Paris with a new fortune. On the eve of the classic Steeplechase, he bribes his prosperous rival's trainer to dope Master Bob, the favorite, and takes advantage of this by accepting big odds on the field. Master Bob fails to get placed in the big race, and coming down the home stretch he trips over a hurdle and breaks his leg. The jockey escapes uninjured, but the old favorite is shot. The race track enthusiasts blame Master Bob's failure on his owner and seeking vengeance, storm the jockey club and set fire to the stables. Guilty stricken, Master Bob's trainer appears at the club and exposes the man who had bribed him to cripple the favorite's chances.

WORLD FILM CORPORATION.

THE CONSPIRACY; or A $4,000,000 DOWRY (Four Parts).—The Marquis of Kermor, a nobleman of ancient lineage, is an inveterate gambler. When short of funds he calls on his friend, also his banker, the Baron of Bressieu, without troubling himself further. After a heavy loss at his club, he sends his secretary to his banker for a remittance of $50,000. The Baron of Bressieu is the living antithesis of the Marquis. He is the heartless and unscrupulous man of business. He builds up his fortune on the ruins caused by his operations. He has just launched a new gold mine, "The Golden Mine," which is expected to yield extraordinary profits—but only to the promoter, for the mine does not contain a particle of the precious metal—while doing his best to insure the success of that colossal swindle, his daughter, Sidonia, reads to him a newspaper extract, announcing the return of Count Henry, son of the Marquis, from an exploration in Africa. The girl's ambition is to become the wife of the young and brave nobleman, and with her father plans for the future, when a visit from Delrue suggests to the Baron the idea of investigating the financial standing of the Marquis. The affairs of the Marquis are in a desperate condition; his account is over-drawn to the extent of close upon $1,000,000. He has not one penny left; being in such a strait de Bressieu thinks the Marquis can refuse nothing to his creditor. On the occasion of her son's return, the Marchioness of Kermor holds a reception. De Bressieu and Sidonia have been invited and the financier seizes that opportunity to present his ultimatum to the Marquis: That the Count shall marry Sidonia and the banker will not only wipe out the paternal debt, but will give his daughter a dowry of $4,000,000. While this shameful contract is being discussed, a touching scene takes place in another room. The Marquis has for a reading-woman a young and pretty orphan, Jeanne Le Brenn, who secretly loves Henry. The young girl delicately pins on the young man's coat the red ribbon (Legion of Honor), with which the young man has just been rewarded, and he, deeply stirred by the girl's gentle act, kisses her passionately. Sidonia has seen them. Trembling with rage, she calls Delrue to one side—the man is her tool—and promises $100,000 if he manages to rid her of that rival. The Marquis begs his son to marry Sidonia. Henry refuses; but a few moments later, detecting his father in the act of committing suicide, he consents to the sacrifice and to be presented to his future bride. Jeanne Le Brenn, hidden behind a tapestry, has heard everything and falls fainting to the floor. When she comes to herself she understands she is out of place in that house where she has been so happy, writes a few words of farewell to her benefactress, and deeply grieved, leaves the house. She is unconscious of a man following—dodging her footsteps. The wretch Delrue is doing his best to earn the $100,000 promised by Sidonia.

Delrue comes up with Jeanne at the door of the unpretentious hotel where she is seeking an abode. On his recommendation, the unfortunate girl calls on a woman called Victoire, a milliner, who also manages a gambling den. After having persuaded his accomplice to pour a narcotic in Jeanne's glass, he informs Henry of the fugitive's retreat. Led by the secretary, the Count enters the gambling saloon and sees the poor child in evening dress in the midst of a strange gathering of roues and loose women. Henry, stabbed to the heart, runs away, cursing the one who has revealed to him that terrible fall. He has scarcely left the premises than the police anonymously informed by Delrue, make a raid on the place, seize the stakes and arrest the gamblers, while Delrue claims the reward of his treachery; and Sidonia exults, for she already believes herself to be the Countess of Kermor. The unhappy Henry sails for Africa, accompanied by the Great Allan, an American millionaire, in the hope of allaying his sorrow . . . of forgetting.

Alarming rumors are circulated on the exchange regarding the Golden Mine. It is whispered that the concession has never possessed the least particle of gold and everyone sells out. Sidonia imparts to her father the fears she entertains, bet De Bressieu simply smiles on; and as Delrue is announced, the financier places in a conspicuous spot on his desk the following note: "Buy all you can lay your hands on of Golden Mine on change. Buy at any price. The Golden is going up tremendously.—Baron of Bressieu."

Delrue, who has just cashed his check for $100,000, at once notices the infamous note, and thinking he is not observed, seizes it and takes it to the Marquis of Kermor. The latter, thinking he has got hold of a good thing, buys in large quantities. In two days the shares make a jump of $40. The banker's ruse is successful. Jeanne Le Brenn is taken to jail, but as nothing can be proven against her, she is discharged. Afraid of being victimized in the great city, she repairs to the house of her old nurse, in Brittany. Three months have elapsed. Henry returns to France, still accompanied by Great Allan, who has become very much attached to him. Great Allan is presented to the De Kermor family and he does not hide from the Marquis that the Golden Mine is considered nothing but a gigantic swindle. The Marquis convinced, sells out all his shares. Henry de Kermor has seen Sidonia and has asked the young girl to abandon the hope of marrying him; his heart belongs to someone else.

Great Allan knows all about Henry's love. He has seen a letter from Mme. Victoire, actually in jail, to her accomplice, asking for funds and he repairs to the prison. In exchange for bank notes, he obtains from the milliner the letter of recommendation of Delrue, the initial cause of all the catastrophes that have submerged the unfortunate Jeanne Le Brenn. In possession of those damnable papers, Allan soon runs to earth the wretch Delrue and forces him to write a full confession. The Golden Mine bubble has burst, spreading panic and ruin. The banker's dupes rush to his home and try to get hold of him. Bressieu tracked to his lair, seeks to fly. Whilst he is piling his securities in a valise, his daughter throws in the furnace all incriminating documents. In doing so she sets her clothes on fire and the house. Great Allan succeeds in discovering Jeanne's retreat, brings her back to Paris, to the Kermors, and with true American generosity, gives her a $4,000,000 dowry.

FEATURE PHOTOPLAY CO.

TRAFFICKERS IN SOLES (Three Parts).—Down on the old farm in Broomville, Sue and Belinda Reuben read of the delights of cabaret life and tango dancing in the great city, and forthwith resolve to taste of these delights for themselves. In the dead of night they escape from the farm, and, hiding themselves in a coal-bunker, ultimately arrive in the city. Their appearance in the main street attracts attention, and they are politely mobbed by a crowd of amused onlookers. Escaping, they explore the Great White Way, represented in the picture by some lonely suburban lots, and here they are not long in meeting the fancifully dressed "White Slavers," products of the underworld, who ply their arts so successfully that in a little while, the girls succumb to an invitation to visit the cabaret show. Here the girls fall completely in the power of their assailants, who by means of a wonderful implement, known as the injectograph, reduce them to unconsciousness. This done, they call in the assistance of the taxi-demon, who, in a fearful looking machine drawn by two mules, transports the senseless girls to the "House of Mystery," into which they are hoisted by ropes. Here they are greeted by a varied assortment of young and innocent victims, also prisoners in the house, which is presided over by a ferocious-looking Mexican.

News of the disappearance of many girls having reached the ears of the mayor, he urges the Police Dept. to get busy and clean up the city. Forthwith, Inspector McGuiness calls together his emergency squad (Jewish), while Inspector Levy gathers his heroes (Irishmen). Meanwhile, the head of the White Slave Traffic, I. Beatsall, sits in his office, counting up the gains of his "profession," which are so great that they reach him in apparently unlimited amounts, and are secured by large safes. This man is subsequently run to earth, and hauled off to the police station to meet the punishment he deserves.

The squads, having gone on the warpath, some of the guardians of law and order indulge, in the meantime, in a little cabaretting on their own account. Being caught in the act, they are arrested and taken to the police station, presided over by the Cheese of Police. Here no reports from the squads having been received, Levy and McGuiness, disguise themselves as widows, for the purpose of obtaining evidence. By their disguises, they succeed in obtaining admission to the House of Mystery. Revealing themselves to the inmates, they allay their fears. The house is raided and the inmates taken away in a patrol. Sue and Belinda are restored to their father, and Levy and McGuiness are duly rewarded for their labors by the present of a ham for one and a turkey for the other.

UNION FEATURES.

THE DIVINE APPEAL; or THE LION TAMER'S REVENGE (Three Parts).—Armand Delcroix receives a visit from a fellow-artist, who invites him to a fare, where they meet Mabel, a fashionable artist's model. They, in company with a gay crowd of students and models, go and see a sensational performance—a young girl, Clarice, performing in an animal lioness's cage. At first all goes well, but suddenly the crowd is horrified to see the lioness make a vicious attack on her. Delcroix rushes into the cage and rescues Clarice. A week after this event Delcroix calls at the menagerie. He finds Clarice none the worse for her ordeal, and offers to paint her portrait. The inevitable happens. They fall in love with each other.

The artists' annual ball takes place shortly afterwards. Delcroix is invited, and he takes Clarice with him. In the supper room, Clarice comes upon her lover, Delcroix, with Mabel in his arms. She rushes home, broken-hearted.

Scalieri, a friend of Mabel's, picks a quarrel with Delcroix. A duel is fought, in which Delcroix is seriously wounded. Clarice forgets her anger and goes to nurse him.

A few months later Delcroix meets Mabel in the park. She persuades him to accompany her. Clarice sees the pair drive off. In despair she rushes to the river, but when she contemplates its murky depths, her gentle soul revolts at the idea of suicide, and she drags herself home to pine and die; her last thoughts being for the man who has brought her to an untimely grave. Meanwhile,

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Mabel reigns supreme in Delcroix's affections, and poor, unfortunate Clarice is forgotten.

Years roll by and Delcroix prospers. He has a daughter named Vyvienne. Barthus, Clarice's father, is still alive and comes to the Neuilly fair with his lions. There he chances upon Delcroix. He plans a horrible revenge. One night he and his men drag the heavy cages with the roaring lions to Delcroix's country house. The doors are opened and the lions let loose in the grounds.

Madame Delcroix happens to have a social engagement that evening and Delcroix stays at home with Vyvienne. She goes to bed, and Delcroix retires to his study. Suddenly the roar of the famished lions reached his ears. Horrified, he rushes upstairs and sees the lions entering his daughter's room. He dashes quickly into the room and rescues Vyvienne, just as one of the lions is in the act of springing into her cot, But the infuriated beasts do not intend to be so easily balked of their prey. They give chase and there is a fearful race for life. Barthus, waiting and listening outside, sees a vision of his daughter imploring his mercy. He relents and enters the villa, mastering the lions just as Delcroix collapses with his daughter in his arms.

FEATURES IDEAL.

AN UNKNOWN MONSTER (Three Parts).—In the opening scenes we are introduced to Azucena, the ward of Count Altumara, with whom the count's son, Dr. Altumara, is in love. She does not reciprocate his affection, but later, yielding to the count's entreaties, she consents to marry him. After the marriage she refuses to live with her husband, and goes away alone to a country house of the count's. Here, one day, in an old escritoire, she comes upon a written confession relating to the late Countess Altumara, from which she learns that the countess betrayed her husband, and that when her husband discovered the intrigue, the child, whom up to then he had believed to be his own, was immediately banished from his house. A little later, Azucena, questioning the old man-servant at the castle, learns the details of the story, and all the thrilling scenes of that long-hidden romance are flashed upon the screen before us.

Upon being pressed to do so, the old servant, with obvious reluctance, discloses the whereabouts of Fifi, her husband's unknown brother, who has been brought up by Beppo, a woodman, in ignorance of his parentage. The next day, Azucena visits the woodman's cottage, and learns that Fifi is a profligate; nevertheless, she instructs him to call upon her.

She is also startled at the remarkable resemblance he bears to her husband, this inspires her with an idea for injuring the man whose name she bears, and whose only crime is that he loves her. Thereupon, she promises Fifi ample funds if he will obey her implicitly, which he agrees to do, and ordering him some suitable apparel, she determines to take him into society with her. That evening she is going to a party, and Fifi accompanies her. He is naturally taken for his brother, but his eccentric manner and questionable behaviour somewhat astonish the guests. He cannot restrain his thieving propensities, and to her horror, Azucena sees him appropriating a banknote from the pocketbook of one of the guests.

A little terrified at the success of her plan, she slips away without her companion. Some hours later, Fifi visits a tavern, in a poor quarter of the town, and in an altercation with one of his companions, deals him a fatal blow. In the confusion which follows, the unprincipled Fifi manages to make his escape.

Meanwhile, his profligate brother enters the count's house, and declaring he is his son, demands money from the surprised nobleman. Not meeting with any response to this demand, Fifi proceeds to help himself from the count's desk, and when the indignant owner seeks to restrain him, with a fierce gesture, he hurls him to the ground. The unprincipled Fifi then leaves the house, and the man-servant, believing him to be his brother, is somewhat perturbed at his unusual demeanor. He immediately goes in search of the count, and finds him unconscious on the floor. The count dies without disclosing the name of the assailant, and his younger son, the doctor, is accused of having caused his death, and taken into custody.

Shortly afterwards the real culprit is discovered, and in a damatic scene, the brothers stand face to face and the innocence of the younger brother is established.

ECLECTIC.

THE GREAT MINE DISASTER (Four Parts—Release Mar. 1).—Walter Preston, a mine owner, learns that a strike has been declared by his miners. His manager, Jack Hamilton, takes rigid steps, and discharges the ringleaders, which proves an effective method of settling the strike. But the discharged miners plan to be revenged on the manager. Hamilton calls on the mine owner's daughter, Dora. While there, Preston shows him a letter from Frank Conway, a mining engineer, who applies for a position. On his way home he is waylaid by the two miners whom he had discharged. They murderously attack him, but assistance comes unexpectedly. Frank Conway chances to see the attack and puts the ruffians to flight. This act places him in good favor with the manager, who rewards him with the position he applied for.

Soon after, Conway meets the manager, who is strolling with the mine owner and his daughter. Hamilton introduces him and tells of his brave act. The manager and the miner owner go off to discuss some new project, leaving Conway and the girl together. Dora's charming personality makes a profound impression on the young engineer, who is quite smitten with her. On the return of the two men, Preston gives Conway an invitation to a dance, and during the temporary absence of his daughter and the manager, explains that they are engaged. This is bad news for Conway. Dora is strangely drawn to the handsome young engineer, and at the dance that evening, Hamilton's suspicions are aroused by seeing them constantly together.

The next day the manager and his fiancee go for a ride and meet Conway on the road. Dora's horse, being frightened by a passing auto, runs away with her. Conway immediately rides after them and after a spectacular chase, succeeds in rescuing the girl, who faints. Picking her up in his arms, Conway is overcome by his love and rapturously kisses her. He realizes then that his love for her is hopeless, and informs the mine owner by letter that he would have to leave his employ the next day, promising to explain the reason on his return home. Preston shows the letter to the manager. Dora hears them discussing it and demands to see the letter. Hamilton shows it to her and is staggered when he realizes by her actions that the young engineer has replaced him in her affections.

A terrific explosion occurs in the mine the next day, and while many men are rescued, Conway is reported to be lost in the mine. Hamilton, exhausted by the work of rescue, decides to make a last attempt to find his rival, owing to the pleadings of Dora. Buckling on an oxygen tank, he plunges again into the darkness and danger of the pit, and after many hardships, finds the missing man unconscious. Taking off his oxygen tank and placing it on Conway, he soon revives the unconscious man. But Hamilton is then overcome by the deadly mine gases, and is carried to the surface by the man whom he had aided. His brave deed proves fatal, however, and the heroic manager, after uniting the hands of the girl whom he loved and those of his rival, passes into the Great Beyond.

FAMOUS PLAYERS.

THE PRIDE OF JENNICO (Four Parts).—In the days of Romance when fortune and glory were carved by the sword Basil Jennico, the descendant of a proud and haughty house, walking among the old ancestral chambers, dreams of his gallant forebears and their daring deeds performed for the smile of a lady fair. Inspired by his lofty heritage and the atmosphere of nobility and bravery in which he has been reared, Basil longs for love and adventure. At this romantic period of Basil's life, his aged uncle, the lineal head of his house, dies, and makes Basil swear by the sword that he will always uphold the pride of Jennico. Basil becomes Lord of Tollendhall and master of the broad acres of the Duchy of Lausitz, but titles, estates and splendor do not compensate for the absence of love.

Princess Ottilie, a beautiful, whimsical maiden, is urged by her guardian, the Earl of Dornheim, to marry Prince Eugen, a worthless rogue, whom Ottilie fears and loathes. To avoid marrying Eugen, the Princess effects her escape from the castle in the guise of her maid, Marie, who follows after her mistress. The two are overtaken by a storm and seek the shelter of Jennico Castle.

Marie is introduced to Jennico as the Princess, but Jennico falls madly in love with Ottilie, whom he believes to be the maid. Love and pride struggle for supremacy. Jennico is heart-broken, because his sworn duty to maintain the dignity of his house prohibits his marriage to the maid. The wilful, fascinating maid intimates to Jennico that the Princess admires him, and, repressing love for duty, he courts the "princess." The marriage is arranged. Princess Ottilie and her maid confer and arrange to change places at the altar. Jennico greets his bride, heavily veiled, but when at last he looks upon her face he sees the piquant, mocking Ottilie and thinks he has married the maid. Love bids him accept his happiness, but his pride asserts itself and he resents the supposed deception. Ottilie, noticing his anger and piqued because he is not content with her, regardless of her apparent low rank, leaves him.

Desperate for the love of the absent and tantalizing beauty, he seeks the supposed maid, encounters the bitter enmity and jealousy of the defeated Prince Eugen and his trusted force; but, despite all opposition and against all odds, he wins his way to Ottilie's heart at his sword's point—to find that valor has not only won him a heart of gold, but a title that adds lustre to the pride of Jennico.

BALBOA FEATURE FILMS.

SACRIFICIAL FIRES (Three parts).—Dick Mathews is left penniless through the death of his father and his friends shun him. He secures a position as representative of an American mercantile firm and goes to Japan. One day when calling on a Japanese of integrity to purchase some antique article, he meets the man's daughter, Cherryblossom. Dick is impressed by her beauty, and later asks the girl to marry him. She does so. Dick buys and funishes a pretty little American house and instructs her in American ways.

About six months after their marriage Dick receives a letter from his home in San Francisco, informing him an uncle has died, leaving him his entire fortune and that his presence is desired at once. He prepares to leave. He tells Cherryblossom he is called to America on business, but will return in a month or so. She asks to go along, but he refuses. She is dazed and heartbroken by his sudden departure.

Months go by and his letters grow less fervent and less frequent and then they cease entirely. In the meantime Dick, back among his old friends, forgets his wife. He meets a beautiful American girl and falls in love with her, but his manhood keeps him from telling her of his love. Yet every time as he starts to write Cherryblossom something prevents him. Cherrybloom determines to go to America to find him. Arriving in San Francisco she discovers him in company with Helen Morrow and realizing the situation, returns to Japan without revealing her presence to Dick. She writes a cablegram the moment of her return to Japan. She takes off her American attire and puts on her Japanese kimono. She takes an American flag and wraps it about her body. Taking up a little jeweled dagger, she goes to the windows which open out on the sea. Dick becomes remorseful and, realizing his duty to Cherryblossom, writes her a letter, in which he tells her he will return to her. Just as he is about to mail it, a messenger delivers a cablegram which informs Dick that Cherrybloom died that morning. Dick slowly burns the letter he had written her, and, clasping the picture of Helen to his breast, buries his head in his arms.

THE UNEXPECTED (Three parts).—Dorothy Madison, a secret service operative, is sent into the West Virginia mountains to locate a still, after male operatives failed. She carries a sketching outfit and a carrier pigeon into the moonshine country, and hides the pigeon in the woods near a mountain cabin, where she hopes to make headquarters. She walks along the road until she sees Dave Parks coming, falls, feigns a sprained ankle, and is taken home by Dave, who is a young, good-looking moonshiner. Dave's mother is a sour-faced, pipe-smoking, suspicious old mountain woman, and only tolerates Dorothy. Nell Oatsey, typical mountain girl of bold beauty, hears of Dorothy's plight and goes to see her. She carries her rifle. Dorothy is in the woods near the road sketching and looking about for signs of a still. Nell sees her and approaches. Dorothy is sitting on a log back of which is a big rattlesnake ready to spring. Nell shoots the snake and saves Dorothy from being bitten, but nearly scares her to death.

Dave Parks, who is Nell's sweetheart, is smitten with Dorothy and grows cold toward Nell, which increases his mother's antipathy for Dorothy. By climbing a tree and using a spyglass Dorothy discovers the still and how it is guarded. She sends the information by her carrier pigeon and arranges for a signal to raid. At the appointed time she takes Dave to the woods to sketch him, and he is her unconscious tool in arranging the signal, which is seen from a nearby hill by the secret service men. The moonshine plant is raided and Dave, who is on his way to the place, runs afoul of a secret service guard and both shoot and both are wounded. Dorothy, who has followed Dave, desires to save him from prison and goes to his aid, helping him home. He is not badly hurt and is hidden in a woodshed. After dark Dorothy helps him away and takes him home. Next day Nell Oatsey on her way to market learns that Dave and Dorothy have disappeared. She believes Dorothy has stolen Dave from her and starts on a mission to kil lDorothy. She reaches Dorothy's home the next day and enters the library, where Dorothy and Dave are talking. She tries to shoot Dorothy, but Dave spoils her aim. She accuses Dorothy, who for the first time is found to be the wife of an operative and the mother of a beautiful three-year-old child. Dorothy's husband appears, the child follows and all is explained, Dorothy making it plain that she saves Dave because Nell had killed the snake that menaced her. She reunites Dave and Nell.

MIDGAR FEATURES.

LIFE'S TEMPTATIONS (Imperator film—4 parts).—The picture opens with a vivid representation of the wreck of the steamship "Teutonia." The only survivors of the catastrophe are Walter Mason and James Ford. They succeed in gaining partial security by reaching a portion of the wreckage, on which they float for several hours. Weakened by exposure and thinking his end to be near, Walter Mason tells his companion how he came to be a passenger on the ill-fated steamer.

Mason tells Ford that prior to going on board the "Teutonia," he was steward to the Earl of Westchester. The Earl was forced to sell his estate to his brother-in-law, Sir William Scott. After the sale had been completed and the money handed over, Mason was driving the Earl home when on the side of a very steep embankment, Mason and the Earl alighted to adjust the harness and by accident the Earl was precipitated to the bottom of the cliff. Frightened of being accused of murder, Mason took the Earl's pocketbook containing the money obtained by the Earl from his brother-in-law and took flight and boarded the ship which had since gone down. Almost with his last gasp, Mason hands to Ford the money he took from the Earl, imploring him to return it to the Earl's daughter. Shortly after-

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ward, a huge wave sweeps his exhausted body from the raft, and Ford is left alone with $100,000 in his possession. The next morning Ford is rescued by two fishermen and later makes his way to Westchester for the purpose of returning the money to its rightful owner.

Since the escape of Mason, Sir William Scott has adopted his niece and is now in financial difficulties and anxious to sell the estate he purchased from the Earl. The inn-keeper of Westchester, thinking Ford is a possible purchaser of the estate of Westchester, introduces him as such to Lady Phyllis. Enamored of Lady Phyllis, Ford's good intentions weaken and instead of returning to her the money, he purchases the estate. Shortly afterward, Ford is married to Lady Phyllis.

Eight years later, coal is discovered on Ford's estate and he is very prosperous. He is still doubtful of Walter Mason's fate and writes a letter to the steamship company, asking them if they know anything definite of the fate of Mason. By a curious coincidence, Ford's letter finds its way to Walter Mason himself. This comes about by the fact that Mason was picked up by a passing steamer and eventually obtained a position in the offices of the steamship company. Although his memory of the events preceding and immediately following the wreck of the "Teutonia" is very hazy and he finds it practically impossible to reconstruct events, like a flash Ford's letter brings back to him all the circumstances of the disaster.

He hastens to his old home at Westchester and calls on Lady Phyllis. While he is explaining to her the circumstances, James Ford walks in and is dumbfounded at the sight of Mason. Phyllis explains to her husband what she has already learned and realizing his wife knows the awful truth, he decides to leave her forever. He writes her a note, telling her of his intentions and proceeds to the mines in order to give final instructions to his engineers there. While doing this, news is brought to him of a terrible explosion in the mines. He rushes to the scene of the disaster and at the pit head is joined by Lady Phyllis. They are informed that their little son is in the burning shaft and Ford immediately goes down the shaft to rescue his son. After braving innumerable dangers searching for the little boy, the father at last discovers him and a few seconds later staggers forth with the boy in his arms.

The father's heroic act and his great remorse for his previous dishonesty so softens Phyllis that a reconciliation takes place at the pit head and after the injuries of the father and son have been attended to, the family is once more united.

Miscellaneous

CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 61 (Feb. 14).—Straw Hats and Shirt Waists in Winter.—San Diego boosters make straw hat day, Feb. 2nd, a festive occasion.

In Monterey County.—Showing panorama of Monterey City and Bay from Fort Mervine; Monterey Mission, founded 1794, and oldest wooden house in California, built of lumber shipped around the Horn.

How the Ferry Boats Look.—Cameraman photographs San Francisco Bay from aeroplane.

$30,000 of Opium Confiscated and Burned.—Drug, billed from Hongkong to Mexico City, stops at San Francisco enroute and is seized under provisions of a new law.

"Steeple Jack" and "Steeple Jill," Plight Vows.—Bob Simson and Maude Faylor married by "Marrying Pastor," Rev. J. M. Heady, on Ferry Building Tower.

Luncheon in Midair Over 300 Feet Above Ground.—Festive occasion held on top of the University of California Campanile, now under construction.

LIFE PHOTO FILM CO.

NEW YORK WEEKLY, NO. 2 (Feb. 10).—Mrs. Christopher, New York's Fire Woman, Inspecting Factories and Fire Escapes.

The Fire Drill.

Escaping by roof and fire escape.

Mrs. Christopher testing water tank.

Fire escape condemned by Mrs. Christopher.

Noon hour on lower Fifth Avenue.

Rummage Day—Collecting clothing for the poor.

New York's Busiest Corner—35th Street and Broadway.

New York Herald Guide of time "Striking the Hour." The most accurate clock in the world.

Some of the enthusiastic opera patrons in front of the Metropolitan Opera House.

The Steamship "Queen Louise," aground off the Jersey coast. U. S. Revenue cutters standing by ready to aid the stricken ship.

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Picture Theaters Projected.

Hoboken, N. J.—Nicholas Soldwedel and J. Talton, 421 Bergenline avenue, Union Hill, N. J., have prepared plans for a moving picture theater to be erected at Hoboken in the early part of the present year.

Allston, Mass.—Walker & Watson are to build a two-story theater building, 70 by 130 feet, to cost $80,000

Pittsburgh, Pa.—Davis & Harris Amusement Co., Farmer's Bank building, have plans about completed for a two-story theater building, 100 by 150 feet, to cost $175,000.

West New York, N. J.—De Riso Brothers, 217 Third avenue, have had plans completed for a one-story moving picture theater, with seating capacity of 800, to cost $20,000.

Cleveland, O.—Arthur M. Gordon, 1525 Williamson building, has had plans and specifications prepared for a four-story moving picture theater, store and apartment building, 76 by 240 feet, to cost $75,000. There will be three stores on the ground floor and twenty-four apartments on the other floors. Seating capacity of theater, 1,300.

Cleveland, O.—H. Morris, 760 East 91st street, will build a one and two-story moving picture theater, 29 by 100 feet, to cost $10,000. Seating capacity of theater, 340.

Cincinnati, O.—Andrew Niedenthal, Montgomery road and Dana avenue, will erect a one-story moving picture theater, 29 by 100 feet, to cost $10,000—seating capacity of theater 340.

Adams, Minn.—John Krebsbach will build a one-story moving picture theater and store building, 48 by 80 feet, to cost $20,000. Seating capacity of theater, 350

Excelsior, Minn.—E. L. Newell has had plans prepared for a one-story moving picture theater, 25 by 120 feet, with seating capacity for 300 persons.

Jackson, Miss.—Houston Bowers will build a theater building to cost about $45,000. Plans call for seating capacity of 1,800.

Baltimore, Md.—Jacob Cohen, Park Heights and Belvidere avenue, has awarded the contract for erecting a one-story moving picture theater, 23 by 100 feet, to cost $5,000, to W. T. Childs, Bell and Garrison avenues.

Tuscaloosa, Ala.—R. H. Little has let the contract to E. J. Pounds for the erection of a modern theater and store building.

Philadelphia, Pa.—E. Allen Wilson is preparing plans for a moving picture theater, to be erected in West Philadelphia. Building will be one story, 50 by 100 feet; seating capacity 800; cost $12,000.

Philadelphia, Pa.—E. Hollenbeck Company are estimating on a moving picture theater to be erected at 765-67 South Second street. Building to be one story, brick and terra cotta, 36 by 114 feet; seating capacity, 500 persons.

Philadelphia, Pa.—It is reported that George Hogg has been awarded the contract for a concrete and brick fireproof theater, 105 by 139 feet, to be erected at 59th and Market streets, for the Norris Realty Company. It will be known as the Cross Keys Theater.

Philadelphia, Pa.—The Freund-Siedenbach Company has been awarded the contract and has taken out a permit for the erection of a one-story brick moving picture theater, 53 by 85 feet, at the northwest corner of Seventeenth and Annin streets, for Frances Hennessy, to cost $11,000.

Boston, Mass.—Magnet Theater Co., 288 Tremont street, are planning to build a one-story moving picture theater, 50 by 120 feet, to cost $20,000.

Gates, N. Y.—Thomas Ledd has had plans prepared for a one and two-story moving picture theater and lodge rooms, 30 by 176 feet, to cost $8,000.

Chicago, Ill.—Feree & Uhring, 304 West 63rd street, has prepared plans and specifications for a three-story theater, store and flat building, 125 by 250 feet, to cost $250,000. There will be five stores on the ground floor, while the second and third floors will contain twelve apartments. The theater will have seating capacity for 700 persons.

New York, N. Y.—Progressive Investment Company are planning to erect a one-story moving picture theater at 5, 7 and 9 First avenue. The building will seat 900 persons and cost $12,000.

Brooklyn, N. Y.—Max Huncke, 114 Seventy-second street, will build a one and two-story moving picture theater, 46 by 97 feet, to cost $10,000.

Ridgewood, L. I., N. Y.—B. Livoti, 671 Knickerbocker avenue, Brooklyn, has had plans and specifications drawn up for a one-story moving picture theater, 50 by 100 feet, to cost $15,000. The structure will be erected on Cobert avenue, near Greene, Ridgewood, L. I.

Alliance, O.—Karl E. Wilhelm, Albright building, Massillon, O., has prepared plans for a two-story moving picture theater and store building, with seating capacity for 600 persons, to cost $25,000.

Alliance, O.—H. H. Boyd, East Main street, has had plans prepared for a two-story moving picture theater and restaurant, 27 by 120 feet. The theater will occupy the ground floor and have seating capacity of 250. The restaurant will be located on the second floor.

Beach Haven, N. J.—Beach Haven Construction Company and others are estimating on plans for a three-story brick and frame theater, store and apartment building, 60 by 115 feet, for Lester J. Ashorne.

Bloomingdale, Pa.—B. F. Myers, Bond building, Washington, D. C., has prepared plans for a one-story moving picture theater, 50 by 100 feet, to cost $8,000. Ground for the new building will not be broken until early spring.

Buffalo, N. Y.—W. J. Baynes, 31 Pearl street, has prepared plans for a one-story moving picture theater, to cost $13,000. The owner is Mrs. Katherine Tanner.

Canton, O.—Alphonse Stalder, clothing merchant, 818 North Cleveland avenue, has had plans prepared for a one-story moving picture theater, 50 by 80 feet, with seating capacity of 500, to cost $10,000..

Cleveland, O.—August Kausek, 6202 St. Clair avenue, will build an addition to his moving picture theater, to cost $4,000.

Cleveland, O.—W. W. Hodges Company, 1119 Schofield building, have prepared plans and specifications for a one-story moving picture theater, with seating capacity for 300 persons.

Chicago, Ill.—Roseland Theater Corporation are planning to build a two-story theater, hall and store building, to cost $100,000. The theater will have seating capacity of 1,000.

Chicago, Ill.—S. Donian, 1115 South Kedzie avenue, will erect a two-story theater, store, office and flat building, 112 by 125 feet.

Dayton, O.—Samuel H. Thal, 326 West Lexington avenue, will build a one-story moving picture theater, 42 by 150 feet, with seating capacity of 450, to cost $15,000.

East Liverpool, O.—J. C. Walsh will erect a modern moving picture theater, 60 by 100 feet, to cost $25,000.

Elizabeth, N. J.—Leonard Belucio, 320 South Seventh street, will build a $5,000 moving picture theater here in the spring.

Ft. Wayne, Ind.—A stock company has been formed by Sprague Green, George Dehm and E. J. Longfield, for the purpose of building a modern moving picture theater. The interested parties contemplate building in the early spring.

Jamestown, N. Y.—William H. Lang, 13 Steel street, has awarded the contract to E. Shellberg, 35 Bush street, for the erection of a one-story moving picture theater, 30 by 120 feet.

Milwaukee, Wis.—Sidney Lovele, 38 South Dearborn street, Chicago, has prepared plans and specifications for a four-story theater building, 50 by 150 feet, to cost $75,000, for Sax Brothers.

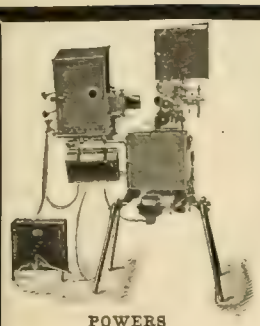
Mahanoy City, Pa.—Charles D. Kaiser estate contemplate building a three-story theater and hotel building, 60 by 150 feet, to cost $50,000.

New York, N. Y.—Murphy & Dana, 331 Madison avenue, have prepared plans for a two-story theater building, 36 by 90 feet, for Charles H. Hopkins.

New York, N. Y.—Kodak Theater Co., Inc., Manfred Barber, president, and E. Y. Ettonhead, secretary, have had plans prepared for a one-story moving picture theater, 40 by 65 feet, to cost $12,000.

New York, N. Y.—E. Sherman Gould estate will shortly erect a one-story moving picture theater with seating capacity of 600, to cost $12,000. The Progressive Amusement Company are the lessees.

New York, N. Y.—Yorktown Realty Company, 65 Hamilton Terrace, will build a one-story moving picture theater, 43 by 100 feet, with seating capacity of 600, to cost $15,000.



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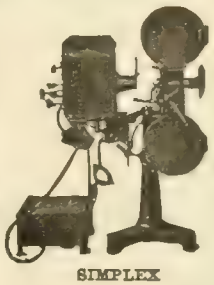

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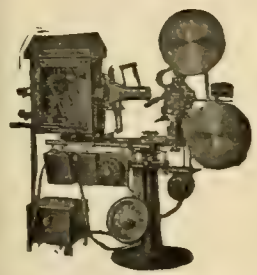

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Feb. 28—The Carbon Copy (Drama).....1000
March 2—The Crucible (Drama).....1000
March 5—The Pursuer Pursued (Drama).....1000
March 7—A Child of the Desert (Drama)....1000
March 9—The Call of the Traumerei (3 parts—Drama) 3000
March 14—A Story of Little Italy (Drama)....1000

APOLLO.

Jan. 25—It's a Bear! (Comedy).....
Feb. 1—The Great Pasadena Rose Tournament (Topical) .....
Feb. 8—One Round O'Brien In the Ring Again (Comedy) .....
Feb. 15—Black Hand Conspiracy (Comedy)....
Feb. 22—Up In the Air Over Sadie (Comedy)..

BEAUTY FILMS.

Feb. 4—Sally's Elopement (Comedy).....1000
Feb. 11—The Wife (Drama).....1000
Feb. 18—The Sacrifice (Drama).....1000
Feb. 25—The Professor's Awakening (Drama).
March 4—Italian Love (Drama).....1000

101 BISON.

Feb. 14—Unjustly Accused (2 parts—Drama)...
Feb. 21—Her Father's Guilt (2 parts—Drama).
Feb. 28—Legion of the Phantom Tribe (2 parts—Drama) .....
March 7—The Yaqui's Revenge (2 parts—Dr.)

BRONCHO.

Feb. 18—Yellow Flame (2 parts—Drama).....
Feb. 25—Repaid (2 parts—Drama).....
March 4—Marlo (2 parts—Drama).....
March 11—A Barrier Royal (2 parts—Dr.)..

CRYSTAL.

Feb. 15—A Sure Cure (Comedy).....
Feb. 17—Some Doings (Comedy).....
Feb. 17—Harold's Burglar (Comedy).....
Feb. 22—McSweeney's Masterpiece (Comedy)..
Feb. 24—That Infernal Machine (Comedy)....
Feb. 24—Arabella's Romance (Comedy) .....
Mar. 1—How Mosha Came Back (Comedy)....
March 3—Some Pull (Comedy) .....
March 3—A Strange Bird (Comedy).....
March 8—Lizzie and the Ice Man (Comedy)..

DOMINO.

Feb. 5—O Mimi San (Drama).....
Feb. 12—The Mystery Lady (Drama).....
Feb. 19—The Play's the Thing (2 parts—Dr.).
Feb. 26—The Courtship of O San (2 parts—Drama) .....

ECLAIR.

Feb. 15—The Legend of the Lilacs (Drama)....
Feb. 18—The Cross in the Cacti (2 parts—Dr.)
Feb. 22—The Electric Girl (Comedy).....
Feb. 22—Colombo (Scenic) .....
Feb. 25—The Devil Fox of the North (2 parts—Drama) .....
Mar. 1—The Heart of Carita (Drama).....
March 4—The Diamond Maker (Three parts—Drama) .....
March 8—Birds of Passage (Comedy).....
March 8—Orchids (Horticulture) .....

FRONTIER.

Feb. 19—Slim Joins the Army (Comedy).....
Feb. 21—The Fatal Card (Drama).....
Feb. 26—Slim Becomes a Cook (Comedy).....
Feb. 28—So Shall Ye Reap (Drama).....
March 5—Pretzel Captures the Smugglers (Comedy) .....
March 7—The Mystery of Buffalo Gap (Dr.).

GAUMONT.

Feb. 10—Tiny Tim and the Lion (Comedy)...
Feb. 10—Scenes in Costa Rica (Travel).....
Feb. 12—Simple Simon Deals in Antiques (Comedy) .....
Feb. 12—Excursions in Old Paris (Travel)....
Feb. 17—Two Miniatures (Drama).....
Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Jan. 20—The Unsigned Agreement (2 parts—Drama).....
Jan. 27—One of the Bravest (2 parts—Drama)
Feb. 3—In the Fall of '64 (2 parts—Drama).
Feb. 10—The Bride of Mystery (3 parts—Dr.).
Feb. 17—Honor of the Mounted (2 parts—Dr.).
Feb. 24—Captain Jenny, S. A. (3 parts—Dr.)..
March 3—By Radium's Rays (2 parts—Dr.)

IMP.

Feb. 5—King the Detective in Formula 879..
Feb. 9—Jane Eyre (2 parts—Drama).....
Feb. 12—The Elixir of Love (Comedy).....
Feb. 16—The Box Couch (Comedy).....
Feb. 19—The Price of Sacrilege (3 parts—Dr.)
Feb. 23—The Touch of a Child (2 parts—Dr.).
Feb. 26—Rounding Up Bowser (Comedy).....
March 2—Testing Bill's Courage (Comedy)....
March 5—The Opal Ring (2 parts—Drama)..

JOKER.

Feb. 11—Universal Ike's Wooing (Comedy)....
Feb. 14—The Chicken Chasers (Comedy).....
Feb. 18—A Narrow Escape (Comedy).....
Feb. 18—Lumber Industry of California (Indus.)
Feb. 21—The Tender-Hearted Sheriff (Comedy).
Feb. 25—(Title Not Reported).
Feb. 28—Traffic in Soles (Comedy).....
March 4—Sheridan's Pride (Comedy).....
March 7—A Mexico Mix (Comedy).....

KAY-BEE.

Jan. 27—For Her Brother's Sake (Drama)....
Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb. 20—The Raiders (2 parts—Drama).....
Feb. 26—North of 53 (2 parts—Drama).....2000

KEYSTONE.

Feb. 5—Little Billy's Strategy (Comedy).....
Feb. 7—Kid Auto Races at Venice (Juvenile)..
Feb. 7—Olives and Their Oil.....
Feb. 9—Mabel's Strange Predicament (Comedy)
Feb. 12—A Robust Romeo (Comedy).....
Feb. 16—Raffles, Gentleman Burglar (2 parts—Comedy) .....
Feb. 19—A Thief Catcher (Drama).....
Feb. 21—Love and Gasoline (Comedy).....

KOMIC.

Jan. 29—The Physical Culture Bug (Comedy).
Jan. 29—The Scheme That Failed (Comedy)..
Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy).....
Feb. 12—That Spring Lock (Comedy).....
Feb. 12—The Plumber and Percy (Comedy)..
Feb. 19—A Birthday Present (Comedy).....
Feb. 19—Getting a Suit Pressed (Comedy).....

LUX.

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Feb. 20—Boating on the Seine (Scenic)..... 370
Feb. 27—Pat's Motor (Comedy)..... 595
Feb. 27—Lakes and Falls (Scenic)..... 310
March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420

MAJESTIC.

Feb. 8—A Turn of the Cards (Drama).....
Feb. 10—Just a Song at Twilight (Drama)....
Feb. 14—Fate's Decree (Drama).....
Feb. 15—The Orange Bandit (Comedy-Drama)..
Feb. 17—The Clerk (Drama).....
Feb. 21—Higher Law (Drama).....
Feb. 22—The Reform Candidate (3 parts—Dr.)
Feb. 24—(No Release This Date).
Feb. 28—The Rival Barbers (Comedy).....

NESTOR.

Feb. 6—Twixt Love and Flour (Comedy).....
Feb. 11—The Greater Devotion (Drama).....
Feb. 13—His Royal Pants (Comedy).....
Feb. 18—A Flash in the Dark (Drama).....
Feb. 20—Scooped By a Hen Coop (Comedy)...
Feb. 25—Breed O' the Mountains (Drama)....
Feb. 27—One of the Finest (Comedy).....
March 4—The Voice of the Viola (Drama)....
March 6—She Was Only a Working Girl (2 parts—Comedy) .....

POWERS.

Feb. 9—An Academy Romance (Comedy).....
Feb. 13—Withered Hands (Drama).....
Feb. 16—Almost a White Hope (Comedy).....
Feb. 20—My Mother's Irish Shawls (Drama)..
Feb. 23—The Rival Dentists (Comedy).....
Feb. 27—Regeneration (Comedy) .....
Feb. 27—Tightwad Buys a Laundry (Comedy)..
March 2—The Tale of a Dog (Comedy).....
March 2—Trieste To Porto Rose, Austria (Scenic) .....

PRINCESS.

Jan. 23—The Vacant Chair.....
Jan. 30—The Loser Wins (Comedy-Drama)....
Feb. 6—Where Paths Diverge (Drama).....
Feb. 13—The Tangled Cat (Comedy).....
Feb. 20—All's Well That Ends Well (Comedy).

RELIANCE.

Jan. 31—Too Proud to Beg (Drama).....
Feb. 2—Our Mutual Girl (Third Release—Dr.)
Feb. 4—The Janitor (Drama).....
Feb. 7—For His Master (2 parts—Drama)....
Feb. 9—Our Mutual Girl (Fourth Release—Dr.)
Feb. 11—Pat Flannagan's Family (Comedy)..
Feb. 14—The Idler (Drama).....
Feb. 16—Our Mutual Girl (Fifth Release—Dr.)
Feb. 18—A Working Girl's Romance (Drama)
Feb. 21—An Interrupted Seance (Drama).....
Feb. 23—Our Mutual Girl (Chapter 6—Drama).
Feb. 25—The Musician's Wife (Drama).....
Feb. 28—The Green-Eyed Devil (2 parts—Dr.).2000

REX.

Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....
March 5—The House Across the Street (Dr.).
March 8—A Modern Fairy Tale (Drama)....

THANHOUSER.

Feb. 1—Why Reginald Reformed (Comedy)....
Feb. 3—Twins and a Stepmother (Com. Dr.)..
Feb. 6—The Success of Selfishness (Drama)....
Feb. 8—Percy's First Holiday (Comedy).....
Feb. 10—The Dancer (2 parts—Drama).....
Feb. 13—(No Release This Date).
Feb. 15—The Skating Master (Com.-Dr.).....
Feb. 17—The Leak in the Foreign Office (2 parts—Drama) .....
Feb. 20—No Release this Date.
Feb. 22—A Can of Baked Beans (Drama)....
Feb. 24—The Golden Cross (2 parts—Drama).
Feb. 27—Their Best Friend (Drama).....

UNIVERSAL IKE.

March 3—Universal Ike Gets a Goat (Comedy)

VICTOR.

Feb. 9—The Man Who Slept (Drama).....
Feb. 13—The Law's Decree (2 parts—Drama)..
Feb. 16—Votes for Men (2 parts—Comedy)...
Feb. 20—Love's Victory (2 parts—Drama)...
Feb. 23—Remember Mary Magdalene (Drama)..
Feb. 27—The Stepmother (2 parts—Drama)....
March 2—The Man Between (2 parts—Drama).
March 6—The Nemesis That Passed (Drama).

FEATURES— (A. Blinkhorn).

Jan. 5—The Vicar of Wakefield (Hepworth's —4 parts—Drama) .....
Jan. 8—The Younger Sister (Turner Films, Ltd.—Drama) .....
Jan. 12—Jean's Evidence (Turner Films, Ltd. —2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's —2 parts—Comedy-Drama).....

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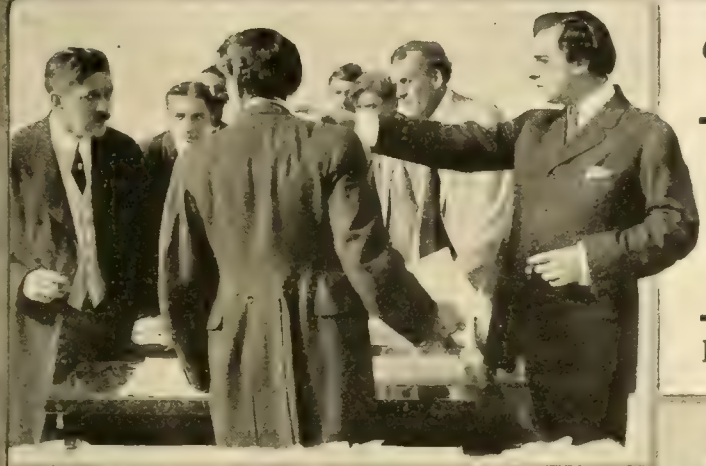

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Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Feb. 7—Beating Their Board Bill (Comedy)..
Feb. 7—The Faddists (Comedy).....
Feb. 9—One Thousand to One Shot (Comedy)..
Feb. 9—Skelley Buys a Hotel (Comedy).....
Feb. 12—As It Might Have Been (Com.-Drama)
Feb. 14—A Nest Unfeathered (Drama).....
Feb. 16—Her Old Teacher (Drama).....
Feb 19—A Desperate Hero (Comedy).....
Feb. 19—Skelley and the Turkey (Comedy)....
Feb. 21—Criminology and Reform (Com.-Drama)
Feb. 23—Her Father's Silent Partner (Drama)
Feb. 26—The Massacre (2 parts—Drama).....
Feb. 28—Chocolate Dynamite (Comedy).....
Feb. 28—Because of a Hat (Comedy).....

EDISON.

Feb. 16—The Adventure of the Extra Baby (Second story of Octavius—Amateur Detective—Comedy) 1000
Feb. 17—Sophia's Imaginary Visitors (Comedy-Drama) 1000
Feb. 18—Courting Betty's Beau (Comedy).....1000
Feb. 20—All For His Sake (Special—2 parts—Drama) 2000
Feb. 21—The Powers of the Air (Drama).....1000
Feb. 23—The Beautiful Leading Lady (Third of Wood B. Wedd's Series—Comedy)..1000
Feb. 24—The Mystery of the Ladder (Fourth of Mystery of the Chronicles of Cleek—Drama) 1000
Feb. 25—Love's Young Dream (Comedy)..... 500
Feb. 25—Cheese Mining (Comedy)..... 500
Feb. 27—The Drama of Heyville (Special—2 parts—Comedy).....2000
Feb. 28—The Ghost of Mother Eve (Second of the Dolly of the Dailies—Drama)..1000
Mar. 2—Mr. Sniffkins' Widow (Comedy).....1000
Mar. 3—With the Eyes of Love (Drama).....1000
Mar. 4—An Absent-Minded Mother (Comedy) 500
Mar. 4—A Four Footed Desperado (Comedy.. 500
Mar. 6—Comedy and Tragedy (Special 2 parts—Drama).....2000
Mar. 17—When the Cartridges Failed (Dr.)...1000

ESSANAY.

Feb. 17—To Alaska Via the Great Rivers of the North (Scenic) 1000
Feb. 18—One-to-Three (Comedy).....1000
Feb. 19—Italian Love (Comedy-Drama).....1000
Feb. 20—The Other Girl (Special—2 parts—Drama) 2000
Feb. 21—Snakeville's Fire Brigade (Comedy)..1000
Feb. 24—Hear No Evil (Drama).....1000
Feb. 25—Mrs. Manly's Baby (Comedy).....1000
Feb. 26—The Arm of Vengeance (Drama).....1000
Feb. 27—Let No Man Escape (Special—2 parts—Drama) 2000
Feb. 28—Broncho Billy's Bible (Drama).....1000
Mar. 3—The Long Cold Night (Drama).....1000
Mar. 4—"Presto" Willie—Magician (Comedy).1000
Mar. 5—The Conquest of Man (Drama).....1000
Mar. 6—Chains of Bondage (Special—2 parts—Drama).....2000
Mar. 7—Sophie's Birthday Party (Comedy)...1000

KALEM.

Feb. 13—Out in the Rain (Comedy).....
Feb. 13—The Gun Behind the Man (Comedy)...
Feb. 14—The Fatal Clues (Comedy-Drama)..... 800
Feb. 14—Flood of the Dal River (Topical).....200
Feb. 16—A Million in Jewels (Special—2 parts—Drama) 2000
Feb. 18—Chasing the Smugglers (Special—2 parts (Drama) 2000
Feb. 20—Too Many Johnnies (Comedy).....
Feb. 20—A Bottled Romance (Comedy).....
Feb. 21—An Indian's Honor (Drama).....
Feb. 21—A Long Island Skunk Farm (Ind.)....
Feb. 23—The Shadow (Special—2 parts—Dr.)..2000
Feb. 25—The Tigers of the Hills (Special—2 parts—Drama) 2000
Feb. 27—Reggie, the Squaw Man (Comedy)....1000
Feb. 28—The Delayed Special (Drama).....1000
Mar. 2—Chest of Fortune (Special—2 parts—Drama).....2000
Mar. 4—The Intrigue (Special—2 parts—Dr.)..2000
Mar. 6—Hiram's Hotel (Comedy).....
Mar. 6—Beauty, the Educated Horse (Edu.).
Mar. 7—The Hopi Raiders (Comedy).....
Mar. 7—Unveiling the Maine Monument (Topical).....

GEORGE KLEINE.

Jan. 20—Who Was Guilty? (Special—Cines—2 parts—Drama) .....
Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Celio—Special—2 parts—Drama) .....
Feb. 24—The Money-Sharks (Cines—Three Parts—Drama) .....
Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....

LUBIN.

Feb. 12—Fitzhugh's Ride (Special—2 parts—Drama) 2000
Feb. 13—The Sleeping Sentinel (Drama).....1000
Feb. 14—The Reward (Drama).....1000
Feb. 17—Getting Even (Comedy)..... 400
Feb. 17—An Innocent Victim (Comedy)..... 600
Feb. 18—The Price of a Ruby (Special—2 parts—Drama) 2000
Feb. 19—The House of Fear (Special—2 parts—Drama) 1000
Feb. 20—In the Dredger's Claw (Drama).....1000
Feb. 21—A Winning Mistake (Comedy)..... 400
Feb. 21—The Female Book Agent (Comedy)... 600
Feb. 24—The Lost Child (Comedy) 400
Feb. 24—The Rise of Officer Casey (Comedy).. 600
Feb. 25—Sealed Orders (Special—2 parts—Dr.).2000
Feb. 26—The Two Roses (Spec.—2 parts—Dr.).2000
Feb. 27—A Desperate Chance (Drama).....1000
Feb. 28—Coon Town Suffragettes (Comedy).. 400
Feb. 28—Father's Temper (Comedy)..... 600
Mar. 3—The Best Man (Comedy)..... 400
Mar. 3—That Terrible Kid (Comedy)..... 600
Mar. 4—In the Gambler's Web (Special—2 parts—Drama) 2000
Mar. 5—His Wife (Special—2 parts—Drama).2000
Mar. 6—A Romance of the Northwest (Dr.).1000
Mar. 7—When Dooley Passed Away (Comedy).1000

MELIES.

Jan. 1—Temples of Japan (Architecture)....1000
Jan. 8—The Somnambulist (Drama).....1000
Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 370
Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700

PATHE.

Jan. 31—The Lunatic's Child (Special—2 parts—Drama) .....
Feb. 2—Pathe's Weekly, No. 10 (News).....
Feb. 3—Wooing the Cook (Comedy).....
Feb. 4—The Fat Man's Burden (Comedy)....
Feb. 5—Pathe's Weekly, No. 11 (News).....
Feb. 5—Behind Comedy's Mask (Special—2 parts—Drama) .....
Feb. 7—In the Mesh of Her Hair (Special—2 parts—Drama) .....
Feb. 9—Pathe's Weekly No. 12.....
Feb. 10—Orphans of the Wild (Drama).....
Feb. 11—All on Account of Polly (Comedy).....
Feb. 11—A Typical Buddhist Temple (Typical)
Feb. 11—Scenes Along the Canvery River (India) (Scenic) .....
Feb. 12—Broken Lives (Special—2 parts—Dr.)..
Feb. 12—Pathe's Weekly No. 13, 1914.....
Feb. 14—Chains of Honor (Special—2 parts—Drama) .....
Feb. 16—Pathe's Weekly No. 14 1914 (News)
Feb. 17—Whiffles Balcony Buds (Comedy)....
Feb. 17—Rambles in Bourges, France (Scenic)..
Feb. 18—Won By a Nose (Comedy).....
Feb. 18—Monuments of Upper Egypt (Architec.)
Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts—Drama) .....
Feb. 28—The Parasites (Special—2 parts—Dr.).2000
Mar. 2—Pathe's Weekly, No. 18 (News).....
Mar. 3—The Second Generation (Drama).....
Mar. 4—Hogan's Alley (Comedy).....
Mar. 5—The Brother Counts (Special—2 parts—Drama).....
Mar. 5—Pathe's Weekly, No. 19 (News).....
Mar. 7—On the Altar of Patriotism (Special—2 parts—Drama).....

SELIG.

Feb. 6—Italian Games and Dances (Typical)..
Feb. 9—The Adventures of Kathlyn—No. 4—The Royal Slave (Special—2 parts—Drama) 2000
Feb. 10—Reconciled In Blood (Drama).....1000
Feb. 11—A Strenuous Scoop (Comedy).....1000
Feb. 12—The Mistress of His House (Drama)..1000
Feb. 13—A Soldier of the C. S. A. (Dr.).....1000
Feb. 16—The Uphill Climb (Special—2 parts—Drama) 2000
Feb. 17—Through the Centuries (Drama).....1000
Feb. 18—Thou Shalt Not Kill (Drama).....1000
Feb. 19—Venus and Adonis (Comedy).....
Feb. 19—A Mad Marathon (Comedy).....
Feb. 20—Memories (Drama).....1000
Feb. 23—The Adventures of Kathlyn No. 5—A Colonel in Chains (Special—2 parts—Drama) 2000
Feb. 24—The Cynic (Drama).....
Feb. 24—Doc Yak, the Cartoonist (Comedy)..
Feb. 25—King Baby's Birthday (Drama)....1000
Feb. 26—Tested By Fire (Drama).....1000
Feb. 27—The Attic Above (Drama).....1000
Mar. 2—The Tragedy of Ambition (Special—2 parts—Drama) 2000
Mar. 3—The Smuggler's Sister—(Drama)....1000
Mar. 4—The Countess and the Burglar (Dr.)..1000
Mar. 5—Little Lillian Turns the Tide (Dr.)..1000
Mar. 6—The Renegade's Vengeance (Drama)..1000

VITAGRAPH.

Feb. 12—Some Steamer Scooping (Com.-Dr.).... 700
Feb. 12—Niagara Falls (Scenic)..... 300
Feb. 13—Bunny's Birthday (Comedy).....1000
Feb. 14—Children of the Feud (Special—2 parts—Drama) 2000
Feb. 16—Sawdust and Salome (Drama).....1000
Feb. 17—Back to Broadway (Special—2 parts—Comedy-Drama) 2000
Feb. 18—Fatty On the Job (Comedy)..... 600
Feb. 18—Lumbering in Sweden (Indus.)..... 400
Feb. 19—The First Endorsement (Drama).....1000
Feb. 20—His Little Page (Comedy).....1000
Feb. 21—Iron and Steel (Special—2 parts—Drama) 2000
Feb. 23—In the Old Attic (Drama).....1000
Feb. 24—Doctor Polly (Special—2 parts—Comedy-Drama) 2000
Feb. 25—The Hero (Comedy) 750
Feb. 25—Crawfishing (Educational) 250
Feb. 26—The Old Oak's Secret ,Drama).....1000
Feb. 27—A Change in Baggage Checks (Com.).1000
Feb. 28—The Drudge (Spec.—2 parts—Drama).2000
Mar. 2—Buffalo Jim (Drama).....1000
Mar. 3—The Sacrifice of Kathleen (Special—2 parts—Drama).....2000
Mar. 4—A Pair of Frauds (Comedy).....
Mar. 5—Silent Trails (Drama).....
Mar. 5—Scenes In Norsland (Scenic).....
Mar. 6—The Speeder's Revenge (Comedy).....1000
Mar. 7—The Mischief Maker (Special—2 parts—Drama) 2000

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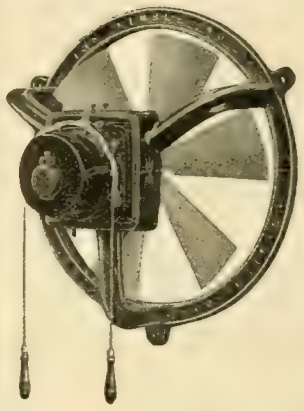

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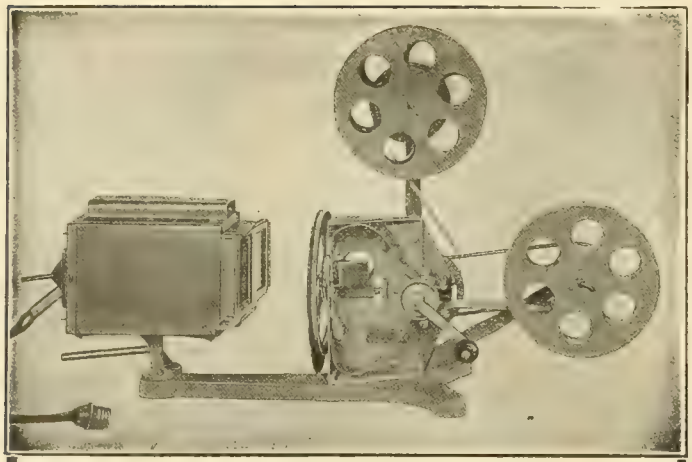

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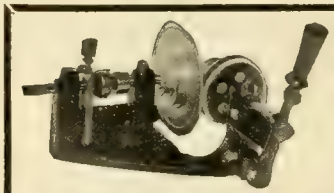

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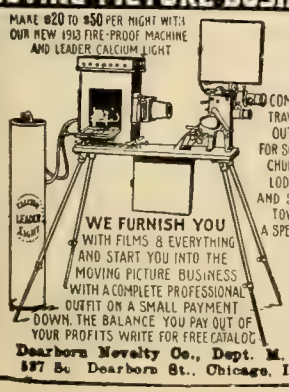

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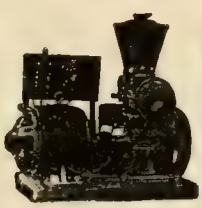

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Gentlemen:—We beg to advise you that we have installed the Day and Night Screen which we purchased from you for our new Plaza Theatre in New Orleans, which was opened to the public Saturday, December 6th, at noon.

We are operating ten of the most high class moving picture theatres in this part of the country, in every one of which we have a very fine screen, but we must say that the Day and Night Screen in the new Plaza outshines anything we have ever used.

We cannot find words to express how greatly pleased we are with the results obtained from this screen. We believe you have reached in this article a screen that is perfect, and which will revolutionize theatre screens.

As you know, we are now building another big moving picture theatre in Pensacola, Fla., and you may rest assured it will be a Day and Night Screen in this house. With best wishes for your continued success, we remain

WHG/D *Very truly yours,* (Signed) W. H. GUERINGER, General Manager.

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saves all this waste by reducing the voltage without losing any: makes a clearer, whiter, steadier light, and eliminates all danger of fires caused by overheated rheostats.

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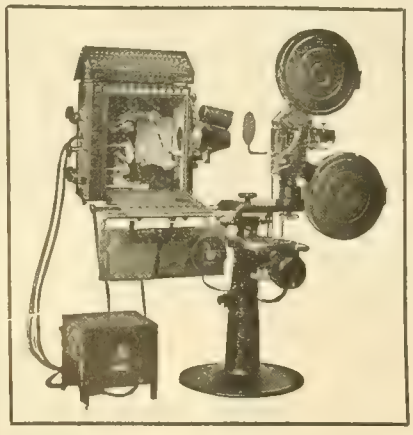

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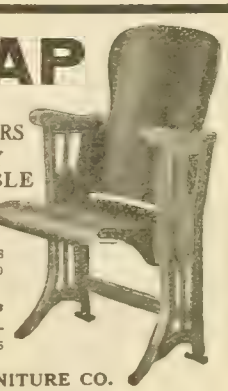

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CINCINNATI

New Majestic Turns Out Its Best Political Drama In "The Reform Candidate" (3 reels) and You Ought to Get It!

This feature, the regular release of Sunday, Feb. 22, will appeal to everyone simply because the reform element in every community *is the largest element* nowadays, and they will all be interested in the story of a reform candidate, who fights the corruptionists hard. But they almost drive him to the wall, as political rings have in other cases, only to meet downfall in the end. Still, it is an age of reform, and to-day it goes hard with rings usually. That's where "The Reform Candidate" is popular. There's a great love story interwoven, and the Candidate is saved in the finals because his wife could wear a messenger boy's suit. With Lamar Johnstone and Francelia Billington in the "leads." No release on the following release day, Tuesday, Feb. 24, because of extra-reel subject of preceding release day. "The Rival Barbers," a very, very funny Majestic, in which William Nigh, Sid De Grey and Carrie Clark Ward raise merry Cain, is the release of Saturday, Feb. 28. Get EVERY Majestic release because "there are no favorites like New Majestic favorites."

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites"

All-Year-Round Studios: Brooklyn Heights, Los Angeles, Cal.

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Selig

"THE TRAGEDY OF AMBITION."

"The Tragedy of Ambition"

A drama of the day

A study of social contrasts

Subtle and strong

Fine in emotions

Homes of the rich contrasted with hovels of the poor, in daring diversity

Written by Lanier Bartlett

In Two Reels

Released March 2nd

March 3rd **"THE SMUGGLER'S SISTER"**

How a Coast beauty hypnotized a Revenue Officer—with the authoress, Bessie Eyton, impersonating the leading role.

March 4th **"THE COUNTESS AND THE BURGLAR"**

A titled beauty discovers and outwits an intruding thief, in daring and clever fashion. GERTRUDE COGHLAN appears as the "Countess."

March 5th **"LITTLE LILLIAN TURNS THE TIDE"**

A strong man, weakened by the liquor habit, is saved from himself and rescued from ruin through a timely accident that twines the arms of his little child about his neck.

March 6th **"THE RENEGADE'S VENGEANCE"**

A stirring story of the Southwest, in which the vengeful deviltry of a Mexican is thwarted in time to save a tragedy—an incident that turns out well in that it reunites a warring family.

N. B.—With the SELIG regular service giving pictorial value and vital attraction to your stage entertainment, utilize for further drawing attraction SELIG'S posters—definite in design, attractive in color, and suggestive in story. One-sheets for all single-reel releases; three and six-sheets for all multiple reel subjects.

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NICHOLAS POWER COMPANY

NINETY GOLD STREET :: :: NEW YORK CITY

Vol. 19. No. 10 March 7, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Judith of Bethulia" (Biograph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Since "Star of Bethlehem" There Has Been No Cruze-La Badie Picture So Important as "Cardinal Richelieu's Ward"

With James Cruze as Richelieu and Flo La Badie as Julie De Mortemar—the Ward—you see these sterling artists in their best joint effort to date. The stars of "Star of Bethlehem" were especially reunited for this "Big Production" so that YOU COULD CROWD YOUR HOUSE. There is no use to print tons of description of "CARDINAL RICHELIEU'S WARD," for the very fact that it IS a "Big Production" should guarantee its worth. Remember, though, that it was first of the big 'uns to be produced *in its entirety* in the great new Thanhouser Studio. Remember, for advertising purposes, the splendid cast: Cruze, La Badie, Chester, Foster, Barnes, Bower and Gane. Remember to see that nearest Continental or Mutual office for the attractive arrangement that gives you

"Thanhouser 'BIG' Productions"

for *exclusive* first-run use for a full year in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too. All in four reels and all BIG in story, cast and settings.

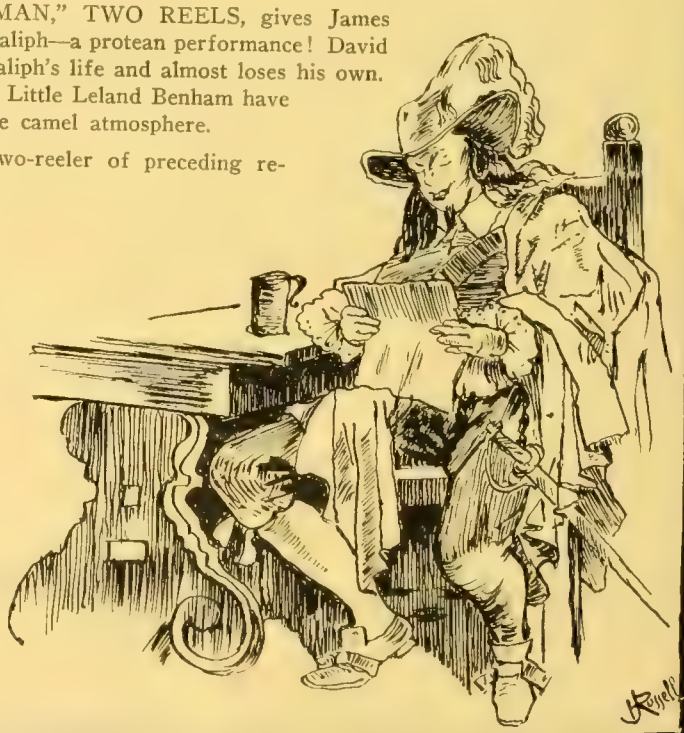
For March---"RICHELIEU," with James Cruze and Flo La Badie

THANHOUSER THREE-A-WEEK

Sunday, March 1st—"THE SCIENTIST'S DOLL" features Mignon Anderson as the Doll—and a little doll she is, in opinion of countless admirers! Imagine Harry Benham as a devil. Well, he's one for a while in this comedy, which Riley Chamberlin helps put in the hit column.

Tuesday, March 3rd—"THE DESERT TRIBESMAN," TWO REELS, gives James Cruze as the Tribesman and as his own father, the Caliph—a protean performance! David Thompson, as the Samaritan, schemes against the Caliph's life and almost loses his own. It's a mighty thrilling story. Carey L. Hastings and Little Leland Benham have popular parts. The Thanhouser Zoo contributes the camel atmosphere.

Friday, March 6th—NO RELEASE, because of two-reeler of preceding release day.



Thanhouser Film Corporation

New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd. 100 Charing Cross Road, London, W. C., England.

More "Adventures of a Diplomatic Free Lance," Based on the Most Popular of Magazine Series, SOON ! ! !

FIVE-A-WEEK

Essanay

COMING FRIDAY, MARCH 6th

"CHAINS OF BONDAGE"

(IN TWO PARTS)

THIS is truly a heart interest drama of love, showing the sacrifice made by the WOMAN for the MAN she loves. Mrs. Richard Buckley dies. The widower becomes temporarily insane, and a shrewd lawyer takes advantage of his condition. Many complications follow. This is positively a feature.

RICHARD C. TRAVERS, IRENE WARFIELD AND BRYANT WASHBURN AT YOUR SERVICE

Released Tuesday, March 3rd.

"THE LONG, COLD NIGHT."

A drama of pathos, heart interest and sympathy, featuring Ruth Stonehouse.

Released Wednesday, March 4th.

"'PRESTO' WILLIE—MAGICIAN."

A feature comedy with many complications that will please any audience.

Released Thursday, March 5th.

"THE CONQUEST OF MAN."

A sensational Western drama with many thrilling situations.

Released Saturday, March 7th.

"SOPHIE'S BIRTHDAY PARTY."

A side-splitting Western comedy with those two favorites "SOPHIE CLUTTS" and "SLIPPERY SLIM."

COMING FRIDAY, MARCH 13th

"GRASS COUNTY GOES DRY."

(IN TWO PARTS)

A splendid story of every-day life showing the comical side of a serious situation. The interest is sustained throughout the entire depiction, while the photography is superb.

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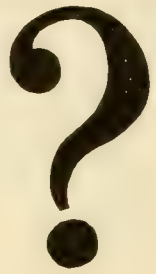

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FORD STERLING

will appear? We offer

$25 REWARD

for the best suggestion received on or before March 20th.

NOTE Send your suggestion to FRED BALSHOFER care of Universal Film Mfg. Co., Hollywood, Cal.

(Don't Send to Our New York Office)

Wonderful Posters for "WON IN THE CLOUDS"

SPECIAL UNIVERSAL FEATURES

—*Buy an extra supply of 6-sheets, two kinds of 3-sheets, two kinds of 1-sheets and two kinds of window cards in order to give this masterpiece of sensationalism a fitting announcement.*

—*The Morgan Lithograph people have thrown themselves in making posters for "Won in the Clouds." You ought to plaster your whole neighborhood and ginger up your front with them.*

—*Director Otis Turner jammed this "UNIVERSAL SPECIAL" full of enough excitement to make half a dozen features, including, among other things, some thrilling scenes taken from the KNABENSHUE DIRIGIBLE BALLOON, some wild animal stuff and other genuine thrills.*

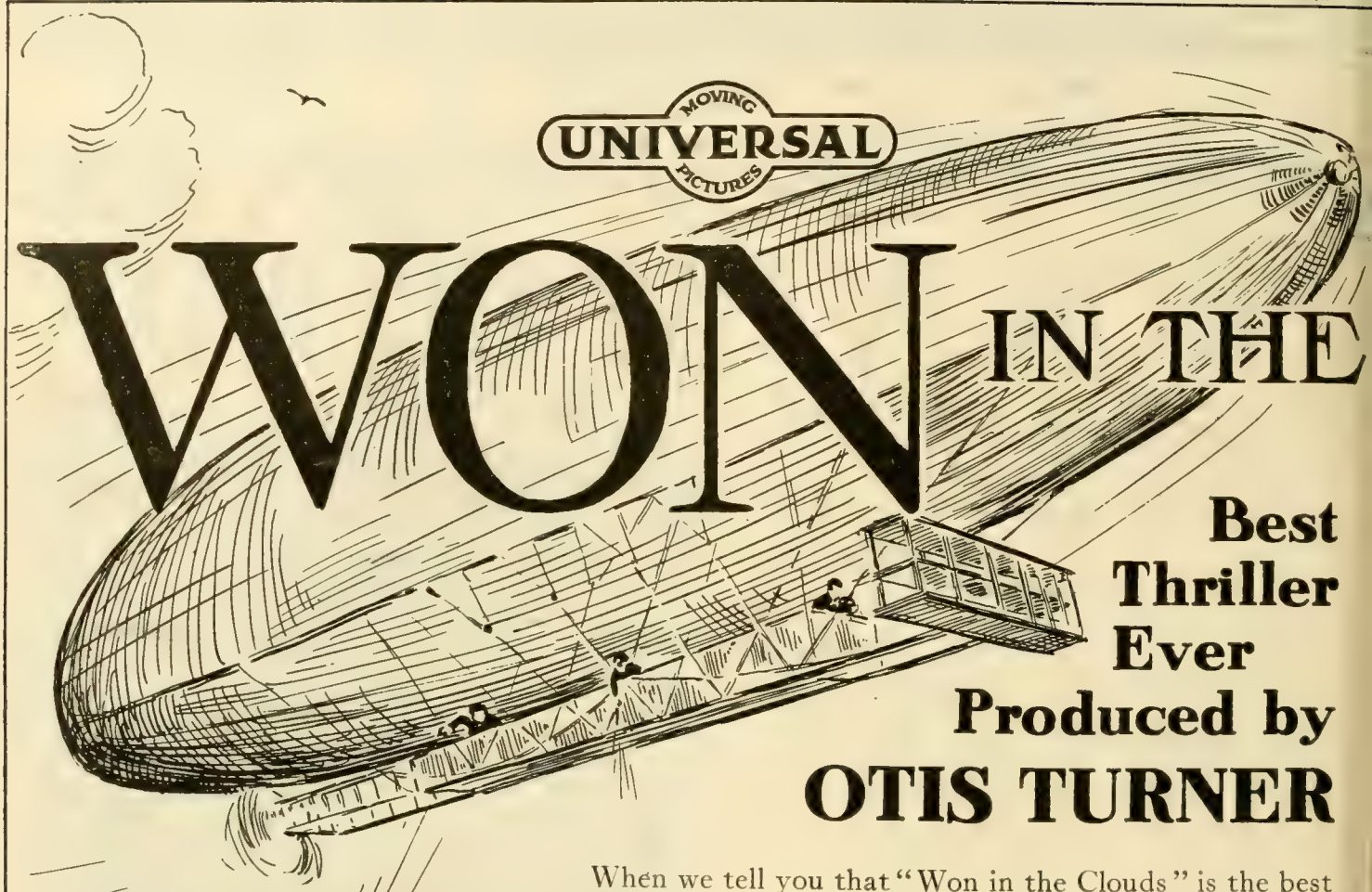
—*The posters show up the most important scenes, and THEY DON'T LIE NOR MISREPRESENT.*

—*"Won in the Clouds" will be ready the middle of next month. You haven't a minute to lose in getting your lithographs. If your exchange can't sell you all you can use, order direct from the Morgan Lithograph Co., Cleveland, Ohio (not from us).*

Universal Film Mfg. Co.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"



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Best Thriller Ever Produced by OTIS TURNER

When we tell you that "Won in the Clouds" is the best thriller Otis Turner ever produced we are making a statement that ought to make you *THINK*, for he has produced some of the master thrillers of the age. We unqualifiedly assert that "Won in the Clouds" is

A greater feature than "CAPTAIN KIDD"
A greater feature than "ROBINSON CRUSOE"
A greater feature than "UNCLE TOM'S CABIN"
A greater feature than "UNDER THE BLACK FLAG"
A greater feature than "THE GREAT GANTON MYSTERY"
A greater feature than "IN SLAVERY DAYS"
A greater feature than "THE BUCCANEERS"
A greater feature than "SHERIDAN'S RIDE"
A greater feature than "SHON THE PIPER"
A greater feature than "THE DIAMOND MAKERS"
A greater feature than "CAPTAIN JENNY, S. A."

All of which were directed by Mr. Turner! Book "Won in the Clouds" NOW! Start to advertise it NOW! Pay the extra price that your exchange will ask and **then thank Heaven that you are a Universal exhibitor and can get first chance at such a feature as this!**

Universal Film

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"Largest Film

MOVING UNIVERSAL PICTURES

CLOUDS

3 Reels UNIVERSAL SPECIAL Feature!

Ready the Middle of March

FEATURING HERBERT RAWLINSON AND MARIE WOLCAMP

Three Reels of Sensation! Three Reels of AIRSHIPS, LIONS, ELEPHANTS, JUNGLE FIGHTS and SAVAGES! A sure thriller from main title to tail-piece. Ending with a situation totally different from any ever used in a picture—a battle from an airship with savages, closing with the blowing up of the whole savage village with lyddite bombs dropped from the airship!

It's Another Universal Special and of course it's going to cost you more than the regular price to book it. WE HAD TO GO TO AN ENORMOUS EXPENSE to engage the KNABENSHUE DIRIGIBLE BALLOON FOR THIS PICTURE, but the result is well worth the big money it cost. Don't quibble with your exchange about price. GO TO IT WITH ALL YOUR MIGHT, AND YOU'LL PACK AND JAM YOUR HOUSE. The people will never quit talking about it.

Ready the Middle of March!

So you haven't any time to lose in getting your 6-sheet, two kinds of 3-sheet, and two kinds of 1-sheet posters and half-sheet window cards from your exchange. ALSO PHOTOS AND SLIDES.

Manufacturing Company

LAEMMLE, President

Manufacturing Concern in the Universe"

UNIVERSAL MOVING PICTURES

A Universal

greeted the startling

MR. FORD

has joined

Telegrams, cablegrams and letters have been pouring in upon us ever since we announced the big news. But, better still, EXHIBITORS ARE FLOCKING TO UNIVERSAL EXCHANGES AND CONTRACTING FOR THAT UNIVERSAL PROGRAM! They are at last awakening to the fact that no power on earth can check the wonderful progress of the largest film manufacturing concern in the universe!

Chicago, Ill., Feb. 19th.
Within two hours after receipt of news concerning Ford Sterling, signed two hundred and sixty dollars new business in Denver alone effective after first release. More coming. All the flowery eloquent expressions we might make of how pleased we are and etc., don't compare with the sweet music of exhibitors signing new contracts. Congratulations and again congratulations. Universal now positively invincible.
H. T. Nolan,
Wm. H. Swanson Film Co.

New York, Feb. 19th.
The big news regarding Ford Sterling and others received, local exhibitors tickled to death gottohandittoyou.
E. M. Saunders,
New York Exchange.

Chicago, Ill., Feb. 19th.
Greatest move Universal has ever made in securing services of Ford Sterling, Keystone Company. Accept my congratulations. This will boom business. We look for big increase.
Anti-Trust Film Co.

San Francisco, Cal., Feb. 19th.
Accept our congratulations in securing Keystone Company. Following letter addressed to exhibitors: "More news. The Universal Film Mfg. Co. continue doing it! Doing what? Breaking the back of their competition. Here is the latest have just received. Practically the entire Keystone Company secured. Fred J. Balshofer, original organizer of the New York Motion Picture Co., has resigned and organized new company with Ford Sterling, Keystone comedian; Henry Pathe Lehrman, writer and director of Keystone comedies; Robert Thornby, and others. Look for this famous comedy in the Universal program. This addition puts the Universal program in the lead of all programs."
California Film Exchange

Fort Smith, Ark., Feb. 20th.
Every little bit added to what you've got makes just a little bit more. So we welcome ye Keystone comedians, directors, etc. With the other ten per cent. of the business it will be all the name Universal implies with us in the State of Arkansas.
Universal Film & Supply Co.

Dallas, Texas, Feb. 18th.
We cannot find words suitable to sufficiently congratulate you for securing Ford Sterling, Henry Pathe Lehrman, Robert Thornby and Fred Balshofer to produce comedies for your program. Sterling is terrifically popular here as everywhere and Texas exhibitors will stagger when they learn of your latest scoop. We are too happy to say more except that all Universal exhibitors are bound to sing your praise for evermore
Consolidated Film & Supply Co.

Minneapolis, Minn., Feb. 18th.
Received day letter informing us of New Universal Comedies to be released under former Keystone directors and cast. This biggest scoop ever put over in history motion picture industry. Too much praise cannot be given Universal and its ever wideawake officers. Extend best wishes to members new company. Heartiest congratulations.
Laemmle Film Service.

Pittsburg, Pa., Feb. 18th.
Telegram announcing that you have secured Keystone stars received. This is the greatest scoop ever made in the history of the film business. Accept our heartiest congratulations; success is bound to be yours.
Independent Film Exchange.

Philadelphia, Pa., Feb. 18th.
Telegram in reference to Ford Sterling just received. It is no surprise as we knew you would get them eventually as they used the brains God gave them. Nothing you do could surprise us as we have become immune. The best is none too good for the Universal.
Interstate Films Company.

Cleveland, O., Feb. 18th.
Our sincerest congratulations to you for securing the Keystone Comedy Company. As for our part we will make all the noise the air can hold.
Victor Film Service.

Chicago, Ill., Feb. 19th.
You are certainly to be congratulated on what will go down on record as one of the most wonderful achievements accomplished by the Universal Company, to erect a business equal to the high character of the other companies, and to surpass in every point possible was a matter of course, a policy characteristic of the Universal Company. After we advertise this among our customers as well as to others, we feel confident to any that this your latest scoop will make all who had doubts about the Universal program realize that now the Universal leads and others follow.
Laemmle Film Service Co.

Chicago, Ill., Feb. 19th.
Allow us to congratulate you on your success in securing Sterling and his associates from the Keystone Company. Our solicitors and road men have been battling for months to find something to compete with the Keystone comedies, which has been our main trouble in securing new business. We feel safe now in saying with this new addition that the Universal is the strongest program on earth.
Standard Film Exchange.

Philadelphia, Pa., Feb. 19th.
Heartiest congratulations in achieving comedy company. Most assuredly it will be an eye opener for exhibitors who do not use Universal Program. Anticipate that some exhibitors will pay an extra premium to obtain our program. Mailing circular letters to all exhibitors in our territory. Sincere well wishes for its future success.
Philadelphia Film Exchange.
Michael Lessy, Mgr.

Minneapolis, Minn., Feb. 19th.
Was fortunate in being in Laemmle Film Service Minneapolis office when day letter arrived announcing latest acquisition to big U. Organization. As exhibitor using Universal Program in two houses at LaCrosse, Wis. I realize what Keystone players and directors will mean to exhibitors and picture patrons. Success to your organization.
H. H. Burford, Pres. Wis. State Branch No. 8, Motion Picture Exhibitors' League of America.

Buffalo, N. Y., Feb. 19th.
Your acquisition of Keystone Company will be one of the strongest boosts to the Universal Program. Exhibitors are already showing great interest. Accept our congratulations.
Victor Film Service.

Spokane, Wash., Feb. 18th.
Universal Film Mfg. Co.:
Just received the glad tidings and congratulate you on your master stroke in securing the Keystone organization, showing to exhibitors all over the United States that the Universal Film Mfg. Co. is willing to spend unlimited money in order to give all Universal exhibitors the best program that money can buy. We have notified by wire all of our customers of the new addition to our program, and you can place our standing order for one copy of each release of the new brand for both our Seattle and Portland offices.
Film Supply Co.,
G. A. Metzger, Gen. Mgr.

Atlanta, Ga., Feb. 18th.
The telegram bringing news of

MOVING UNIVERSAL PICTURES

Howl of Joy!

announcement that

STERLING

the big "U"

It's a landslide! Universal success is sweeping everything before it! Universal ambition, persistence and energy are compelling the doubting exhibitors to USE THE BRAINS GOD GAVE THEM! If *YOU* are not using that Universal program you'd better make arrangements with the nearest Universal exchange before your territory is so tied up that you can't get WHAT YOU WANT!

your stupendous success has swept us off our feet. Your securing the Keystone Company is a glorious victory for the Universal and its significance cannot be measured. You have our sincerest appreciation and that of every exhibitor in our territory. We hope that the marvelously progressive methods of the Universal will bring many other such surprises. With this new strength added to your already magnificent force the Universal Program will have no peer in all the world. A thousand congratulations.

Wm. Oldknow,
Consolidated Film & Supply Co.

Detroit, Mich., Feb. 18th
Accept our heartiest congratulations on securing practically all Keystone comedy company. We assure you that by including this with our already unsurpassed program we can offer our customers a service that has not and never will have an equal.

A. W. Blankmeyer, Mgr.,
Detroit Universal Film Co.

Baltimore, Md., Feb. 18th.
Your telegram received in regard to the big scoop in taking over Keystone company with Ford Sterling, Henry Pathe Lehrman and Robert Thornby. This is certainly a feature in the Universal camp. Keep up the good work. I also wish to take this opportunity to congratulate you on the extra fine pictures that your company has been turning out lately. I am convinced that you will get the appreciation of every exchangeman and exhibitor throughout the country in regard to the above. Wishing you the best of luck and hoping to see in the near future every theatre using Universal Service. I remain,

P. Oletsky, Mgr.,
Baltimore Film Exchange.

Oklahoma City, Okla., Feb. 18th.
Congratulations for securing Keystone comedy force. With them added to the Universal's present magnificent array it places us absolutely supreme and leaves nothing for the opposition except vain regrets. While we are already far above our nearest competitors, this additional good news will make us invincible and we are confident that new business will soon be taxing our fullest capacity. Hurrah for Universal.

Universal F. & S. Co
R. C. Cropper,

Washington, D. C., Feb. 18th.
With the new addition of the stars as mentioned in your day letter, exhibitors should begin to realize that you stop at nothing to improve the already best program on the market. We know your efforts are in the right direction and there isn't anything you can do that will surprise us. The exhibitor that can't use that Universal Program isn't worthy of it. More power to you all.

Washington Film Exchange

Kansas City, Mo., Feb. 18th
Heartiest congratulations on acquisition of Ford Sterling comedies to Universal Program. This company, headed by Messrs. Balshofer, Thornby, Lehrman, of Keystone Company, will shake the world with their mirthful screen interpretations.

Universal F. & S. Co.
W. A. Calkins.

Wilkes-Barre, Pa., Feb. 18th.
Enthusiastic congratulations on securing the Keystone comedy company. Universal now stands alone.

Exhibitors' Film Exchange.

Indianapolis, Ind., Feb. 18th.
Accept heartiest congratulations on your wonderful aggressiveness in adding to the Universal Program the stars of former Keystone comedies. Place our standing order for all these releases. The demand for Universal Program is now greater than the supply. The addition of Sterling is a masterstroke.

Central Film Service Co.

Montreal, Que., Feb. 18th
Wow, Wow, Wow. This ought to convince the doubters that the UNIVERSAL is as good as its word. You said you would produce the best comedies in the world. Well, Ford Sterling comedies look good to us. Makes competitors look like back numbers.

Canadian Film Co.

Omaha, Neb., Feb. 18th
Received joyful news 5:57 p.m. regarding prominent factors Keystone comedy company entering Universal ranks. At 8 p.m. have news on press and by to-morrow noon all motion picture theatres in our territory will be in possession of the facts. Accept hearty congratulations on behalf of employees this exchange who feel it is the greatest progressive step taken thus far by Universal.

Laemmle Film Service,
George A. Rogers, Asst. Mgr.

New York, Feb. 18th
Heartiest congratulations to you and a hearty welcome to Messrs. Sterling, Lehrman, Thornby, and Balshofer. Your latest coup d' etat has been received with great enthusiasm and joy. Not surprised however, as this quite consistent with your policy throughout.

M. H. Hoffman, Mgr.

Calgary, Alta., Feb. 18th
Heartiest congratulations on your latest coup d' etat getting the Keystone company. This is in line with the Universal policy in making Universal films the best in the world. Western Canadian exhibitors unite with ourselves in assuring the Universal of their continued support of the Universal's progressive policy.

Canadian Film Exchange,
H. J. Allen.

New Orleans, La., Feb. 18th
Your wonderful news just received. The acquisition of Messrs. Ford Sterling, Henry Pathe Lehrman, Robert Thornby, First Balshofer, is the greatest beat in the film game in a decade and proves conclusively that the Universal Film Manufacturing Co is determined to secure the best talent in the world regardless of salaries paid and all. Universal exhibitors to-day can consider themselves mighty fortunate mortals. Our enthusiasm is unbounded, knowing we have such wonderful aggressive men at our head.

Consolidated Film Exchange
A. G. Shear, Mgr.,

Boston, Mass., Feb. 19th.
My vocabulary is too limited to properly express to you my extreme gratification upon learning of your latest coup in securing the backbone of the Keystone Company, Ford Sterling and others. You are certainly looking after the interest of the exhibitors first, last and all the time, and seem bound to give them the best of every branch no matter at what cost.

N. E. Universal Film Co.,
J. A. Eslow, Mgr.

Des Moines, Ia., Feb. 19th.
It is impossible to express the great triumph that the Keystone Comedy will mean to the Universal Program. Believe me, this is the only thing lacking and the Universal is the greatest program, barring none.

Laemmle Film Service Co.

Cincinnati, Ohio, Feb. 19th
Exhibitors delighted. Hearty congratulations. Anxiously awaiting further information.
The Cincinnati Buckeye Film Co.

"30 FAMOUS FEATURES A YEAR"

One of the most masterful productions ever achieved.

DANIEL FROHMAN
Presents
By Arrangement With
DAVID BELASCO

"A GOOD LI

ALONE WITH THE FAIRIES.

Adapted Fr
By Austi
With David
Origina
Cr
Inc

MA
PICK
William
Ernes
IN MOTIN
The greatest artis
decade. Dav
Producti

IN FIVE REELS

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYER

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

The play that captivated New York—poetry and fantasy, mingled with reality.

"30 FAMOUS FEATURES A YEAR"

The Famous Modern Fairy Play—

The Master Stroke of David Belasco's Producing Genius.

TTLE DEVIL"

m The French
Strong
Belasco's
All-Star
st
ding

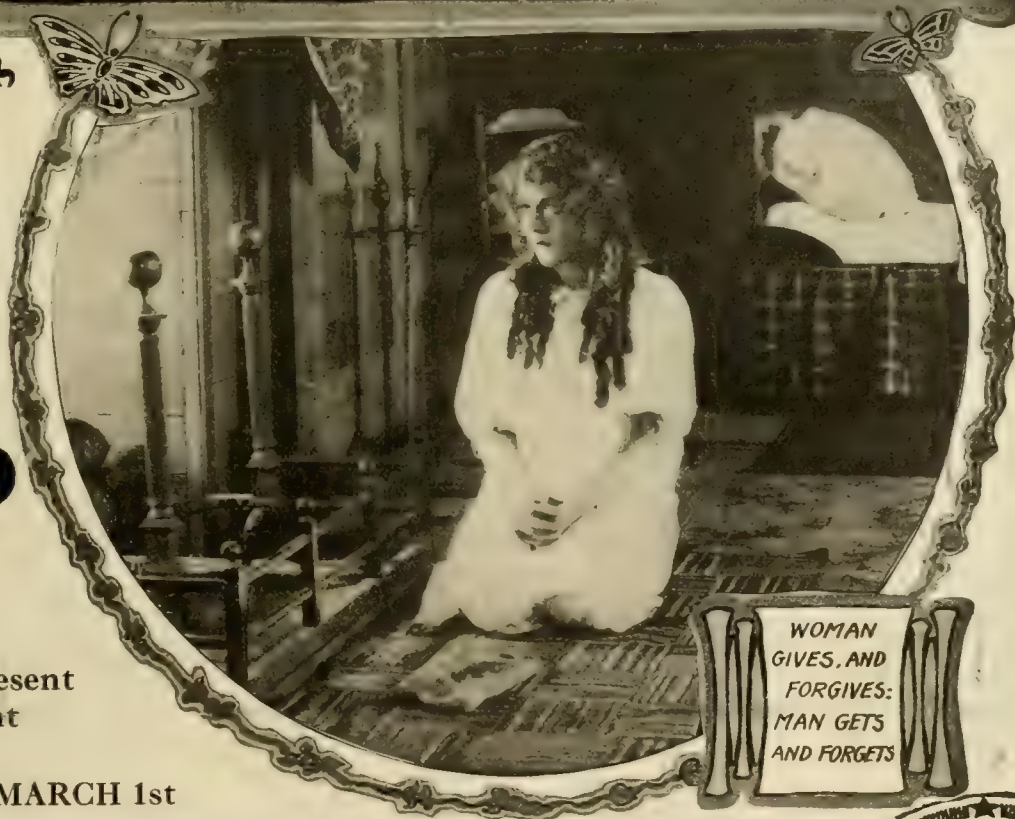
RY FORD

Norris and Truex

PICTURES

drama of the present
Belasco's Brilliant
Immortalized.

RELEASED MARCH 1st



FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

SAMSON

SIX REELS

Repeating our request that no exhibitor show this master-production *for less than a twenty-five-cent admission fee,* we now suggest that you get in touch with the nearest Universal exchange (as shown on the following list) and make *immediate* arrangements for a booking. It is the chance of a lifetime for you to *revolutionize your business* and keep abreast of the times. You will need every day of the time between now and release date to make advance preparations for the proper handling of "Samson." First come, first served!

ARIZ., Phoenix—California Film Exchange, Lewis Bldg.
ARK., Ft. Smith—Universal Film & Supply Co.
CAL., San Francisco—California Film Exchange, 54 7th St.
Los Angeles—California Film Exchange, 736 S. Olive St.
COLO., Denver—Wm. H. Swanson Film Co., Railroad Bldg.
CONN., New Haven—Universal Film Exchange of N. Y., 850 Chapel St.
DIST. of COL., Washington—Washington Film Exchange, 428 9th St. N. W.
FLA., Tampa—Consolidated Film Supply Co.
GA., Atlanta—Consolidated Film & Supply Co., Rhodes Bldg.
ILL., Chicago—Anti Trust Film Co., 128 W. Lake St.
Laemmle Film Service Co., 204 W. Lake St.
Standard Film Exchange, 172 W. Washington St.
Cairo—Universal Film & Supply Co.
IND., Indianapolis—Central Film Service Co., 113 W. Georgia St.
IA., Des Moines—Laemmle Film Service, 421 Walnut St.
KAN., Wichita—Universal Film & Supply Co., 155 N. Main St.
KY., Louisville—Standard Film Exchange.
LA., New Orleans—Consolidated Film & Supply Co., 914 Gravier St.
MAINE, Bangor—New England Universal Film Exchange, 119 Franklin St.
MD., Baltimore—Baltimore Film Exchange, 412 E. Baltimore St.
MASS., Boston—New England Universal Film Exchange, 1100 Boylston St.
Springfield—Universal Film Exchange of N. Y., 317 Main St.
MICH., Detroit—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
MINN., Minneapolis—Laemmle Film Service, 252A Hennepin Ave.
MO., Kansas City—Universal Film & Supply Co., 12th and McGee Sts.
St. Louis—Universal Film & Supply Co., 804½ Pine St.
MONTANA, Butte—Wm. H. Swanson Film Co.
NEB., Omaha—Laemmle Film Service, 1312 Farnam St.
N. J., Newark—Royal Film Exchange, 286 Market St.
N. Y., Albany—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 39 Church St.
N. Y. City—Universal Film Exchange, 111 E. 14th St.
N. Y. City—Universal Film Exchange (Mecca Branch), 1600 Broadway.
N. C., Charlotte—Interstate Films Co.
O., Cincinnati—Cincinnati-Buckeye Film Exchange, 236 W. 4th Ave.
Cleveland—Victor Film Service, Prospect & Huron Sts.
Toledo—Toledo Film Exchange Co., 439 Huron St.
Columbus—The Victor Film Service Co., 40 S. Third St.
OKLA., Oklahoma City—Universal Film & Supply Co., 116 West Second St.
ORE., Portland—Film Supply Co. of Oregon, 385½ Alder St.
PA., Harrisburg—Interstate Films Co.
Philadelphia—Eagle Projection Co., 1304 Vine St.
Philadelphia—Interstate Films Co., 1304 Vine St.
Philadelphia—Philadelphia Film Exchange, 121 N. 9th St.
Pittsburgh—Independent Film Exchange, 415 Ferry St.
Wilkes-Barre—Exhibitors Films Exchange, 61 So. Penn Ave.
TENN., Memphis—Consolidated Film & Supply Co., 226 Union Ave.
TEX., Amarillo—Universal Film & Supply Co.
Dallas—Consolidated Film & Supply Co., 1900-1902 Commerce St.
El Paso—Consolidated Film & Supply Co., 805 Miles Bldg.
El Paso—Wm. H. Swanson Film Co., Little Caples Bldg.
San Antonio—Consolidated Film & Supply Co.
UTAH, Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg.
W. VA., Wheeling—Universal Film Exchange.
WIS., Milwaukee—Universal Film Exchange, 133 Second St.
WASH., Seattle—Film Supply Co., 1301 Fifth Ave.
Spokane—Film Supply Co., 211 Jones Bldg.
CANADA—Calgary, Alta.—Canadian Film Exchange, Monarch Theater Bldg.
Edmonton, Alta.—Canadian Film Exchange, Monarch Theatre Bldg.
Montreal, Que.—Canadian Film Exchange, 295 St. Catherine St.
Regina, Sask.—Canadian Film Exchange, Rex Theatre Bldg.
Saskatoon, Sask.—Canadian Film Exchange, Hunt Block.
St. John's, N. B.—Canadian Film Exchange, 96 Charlotte.
Toronto, Ont.—Canadian Film Exchange, 11 Richmond St. W.
Winnipeg, Man.—Canadian Film Exchange, Monarch Theatre Bldg.
Vancouver, B. C.—Canadian Film Exchange, 516 Holden Bldg.

SPECIAL UNIVERSAL FEATURES

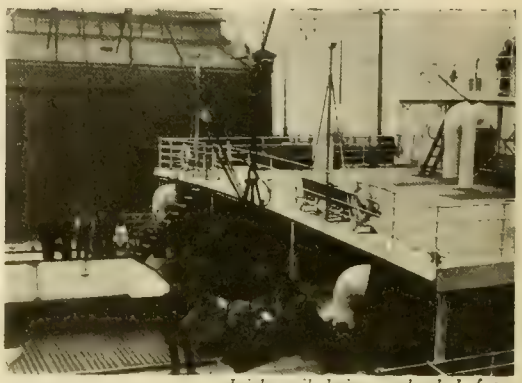
Universal Film Manufacturing Co.

Carl Laemmle, President

"Largest Film Manufacturing Concern in the Universe"

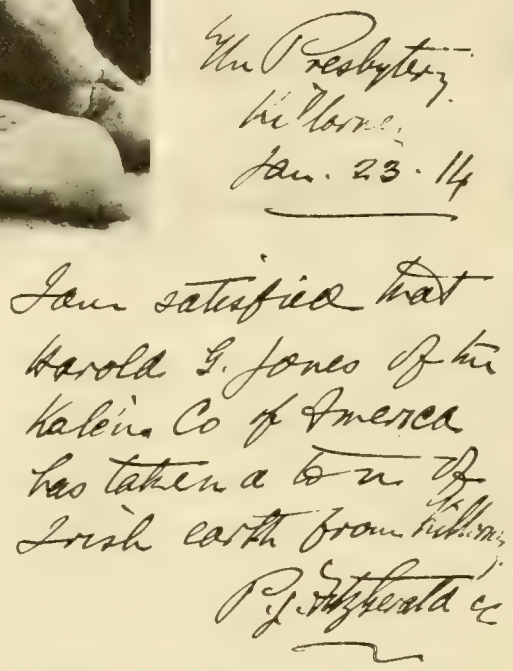
"Come and Tread on Irish Soil"

Irish soil lying on White Star Line dock.



Irish soil being unloaded from White Star liner "Megantic."

This slogan and the soil brought over from Ireland on the White Star liner "Megantic" by Kalem, will attract every Irish son and daughter to the theatres which feature the superb three-part adaptation of Dion Boucicault's greatest of all Irish dramas



The Presbytery,
Kilmore,
Jan. 23. 14

I am satisfied that Harold G. Jones of the Kalem Co of America has taken a ton of Irish earth from Killarney

P. J. FitzGerald C.C.

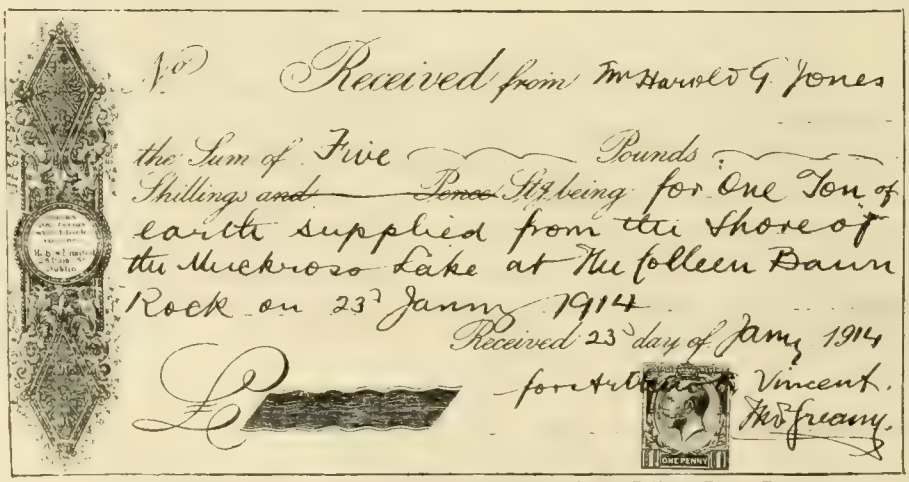
Photograph of letter from Father FitzGerald.

This soil was secured from the base of the famous Colleen Bawn Rock, in one of the Lakes of Killarney. The photographs and documents shown testify to the authenticity of the soil.

THE COLLEEN BAWN

In Three Parts **Released Monday, March 16th**

Exhibitors who feature "THE COLLEEN BAWN," will be supplied with a quantity of this genuine Irish soil, and copies of the photographs and documents, free. Advertised properly, they will bring record-breaking business.



No. Received from Mr Harold G. Jones
the Sum of Five Pounds
Shillings and ~~Pence~~ Stg being for One Ton of
earth supplied from the Shore of
the Muckross Lake at the Colleen Bawn
Rock on 23rd Janry 1914
Received 23rd day of Janry 1914
for the Rt Rev Dr Vincent.
Thos Feeny.

Photograph of receipt from Superintendent of the Colleen Bawn Farm.

This is the most novel exhibitor help ever devised by any motion picture manufacturer. Put it to work by making arrangements to secure "THE COLLEEN BAWN," and the Irish soil. Don't let your competitor get ahead of you.

Kalem Company TRADE KALEM MARK **235-239 W. 23d St., New York**

His Love for the Wandering Gypsy Nearly Costs Him Wife and Fortune—A Remarkable, Powerful, Beautifully Photographed Story of Bohemia.

KLEINE-CINES

(In Two Parts)

"GYPSY LOVE"

(Copyright, 1913, by George Kleine)

For Release Tuesday, March 17th, 1914

Fascinated by the charms of Mada, a beautiful gypsy, Jack Barrett deserts his family and friends and becomes a member of the wandering band with which she is traveling about the country. His aged parents and their foster daughter, Louise, to whom Jack has been engaged almost since childhood, are heartbroken.

When Jack's money has disappeared, he finds that Mada no longer looks upon him with favorable eyes. To replenish his purse, he allows himself to be persuaded to assist in the burglary of a country house, which, he later discovers, is the property of his own father and mother.

Louise, awakening, hears the intruders at work in the house, and is horrified to see that one of them is her own beloved Jack. The next day, when she refuses to aid the detectives in solving the mystery, she is placed under arrest as a party to the burglary. Jack, who has been again turned adrift by Mada after she has taken from him the fruits of his crime, reads of the charges against Louise and returns home to clear her by a full confession. The father forgives the prodigal, and Jack, having learned his lesson well, finds peace and happiness in the love of the faithful Louise.

RELEASED THROUGH THE GENERAL FILM COMPANY

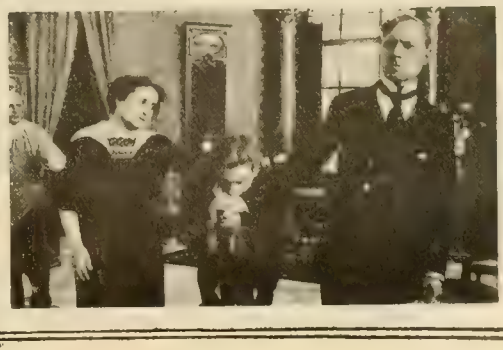
One, three and six sheets with this subject

GEORGE KLEINE

166 N. State Street

CHICAGO, ILL.

KLEINE



LONDON·PARIS·NEW YORK·BERLIN·ROME·MILAN·VIENNA·MADR

TRADE MARK

PATHÉ

OFFICES IN ALL PRINCIPAL

·KIEU·CAIRO·BOMBAY·SHANGHAI·SINGAPORE·HONGKONG·SMYRNA·ALGIERS·

A WONDERFUL PRODUCTION WHICH
PHOTOPLAYS. TO BE RELEASED
PHOTOPLAY MASTERPIECE THROUGH
MARCH

TRADE MARK

PATHÉ'S WEEKLY
COVERS THE

·AMSTERDAM·MUNICH·MARSEILLES·NOUMEA·ZURICH·ODESSA·MOSC

PETERSBURG·DRESDEN·HAMBURG·BRUSSELS·STOKHOLM·ATHENS·

PATHÉ

CITIES OF THE WORLD

BARCELONA·MEXICO·BUENOS·AIRES·RIO·JANEIRO·SYDNEY·MANILA·

PATHÉ'S WEEKLY

WHOLE GLOBE

PATHÉ FRÈRES 1 CONGRESS ST. JERSEY CITY, N.J.

STOFF·WARSAW·BAKU·BELGRADE·BATAVIA·BUCAREST·SOFIA·

·LONDON·PARIS·NEW YORK·BERLIN·VIENNA·BRUSSELS·ROME·MILAN·HAMBURG·

PATHÉ

OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD

·AMSTERDAM·MUNICH·ATHENS·ROSSTOFF·SYDNEY·ALGIERS·SINGAPORE·SHANGHAI·MANILA·CAIRO·HONGKONG·BACOU·

·BUENOS AIRES·MEXICO·RIO JANEIRO·BARCELONA·BELGRADE·BUCAREST·ZURICH·WARSAW·SOFIA·MARSEILLES·BUDAPEST·

A LEECH OF INDUSTRY

IN THREE PARTS

A VERY FINE DRAMA OF MODERN INDUSTRIAL CONDITIONS WITH MANY THRILLING SITUATIONS.

FEATURING

ELEANOR WOODRUFF AND IRVING CUMMINGS

RELEASED SATURDAY, MARCH 28TH

THIS FILM IS PRINTED ON CELLULOID STOCK

INSIST UPON THIS FILM AT YOUR EXCHANGE IF YOU CANNOT GET IT WRITE US

PATHÉ'S WEEKLY

COVERS THE WHOLE WORLD

PATHÉ FRÈRES 1 CONGRESS ST., JERSEY CITY, N.J.

·ST PETERSBURG·STOCKHOLM·DRESDEN·MADRID·ODESSA·MOSKOW·KIEW·

EDISON

CLEEK — *alias* BEN WILSON

THE Cleek series has been running long enough to establish itself as an unqualified success. The stories in *Short Stories* had made Cleek a familiar character before the series was begun. This progressive magazine is pushing Cleek harder than ever, giving the exhibitor real advertising help. Cleek is going big and is steadily gaining popularity. He is bringing in the money for others and he can do it for you.

Released—"The Vanishing Cracksman," "The Mystery of the Dover Express," "The Mystery of the Talking Wire," "The Mystery of the Ladder of Light." *Next*—"The Mystery of the Laughing Death."

Cleek is as good as a certified check—why not cash it?

COMING SINGLE REELS

***The Sultan and the Roller Skates**
Comedy. Monday, March 9th.

***The Mexican's Gratitude**
From "A Chaparral Christmas Gift," by O. Henry.
Drama. Tuesday, March 10th.

****Andy, the Actor**
Fourth Andy story.
Comedy. Wednesday, March 11th.

****An Affair of Dress**
Third Dolly story.
Comedy-Drama. Saturday, March 14th.

COMING MULTIPLE REELS

*****The Price of the Necklace**
Drama. Friday, March 13th.

*****The Double Shadow**
Drama. Friday, March 20th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

TWO FEATURES EACH WEEK

A COMEDY EVERY TUESDAY and SATURDAY

A DRAMA EVERY FRIDAY.

A TWO REEL FEATURE EVERY WEDNESDAY AND THURSDAY.

"In the Gambler's Web"—2 reels—Released Wednesday, March 4th

"Through Fire to Fortune"

or, "THE SUNKEN VILLAGE"

In FIVE REELS **By CLAY M. GREENE**

This feature is a marvel of dramatic and artistic achievement—the conception of a clever mind. Executed by able artists, aided by perfect photography, an educational and dignified production, appealing to the best and highest in human nature; portrays suffering bravely borne; dramatic climaxes in rapid succession, introducing wonderful night photography, done successfully for the first time.

(RELEASED THROUGH THE GENERAL FILM CO.)

Watch for "THE GAMBLERS" --- 5 Reels --- By Charles Klein

FIVE RELEASES EACH WEEK

"THE BEST MAN" / "THAT TERRIBLE KID"—Split Reel Comedy.....Tuesday, March 3rd
"IN THE GAMBLER'S WEB"—Two Reel Feature.....Wednesday, March 4th
"HIS WIFE"—Two Reel Feature.....Thursday, March 5th
"A ROMANCE OF THE NORTHWEST"—Drama.....Friday, March 6th
"WHEN DOOLEY PASSED AWAY"—Comedy.....Saturday, March 7th

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Tuesday and Saturday
Every Week
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Comedy ..... WEDNESDAY, MARCH 11th

"THE WAY TO HEAVEN"
Drama ..... THURSDAY, MARCH 12th

"MRS. MALONEY'S FORTUNE"
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Kalem Company

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The index for this issue will be found on page 1322.*)

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Saturday, March 7, 1914.

CHANGE OF WESTERN OFFICES.

The Chicago offices of the Moving Picture World will be moved about March 4th from 167 West Washington Street to 917-919 Schiller Building.

Facts and Comments

FOR some time we have been watching for the recrudescence of our old friend the "good boy" who has been turned into a "villain" and a criminal by looking at too many crimes on the screen. We were just beginning to wonder what had happened to the law of averages when the long overdue phenomenon reappeared in the columns of our esteemed daily contemporaries. It is reported that a young man who sang in the choir of a church had been induced to lead a double life by reason of seeing so many successful burglaries and robberies on the screen. There can be no doubt of this because the young man himself says it. Strange to say, however, our contemporaries now doubt and belittle the claim of the erring youth that his fall was due to motion pictures. The New York *World*, which but a year ago traced most of the juvenile crime to the influence of the wicked motion pictures, now scoffs at the idea of this particular youth being corrupted in this way. After all, common sense is asserting itself and the rabid prejudice against the motion picture is even disappearing from the columns of the yellow press.

THE Italian government, in imposing a special duty on kinema shows, exempts therefrom all places where educational pictures are being shown exclusively. As far as we know, this is the first instance of any official and practical recognition of the educational value of the motion picture. The Italian government does evidently not believe in taxing education. In view of the fact that almost every motion picture entertainment contains educative values, there ought to be no tax on motion pictures except through pressing necessity of raising revenue. Every tax on motion pictures of any kind is more or less in the nature of a tax on education.

* * *

AN exhibitor writing to us from a fair-sized city in Kansas complains of the license with which a newspaper in his locality is conducted. He incloses a clipping from the paper giving a circumstantial account of attempts on a woman's honor. The details are revolting and in no way necessary to a fair and intelligible report. The newspapers have the constitutional right to print a fair report of any proceedings in a court of justice, but this particular paper plainly abuses the privilege. Very aptly our correspondent points out that a picture which would attempt to spread the disgusting story on the screen would in all probability be summarily suppressed. We have emphasized the unfairness of a dual standard of decency for the paper and for the picture. We have no doubt whatever that the article in question would upon complaint before the proper authorities bar this newspaper from the mails. As the paper is in favor of censorship, it would be well for somebody in the Kansas town to give it a taste of its own medicine.

* * *

IT is not to be supposed that the kinematographic news service will ever supplant the printed news service, but there can be no doubt that news in motion pictures will hereafter form not the least important channel through which the world will be informed of what is going on. The proposed "combination service" of motion pictures and printed news is but the forerunner of huge enterprises that are to come in the future. In the swiftness of transmission, whether by individual local reporters or by the telegraph or telephone, the present method of collecting and presenting news will continue to be superior to all other methods, but in point of absolute accuracy the kinematographic reporter will be unapproachable. Even now we know that the kinematographic news service is far the most popular. It is not at all organized or systematized, but largely haphazard and depending on chance far more often than on schedule. In spite of these handicaps, which no newspaper could survive for more than a week, the kinematographic news service has sprung into instant favor, and the public apparently cannot get enough of it. The power of the press will be increased a thousand-fold once we have a well-organized and effective national and international kinematographic news service.

* * *

ROYALTY continues to be interested in motion pictures. The latest cables bring the interesting information that Prince Henry of Prussia is taking lessons in camera work before going on an important scientific tour of exploration in the South American countries. Just as much as here the motion picture is gaining friends in the highest circles of Europe, and the ancient delusion that the motion picture is essentially a pleasure for the poorest classes is dying off. This delusion has been a great hindrance to the full development of all the glorious possibilities of the kinematograph. As one of the influences which have always worked for quality, THE MOVING PICTURE WORLD takes pleasure in every indication that the motion picture is appreciated by men who go out to add to the knowledge of mankind.

Worthy of Confidence.

By Louis Reeves Harrison

HOWEVER cautious a man may be about crediting what he hears, he is strongly inclined to believe what he sees, and his desire to get at the truth is growing stronger every day. This is one reason why he takes a deep interest in what is portrayed on the screen, and it is an equally good reason why screen portrayals, even in romantic stories, should adhere to the truth in those details from which events derive possibility of existence. It is obvious that the picturing of truth shall be within recognition of the audience in order to enforce an idea, and when that idea is the subtle influence to be felt rather than seen in the pictured story, truth of atmosphere and detail rise even higher in importance.

A genuine author rarely invades the publication and sale of his creative work, because men engaged in those departments are better equipped by nature and experience for conducting them successfully than he is, and they take the larger profit because of an investment of actual cash in the risk of materializing and distributing what he has written. The matter of screen publication is, however, in a state of evolution, on its way to finer adjustment, as comparatively few authors or directors have become skilled craftsmen in matters of form and treatment. The more intelligent among them, those who will survive when the merely lucky ones have been outclassed and eliminated, will eventually be able to extract every ounce of dramatic value from a story—things to be studied now are those which will bring about that desirable result. Therein lies one object of suggestive criticism.

Critics do not like to find fault in minor details from a genuine desire to appreciate and encourage all that is good in a picture, but one thing hard to overlook and pardon in a screen presentation is constant and outrageous violation of plausibility during the progress of the action. It is almost time for directors to quit asking the audience to believe the unbelievable. This is a bad habit brought along with a lot of others from the stage, as foolish as shouted asides and overheard conversations and dropped letters of tremendous importance. *All* of a moving picture audience are not babes and sucklings.

The director-author, usually a gentleman who is fairly bursting with self-appreciation, may throw to the winds the necessity of having plans for a house before it is built and patch together his manufactured narrative—the most costly method known—and trust to his idea that nine persons out of ten at the picture shows are devoid of common sense, to say nothing of artistic taste. The director-author may draw from stories that have been told before, whether or not they are worth retelling, and trust that the intelligent part of an audience will have forgotten all about it, or will be overcome with admiration for his superior handling, yet he is usually the one who sets up a howl and writes childish letters to the papers if critics do not characterize his product as a structure so splendid in conception and execution that it should be styled a noteworthy and artistic success.

The trouble with these vanity-boxes is that they become easily entangled in the complex warp and woof of visualizing an old story, lose their grip on the spirit of what is being told and present us with an empty and crude performance, one bearing the same relation to a product of real merit that a vacant flat does to a beautiful home. The absence of soul is even worse than outrageous faults of structure. The plays rich in imagination and lofty in style will be those formulated by creative talent, treated with infinite care and judgment in the visualization and scanned and edited with discriminating taste before they are released for exhibition. Production of what is worthy of confidence is a complex business, involving the work of many minds and hands.

Among the many writers who have been trying sincerely to define what the stage production should express is one who says, "The first dramatists were children of the theater. The modern dramatists are not. The first dramatist understood what the modern dramatist does not yet understand. He knew that when he and his fellows appeared in front of them, members of the audience would be more eager to see what he would do than to hear what he might say. He knew that the eye is more swiftly and more powerfully appealed to than any other sense; that it is without question the keenest sense of the body of man." One might think he was arguing for pictures of motion, but to continue, "The modern theater is full of craftsmen who are wholly unconscious of their inability. I speak chiefly of the stage director. If he was to technically train himself for his task of interpreting the plays of the dramatist—in time, and by gradual development, he would again recover the ground lost to the theater, and would finally restore the art of the theater to its home. When he interprets the plays of the dramatist by means of his actors, then he is a craftsman, a master craftsman."

In view of the fact that the production of motion-pictures involves coordination of talent and labor in many departments, each craftsman concerned having a distinct line of work to perform, none embodying in himself ability to accomplish the entire work unaided, it would seem as though the director, the one made responsible for the final appeal of a visualization, had enough on his hands. As director-actor he is apt to exploit himself or dwell upon acting that distracts attention from the purpose of the play. As director-author he is apt to arrange and rearrange as he goes along, consuming time and money in evolving a scenario, imposing an enormous unnecessary expense upon the business management. It is the rule, not the exeeption, that thousands of dollars are wasted in this way.

The biggest nuisance in this business is the man who takes great pains to thrust the obvious upon people in front. After poaching upon some work of genius for a plot, he not only mars it by clumsy treatment, but destroys imaginative charm by explaining what should only be delicately suggested to quicken imagination. Such plays are insufferably tedious, besides being no compliment to the average audience. Small wonder that a great critic says, "The one thing not worth looking at is the obvious." There is where most scenario writers fail. Starting with a poor aim and trying to make it effective by an overshadowing moral, they eliminate interest that might be aroused by the story.

Greater plays will be shown when producers worthy of confidence come into closer relations with authors who are worthy of confidence than can be expected under present conditions. Even then, neither actor or author should dominate a performance, but rather constitute one each of three essential factors, the remaining one being the man who arranges and completes the product. I do not believe in the dominance of any one of these factors so much as in a nice adjustment of one to the other. Plays that are to be worthy of confidence in the future will draw heavily on the varied talents of all three. Only their harmonious agreement, each affecting his own department, spells unqualified success.

The Day of the Expert

By W. Stephen Bush

THIS is the day of the expert. The motion picture field can no longer be worked successfully on a placer basis: there is lots of gold left, but it must be extracted by skill and all the modern appliances of engineering. In the language of the miner, the gold along the shores of beach and river is almost gone, there are rich veins streaking the quartz in all directions, but they will yield only to the expert and will defy the attempts of the crude worker who has become rich by placer mining.

Observant students of the situation who have been blessed with the power of thinking, realize that all around us the new experts are springing up, working carefully and scientifically, studying conditions and profiting thereby. Despite all the confusing fluctuations in every branch of the industry one fact is plainly discernible: We must conquer in the sign of quality or slowly and painfully drift out of the business.

Quality is slowly permeating the producing branch. I have the most absolute faith in the superiority of the American product. Through causes which need not be detailed here at this time, we have overproduced ourselves in the single reels and we had underestimated the importance of the multiple reel feature in competent hands. We had produced our single reels in the regular old-fashioned time-table way—so many a week. The blind belief seemed to have grown rankly in all producing circles that quantity was the one thing needful and that quality would somehow adjust itself with the aid of a kind and beneficent Providence. The infatuation, of course, spread to the exchanges. The exchange manager gradually fell under the strange superstition that the question of quality did not concern him at all. If he could work out a system whereby the daily change would not suffer and the exhibitors could be "kept away from each other" he believed that he had solved all the problems that any exchange manager could possibly be called upon to solve. The slogan was: Let Jones' Tuesday release go to Smithville and Smith's Tuesday release go to Jonesville, and lo! the science of distribution has celebrated its greatest possible triumph. Perhaps here and there an exhibitor might in his inarticulate and helpless way voice a desire for quality and would want to adjust his service strictly on a quality basis. If he can be accommodated without losing the 5:21 train to Smithville or the 2:22 connection at Jones Junction, well and good; otherwise he will have to take whatever the time-table of either the producers or the railroads may bring him.

The fact that these methods of producing and distributing motion picture programs have been knocked into a cocked hat is now well recognized. The cause thereof, friends and readers, is very simple. Kinematography is neither a fad nor a toy nor a commercial enterprise pure and simple nor a piece of merchandise nor a system of mechanical production. The making of motion pictures is an art. Closely allied as it is to the dramatic art, it has at the same time kinship with all the other arts. To ask a painter or a sculptor or a composer or a dramatist to produce on a rigid time schedule is to ask that which even the greatest of geniuses cannot accomplish. Many of our producers are suffering for this fatal error into which a supreme confidence in the advantages of commercial organization had led them. They are, however, even at this moment recovering rapidly. They have battled with the multiple reel situation and they are mastering the newer and more difficult art of producing features of the same high quality which not so very long ago characterized most of the American-made pictures put out in single reels.

Whatever the situation may be at this moment, I have not the least doubt that in less than a year the Americans will rival the best producers of features in the whole world. We are quick to learn, and other things being equal, we need not ask odds of any country. We are even now beginning to discard the time-table system of releasing and distributing motion picture programs. We are exploring every corner of the world's literature and contracting freely with living authors for plots and stories which have acknowledged merit in them. Perhaps in time the man whose dramatic talents and whose familiarity with the motion picture enable him to write for the screen directly, first and foremost is somewhere in the offing. So far no real trace of him has been discovered, but there is no doubt that in the nature of things he is one of the necessities of the future.

As the market expands the army of quality hunters increases, and not the least part of this army, either in numbers or in influence, is the brigade of exhibitors. One of the things that strikes an observer of European conditions most forcibly is the independence and the initiative of the European exhibitor. The owners of the great and successful kinema theaters in London and Berlin are self-made men who would resent any attempt to choose their programs for them. How many exhibitors in our country are to-day choosing their own program and absolutely controlling every number on it? The habits of years cannot be eradicated in a short time. Having been used to guardianship, it is hard for them to wean themselves away from a state of tutelage. It is a most encouraging sign that the number of exhibitors who trim their sails with the better and fresher mind of freedom is constantly on the increase. Nothing will benefit the reputation and prosperity of the industry at large more decidedly than a body of experienced and discriminating exhibitors. They are the foundation of a healthy and normal market. Not only must they be experts in choosing, but they must be equal experts in presenting the new pictures of quality.

The method of presentation we all know made a difference even in the old single reel. With the feature the importance of presentation is correspondingly greater. A new school of expert exhibitors is in the making. The leaders of this science of representation are not unknown, and their success is making new disciples ever day. Exhibiting fully as much as producing and distributing the films, is a profession which must be learned. Its phases and requirements change constantly in the direction of progress. The basic fact which stands out most prominently to-day is the increasing appreciation of quality in motion pictures by the refined and cultured portion of the American public. This portion is large and the motion picture itself adds to its ranks constantly.

The appetite for quality grows by what it feeds upon. These men and women who are accustomed to take their pleasures in surroundings superior to the old-fashioned "nickolodeon" are surely entitled to as much consideration as the people who prefer the five-cent exhibition. It will be profitable to cater to them. To win and hold them and establish higher prices of admission is one of the tasks of the expert exhibitor. We learn with considerable satisfaction that one of the organized groups of producers is attempting to educate both exhibitor and public to higher prices for productions of higher quality.

"The Call of the Traumerei."

A Three-Part Temperamental Story by the American Co.

Reviewed by James S. McQuade.

COMPANY No. 1 of the American's western forces, under the direction of Lorimer Johnstone, is responsible for the three-part subject, "The Call of the Traumerei," which will be released March 9th. The story in the main is idyllic and refreshing in its simple tale of love, and in the artless devotion of the heroine. It is a question, however, whether the spreading of the story over three reels has not attenuated the interest in spots. For my part, I would prefer to have the story told in two reels; but readers are reminded that this is only "a one-man's opinion."

Director Johnstone has taken much pains with the production. He convinces one of this by his artistic selection of beautiful rural scenes for the backgrounds of the pictures, showing the meetings of the artist and the country maiden, who is forgotten

Scene from "The Call of the Traumerei" (American).

so easily. The ballroom scene in Paris and the cabaret scene in Martin's, New York, are praiseworthy because of their spirited action and spectacular merit. The scene showing the interior of the National Academy, where the paintings are on exhibition, has also been carefully designed, and the throng of visitors gives the impression of realism.

The acting of the principals is meritorious. Sydney Ayres centers attention by his forceful and natural portrayal of the young artist, Calvin Demorest. He succeeds in creating the atmosphere surrounding a man of inspiration, and one is not surprised to see Demorest forgetting the heartbroken maid, Enid, who had received his ardent caress with all the sanctity of a pure heart, awakened for the first time by love's overwhelming call.

Miss Vivian Rich is always appealing as Enid, the simple country girl. One sympathizes with Enid, and, at the same time, admires her for the pride that bears her up while her heartstrings are strained to the breaking point. Harry Von Meter gives a fine character study in the part of the old music master, Rizzio. Jack Richardson has not much to do in the role of Luke Smith, but he does that little in his customary heavy character style. Miss Charlotte Burton has a thankless role as the artist's model, but she succeeds in investing the character with a distinct personality. Miss Caroline Cooke is thoroughly at home in the role of the dashing Parisian actress, Vera De Lys.

Calvin Demorest, an ambitious young artist, seeks a much-needed rest in the quiet of the country. He meets Enid Sumner, a talented young violinist, and teaches her to play the "Traumerei." He captures her heart, and thinks himself much in love with her. Business draws him back to the city and abroad to

Scene from "The Call of the Traumerei" (American).

Paris, where he soon forgets Enid, under the smiles of a footlight favorite called Vera De Lys.

Demorest returns home after two years' absence, and finds that his hand and brain have lost their cunning. His paintings are rejected, because of their lack of inspiration. He is reduced to poverty, and his old friend, Rizzio, a music teacher, comes to the rescue.

Unknown to Demorest, Enid has become a pupil of Rizzio. One day she plays the "Traumerei" in the room adjoining Demorest's studio. The despairing artist hears the strains, and a great inspiration seizes him. He determines to paint a scene showing his parting from Enid two years before, and enter it for one of the prizes offered by the National Academy. The painting carries off the first prize, and Demorest is saved.

Vera De Lys visits New York at the time and again meets the artist. He invites her to join him at a cabaret in Martin's. Rizzio, who has learned of Enid's love for Demorest, and who is also aware of the artist's infatuation for Vera De Lys, prevails on Enid to attend the carabet and play the "Traumerei." Demorest is on his knees before the actress in a secluded spot when he hears the rich notes of the beloved air. Like a man distracted he jumps to his feet, and, thrusting the actress from him, rushes towards the platform where Enid is playing. Rizzio prevents him from meeting Enid and conducts her home. The next day he sends her back to her home in the country.

Demorest is then visited by the old music master. The artist is in despair, but Rizzio gives him new life by advising him to follow the call of the "Traumerei." Then Demorest leaves the city for the old trysting place by the spring and the rock, where he had first met Enid. There he found her waiting for him.

HORSLEY ARRIVES AT COAST STUDIOS.

David Horsley, supervisor of laboratories and equipment of the Universal Film Manufacturing Company, arrived at the Pacific Coast studios of the Universal, at Hollywood, California, on February 1st, for the purpose of reconstructing and perfecting the laboratory department at that plant.

The cutting and joining rooms at the western studios were burned down recently. Consequently, Mr. Horsley will supervise the building of a new cutting room, and in addition to this, he says, it may be deemed advisable to build a new and suitable laboratory building.

Accompanying Mr. Horsley is Mr. John N. Nicholaus, superintendent of the Universal plant at Bayonne and who is an expert on all matters pertaining to film.

"DOC" WILLAT BACK FROM BOYHOOD HOME.

"Doc" Willat is back in New York after a two weeks' visit to the home of his mother in Deland, Fla. He was accompanied by Mrs. Willat.

"The Great Mine Disaster"

Eclectic Company Produces a Finely Photographed Four-Part Dramatic Subject—Also a Spectacular "Joan of Arc."

Reviewed by George Blaisdell.

THE Eclectic Film Company released on March 1st a four-part subject notable among other factors for its fine photography. "The Great Mine Disaster" is strong also from a dramatic standpoint; especially is this true of the last reel and a half. The preceding part of the picture entertains and holds the attention closely. Unconsciously there is being built up the interest that gives the pull to the big situations in the closing scenes. The theme of the story is one of the greatest in life and in fiction as it is also in exemplification one of the rarest in the experience of the man in the street—renunciation and sacrifice: A man so loves a woman that he gives up his life to bring out of the jaws of death the man he has discovered she does love.

Scene from "The Great Mine Disaster" (Eclectic).

There are few principals in the cast. There are a mine owner and his daughter, the manager of the property in love with and engaged to the daughter, and a newcomer on the scene, a young man, who becomes the assistant manager. If Hamilton, the manager, seems a bit old in years to be the fiance of the young woman the disparity is more than atoned for by the acting skill and demonstrated stage experience he brings to the interpretation of his part. Conway, the young assistant, has a most pleasing personality, and in spite of the fact that he is seen to be in love with a woman already pledged to another the author has so skillfully handled his material that we sympathize with the outsider.

There has been a strike at the mine. We are not made acquainted with the circumstances leading up to the strife, we are not told whether it is justifiable or otherwise. We do see Hamilton discharge some of the ringleaders and later we see two of them waylay him on the highway. Conway, who already had made application for a position at the mine, comes to the rescue, and there is a lively mixup which goes to prove that there are one or two white hopes in England—where the picture was made—even if as yet they are dark horses. Conway, of course, gets the place and the entree to the home of Preston, the owner.

At a dance in the home of Preston the manager becomes aware that a cloud has settled on his prospects. He sees the growing affection between the two young persons. Later, when the horse bearing the young woman runs away, there is a thrilling pursuit by the two men over the picturesque fields and meadows; it is the younger man who is first at the side of the girl. She is unconscious and he takes her in his arms. Impulsively he kisses her, and as quickly repents of his action. He does the only thing he can do—he writes a letter to his employer telling him that on the following day he will leave his employment. Preston shows the note to Hamilton; the latter fully understands the situation.

On the next day there is an explosion. Conway is one of those in the mine. Hamilton is the first of a half dozen men to strap on an oxygen tank and go down the shaft. He gets a man out, but his strength is exhausted. It is then he hears Conway is still below. As he is the only available man who knows the workings, he insists on making the descent. He finds Conway and to him transfers the life-giving oxygen. Conway revives and bears Hamilton to the shaft and they are brought up. The ensuing scenes, as Hamilton passes away in the presence of the two young people, will stir deeply.

The atmosphere of the mine is splendidly maintained. The views of the dimly lighted workings are convincing even to those who are accustomed to look for the mark of the studio. The bearing of the men and women grouped about the pit's mouth is worth watching. When the rescuers go into the shaft there are signs of levity. When the still figures are taken from the mine the men and women to all outward appearances are again looking on a tragedy with which they are only too familiar. It is life, and the camera is forgotten.

"Joan of Arc" a Great Production.

The Eclectic Company released on February 20 a two-part subject remarkable for exceptional staging. The number of men involved in the production, the pageantry, the costuming, the great sets, the battles, the use of castles, represent a size and magnificence that might well have justified running the story into many reels.

MISS RUTH ROLAND.

"She makes you laugh in spite of yourself!"

These words, uttered recently by a photoplay patron who had just seen a comedy in which Ruth Roland, the sprightly Kalem star, was featured, reveal the secret of the actress's popularity.

Wholesome, vivacious, and possessing a magnetic personality, Miss Roland captivates the motion picture audience the moment she appears upon the screen. Her ability to portray the humorous roles for which she is cast has made her the idol of the "fans" the world over. She is justly regarded as being one of the foremost comediennes in motion pictures.

Ruth Roland.

Miss Roland's popularity is just as strong abroad as in this country. Her laugh-creating ability has made this Kalem actress a prime favorite with the fun-loving French. Letters received by her from Switzerland bear strong evidence of the hold she has upon the motion picture patrons of that country. The English flock to the theaters on "Ruth Roland" nights, while the demand for comedies in which this lovable actress appears, from the countries of South America, shows that the Latin-Americans have fallen victims to her charms.

Australasians and the people of New Zealand regard Miss Roland as being one of themselves. The reason for this lies in the fact that the Kalem actress at one time toured the antipodes with various theatrical companies. This was before she responded to the call of the silent drama. While in those countries, Miss Roland built up a large following. When it was discovered that their favorite had become a motion picture star, the photoplay patrons of Australia and New Zealand promptly demanded Kalem comedies featuring Miss Roland.

The Kalem comedienne is peculiarly adapted for comedy work. Her's is the bubbling nature that finds fun in everything. It is for this reason that even the most amusing scenarios of the plays intended for her, prove even funnier when the result is thrown upon the screen. Miss Roland is constantly doing the unexpected while the picture is being produced, and this adds greatly to the humor of the play. As the photoplay patron remarked, she makes you laugh in spite of yourself.

Miss Roland is essentially a girl of the outdoors. She is an expert equestrienne, a strong swimmer, a crack shot with the rifle and revolver and has repeatedly been victorious in tennis and golf tournaments. These accomplishments serve her in good stead in her work as a motion picture actress. Withal, she possesses rare girlish charm that has made her immensely popular with all she has ever come in contact.

Marshal Neilan, whose work in Kalem comedies has evoked such favorable comment, was recently made director of his own comedy company. Miss Roland was immediately selected to play the leading roles in the comedies Mr. Neilan is to produce, and is now hard at work in a fun-provoking role which will add greatly to the numbers of her admirers.

"The Boer War."

An Exceptional Five-Part Kalem Feature to Be Released Through General Film Company.

Reviewed by W. Stephen Bush.

AND now the Kalems have carried the war into Africa, true to their laudable ambition to make history repeat itself on the screen. The historic value of this feature is of the highest, for all through the picture is manifest a most painstaking effort to be correct in even the slightest historical detail. No textbook could be more exact.

"The Boer War" is, because of its historical fidelity, a most magnificent and thrilling spectacle. There never was in all the world's history a more romantic and picturesque war than the contest between Boer and Briton for the possession of sovereignty in Southern Africa. The setting was the African veldt broken by the irregular round hills which the Boers called "Kopje" and which looked like and actually proved to be almost impregnable fortresses of Nature. It will be remembered that the British troops in the Boer war, or at least in the early part of the war, invariably made frontal attacks on the enemy. Whatever we may think of the frontal attack from a tactical or strategic point of view, there is no doubt that the frontal attack is the

Scene from "The Boer War."

cameraman's ideal of war. It is the most spectacular aspect of war and the one we are most familiar with and like to see most.

The British troops used in these pictures are finely drilled and seem like veterans in actual warfare. When they deploy in skirmish lines and then advance to the attack at double quick, the picture of warfare is realistic to the last button on the uniform. All the different kinds of arms used in the Boer war are in evidence. The opening scene shows "Britain's Defenders" and makes a splendid prelude to the feature striking the dominant key of military spectacle in a most effective and impressive way. We see the regular infantry, the Highlanders, the Lancers and all the commands that took part in the campaign on the British side.

There is a glimpse, in the first reel, of the conditions in the Dutch-African Republics before the ascendancy of the British element. It is well to have it so. While the whole world sympathizes with the sturdy Boers fighting for what they believed to be their God-given rights, it was altogether proper for an understanding of the British side to show that the "outlanders" had some just grievances against the narrow and, at times, arbitrary ways of the Boers. It seems almost unfair to single out any particular battle scene for they are all characterized by the same wonderful realism and the same magnificent backgrounds, but it is quite correct to point out the battle of Elandslaagte as a type of the work which has been done in this feature. Here we see the beginning of the battle, the sounding of the alarm, the marching of the hostile columns, the collision between the fighting forces, and the long, bitter and obstinate struggle which at last left the field in the possession of the British.

Not less true to history than the British side is the Boer side of the memorable contest. There is splendid character and type work on the Boer side, we are brought face to face with the bearded, stubborn warriors, as they became familiar to us by scores upon scores of pictures and reports during the actual progress of the war. The contrast between the two forces is brought out with great strength; on the one side the showy, well-drilled military of a great civilized power, on the other hand the rough-clad, hardy, ill-kempt, but terribly brave and determined farmers, who were fighting for the land of their fathers.

Added to the magnificent spectacular features of this production we have a most interesting and plausible plot of which the war itself seems but a subordinate, if logical, accompaniment. A young officer, deeply in love with the daughter of an old general, deliberately sacrifices his honor and his career to save the brother of his sweetheart. The weak brother, at first ready to accept such heroic self-abnegation, is later tortured by his conscience and when

Scene from "The Boer War."

he is wounded in the course of the war he relieves his mind by making a full confession which frees the sweetheart of his sister from the suspicion of guilt and brings a pardon for himself.

The acting in this remarkable Kalem feature is fully up to the high standard of the spectacular work. We have that rarest and most precious of combinations—a thrilling spectacle and first-class acting.

At times there are pictures apparently covering a distance of two or three miles and showing the movements of bodies of men exceeding five hundred. The work of the cameramen and directors shows to great advantage in such scenes. It seems, at such moments, difficult to believe that this is not war but only the image of war. The photography from the opening scene to the last is of the highest quality. With many achievements in this particular line of dramatic motion picture work to its credit, the Kalem Company has in this, its latest production, surpassed itself. As a military spectacle surely this feature has never been equalled in contemporaneous kinematography.

OPENS $15,000 THEATER.

C. N. Gates, of Austin, Minn., has opened the Lyric Theater, a $15,000 moving picture house in that city. The auditorium of the house has a seating capacity of 550, and the policy is moving pictures and vaudeville. Mr. Gates remarks that it is one of the best small theaters in the state of Minneapolis.

According to Mr. Gates, he opened the first moving picture theater about nine years ago in the city of Aberdeen, S. D., which put him third on the list of picture theater proprietors in that state for that year. The year 1912 showed that he had two picture theaters in Aberdeen, which he later sold. He then organized a vaudeville booking agency in Minneapolis and also took over the management of the Crown Theater, that city. His latest enterprise is the Lyric at Austin.

MARK HOROWITZ TAKES MEDITERRANEAN SAIL.

Mark N. Horowitz, formerly of Coulter's Features, Portland, Oregon, and lately touring Western Canada with features, was a recent caller at the New York offices of The World. He sailed February 21st on the steamship Adriatic for a pleasure trip to the Mediterranean. It is his intention to visit Egypt and Jerusalem at his leisure, after which he will spend some time in Europe. He will return to America from London about June 1st, and resume his business on the coast. Mr. Horowitz expects to pick up some good feature productions while abroad.

Motion Picture Exhibitors' League

MASSACHUSETTS EXHIBITORS' BALL.

First Annual Entertainment at Boston a Huge Success—Many Players Present.

"Up and Down," by Henry.

MASSACHUSETTS exhibitors are now firmly planted on the map—socially and otherwise—due to the unmistakable success registered by their first annual ball and entertainment, held at Symphony Hall, Boston, on the evening of February 17th (and the morning of the 18th, of course). The Motion Pictures Exhibitors' League of Massachusetts may have been a bit slow to take up the social end of the business, but when its courage and enthusiasm was finally aroused, all lost time was made up. The affair will go down in Massachusetts moving picture history as a gala occasion, and one not to be easily forgotten. "Let joy be unconfined—on with the dance" was the slogan of the hour, and many of the boys ambled—in more or less of a bee-line—to breakfast, upon leaving the hall, so quickly did the hours go by. The crowd might have been a trifle tired, pale and wan, due to its unusual frivolity, but, none the less, it was a case of "everybody's happy!" The early part of the evening was given up mostly to a rapid volley of moving pictures and vaudeville, supplied by courtesy of the Boston film exchanges and theaters. Towards 10 o'clock dancing reigned supreme, and the trade preferred to talk shop, and generally fraternize among themselves, rather than to yield to the sweet, soft seductive music supplied by a thirty-piece orchestra. The various film manufacturers were well represented by their photoplayers, and the four thousand "fans" present were afforded the long-awaited opportunity of seeing their favorites in the flesh. Booths were held by the Universal, Mutual, Famous Players and American Feature Film Companies, all of which were decked out in gala array.

Universal Wins Coveted Cup.

Although greatly handicapped by the absence of King Baggot, who telegraphed his inability to be present, due to the making of an important film, which could not be held over to allow this favorite to make the Boston trip, General Manager James Arthur Eslow, of the New England Universal Film Exchange, Boston, easily romped away with the huge silver loving cup, given by the league for the best display at the ball. The judges were Mr. Ernest H. Horstman, Mr. Harry F. Campbell, and Miss Mary Fuller, and their selection met with the entire approval of everyone. Mr. Eslow had worked with his usual determination to win the prize, and created a booth that was artistic and in splendid taste. Caps, carnations and silk bands bearing the slogan, "Universal," all helped to give Mr. Eslow undisputed choice for the cup, which is a beautiful affair, standing 28 inches high.

The Grand March.

At 11 o'clock the call for grand march was sounded, and when the line was formed it was discovered that Miss Mary Fuller was leading with Mr. E. H. Horstman, followed by Miss Lillian Walker and Mr. Harry I. Wasserman. Next came Wallie Van and Mrs. Horstman. Our space does not permit us to record the entire makeup of the march, but suffice it to say that it was truly representative of the industry, and very well executed.

Photoplayers Introduced to the Assemblage.

Soon after this, the well-known form of Edward Farrell, of the General's Boston offices, was seen mounting the platform, followed by a gathering of General Film favorites. Mr. Farrell introduced Mary Fuller, Lillian Walker, Wallie Van, Marc MacDermott, and other "General Favorites." Tumultuous applause greeted them all, especially Misses Fuller and Walker. Mr. George I. Appleby, of the Mutual's Boston offices, was selected to do the honors for the Mutual stars, and introduced Flo La-Badie, Mignon Anderson, Henry Benham, and Riley Chamberlain, Thanhouser favorites. All the photoplayers graciously acknowledged the flattering reception tendered them. A perfect riot of applause greeted the appearance of the chic and lovely Flo La Badie, who, indeed, rivaled in popularity Mary Fuller. Miss La Badie has won a host of admirers, due to her dainty appearance and splendid acting. Mr. Herman Sivovlos, league secretary, then introduced several members of the Famous Players Stock Company, including Miss Marie Leonard, all of whom were warmly received. After this, it was a case of tango, supper or conversation, according to individual taste. A very well-catered supper was served, and there were numerous parties, in the several banquet halls. Mr. J. A. Eslow filled the newly acquired loving cup flowing to the brim with champagne, and everybody within reach had a sip of the Universal nectar. The various exchanges were hosts to large parties, where things were "speeded up" in no uncertain fashion. A critical observer could have found absolutely nothing at the affair about which to complain. The various committees worked in entire harmony, and at no time was there noticed the delays and confusion after arising at a ball of this kind. Yes; the first annual ball of the Massachusetts League must be called a "whopper." Bay State exhibitors scored heavily, and it looks like Mechanics' Hall next year, if the crowds are to be adequately cared for.

Echoes of the Ball.

That Famous Players Booth was a dandy; and the Mutual was a slouch either.

The American Feature Film Company, Boston, had an old and individual display to boost the "Squaw Man."

Mr. Harry F. Campbell was terribly busy, looking after Mrs. Campbell as a judge of the booths, and greeting his friends.

Simon Frankel, associated with the various Toomey and Demara enterprises, is one of those "live wires." Oh! you Simon! Mr. and Mrs. Harry Asher (Famous Players, Boston) were prominent in that grand march. They are newlyweds.

Mr. J. C. Graham, general manager of the Universal Film Manufacturing Company, with Mrs. Graham, was prominent in the prize Universal booth.

So were Mr. and Mrs. E. M. Saunders, of Universal fame. Sammy Haase, of the Dreamland, Lynn, was "there" twenty ways!

Mr. Frank Howard, the dean of all the New England trade, was (as usual) a center of a big crowd, always.

Manager Charles Stern, of the Universal's Bangor (Me.) offices, was done for the ball. Charlie is a Universal favorite.

Frank Vine, of the General, is a dancer de luxe—into the refreshments room, mostly! Eh, Frank?

Mr. F. H. Patten, the original Mutual booster, gave 'em the "once over."

Mr. James Greeley came down to the ball from Portland, Me., and brought Mrs. Greeley with him. "A regular time," so Mr. Greeley said.

Mr. Arthur A. Allen, of Bangor, was "bobbing up and down" at the ball.

So was Fred Murphy, of the World Special Films Corporation, Boston.

Mrs. James A. Eslow made a most gracious hostess at the Universal booth.

Mr. and Mrs. R. D. Marson entertained lavishly, aided and abetted by Mr. Joseph Mack, his trusty lieutenant.

Messrs. Litchman and Kaufman, of the Famous, were there from New York to meet the New England boys.

Crane Wilbur couldn't "make" the ball. We were sorry, Mr. Crane.

John Bunny was called for, in vain—Vitagraph couldn't spare him just at that time.

"Pop" Lubin telegraphed his regrets at not being able to attend to Mr. Frank Howard.

The proudest man in the hall: Mr. Wasserman when walking beside Lillian Walker in the grand march! And they are talking about it yet!

The various committees were as follows: President Horstman served as floor director; N. Harris Ware was his assistant, and M. J. Lydon was chief marshal. The marshals were: George Appleby, Frank Vine, E. J. Farrell, F. B. Littlefield, Frank Collier, James Solomont, William O. Johnson, John Keon, C. A. Hubbard, Albert Schaller, G. A. Ramsdell, S. Goldstein, E. W. Lynch, W. E. Dowling, J. J. McGuinness, R. W. Brown, W. H. Tebeau, H. H. McKenney, J. Freedman, E. O. Ramsdell, C. H. Buckley, J. W. Raymond, J. W. Smith, J. J. Cahill, Charles Berman, J. F. Kitteredge, Jack Levey, George D. Leonard.

THE OKLAHOMA EXHIBITORS MEETING.

The annual meeting of the Oklahoma Exhibitors' State League, No. 23, convened at the Lee-Huckins Hotel, Oklahoma City, Feb. 11th, 10 a. m. The meeting lasted for two days, and was well attended by exhibitors from every part of the state. The Oklahoma branch now has sixty-three members in good standing, nearly all of whom were present, besides many friends and visitors, including representatives of the Universal, Mutual and General Film Exchange, also the following feature film companies: Warner's, Big Four, All Star, Eclectic, J. W. Morgan Company, R. D. Thrash Company, also Dallas Seating Co., Power's Machine Co., Simplex Machine Co., American Theater & Supply Company, Automatic Ticket Selling Machine Co., Wichita Film & Supply Co.

The Universal Film Exchange had a very creditable display of their publicity matter. Mr. R. C. Cropper, Mgr. of the Universal, engaged a room right opposite the Exhibitors' Convention Hall, which was the most popular place at the meeting. All day long and far into the night, exhibitors crowded the Universal headquarters.

A keen interest was manifested in the election of officers for the ensuing year. Carl Gregg, of Tulsa, was elected president; Albert Jackson, of Pawhuska, vice-president; O. McLane, of Oklahoma City, second vice-president; Ralph Talbott, of Tulsa, treasurer; L. W. Brophy, of Muskogee, secretary; T. H. Boland, of Oklahoma City, national vice-president.

The success of the meeting was largely due to the hard work of the entertainment committee, composed of B. H. Powell, T. H. Boland, and O. McLane, all of Oklahoma City. Much close session work was done, many good talks were made, and a more enthusiastic bunch of workers could not be wished for, all putting forth their best efforts to uphold the principles of the M. P. E. L. of A. The convention closed with a banquet at the Lee-Huckins Hotel, which was attended by one hundred members and their friends. A general good time was enjoyed by all. The next meeting will be held in Oklahoma City, at a time set by the executive board. The following persons attended the convention:

George H. Wiley, National Secretary; H. W. Wirt, Enid; Carl Gregg, Tulsa; L. W. Brophy, Muskogee; O. McLane, Oklahoma City; W. C. McConnell, Pawhuska; J. L. Carr, Kingfisher; L. E. Donahue, Okemah; S. H. Jones, Altus; T. H. Boland, Oklahoma City; Wm. M. Smith, Tulsa; C. C. Harkins, Coalgate; D. L. Walker, El Reno; Albert Jackson, Pawhuska; L. L. Covin, Clinton; Ben Gregg, Tulsa; John Slocum, Elk City; Frank Deal, Wynnewood; Thomas Cadick, Shawnee; J. L. Olive, Chickasha; R. L. Lunsford, Cleveland; Ralph Talbot, Tulsa; A. E. Tinkelpaugh, El Reno; Al L. Ramsey, Sulphur; Roy C. Berry, Norman; H. W. McCall, Cushing; B. H. Powell, Oklahoma City; W. A. Wilson, Dewey; L. W. Mongomery, Shawnee; C. E. Mills, Oklahoma City; Fred G. Wise, Oklahoma City; John Sinopolo, Oklahoma City; Clay Donnovan, Oklahoma City; J. C. Dewalt, Ponca City; H. Castle, Tulsa; Frank Lieber, Muskogee; H. C. Bradford, El Reno; A. C. Thompson, Tulsa; W. J. Sornberger, Sapulpa; M. D. Lowenthal, Newkirk; M. Lowenstein, Oklahoma City; L. J. Hackworth, Enid; M. A. Gentry, Enid; Dad Flynn, Bartlesville; Jas. Arnett, Atoka; C. D. Jackson, Stillwater; A. A. Molder, Sapulpa; H. M. Britten, Weleetka; L. J. Meyers, Dustin; Frank Bridges, Wewoka; L. C. Gish, Oklahoma City; C. H. Barron, Ponca City; W. T. Blair, Poteau; E. P. Mathis, Stigler; E. E. Bland, Alva; J. I. Ransom, Blackwell; R. J. Stafford, Pawnee; Miss Elizabeth Watson, Keifer; G. A. Richards, Dewar; G. H. Atwood, General Film Co.; Leroy Bickel, Mutual Film Co.; R. C. Cropper, Universal Film Co.; F. L. Kiltz; C. D. Mattingly, O. A. Bandy, W. T. Yoder, all of Oklahoma City; Marty Williams, Kansas City; David F. Cowan, New York; Bert Bohannon, New York; Ben Cohen, Kansas City; C. P. Anderson, Muskogee; Frint George, Chicago; J. S. Phillips, Dallas; Clyde Slater, Dallas; R. D. Thrash, Dallas; S. S. Michaels, Oklahoma City; Mr. Hodkins, Chicago; Sol Frankel, Oklahoma City; W. L. Rowley, St. Louis.

PHILADELPHIA BALL A SUCCESS.

Reports from Philadelphia, Pa., are to the effect that the entertainment and ball given by the Philadelphia Exhibitors' League at Horticultural Hall, Friday night, February 20th, was a social success. Many photoplayers from the Lubin Studios in Philadelphia, supported by another large delegation from the several picture studios of New York, were present to assist the exhibitors in their merrymaking. A delegation of exhibitors from New York were also present.

GET TOGETHER AT 'FRISCO.

Local Exhibitors Hold Banquet Upon Return of M. E. Cory from Cincinnati.

The members of San Francisco Local No. 1 of the California State League held a get-together banquet at midnight February 10th, which was attended by ninety-nine exhibitors of San Francisco, and nearby towns, and the managers of the various exchanges doing business in San Francisco.

The affair was arranged as a welcome home for the local president, M. E. Cory, who is a member of the National Executive Committee, and had just returned from the semi-annual meeting of that body in Cincinnati, January 26th.

Mr. Cory gave an enthusiastic account of the National Board meeting, telling in detail of the good work accomplished, pointing out the dangers that threaten the motion picture business, and urging the necessity of harmony and co-operation among the exhibitors and between the exhibitors and exchanges.

Short talks were made by Leon Bories, manager of the General Film Co.; M. L. Markowitz, manager of the Universal; Mr. Stebbins, of the Mutual; Mr. Warner, of Warner's Features; Mr. North, for George Kleine; Mr. Emmick, of Emmick & Traggard. President H. L. Beach, of the Oakland Local; State Secretary W. A. Cory, and several other exhibitors responded in a happy vein. The best of good feeling prevailed throughout.

Five new memberships to the League were secured during the evening. After the speech-making several appropriate reels of pictures were shown, including the events of the first and second annual state conventions of the California League. These films have been purchased by the league and it is the intention to add to them pictures of each succeeding convention.

This affair has no doubt done more to bring the exhibitors and exchange men together than anything else could have done. It was unanimously voted that it should be repeated in two or three months, at which time, no doubt, more of the country exhibitors will be present.

The committee in charge of the affair are: Mr. Goldberg, Chairman, ably assisted by Messrs. Huff, Stilwell and Zzar.

CALIFORNIA EXECUTIVE COMMITTEE MEETING.

At a meeting of the executive committee of the California State Exhibitors' League held at Sacramento, on Feb. 10, President Goddard presiding, a satisfactory settlement of the controversy between the California League and the Golden Gate Film Exchange was accomplished. All parties to the controversy are satisfied and harmonious relations have again been established.

Twelve applications for membership, received by the secretary during the month, were passed upon and the applicants elected members of the league.

There was an informal discussion of arrangements for the annual convention to be held in Sacramento this year.

NEW CALIFORNIA LOCAL.

State Secretary W. A. Cory left San Francisco, February 12th, for Eureka, California, to organize Humboldt Local No. 6 of the State League, which will be composed of the exhibitors in Eureka and surrounding towns in Humboldt County.

Applications for local charters from three other California towns are on file and under consideration of the State Executive Board.

ANOTHER EXPOSITION SCHEDULED.

International Exhibitors Association Announces That It Will Hold Forth at Grand Central Palace.

INDICATIONS are that there will be two international expositions of motion picture art in the United States this year. It has already been announced that the Second Annual International Exposition will be held in Dayton, Ohio, under the auspices of the Motion Picture League of America, July 6th to 11th. Now comes the announcement of the International Motion Picture Association, Incorporated, that it will hold a Second International Exposition at Grand Central Palace, New York, during the week of June 8th to 13th.

The International Motion Picture Association was formed, it will be remembered, by the delegates to the New York Convention of the Motion Picture Exhibitors' League who bolted from that convention and formed their own association with Charles Phillips, of Milwaukee, Wis., as president.

The committee in charge of the work of organization and promotion consists of Samuel H. Trigger, president of the New York State Association; G. W. Anson, Alfred Weiss, John J. Wittman, Frank L. Samuels, manager, and Frank Tichenor, agent. The offices of the exposition committee will be at the Grand Central Palace, Lexington Avenue and 47th Street.

The committee estimates that there are at least 18,000 exhibitors in the United States and Canada, and hopes that at least fifty per cent. of them may be induced to attend the New York Exposition. To further stimulate interest in the event, it is proposed to offer $1,000 in prizes, to be distributed as follows:

Five hundred ($500) dollars for the best suggestion for the uplift of the business of the exhibitor.

Three hundred ($300) for the best method of getting all exhibitors into one large national organization.

Two hundred ($200) for the best method of financing the above organization.

A number of novel features to create general interest in the exposition are under consideration by the committee in charge, and it is expected that there will be many such features adopted.

NEW YORK EXECUTIVE COMMITTEE MEETING.

The meeting of the New York Association's Executive Committee, scheduled to meet on Tuesday, February 24th, was well attended. A new constitution and by-laws was adopted, and a committee appointed to look after legislation in Albany. It was decided to hold the annual convention of the New York State Association on June 5th, at the Imperial Hotel, New York.

H. HIRSCH.

IN THE year 1909 H. Hirsch became acquainted with the moving picture business. That was in Chicago, Ill., and at that time he was connected with the Royal Film Exchange, which was later absorbed by the Globe Film Exchange. Mr. Hirsch remained with these concerns, and when the Globe was amalgamated with the Majestic Exchange, of Chicago, in 1912, he was still prominently identified with the exchange. Mr. Hirsch did some commendable outside work for these concerns in the nature of closing contracts with exhibitors for film service. The Majestic Exchange was conducted under that name until the year 1913, when it was purchased by the Mutual Film Corporation. Mr. Hirsch was then transferred to the New York City office of the Mutual. His work attracted the attention of the World Special Film Corporation, and in the fall of 1913 he received so enticing an offer from the World people to handle the New England business of that concern that he accepted it. After managing the New England business of the World Special Films Corporation from its Boston offices at 1074 Boylston Street, Mr. Hirsch was transferred to the New York City offices of that concern, where he is continuing to disseminate his dynamic energy. During Mr. Hirsch's regime, while in Boston, over the World's interests, he, as he has always done, made many friends for himself, and converts to his company's service, so it is well within the bounds of probability to conjecture that his business relations in the Empire City will be just as congenial.

H. Hirsch.

SIMPLEX MACHINE FOR PARISH WORK.

Great interest is being shown by the clergy of Minneapolis, regarding the educational value of motion pictures. A Simplex projector has just been installed in the Holy Cross Parish, by the Laemmle Film Service. This, it is believed, is the opening wedge for an extensive church business.

WINSTOCK TO HAVE HIS OWN HOUSE.

Melvin G. Winstock has resigned as general manager of the People's Amusement Company, of Portland, Ore., which operated theaters on the Pacific Coast. Mr. Winstock will open a house in Portland, which he intends to be the nucleus of a new circuit. The new theater proprietor hails from New York, where he has many friends, all of whom will wish him every success in his new venture.

Another Talbot Book

English Author Does Not Materially Improve On His Earlier Effort in Amateur's Handbook.

By Epes Winthrop Sargent.

PRACTICAL CINEMATOGRAPHY AND ITS APPLICATIONS. By Frederick A. Talbot. 262 pages, with illustrations. J. B. Lippincott.

Mr. Talbot, in his present volume, announces that his book has been written "for the express purpose of assisting the amateur—the term being used in its broadest sense as a distinction from the salaried, attached professional worker," but Mr. Talbot takes a few pages for some very elementary instruction and double the number for the higher branches of the work which are never invaded by the amateur until he knows much more about the work than Mr. Talbot seems to.

The trouble with Mr. Talbot's book is that he is not writing as a practical maker of motion pictures, seeking to communicate his knowledge to others, but as a professional maker of books trying to tell others what has been told to him. He interviews a few persons and sits down and writes a book about those persons, interleaves a number of excellent illustrations and proudly presents his product. What he has been told he can tell others, but nothing that escapes his informant of the moment can be told, because he has no first-hand knowledge of his subject. He tells, for instance, how to thread a film on a pin frame for developing purposes. This on pages 67 and 68. On page 72 he adds more instruction including "the film while being wound must not be drawn too tightly, at the same time it must not be too slack." What the proper tension is and why he does not explain, possibly because he has not been told of film shrinkage. He simply repeats parrotwise the information given him, and yet there are books, the handbook of the Kinematograph and Lantern Weekly, for example, that will give him all of this information.

The earlier Talbot book exuded Robert Paul at almost every chapter. In the present volume M. Lucien Bull, of the Marey Institute, is similarly featured, and a major portion of the pages on research work is given M. Bull and the Marey Institute, almost to the exclusion of the work of other investigators. It was easier to go to M. Bull, apparently, than to make a wide and comprehensive study.

In the earlier pages; the pages which might be expected to appeal to the real amateur, the man who wants to make pictures for sale or for his own pleasure, there is little that is of real value. There is the recommendation that a camera of one of two makes be procured and a recommendation for one make of film stock, but Mr. Talbot takes more space to tell why the wheels of a wagon seem to be going backward while the vehicle is going forward than he does to the actual process of development. The average amateur student will care less about the movement of the wagon wheels than he will about the fact that his film is frilling. There is nothing about frilling in the book but there is a lot about the military value of films, how to make X-Ray motion pictures, micro-cinematography and other topics that are about as useful to the amateur as a crowbar would be to a drowning man. The subject of Educational Films is dismissed with fourteen pages and there are twelve on the military value of pictures, and motion study by means of film and The Camera and How to Use It, are treated in the same slight, superficial manner. It is not a text book, it is not a treatise. It is a picture book done to order by a man not thoroughly familiar with his subject. It is a book written to sell to the curious rather than to help the earnest student. It may interest the motion picture "fan." It will neither interest nor inform the earnest student. It is absurd to suppose that a novice will be able to take up the making of radiographs or work with the microscope with the aid of this book, for no subject is treated more than superficially and nothing is gone into with an intimate personal knowledge. It is largely an interview, or perhaps a series of interviews with instructed persons of which only the most patent points of knowledge have been transferred to paper.

The book is not filled with such gross errors and misstatements as marred his former volume "Moving Pictures, How They Are Made and Worked," but the volume has no greater value for statements and misstatements are equally lacking.

MISTAKE IN ADVERTISEMENT.

In the advertisement of the Cosmos Film Co. in our last week's issue it was stated that the big Cosmos feature "Famous Battles of Napoleon," was a three-part picture. That statement was made erroneously and the Cosmos Company requests that word be given out that "Famous Battles of Napoleon" is a five-part feature; not three parts.

Moving Picture Educator

THE MOVING PICTURE IN THE WORLD'S WORK.

What Is Being Done Everywhere.

THE moving pictures and the world are working together, everywhere in all activities of life, so general has the use of the kinematograph developed that it seems as though the time is not far distant when to eliminate the moving picture from its varied uses would be almost as disastrous as to tie up the nation's printing presses; so parallel in their uses are they becoming. It will surely be helpful to the readers of these pages to see and know not only what everyone everywhere else is doing but more especially to be kept fully acquainted with the progress that their favored business is making. The "Times," of Watertown, N. Y., has an account of the opening of a factory at Carthage and Lowville, by the Kinemacolor Co. It is claimed that the climate in that neighborhood is especially good for kinemacolor pictures, as the air is free from impurities and the light is fine. The company also expects to make pictures of the scenery in that section, especially of the St. Lawrence River and the Thousand Islands. The Kinemacolor Co. is now showing pictures of the Panama Canal, taken under special contract with the United States government.

The World-Herald, of Omaha, Neb., has an interesting account of the concert-lectures being delivered by Madam Marie Von Unchuld, an eminent Austrian musician. Moving pictures of the hands of this able player are shown to illustrate the technique of piano playing. She hopes soon to have the pictures accompanied by playing records for she says: "This will make it possible for anyone to obtain a musical education." Madam Unchuld is considered an authority in all European capitals.

From Milwaukee comes, at this time, more good news about the moving picture than from any other center. In a recent lecture on "The Moving Picture and Art," Director Dudley Crafts Watson, of the Milwaukee Art Society, suggested that the society persuade one of the local theaters to produce as near as possible a model program and that the society pledge its support to that theater.

Ideal and Self-Censored Program.

Mr. Watson's ideal program is one which includes a natural-history or geographic film, a piece of standard fiction, and a real snappy comic. He further suggests that three shows be held daily, a matinee for children at 5-30, a second show for children and older ones at 6-30, and a night performance for seniors at from 7-30 to 9-30. A little more leeway may be used in choosing the night program, but sex problems and overburned love stories should be omitted from the junior exhibitions. Another suggestion is that the prices of admission should be 2 and 3 cents for the juniors, with 10 cents for the seniors. As Mr. Watson is a member of the executive committee of the Drama League of America, also of the Pageant Society of America, his commendations of the pictures will have much weight, while his suggestions will also be included in those of others of equal importance, which are occupying the attentions of leaders, in the desire for the best uses of the moving picture for all classes of people.

Commends Milwaukee's Shows.

Mr. Watson's rating of the theaters in Milwaukee is very good; while acknowledging that the whole moving picture show business is in a grave and important situation, he holds that the local exhibitions are of a higher tone with better music and more sanitary conditions than in many other and larger cities. His general conclusions are:

"As a result of the moving picture show we expect greater dramatists, greater actors, greater managers and a greater drama. It will also take much of the offensive and burdensome dross, from the written and spoken drama, and will place it in its real realm of aesthetics."

Moving Pictures and Church Efficiency.

Again we are indebted to Milwaukee for further developments along the line of church efficiency through the moving picture. At a meeting of the Efficiency Institute of the Milwaukee Federation of Churches, Dr. Shriver, superintendent of the immigration board of the Presbyterian Board of Home Missions, said:

"Social consciousness, a larger unit of attack, and the unconventional method, need to be emphasized as the three elements, making for greater efficiency in the city church task. Illustrating how the unconventional method might be employed by churches to solve the problem of interesting the public." Dr. Shriver related his experiences at a motion picture theater where the film "Joseph In Egypt" was being shown, in the first place he commended the truthfulness of the biblical history, the atmosphere and the setting of the story. The theater was crowded with a cosmopolitan audience. Near him sat a young wife who was telling her husband—evidently a mechanic—the story of Joseph and his Brethren as it was being unfolded on the screen. "Doesn't that carry home one thought to you?" Dr. Shriver asked of his ministerial audience.

"For years you have been trying to interest our people in the story of Joseph in Egypt, bidding them to come to our churches to hear it freely. Here is a theater where people are paying money to see the story truly and entertainingly told. I do not propose to turn our churches into theaters, but I do call attention to the importance and value of this unconventional method of holding and interesting your congregations." These suggestions made by Dr. Shriver are worthy of many repetitions, they are good and will carry weight wherever they are read.

Ministers Ask for an Exchange.

A general campaign for first-class educational moving picture films may result from a suggestion made at a meeting of the Ministers' Union, of St. Paul, Minnesota, that the public library supply schools, Sunday schools, and churches good educational films. Dr. W. D. Johnson, the librarian, is in favor of the idea and the assembled ministers enthusiastically endorsed the proposal. While this plan is by no means a new one, the more it becomes universally endorsed the more likely is it to be put in operation. The growing desire for the easier method of obtaining all kinds of educational films, from an educational center where they are stored with the same permanency as are books, is one not to be overlooked.

Jewish Charities Illustrated.

The managers of the Jewish Federation of Charity, in Brooklyn, New York, have discovered that they can best draw attention to the great work of the federation by means of the moving pictures. They have illustrated some of the institutional work in that way, and accompanied the pictures with lectures with much success. A new photoplay has been written by Mr. B. A. Namm, the president of the federation, and produced by Mr. Carl Laemmle, president of the Universal Film Co., and donated by him to the federation. They show the experiences of a family from the time they land here, until—through the aid of the federation—they become successful Americans and return the help given them by assisting in the activities of the federation.

Advertising Hampton Institute.

Hampton Institute, the famous negro college of the South, is being made widely known by means of moving pictures. A recent exhibition was given in Boston, Mass., depicting the development of the neglected negro. Beginning with the boy in a rude two-wheeled cart drawn by a steer, he journeys until he gets his first glimpse of the historic Hampton Roads and the school. Here he is met by an older student, and his future life portrayed through all its educational and technical details until he receives his diploma and is sent out into the world, in many respects the equal of his more fortunate white brother. The pictures are accompanied by the singing of southern and school melodies, and much good is anticipated by the advantage of these kinematograph exhibitions.

Moving Pictures and the Teachers.

Do teachers want the moving pictures in the schools? This is a question brought prominently forward in England by the Bioscope, a leading journal in kinematography. The question is not alone a national issue but an international one. The English teachers are accused of a lack of interest from selfish motives and a lack of progressiveness which it is to be hoped may not be possible on this side of the Atlantic. Complaint is particularly made that at the next meeting of the National Union of Teachers no provision is made for the presentation of the subject of educational kinematography. Although the conference, which lasts a week, is not to meet until next Easter, the "committee on subjects" declared last November, when appealed to in the matter, that it was "too late" even with six months time before them to introduce the subject. To interested people this is taken as an excuse if not a positive falsehood, designed to evade the issue and from an inexcusable short-sightedness delay as far as possible a study of the question. The Bioscope openly affirms that it appears that the teachers are more concerned about increased salary than a decrease of drudgery in their work; the teachers themselves in turn blame the authorities, this, however, does not excuse them for refusing to give the matter a place in their annual conference. It is predicted that the result of this twofold neglect and double responsibility, will be a demand for a reorganization of their educational system, and of the teaching profession.

In America, while at present there has been concerted action on this question, there is an unmistakeably growing demand for the installation of the kinematograph in all schools, wherever those in authority have in any definite way become acquainted with the value of the moving picture as an aid to education; wherever there is not this demand it is because of a lack of knowledge of the true conditions, and not either from opposition of indifference; on the other hand, as the knowledge of the value of the pictures in the schools grows, the demand for their immediate adoption grows correspondingly.

In the Schools.

There is not a city of any size in the United States today which is not seriously considering the problem of how best to control the growing interest in the moving picture, and turn it in the direction where it may accomplish most good in the education of the young. In the state of Illinois, Senator Hugh S. Magill, superintendent of the State Teachers Association, says: "The time is not far distant when the public schools of Illinois—the larger and more advanced institutions at least—will be on a motion picture circuit under the direction of the school authorities, the purpose of which will be to broaden education through the use of the film."

A similar prediction comes from Alabama where already a partial system is being tried. A state wide newspaper says: "The Birmingham schools are fortunate in the possession of a splendid moving picture equipment, which has been in use four years with great benefit to the schools of the greater city."

The entertainments have proved very popular, not only with the children but with their parents, as evidenced by the large audiences and the larger interest shown. Time and space prevent further instances; suffice it to say that similar reports are coming from every state in the Union. There is no exception, what is said of one may be said of all, the same experience, and the same desires, animate the people everywhere; there will never be any difficulty in the educational problem in America when the time is fully ripe.

Health and Food.

Several states are now using the moving picture in thoroughly organized ways upon a plan to educate the public upon all matters concerning health and hygiene. "The Street Beautiful" is a favored picture, it represents a filthy street, and its transformation to a clean healthy locality through the efforts of those residing thereon. Others show the "Care of Babies" and the "Handling of Milk." Pictures descriptive of the street cleaning department of New York City are at once interesting and instructive; also evils from flies and mosquitoes, filthy water and unclean vessels in common use in the home. "The Gospel of Cleanliness" is another method of bringing before the public, home, factory, and also farmers, methods old and new; showing what should be discarded, cleaned or adopted.

State food commissioners are also busy with exhibits showing how to detect good and bad food, methods of proper and improper handling of the same, sanitary and unsanitary conditions are contrasted so that people may see the perils which underlie customs long cherished as satisfactory.

These pictures are to be shown in connection with suitable lectures at meetings of civic societies, women's clubs, schools, farmer's institutes, and all kindred organizations for the twofold purpose of giving immediate advice besides influencing legislation in these better directions.

Cheaper Living.

Reducing the cost of living is one of the immediate benefits promised as a result of this campaign. "Meat and How to Buy It" is the subject of a film recently introduced by a sympathetic Indiana meat purveyor, who explains to the audience all the various cuts, their nutritive value, guiding the poor in their purchases, and explaining that choice pieces are more expensive on account of a universal demand for them to the exclusion of other inferior cuts which through ignorance are discarded.

"Cooking" is naturally an auxiliary picture in this series, and the house wife is provided with a course on efficiency and economy which will bid fair to aid very largely in present day problems. That these pictures should not be reserved for the lecture platform is obvious, they ought to prove attractive in the ordinary picture house, where, without doubt, they will do most good.

Chambers of Commerce.

Probably one of the best efforts of any chamber of commerce is that reported from Wilkes-Barre, Pa. Under the title of an "Industrial Betterment Meeting" they organized a film exhibition for the benefit of the community. The pictures shown were: "The Crime of Carelessness," "The Man He Might Have Been," "The Workman's Lesson," "An American in the Making."

For a series of meetings of this kind there is a large list of similarly appropriate subjects, so that this splendid example may be profitably followed in many places. In addition to these subjects shown there were lectures on: "Youth and Industry," "Reducing the Human Waste," "Safety in the Works," "Some Causes of Fires." Each of these subjects is now receiving attention at the hands of film makers.

"Civic Pride" is another subject which always occupies the attention of a chamber of commerce; in this particular, the Chamber of Indianapolis is having a series of films made for the purpose of advertising their city as a "Convention City." No one can criticize this evidence of local pride as in addition to drawing visitors from afar, it encourages local effort for continued improvements.

Recruiting by Motion Picture.

Major General Wm. H. Carter, U. S. A., has just returned to Chicago from Texas City, Tex., where he has been in command of the second division of the army, and states that as a result of heavy recruiting the United States Army now lacks less than 1,000 men of being up to the authorized strength of 85,694 enlisted men. The authorized number of officers is 4,744. Gen. Carter declares that this is the first time in his experience that the army is up to authorized strength, and that the navy has also been fully recruited.

An interviewer asked him: "Do you believe moving pictures of army life, such as drills, ceremonials and parades, similar to those exhibited by the British Army, would be an aid to recruiting in this country?" "I certainly do," he replied. "At present, the men come in without special attraction, but moving pictures, in my opinion, are better recruiting attractions than colored lithographs. The government is taking moving pictures of army life all over the country. Chaplain T. J. Dickson, of the Sixth Field Artillery, has taken many and is showing them with much success. There is no special fund in the army for this purpose, and the navy has an advantage over it as it has a special moving picture fund."

Motion Pictures in Army Camps.

Motion pictures are now being used to entertain Uncle Sam's boys of the 27th Infantry located at Texas City, Texas. A new Radium Gold Fibre Screen has been installed for use this summer so that they can show pictures outdoors immediately after supper. Chaplain Geo. Rice is in charge of these troops and is using two makes of motion picture machines. With the aid of the new screen, outdoor matinees are also being given.

A Model Theater.

Fargo, N. D., boasts of a model "Little Theater" at the local Agricultural College. It is intended as a model for the rural and village districts; of miniature size and conditions it will be conducted along such lines as may secure the best possible results, with a view to improving the minds and conditions of the people as also to afford them sufficient amusement.

W. H. J.

"The Cloister and the Hearth."

Five-Reel Blinkhorn Feature.

Reviewed by Louis Reeves Harrison.

IN THE garden of visualized stories it is a relief to find the delicate fragrance of old-time romance now and then, especially in these days of sagebush and cactus flower—it is a wide swing from the vigorous crudities of the cowboy, supposed, for some unknown reason, to be characteristic and representative of our national life, to those chivalrous adventures of olden times which might vanish from remembrance, but for screen revival. "The Cloister and the Hearth" is a story of far higher merit than the surpassing graciousness of its telling might indicate, and it is not devoted to the telling of a quaint and pretty story—it presents a powerful dramatic situation.

Scene from "The Cloister and the Hearth" (Blinkhorn).

Peculiar thing about this powerful dramatic situation is the fact that a great French novelist of modern times, whose story, at least, was written later than "The Cloister and the Hearth," used exactly the same critical point in his masterpiece and entirely escaped being charged with plagiarism. In all probability, the plot was not plagiarized—the entire group of circumstances and posture of the character was so different. Two great writers of fiction instinctively grasped what afforded them opportunity for emotional development, with a last chapter that was, in each case, the crowning inspiration of the whole composition. The last scene in the visualized novel has the same dramatic fitness, the more effective that it can be seen, an exquisite piece of artistry.

Gerard, central figure of the story, is an artist by nature, who is expected by his family to enter priesthood and dedicate his life to that calling. He is a young man of lofty ideals, of imaginative temperament, of simple directness and noble purposes, and this role is capably interpreted in the photodrama, the only regret being that the actor's appearance is not more spiritual. A man of sincerity and fine creative talent, he is fascinating to women—they are impressed by mental or by physical superiority from the requirements of their hearts—and, like most men of genius, he falls into a baffling game of love early in life. He defies his parents, escapes from imprisonment, renders himself liable to severe punishment and marries the lovely girl of his choice before he can be retaken. He is arrested at the altar, immediately after the wedding has taken place, and is again imprisoned. After a second escape and a few hours of impassioned love, he leaves the country and finds his way through perilous adventures to Rome.

A conspiracy of envy, guilt, malice and hatred among those left behind results in sending a message to him at Rome announcing the death of his young wife. His agony of mind is strongly depicted—it destroys his artistic impulses, snuffs out the ardent flame of hope, drives him to attempted suicide, and, finally, consigns him to living death in the cloister. He emerges several years later, when he is sent forth to preach, and wanders back to the scenes of his brief happiness. The invisible hand that directs the workings of human affairs brings him into a sudden meeting with the wife he has loved with pure devotion and the fine little boy she has brought into the world.

The way is open to an easy solution of his problem. He can renounce the vows he has made to serve none but God, but his eyes go to the cross he wears; he remembers the supreme sacrifice of Him who perished on the cross, and he bows down in a new agony of soul, such as many a common soldier has felt on leaving all that the world had given him to love when duty called him to face death on the field for the common good. Gerard rises from his torment to a first responsibility of immediate justice, one which avenges the wrong done and provides for the future comfort of his wife and their child. His fierce battle with Nature's sweet and alluring calls is fought all over again—his impassioned love for wife and child nearly consume him—and he finally bows to his noblest ideals, the promptings of what is finest in him, in a concluding scene that will live in the memory of all who follow the pictured story with sympathetic comprehension of its meaning.

A Living Genealogical Tree.

Three Generations of the Hoffman Family, Chicago, Seen in Moving Pictures.

WHEN out at the Essanay plant the other day, I was treated to the presentation of a one hundred foot reel, which serves as a living genealogical tree of the Hoffman family, in Chicago, for the last three generations. Harry McRae Webster, general director of Essanay's eastern companies, was responsible for the surprise, and his interest in the matter will be seen when it is made known that he has married into the Hoffman family, his wife being formerly Miss Florence Hoffman, the youngest daughter of a family of fourteen, twelve of whom are now living.

Three Generations of the Hoffman Family Before the Camera.

Grandma Anna Hoffman, who still feels so young that she is averse to telling her age, is first introduced in the pictures. She looks as sweet as can be for her years and evidently enjoys the situation. Her daughters join her before the camera in succession, according to their ages, in the following order: Lillian, May, Tessie, Florence and Anna. Miss Anna Hoffman, the only unmarried daughter, is the secretary of Geo. K. Spoor, president of the Essanay Film Mfg. Co., a position held by her almost since the Company was formed. She is widely known in film circles and is just as widely admired.

Then the grandchildren come trooping in. First little Mary and Peter, the children of Lillian (Mrs. Peter Muller); then Jerome and Jake, Jr., children of Tessie (Mrs. Jake Muller), and next the darling of all the households, Wayne McRae, son of Florence (Mrs. Harry McRae Webster).

"Grandmother is getting along in years and we thought it would be a nice thing to have this family record to look at in coming years," said Harry McRae Webster. "Our children, too, will be glad to see their forbears as they were when some of them may have passed away."

Mrs. Anna Hoffman is a well known Chicagoan, who has accumulated considerable property by thrift and business acumen. She was the mainstay of her large family for years, and now has the pleasure of seeing them all well to do.

The accompanying cut shows a group of the three generations of the Hoffman family as they appear today.

J. S. McQ.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

WHEN these columns predicted last summer that the season about to open would record successes never dreamed of by the most enthusiastic of the motion picture people, little did we dream that such a transformation as that now before the people could take form. Some of the oldest and most experienced of theatrical managers had conceded as far back as last June that "the moving picture game" was the true lane. All combinations to beat it had failed, or failure was in sight. It was only a question of the kind of deal that could be made to save the money invested. To-day we are at the threshold of solution. The people then most enthusiastic are the people who, like many before them, stand at the line of hesitation and allow the speculators to step in.

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In past years "nerve" was a favorite term among the theatrical profession. It took nerve for Edwin Booth to build his theater at the corner of Twenty-third Street and Sixth Avenue (now occupied by a dry goods store). It cost him $250,000. At that time that amount could almost buy a good-paying railroad. He lost it, and it was said that an actor who became his own manager was like the doctor who became his own patient. But Booth retrieved and succeeded. He retired with a competence. His "nerve" was of the staple character. He spent his all in his adopted art, lost and won—and died leaving a name and reputation that is revered by all who have studied the stage.

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In the days of Booth, Barrett, McCullough, and many others of contemporaneous success, the idea was to give the people the best that the public had been expecting from their conception of theatrical art, and all died leaving a satisfied public. In comedy, there were Sol Smith Russell, John E. Owens, W. J. Florence, and many others. In pantomime, there were George L. Fox, Robert Frazer and "Spade Dance" Adams. All in it for the money, of course, but every one of them dying with the hope that they had done something for their profession, and that, at least, one of those they had left behind would do the same.

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What is the situation to-day? The lines laid by the past generations have not been followed. The imitators broke them. The faith in reputations made by those who went beyond formed only a trap to failure and oblivion.

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Here is the lesson. The dramatic stage in America to-day is but a panorama to the present generation. The student, like Booth, has faded away. Half the people who buy tickets to see a production of "Hamlet" make the mistake of telling their friends that they are "going to see an Omelet to-night."

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It is a sad state of affairs for the true student of dramatic art, but there is danger of a repetition of it if care is not taken to safeguard the modern art—the motion picture—the photoplay. The same microbes that killed the art of the past are in existence now. The poor-pursed, the rich-pursed, the interloper.

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In Los Angeles, Cal., an honest scenario writer lost his case against an interloper because the court ruled that the copyright law does not cover scenarios. While expressing itself as convinced of the interloper's guilt, the court was obliged to hold that before the scenario could be protected the text must first be copyrighted in story form. Case one.

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Case Two: The District Attorney of New York City is about to bring to trial a party who has been encouraging ambitious writers to produce scenarios, but who has evidently failed to make good. It is claimed that he has made over 6,000 victims. Merciful heavens! Think of the number! And yet columns of THE MOVING PICTURE WORLD have been devoted for years to warning the unwary against such impositions.

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Case Three: Certain publications, before taking the trouble to investigate as to the character of the advertisers, call attention to strings of moving picture mints producing at least $50 a week profit on an investment of $1,000.

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Case Four: A millionaire's name is used as the chief backer for the production of motion pictures. The great growth of the business is cited and a picture painted that induces investment. Subjects are produced, but they cannot be marketed because of some internal dissension as to the method. "The money is there, but we can't get it until we are on a fair and square basis." Reorganization is the next movement and the investors are told that the robbers have been frozen out."

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Case Five: "Nothing outside of Wall Street has equaled this moving picture game. Put about twenty thousand dollars into the production of a picture, get the lease of a theater for a period, with the option of a long lease in case of success, and you can't come out at the short end."

* * *

And so, ad infinitum, cases may be cited to show how the worm has crawled into the fruit of present-day entertainment. The man of money has noted the great success and falls an easy victim to the promoter, who holds gain in a financial sense far above the consideration of art. What becomes of the Booth, Barrett and McCullough of the motion picture business of to-day? Why is it that the surviving successful comedians of the past hold their heads in shame to-day, and the present-day real comedians join them in mourning? It is simply because the small and cheap merchants of the past who have no thought of the future, other than financial prospects, are crowding into the business.

* * *

It has been truthfully said that the downfall of the present generation of legitimate theaters is due to the inferior productions made by managers. But we may safely take a step or two backwards and behind the scenes find a generally overlooked cause for that downfall. Not content with the success attained in their day, or perhaps not content with the profit derived from the efforts of the theatrical favorites of the time, certain capitalistic interests raked the vaudeville field for stars in the legitimate. The harvest was a quick one. But what did it do to the field? The very people who used avaricious methods for the tilling of the soil in the old theatrical business are now at work in the new. They laid aside the old stars the people knew and promoted, from vaudeville fields, those whom they looked upon as money makers. The theater, as an institution, was nothing to the promoters—and the star players! Why, they were only dependents. What has been the result? Scan the high-class theatrical field fore and aft and see the promoters, like rats leaving a sinking ship, scurrying to some other points of profit—the point outlined by the rays from the motion picture projecting machine. And in it all we see a picture of penuriousness.

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This is the most dreaded spirit in the business because it helps undermine the confidence in the photoplays that has been established by the many reputable concerns who have reinvested their earnings and given years of labor to put the photoplay where it is. Some prominent managers and many eminent producers feel that their advent into the motion picture field should be accorded the brass band and other honorary distinction. Calm reflection leads to the conclusion that if any bouquets are to be thrown they should be cast in the direction of those who have blazed the way to salvation.

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"Why be so severe on interlopers?" asked a friend. Here is the answer: A city court judge of this city has appointed a receiver for the Improved Feature Film Company of America. Quite a name, isn't it? But "what's in a name?" The court fixed the receiver's bond at $75 on account of the company's low state of finances. And the lawyers who applied for the receivership alleged that a judgment for $72.62 recovered against the company last year has not been satisfied.

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A receivership for $72.62! Why, that amount would not purchase a decent sized prop for any of the established companies in the business.

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Mr. Funkhouser, second superintendent of police in Chicago, announces that he intends to be fully satisfied that the character of "Shylock" in a motion picture production of "The Merchant of Venice" is portrayed in such a way as to not ridicule the Jews. Hand the medal to Mr. Funkhouser. But some friend should give him the tip that "The Merchant of Venice" is not a comedy. Mr. Budweiser once said that "the cutting out of 'Ham' would kill 'Hamlet.'"

* * *

The Hearst newspapers have made arrangements through which they will coöperate with the Selig Polyscope Company to turn out motion pictures of news events. The announcement says cameramen will be stationed at strategic points, and they will be under the direction of trained newspaper men. Mr. Hearst is to be congratulated upon getting in good company at last. He fought the motion picture interests to the best of his ability. We now await results. One good bet is that the cameramen will come nearer hitting the mark than the flaring headlines of the Hearst newspapers, whether the newspaper men be trained, or untrained.

To the Theatre Manager

By F. H. Richardson.

THE exhibitor should read the following lines carefully and consider them well, to the end that certain abuses, from which he suffers daily, may be at least to a considerable extent remedied.

By a system of exchange of films you are able to secure for daily use reels which would cost you as much each week as you pay for their use in an entire year, were you compelled to purchase them outright. In fact the purchase of films by the exhibitor would be a financial impossibility, as you can readily understand. It is only by the system of exchange that the thousands of motion picture theaters are enabled to remain in business. That is a proposition thoroughly understood by all.

What too many managers do not seem to understand, however, is the fact that the exhibitor assumes an obligation, not only to the exchange but to every other exhibitor, when he accepts films from an exchange. The exchange daily intrusts to his care property valued at hundreds of dollars and it is of a kind very easily damaged. Did you ever stop to consider that any injury you may do to a film is an injury not only to its owner, the exchange, but also to every exhibitor who uses the film thereafter?

You do not like to have your own show injured by films with bad patches, ripped sprocket holes, mis-frames and pieces cut out of the film, do you? Of course you don't! Well, neither does the fellow who has to run them after you. You kick about rental prices being too high; also you want better films—films with less rain, fewer bad patches, mis-frames and broken sprocket holes. All this would be quite possible did you and your brother exhibitors take better care of the films while in their possession. True the exchange could give you better service, even without better care of films, but that would mean high prices for the reason that so flagrant are the abuses practiced by exhibitors that a reel of film costing $100.00 or more is usually in very bad shape within fifteen days or less from the time of its release by the manufacturer. For this you must suffer, and so must your brother exhibitors. These abuses are largely without excuse. For the most part they are the direct result either of improper practice or rank carelessness.

With intelligent care, and if run at reasonable speed, and rewound properly, a film need be scarcely injured at all after fifteen days use. At the end of thirty days run it should still be in fine shape, while after two months use it should show less injury than it now receives in fifteen days.

The writer has seen any number of films which had been used on the old Kinedrome circuits for six months which had scarcely a sign of rain. They were actually in much better shape than some films used in ordinary exchange work less than one week. This may sound incredible, but it is true. The reason was simple. The films were very carefully inspected and repaired by the Geo. K. Spoor Company, who employed all the Kinedrome Circuit operators. The managers and operators were held personally responsible for any damage done to a film. Result: there was next to no damage, which proves, absolutely, that damage is primarily due to negligence—carelessness.

In the first place, the theater manager should provide a suitable receptacle for the films while in the operating room. This box, can, or whatever it may be, must have a space provided below the films to receive a shallow pan containing water to keep the air in the cabinet moist. If the pan contains a large, coarse sponge, so much the better. A dry film is very much more susceptible to damage than is one properly saturated with moisture. The moist film is tough, soft and pliable. The dry one is hard and brittle. Its sprocket holes break and split readily. The film tears easily.

In the second place, overspeeding the machine subjects the film, especially its sprocket holes, to terrific strain. In the third place, an operator cannot make a patch properly, unless he be allowed time to do it rightly, and bad patches are responsible for a world of trouble.

These are the three things in which there is sad need for drastic reform on the part of theater managers; many of whom seem to proceed on the theory that they cannot personally suffer for damage done because they will not have those films again. The trouble with this kind of logic is, however, that the fellow who has the films before you figures exactly the same way.

Moisture Cabinet.

It will cost you but a small sum to purchase a film cabinet equipped with moisture compartment. Such a cabinet is now on the market, or you can easily have one made. It is your duty to provide your operating room with one at once, and see to it that the operator keeps water therein all the time. By so doing you will be doing much to assist in keeping the films entrusted to your care in good condition, and at no cost except the slight initial outlay. A cabinet will last for years. Water is cheap.

Bad Patches.

Give your operator time to make patches properly. If all do this it will not be long before there will not be so many patches to make or so many breaks in your films; also misframes will not be so numerous. If you have a film cement which makes a hard, unyielding patch, or which curls the film, throw it away and get a better article. Untold damage is done films by use of poor cement

Damage Through Over-Speeding.

Motion picture films are made to run at an average speed of sixty feet per minute. Some scenes require a higher speed to bring out their best action, but even at sixty feet per minute the strain on the sprocket holes, especially if the gate tension be a little tight, is heavy. Many managers insist on their operators speeding up far above sixty a minute. Some even compel the operator to run a thousand foot reel, which should take an average of about seventeen minutes, in less than ten. Films will not long stand such abuse. At such speed the strain on both machine and film is terrific. Neither film nor machine is designed for any such work and neither will stand up under it for long. Not only this, but such speeds totally destroy the beauty of the scene being projected. It converts the figures on the screen into jumpy, jerky automatons. It converts the whole thing into a farce and if your audience has ordinary intelligence it will be disappointed, if not disgusted at such an exhibition. It would be far better to eliminate one subject from the program and run the rest right.

When you run films greatly over their proper speed you are abusing the property of the exchange and doing all you possibly can to injure the show of every exhibitor who will be obliged to use the films thereafter, just as the fellow who overspeeded the films, before you got them, injured your exhibition.

It is well that exhibitors come to a clear understanding of the fact that in abusing films each one is deliberately injuring the other.

BELLE ADAIR.

IF we are to gauge her future progress by personal charm, Belle Adair, new leading woman of the Eclair Film Company will soon occupy a place in the heart of the photoplay public second to none. With charming and expressive features, Miss Adair is a finely proportioned young lady, and is at ease either in society, underworld or athletic parts. This is her initial bow to the audiences of nickels and dimes, but for years she has headlined bills on the big time vaudeville circuits in "The Fascinating Widow" and has "trouped" with various companies, from the "turkey show" to Broadway successes. The lure of the celluloid has claimed her as its own and she may be ranked as one of the finds of the season. Miss Adair is a New Yorker, educated in Pennsylvania and confesses to twenty-three years. She is a conversationalist, can ride, swim, box and run like a man, and drives her own car.

Belle Adair.

MINNEAPOLIS, MINN., TO GET NEW HOUSE.

Ellis Bahma and Frank Brandt will erect at Minnehaha Avenue and Fortieth Street, Minneapolis, Minn., a moving picture theater. The dimensions of the proposed photoplay house are 28 by 115 feet. It will be a first class, fireproof theater. A Power's 6-A machine will project the programs of Universal pictures.

An Ideal Motion Picture Home.

The Selig Polyscope Company's Plant in Los Angeles the Most Picturesque Establishment of Its Kind Ever Built.

By Albert Marple.

Main Entrance.

THE homes of the motion picture companies of California, especially those around Los Angeles, are, to the general public, "Hidden Lands of Secret Doings." By this is meant that there is positively no admittance to any one who has not some direct business with the company. Each picture company has secrets of its own and these it carefully guards. And beside this fact, it has been found that the members of the companies do their best work when there is no one "looking on." The appearance of strangers has a tendency of making the movements of the actors "strained" and unnatural. Then it is possible that the movements of the director and machine operator would be hindered if people were allowed inside. It would seem then that these high walls or fences that have been adopted by the motion picture companies in that sunny southern locality, were erected for the good of all concerned. The general public must be satisfied to wait until the pictures are thrown on the screen of the photoplay theater.

There are some very unique and interesting enclosure walls around the properties of these moving picture companies. They range in height from eight to fourteen feet and are constructed upon many styles of architecture, different kinds of building materials being used. In this short article we wish to give just a glance at the outside view of the Selig Company's plant at Edendale, which lies near the northern limits of Los Angeles. The wall which encloses this company's plant is constructed on the lines of the Old Spanish Missions. There are Spanish features that are seldom seen, even in that section. Of course, at several of the old missions of California, many of these Spanish features may be seen, but these are in a rough condition, while in this and other walls of more modern design they are neat and clean cut.

The main entrance to this establishment is seen in the photograph, above the archway of which is a series of six bells, the largest being at the bottom. These are genuine bells and may be used as chimes if desired. On one side of this entrance we find a bell-tower containing another bell, while on the other is a sort of solid room effect, the windows of which are barred, as was the fashion in old times. This bell-tower, center of bell arch and ornaments on the room effect are about fifteen feet in height and about a foot in thickness. Another entrance to this establishment is on the "Glendale Avenue" side and is known as the side entrance. This consists of two bell-towers, one on either side of the arched entrance, in which is a single hanging bell. These towers, also, are about fifteen feet in height. Immediately behind this entrance may be seen the glass sides of the large studio. In these entrance arches iron gates are hung, these being closed and locked each evening.

The wall that runs along the lower side of this enclosure is about nine feet in height. As one of the accompanying illustrations shows, this is made up of a series of "blind arches." Inside and near the top of each of these arches is an open window, across which iron bars have been placed. The roof of this wall and also of the bell-towers is made of red (Spanish) cement tiling. In color all of this work is of a light tan and is finished with what is known as a stucco effect, which is strictly Spanish. The ground which forms the site for this establishment is on a gradual grade and along the hilly side a "terraced" wall has been constructed. At various sections of this wall "rises" have been made so as to meet the grade of the land and make the fence appear level. Upon the piers at each of these rising points cement flower holders have been placed and in these delicate out-door ferns are now growing, adding a very pretty effect to the general surroundings. A feature that we would especially call attention to is the pretty effect created by the growing of vines and flowers upon and beside the wall. The vines cling readily to the uneven surface of the wall, while the geraniums and other flowers that are seen growing along the base of the wall lend a very pretty appearance.

The Terraced Wall with Cement Urns for Ferns.

A few words as to how these walls are constructed may not be out of place right here. The appearance of the finished wall is quite deceiving. It appears to be made of solid concrete but this is not the case. It is made on what is known as the "exterior lath and plaster" order. The piers, which are really tall boxes, on either side are two feet in width and about twelve feet in height. The uprights, inside, are 2 x 4 inches, while the boards on the side are 1 x 6. The "artistic" work above the entrance is supported by a heavy beam. The pieces forming the ornament on top of the pier are cut from 1 x 6 boards. Everything is rough and unsurfaced.

These moving picture establishments are models of neatness and beauty and are a credit to any city.

NEW PICTURE HOUSE OPENED.

E. M. Heine has opened his Palace Theater, Muscatine, Ia. The initial performance was greeted by 800, which is the capacity of the house. The indirect lighting system is used, and the pictures are projected upon a mirror screen. The structure is one of the largest and best equipped picture houses in the state

Glendale Avenue Entrance Showing Studio in the Background.

View Showing Series of Arches in Wall.

A Bad Law.

Absurd Clauses of the New Jersey Censorship Law.

By Epes Winthrop Sargent.

AS stated last week, the advocates of the New Jersey State Censorship Law are not endeavoring to pass the measure through the legislature. The text of some of the clauses was printed in this paper last week, and, while it would appear that the framers of the law have endeavored to prepare a measure that is just, it is very clearly evident that they do not appreciate the conditions of the business.

Take Clause No. 20 for an example. This in substance requires that each subject "brought into the state for exhibition purposes" shall be submitted to the censors. It further provides that the board shall "from time to time," publish a list of the films passed for exhibition purposes and that no exhibitor shall exhibit or permit to be exhibited, any other film subject.

That is all very well, perhaps, but what does the clause mean? "From time to time," is vastly too indefinite. From time to time might mean daily or it might mean yearly or every tenth year. "From time to time" is as beautifully vague as the Mexican manana, and in the meantime the exhibitor is prevented from using a first run or a special until such action is had and a list published. Then again, what does "brought into the state" mean? Does this exempt the Pathe Freres and the Edison Company from the censorship? These two brands of film are printed in the state of New Jersey. They are not "brought into the state"; they are already there! It is not probable that either of these companies will seek to evade the censorship, but this has nothing whatever to do with the question of law. According to this, the Pathe Freres can film some local happening and show it the same night in any New Jersey theater. The Vitagraph or the Universal or any other company might film the same incident and yet not be permitted to show it in New Jersey for a week or ten days or two weeks or a month or a year; whatever may be the publication date of the next official list. This is not law; it is discrimination and oppression. It is probable that the experienced law-givers will see the point and alter it, but this is beside the question. The clause as it stands, as it is propounded by the framers is amateurish and will work an injury to such citizens of the state as are exhibitors of motion pictures.

Passing on to Clause No. 22, we read that this fee "shall be payable by the person or corporation supplying the film or reel for use in motion picture theaters in this state."

Can the framers of the measure explain what they mean, and explaining what they mean show that they have written their meaning into the bill?

The "person or corporation supplying film" to the New Jersey theaters may be some branch of the General Film, one of the Mutual or Universal Exchanges, or some special feature film company. Suppose that it is a Mutual reel. Suppose that an exchange in New York supplies the houses in Newark, Jersey City, Paterson, Elizabeth and other North Jersey towns and that a Philadelphia exchange supplies Trenton, Atlantic City and other places in the south. These are the "persons or corporations supplying the film or reel" to the exhibitors. Shall each exchange be taxed for each reel supplied, or if not, which exchange shall be taxed? These are the persons mentioned in the clause. It is not possible to tax all of them, since the law specifies that each reel shall be censored and a tax of one dollar imposed; not several taxes of one dollar each, but one tax. Shall the exchanges of the north or the exchanges of the south pay this tax? If the Philadelphia exchange supplies but half a service shall it be taxed for only half those reels? Suppose that the New York exchange has paid the tax and later the Philadelphia exchange also supplies a copy to some Trenton exhibitor. Must the reel be again censored and taxed. If it must be why should it be, since it is already taxed? If it is not taxed, why should the New York exchange be taxed for the censorship to the profit of the Philadelphia renter? If the framers of the bill contemplated that the manufacturer; the actual maker of the film, be taxed, why didn't they say so? If they undertake to lay down the law, they should know the conditions and know that the bill as it is framed places the tax on the exchange, or exchanges, supplying the film and not on the maker.

In the same loose fashion they provide that the governor shall appoint a committee of three censors, one of whom shall be a woman, for a term of one, two and three years, "and thereafter annually for a term of three years." The intention of the paragraph is clear, but it is framed to make no provision beyond the first year for a woman censor and it might be argued that in the strict letter of the law three censors shall be appointed annually for a term of three years. And after that the commission may appoint one or more inspectors or clerks with a total salary list of not more than $3,000. They may appoint one inspector for $3,000, or three thousand for one dollar each.

The advocates of the law mean well, but they are not familiar with the film business. They may know what they want, but they do not know how to express their requirements. These are the requirements they should make.

Each film, before publication, shall be submitted to the censorship by the manufacturer or importer of the same, who shall pay the required fee of one dollar and receive a certificate of approval in sufficient numbers, which may be supplied with each reel intended for exhibition purposes in the state of New Jersey. There should be some central point or points designated for the sessions of the commission and the times and frequency of these sittings should be provided for and not left to the convenience of the censors who, under the present law, are not required to meet at any appointed time or place.

There should be published not less often than once a week, a list of all films passed by the Board.

There should be provided for a sufficient number of well paid inspectors to visit the houses with reasonable frequency and assure themselves that the films being shown are those licensed by the board and with the cuts made as ordered where these changes are required by the board.

And it might be well to employ some person to draught a bill that shall say what it means. This draught is far from doing that and unless drastically altered will give rise to much dispute in and out of the courts.

The sole value of the bill as it stands is to give $2,500 jobs to three persons and smaller jobs to others within the $3,000 limit.

MISS OSTRICHE WILL BE HEARD, TOO.

Muriel Ostriche, of Princess Films, will follow her leading man, Boyd Marshall, as a speaker before the Woman's Club of New Rochelle in the public discussion of "Sunday opening" of picture shows that is taking up most of the club's time right now. Marshall, in his talk of some weeks ago, advised the women to work for Sunday picture programs that were carefully edited in advance and of an educational nature. "The youngest leading woman in pictures"—Miss Ostriche is seventeen—will take issue with Mr. Marshall. It is her idea that an all-educational show bores, that it would keep people out of the picture theaters and in that way have the same effect as the Sabbath closing law that the exhibitors are fighting. In the talk, which is scheduled for the coming Sunday, she will counsel the women to work for either "bright" programs or flat closing, inasmuch as the educational program will not "draw" the people. Miss Ostriche does not advocate the showing sensational photoplays on the Sabbath, nor the total elimination of educational pictures, but she does think that the showing of comedies and farces that people would enjoy constitutes no disrespect to the Sabbath. The "closing" measure comes up to the New Rochelle common council for final decision within ten days.

Muriel Ostriche.

ISMAN DICKERING FOR PARIS THEATER.

Unsuccessfully Negotiates to Get New Paris Opera House

Felix Isman, the well known American picture theater proprietor and real estate owner, has recently been in Paris. The object of his visit was to negotiate for the acquirement of the Champs Elysees Theater. If he had succeeded, it was Mr. Isman's intention to present a moving picture entertainment at this new, magnificent but unlucky opera house. The building is owned by Messrs. Astruc and the ground rent is said to be enormous. It is located in the Avenue Montaigne. Mr. Isman, after having paid flying visits to various other European capitals, has now returned to the States. It is said that his project was frustrated by a London opera syndicate which is endeavoring to formulate a scheme to present grand opera at the theater.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Doing 'Em Dirt.

ABOUT the best advertising scheme that has been put forward lately is that announced by the Kalem Company. No doubt you have seen a lot about it in their special circular and in the papers, but if it all got by you, it might be explained that the Kalem Company is going to reissue "Colleen Bawn" on March 16th and has imported a quantity of earth taken from the foot of Colleen Bawn rock, as is duly set forth by the proper documents. This is to be loaned exhibitors who rent the subject, and may be put into a shallow box that those who will may once more plant foot on Irish soil.

Some years ago, in San Francisco, there was an Irish Fair in progress and the three nights that we took in the exhibition a concessionaire was coining money by letting people walk over a map of Ireland made of the imported soil. It cost a quarter a head and there was a line at the concession all the evening. Now the Kalem Company enables the exhibitor to offer this privilege without charge to his patrons. In any place this is run on St. Patrick's Day we should want a policeman in front to keep the crowd in line. Mr. Wright modestly opines that we will agree with him that they have done something. They have. It looks like the biggest something yet. An Irishman can be a good citizen and still have a fondness for the "ould dart," and nothing in the way of an advertising stunt could exceed this in value, not alone on St. Patrick's day, but any of the other 364 days. And when it is realized that this is given the exhibitor without charge, we think that the Kalem Company stands to receive a lot of commendatory letters for having done something really big.

Just in passing we are glad to see the Kalem Company reissuing this subject. There are lots of other negatives that might, with profit to all, be put to work again.

Lasky's Scheme.

Jesse L. Lasky, of the feature company bearing his name, is an old vaudeville man and knows the importance of giving the local press agent plenty of material to work with. Now that he has come into the photoplay production business, he brings his knowledge with him and he offers in conjunction with his specials a set of press matter that runs all the way from one to two line readers to be used far in advance of the film to a full criticism to be run the day after it is shown. In between is everything that a manager or press agent needs written in such a fashion that it will be run even by the papers that will not take the usual gush that is sent out by pressmen who are more intent on pleasing the boss with the stuff they write than the stuff they get into the papers. It is newspaper stuff all the way through and is put in such a shape that all the manager has to do is to tear off at the perforations and hand it into the newspaper offices. There are several reading notices, press stories, advance announcements and display advertisements all on stout paper in mechanical typewriting. The sets cost five dollars each, but they are so complete and comprehensive that their use will bring in a lot more than their cost. Rent the films, buy a set of stuff far enough in advance, give it out to the papers and then count up. There is a vast difference between real press work; the sort the papers will take and the gush. This stuff is being turned out by Harry Reichenbach, who has piloted many big attractions and who not only knows the ropes, but the strands of the rope.

Bing!

The Film Man and The Goat Man have been scrapping about the use of paper. The Film Man's get back seems to be that no man can sit at a roll top desk and tell the exhibitor how to advertise his house. Quite so, but a man who alternates between a typewriting machine and all over the place may possibly know something of advertising methods in general, even if the Film Man is willing to admit his own ignorance. We know quite as many people and houses on the lower east side as the upper west side. The Film Man may speak for himself, but there are people who know more than one line, who have experience in more than one line, and though he is shooting at Ed Mock, we will be goat enough to butt in. The Film Man seems to argue that a lot of posters are necessary to get in the crowds in the poorer sections. He doesn't seem to know that some of the most critical and discriminating audiences in New York, for instance, are those who patronize the houses off Delancey Street, the section where his typical "Stanislaus Czarovitch" resides. You can give Stanislaus rank melodrama and he will take it if there is nothing else, but he prefers his plays with a literary quality far in excess of what Broadway seems to want, and "Quo Vadis" is more acceptable than "Trapped by a Traitor." Some people stick too close to roll top desks. The Film Man seems to argue that these people are to be attracted only by an over display of paper. Not a bit of it. We do not mean to say that a couple of framed half sheets is all that is needed in the way of a display in front of a Bowery theater, but assuredly it is not always the house with the most paper that does the biggest business.

With the Exchanges.

We've been out of town for a few weeks, and the pile of house programs has grown. One thing we regret is to notice that the Academian has gone out of existence, or rather it has become a Sunday feature of the Selma Times. In a way this is an advance, but we are going to miss the independent issue because there will be some matters that cannot fit as well in a Sunday paper. Mr. Wilby will speak to a larger clientele in the local paper, and this move suggests that others may find it possible to exchange the cost of publication for the easier way of conducting the local photoplay department, though it works best in a town where there is but one house, or at least but one advertising house. Here is a straight talk on advanced admissions that may aid others:

> Very frequently we obtain pictures longer than the ordinary release and exhibit them at an increased price of admission. But it is not because of their length; they are more elaborately produced, played by more renowned and better actors, and written by authors whose work has attracted great notice to them; in short, they are of a higher class than the usual one or two reel offerings. The entire arrangement is analogous to booking an attraction like, say, "The Pink Lady" and playing it at a scale of prices double that charged for "The Shepherd of the Hills" or three times that charged for a musical stock company which was at this house some few years ago. And there is really no more reason why you should expect Cecelia Loftus in "A Lady of Quality," or John Barrymore in "An American Citizen" or Carlotta Nillson in "Leah Kleschna" at the same admission price you pay for three or four reels of assorted pictures than there is for your expecting Maude Adams at the admission scale charged for Adelaide Thurston. It is impossible for us to exhibit pictures made by the Famous Players Film Company or others similar at regular prices, so it becomes a question only of whether they shall be shown at all or not. And for the most part they are entirely too good to be passed up entirely.
>
> A lady remarked to us, "Whenever you get an unusually good picture you increase your prices, instead of giving up the advantage of the picture's quality." In that her logic was somewhat left handed. By increasing the admission we are able to obtain pictures of unusual merit which we could never show otherwise. We tell you frankly that one Famous Player production is as expensive to us as are five complete regular programs, and then a bit more. Of course if our regular daily attendance were such that we could deliberately lose much on one day for the general advertising effect on the other five, that might be done. But you know full well that it is not.
>
> It is an advancement of the picture that these players in such plays can be obtained at all; it is much that they can be shown at prices even so low as they are.
>
> Consider it; a store will sell you on a phonograph record for as little as sixty cents, yet you do not expect them also to sell you one reproducing the voice of Caruso, Gluck, Farrar and others for that same sixty cents. Just as it is sometimes dogmatically argued that a picture is only a picture after all, so might it be said that a record is just a record; but nobody says it. And yet their jump is from sixty cents to six or more dollars. And there is absolutely no difference between the two cases.

The comparison of the specials with the varying prices for phonograph records is particularly happy.

And here are a few sage words on posters:

> Believe us, the most frequently disappointed patron of the pictures is that person who tries to judge by the posters alone. As his kind increases (if, indeed, it does) the relative importance to the producer of poster and film will change, and one will see beautiful examples of the lithographer's art announcing films of no art whatever. As a Montgomery house declared, "If the films were not better than the posters, why we would charge to see the posters."

Careful.

The Fichtenberg Spotlight, New Orleans, seems to need a little more careful editing. In a recent issue an editorial article tells how Miss Essie Fay tamed one of the Universal lions. The substance of the story is repeated in the Spotlight Rays. This argues too hasty preparation of material.

Just to Be Different.

Just to be different, J. M. Blanchard, of the People's Theater, Sunbury, Pa., ran this advertisement lately as his underline:

> THURSDAY
>
> The best two-reel picture ever shown in Sunbury, or your money back. For fear you will want your money back, we are only going to charge 5 cents. It's my treat Thursday matinee and night.

"For fear you will want your money back" does not sound wholly convincing, but the rest of the advertisement and the idea itself is capital for one time. The subject was Vitagraph's "Wild Animals at Large," and it is not on record that any money had to be returned.

Any idea like this, giving a new twist to your advertising, is to be commended even where it will not stand a repeat. Perhaps this might stand a repeat, at that, since its first use was a success.

The Right Idea.

The second issue of the Princess News, devoted to the Princess Theater, Meridian, Miss., is a vast improvement on the amateurish looking first issue. It uses a regular newspaper make-up and the work is better done.

The most noticeable paragraph is one announcing that on Sunday evenings the house will be given the Y. M. C. A. Sol. M. Sugerman writes that Sunday performances are not permitted and so he turns the house over to the Y. M. C. A. He does not add "and charges it to advertising," but he might, for it is the best sort of advertising. It gets the people into the house who would not enter a picture theater for the purpose of viewing photoplays, and gets them so used to going there that visits through the week will naturally follow. Pictures are shown at these Sunday Services, the first one being the Edison Y. M. C. A. reel. As time goes on it is probable that the reels will be less markedly appropriate, any good purpose play being used.

Several houses in various parts of the country offer their auditoriums for religious services on Sunday. It is hoped that this example will be followed by many more. It is good for the house manager and it is good for the film business in general.

An item announces that Mr. Sugerman never employs the same printer twice, presumably to give them all a chance at it. This is noticable in the sheet which is not uniform. It would be better to stick to one printer and always have the sheet looking the same. Variety may be the spice of life, but it does not help a publication much.

Growing.

The Susquehanna Theater News, Philadelphia, is growing and now comes out as a four-page sheet 10 by 13 inches, a handy size. It carries a lot of foreign advertising and so has to crowd the local matter a little, but it will probably become an eight pager, when it can give the proper proportion of reading matter. There is no reason why some of these neighborhood house programs should not have all of the advertising value of a locality paper, but Mr. Solomon will have to do a little more writing to get to this point. At any rate, more than double the size in seven issues is a promising sign.

A Guessing Film.

On March 3 the Edison Company will release "With the Eyes of Love," recently shown at the Lip Reading Bee which is annually held in New York City, under the auspices of those interested in the promotion of lip reading among the deaf. The film is entirely without leader or subtitles, the lips being read to gain the necessary explanations. The story is a simple one, that it may be easily followed, but interest can be roused by utilizing the lip reading feature in any one of the various ways that will suggest themselves. Many spectators have become reasonably proficient in lip reading since the agitation some time ago as to the language used in the film and even where there is no lip reading school nor any considerable number of deaf persons, the idea can be used for press work and to rouse special interest.

Small But Effective.

The Square Town Electric Theater, Brooklyn, Mich., has one of the smallest weekly programs going, but the management writes that their appearance every Tuesday is watched for with as great an interest as the issue of the daily paper. It is a slip three inches wide and as long as is required to carry all the type. A heading that looks as though it might have come from some newspaper's theatrical department is used to start with and the rest is straight newspaper composition, the sheet being scarcely more than a galley proof. This is a form of weekly program that is within the price limit of any theater, and yet in a small town it does very well indeed, since it gets the facts over and paves the way for a more pretentious issue later. It will afford a basis for enlargement in the course of time through the co-operation of the local merchants.

In February the theater celebrated its third anniversary with pictures of Warren Kerrigan.

Eight For Five.

H. H. Buckwalter, of Denver, sends us a card that we think is even worse than he thinks it is, and he writes:

> Herewith a contribution to your gallery of poor advertising stunts. I think this is in quality about equal to the eight reels for 5 cents. This is a 5-cent town. Think of it! One house ran TEN REELS, four of which were first-run for 5 cents and another ran eight with four first-run for the same price. And then they wonder why business is bad! Fourteen months ago, by the exercise of a little positive determination in exchange handling the programs were generally confined to three reels and one house frequently tried to break into the better game by charging 10 cents for features. Everybody made a little money because people spent fifteen or twenty cents a night and took in three or four shows. Now they are gorged and surfeited for 5 cents and go home complaining that "the pictures ain't as good as they used to be." A year ago, when the deluge started, the promises were that audiences should have a big piece of pie with a little cheese. But it turned into a huge chunk of cheese and no pie and houses that paid nice profits are now for sale.

Bad All the Way.

The card is typical of cheapness. It is wretchedly set and badly printed, the simplest rules of typography being violated. The house offers Bernhardt in "La Tosca," "Campaigning with Custer," released last August, and four other reels, eight in all, for five cents. Even were the subjects new it would be too much show at less than a quarter admission. Competition is brisk in Denver, but this is not the way to fight competition, and such shoddy advertising as this is worse than the show itself. It is about the poorest specimen we have seen. The name of the house is set in an old English that at first glance looks like an ornament rather than type, though a close study shows that it announces the Eleventh Avenue Theater. The name of the house is the one thing that on any piece of advertising should be clear and distinct. This is completely the reverse. There is but one satisfaction and that is that such managers eventually work themselves out of the business, though they do vital injury meanwhile.

He Thinks.

Here is a letter from T. E. Cooper, of the Union City (Pa.) Opera House.

> Enclosed please find matinee ticket for criticism.
>
> The ticket was gotten out with the sole idea of attracting the attention of the parents to the program for the day advertised.
>
> I believe that many parents will sign the ticket who would not give their children money to attend. Also that there are parents who would give their children the money without knowing what it was for.
>
> I expect to get the interest of all these parents through the signing of the ticket and make them want to see the picture through the children's enthusiasm after seeing the picture.
>
> But the "get-up" of the card could be improved and I would appreciate the address of the fellow who "knows how" and who, for a consideration, would help us out with our "different" ideas and arrange them in their most attractive manner. Of course the ticket would only be usable in towns like this one, where there is no age limit placed on children attending public amusements. If, in your judgment, the ticket will interest exhibitors in towns of my class, you may pass it along, as I am very much in debt to the "Advertising for Exhibitors" columns.

The ticket itself reads:

CHILDREN'S FREE MATINEE TICKET
For Children Under 15 Years Of Age

Have your mama or papa sign the bottom of this ticket
and then you bring it to the Opera House at 4 o'clock

WEDNESDAY AFTERNOON, JANUARY 21

If your mama or papa signs it, you will be admitted free to see

"WILD ANIMALS AT LARGE"

The Funniest Picture on Earth

Mr. Cooper—You may admit my child, who is not 15 years old, FREE to the matinee at the Opera House, Wednesday, January 21, to see "Wild Animals at Large" the Funniest Picture on Earth ————————————

(SIGN HERE)

Better Come Down To-night and See It Yourself
CHILDREN OVER 15 YEARS OLD, 5 CENTS AT THE MATINEE

A man who can get up a scheme like this uses his brain. He can think and make his thinking make business. The card is a little closely set, but not too crowded, and the display lines are judiciously selected. Anything that sends the children home to talk it over with their parents is bound to make for business, not only directly, but because it appeals to the parents' vanity to be able to sign a pass and so impresses the thought of the house upon him.

Punched.

The Atlas Theater, Milwaukee, has adopted the door knob idea by punching the card and printing directly beneath, "Hang me up for reference." The card is 3½ by 7 inches, giving the full program for the week, and on the back appear the advertisements of several local merchants; a new form of dividing the space that is to be commended. We think that a pair of fists one on either side of the hole would be still better, calling attention to the perforation more markedly. The idea is a good one.

Celebrating.

The Queen Theater, Dallas, Texas, celebrated its first birthday in January. A souvenir carried out the one year idea with a picture of a baby about that age captioned "Miss Queen." The cover is blue and gold, with the baby's picture in brown, a fine screen halftone that is mistaken for a sepia print at first glance. Inside advertisements of the Edison and Selig specials are illustrated with prints of Miss Fuller and Miss Williams, there is a well-worded greeting and note of thanks, the list of licensed companies and a list of coming specials. It is all in excellent taste, and money has been intelligently spent in making it look just right. L. G. Bissinger is to be complimented as well as congratulated.

A New One.

Mo-ve-um is the name of a new house opened by J. G. Haywood, in Aitken, Minn. For the opening night there was a very swagger program, brown on brown, eight pages of which but one side is printed. This calls for double the amount of stock, but it gives a touch of style to the sheet that is worth the cost of the extra paper. They ask for a criticism of the program, but there is nothing to criticise. If the house is run with the same care and good taste that marked the preparation of the program it is bound to be a success, for the program bespeaks elegance in all its details.

In a Bottle.

It's been a long time since we heard from C. T. Smithers, of the Idle Hour, Aberdeen, S. D., but he turns up with the Universal's bottle folder advertising Absinthe and he mailed this out in a letter printed especially for this use, carrying a cut of King Baggot and a few lines of advertising along with the legend "Do not break the bottle enclosed." The printing was done on the face of the envelope, the address being on the back. This works just as well as the special envelopes cut for this purpose and saves the royalty charge. It's an idea worth remembering.

Frankness.

A correspondent sends in an advertisement of George A. Bleich's Empress Theater, Owensboro, Ky. It describes an expensive feature as "An extremely poor ——— Co. production. Aside from the fact that a noted actress plays the leading role, there is nothing else to be said of it that is good. But here's a 'Bunnyfinch' Vitagraph comedy that is good." The correspondent, himself a former operator, thinks it did the house good. We're inclined to think so, too. If you know you have a subject that is not up to the mark but which is exhibited for some particular reason, do not raise expectation to the highest pitch, because then it will seem to be even worse than it really is, and when you have something really big you will not be believed. It takes nerve to pay out a lot of money and have to tell that the picture is what is politely known as a lemon, but when you have lemons, don't try to make the people think they are oranges. Then when you do have oranges they will not think them lemons. We do not think that Mr. Bleich lost many patrons on the day and he certainly did make friends.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Not So.

MARC EDMUND JONES has written the trade papers giving his account of the Hampton Del Ruth matter. He winds up with the statement that scripts may be stolen with impunity. It is probable that some of the other papers will publish this statement in full, so let us get at the meat of the matter. In a recent issue we pointed out that the copyright law specifically provides for the protection of unpublished manuscripts at common law. There remains, then, only the question of the value of the script to show whether it is grand or petit larceny. This merely calls for expert testimony as to the probable value of the script, and the case is complete.

Instances of theft are so rare that they will not greatly worry the practised writer and anything that will curtail the submission of the mass of valueless material will be of benefit to those who are able to sell. What might have been a salutary lesson has proven to be a case of the mountain and the mouse through a lack of understanding of the copyright law.

For the purpose of record it may be well to state that Mr. Del Ruth offered in defense that he supposed the scripts to be the property of his brother, the late Harrison Del Ruth, but the decision was made on the technical point, the judge declaring his belief that the charge was sustained. It is unfortunate that no one had made a proper study of the copyright laws.

What Universal Wants.

The following is the list of present Universal wants according to Monte Katterjohn, their eastern editor:

> The Universal Film Manufacturing Company is in the market for one and three-reel comedies, dramas and melodramas. These can be worked out in almost any environment.
>
> Just now we are making an extra bid for farce comedies in one and two reels. We are anxious to consider single-reel stories suitable for "Universal Ike." A single-reel Universal comedy always consists of at least thirty scenes. No split reel or short-length stories of any nature wanted.
>
> We are also in the market for strong dramatic stories of the following nature: Domestic, Society, Railroad, Western and Indian-Military.
>
> Miss Florence Lawrence is being featured in two and three-reel dramas and comedy-dramas, which are produced in New York until summer weather. These must be confined to interior scenes. Scenarios intended for Miss Lawrence should be sent to our New York address.
>
> The unusual sort of story always appeals to Universal, but it must be big in theme and forceful in action.
>
> No Civil War or costume stories of any sort desired.
>
> The Universal Company is ready to pay the top notch price for the true motion picture scenario. By viewing Universal films on the screen, the competent scenario writer should be able to understand our type of pictures. Universal films are released under the following brands: Gold Seal, 101 Bison, Imp, Joker, Nestor, Powers, Rex, Universal Ike, and Victor.
>
> Scripts can be sent to either the Western or Eastern studios, the addresses of which are as follows: Eastern, 1600 Broadway; Western, Pacific Coast Studios, Hollywood, Cal.

That Cines Contest.

A correspondent points out that while the Cines script contest offers 34,000 francs in five grand prizes, it claims the right to purchase one hundred scripts from among those submitted for one hundred lire (about $20) each, in addition. That usually is the way with these prize contests. Right now an American company is offering a prize of $200 and reserves the right to take any of the others "at usual rates." Up to date their usual rate seems to be $10 or $15 a reel. If they got only twenty reels of good material in addition to the prize play they would have twenty-one reels for $400, not at all a bad investment.

If you have something to sell, sell it at a decent market price and leave all contests to the speculative.

If You Live In Portland.

If you live in Portland, Ore., a practised writer will join with you in the formation of an Inquest Club. Send a stamped and self-addressed envelope to this department.

Quite So.

One of our correspondents seems to feel aggrieved because "Spec" Woods found only ten acceptable scripts out of several thousand submissions and declares that some of these probably sold at the next port of call.

Very probably some of them did, but only ten of them were of the sort to appeal to Mr. Woods. For that matter, it is entirely possible for a script to be rejected that is exactly suited to the needs of the studio, but too much like some other acceptance.

It seems to us that some writers are too prone to stand up for their self-given "rights." This is bad for the nerves and temper and does not help the sale of scripts in the least. In the store windows we see hundreds of shirts that will match our number eighteen collars, but we do not feel it necessary to go in and purchase every shirt that comes up to specifications any more than we would rent every house that we would like to live in. Be rational.

The Biograph Studio.

By Marc Edmund Jones.

The studio of the Biograph Company is located at Georgia and Girard Streets, almost in the center of Los Angeles, and an easy walk from the business section. This year one hundred and five people were brought out in a special train, comprising three companies. This Los Angeles studio, however, will be of little interest to the free lance writer. Scenario Editor Clapp, who remains in the position he has held for the past year, has been left in the New York studio with the rest of the scenario department, and all scripts are to be sent to New York, differing from the arrangements made in previous years. The three companies in Los Angeles are now only a part of the Biograph organization, and six companies will continue to work in the Bronx studio at 807 East 175th Street, to which address the scripts are sent. Of the Los Angeles companies, David Miles is producer of the company which will confine itself to three-reel presentations of Klaw and Erlanger productions in film form, and Del Henderson will similarly present K. and E. comedy plays in three-reel film versions. The remaining company alone is of interest to the writer, and Charles Murray and Edward Middleton will be co-producers of split-reel farce comedies.

This information was given to the writer through the courtesy of one of the Biograph officials who is in Los Angeles for a few days until the companies can get started to work, and it will be found to be accurate. The studio was not visited because Los Angeles saw fit to welcome the arrivals with a heavy rain, and there had been no time to get things in any kind of shape.

Not Using Books.

James Dayton, Western editor for the Universal, writes in regard to the defacement of scripts, that this does not occur in his department, but that it is done when scripts are taken under consideration by the directors. He has issued an order that when a script is turned back by a director in bad shape the script will be copied and the cost of the same charged to the offending director; a course that should very quickly put a stop to the trouble.

And as an additional piece of good news Mr. Dayton promises that soon we shall be able to print one of his multiple reels.

Technical Terms.

Courtney Ryley Cooper, speaking of the abuse of technical terms, writes that he has disposed of some fifteen scripts, mostly two-reelers, since last July, without having had recourse to the jargon of the studio and adds:

> About two months ago a sweet young thing came to me with a script. Every other word was "flash" or "register" or something else, the meaning of which I knew little. I had always worried along by just saying what I meant and letting it go at that. I called the girl down to my office.
>
> "What's all this junk?" I asked, referring to the technical terms.
>
> "Do you mean to pretend that you do not know the meaning of the terms?" came in counter.
>
> "Just what I mean, and speaking frankly, if you know enough about picture writing to use all that, I don't see where my help would come in."
>
> For all of which I later heard that I wasn't much of a writer, anyway, that I was bald and not so very good looking and that I was so jealous of anyone else who tried to write that I would not do a thing for them.

And there's the answer. Mr. Cooper had ideas and sold them. The other had a mass of technical terms she did not know what to do with, but no ideas. She had studied vocabulary instead of stories.

The Reason.

A correspondent wants to know what right an editor has to turn down a photoplay simply because it is not typed.

There it goes again! What *right!* The right of the buyer to decide for himself what he will and will not do. That is all the right he needs.

Would you take some flour and water and yeast and mix them up and ask any sane person to buy it for bread simply because you had no oven to bake it in? Would you have any *right* to demand the purchase of the dough where bread was wanted?

The editor wants typed scripts because he cannot spend the time wasted in deciphering even the plainest handwriting. For this reason he requires that scripts be typed, so type them.

Then, too, the writer objects that some editors turn down scripts that the public might like. Possibly he does. If he takes all the bad scripts and rejects the good ones, he will lose his job. It is the author's misfortune if he rejects a winner, but what is there to prove that the rejected script would be a winner?

Another correspondent suggests that we should help the beginner instead of scolding him. If we can knock some of these fool notions out of the beginners' heads we are giving more help than if we sobbed over their imagined wrongs.

The author has no "rights" other than those of courtesy. Let the beginner exercise courtesy and he will receive courtesy in return ninety-nine times in the hundred, but let him bawl about his "rights," and the fool killer starts for his gun.

Adaptations.

This seems to be the week to explain to several recent inquirers that if John Johnson prints a book and copyrights it, it is his advertisement to the world that he expects to be protected from thieves and that to take John Johnson's story and try and sell it is just as much stealing as taking the eggs from under John Johnson's hens. Just as a variant, Arthur Leeds sends a letter in which an "expert" adviser tells a lady that she can dramatize the Sherlock Holmes stories. Sure she can, but if she tries to sell them she'll get into trouble.

The studio can take care of the purchase of such copyrighted material as it desires and it can also have these adapted into plays by its own people. All it wants from the outside writers is your original thoughts, and your original thought is not to be found inside the covers of some one else's book.

Tap! Tap! Tap!

(Continued from last week)

Scene 7.—Boat pier by hulk. Moonlight.
Adam comes down the river in fishing boat, fastens it to pier, and hails, Hilda comes to greet him, he hands her a fine big fish, she thanks him, he puts the fish on the wharf and they sit down on the end. He rubs his hands looking at her with evident love.
Note.—A couple of shabby row boats—evidently belonging to Daddy—and Hilda—are always to be seen—for future business—fastened to this wharf.

Scene 8.—Side of dock (moonlight). Steamer in evidence in background. The boat from "The Wanda" is waiting.
Forbes and sailor are rowing off. Other small boats fastened to wharf to show usual river travel, etc.

Scene 9.—Pier (moonlight).
Adam saying good-bye—leaving. Hilda stands waving good-bye. Forbes boat appears as she stands waving in the moonlight—attracted by Hilda—she watching him (panoram to houseboat away from Hilda to show Forbes landing at houseboat). When he gets out of boat to board "The Wanda," he turns and looks back at Hilda before he climbs aboard to be greeted by his mother and laughing guests. Panoram back to pier where Hilda is looking back wistfully at the bright lights, turns and slowly walks off to hulk.

Scene 10.—IN THE MORNING.
Exterior of hulk.
Hilda discovered reading, and shelling peas at the same time, studying very hard. Daddy comes out door and as he sees book again—says something indicative of tolerant attitude toward something he can't understand—goes walking out showing how very lame he is, leaning heavily on his cane.

Scene 11.—Deck of "THE WANDA."
Party on board lounging, fishing off side, etc. Evelyn evidently trying to attract Forbes, who looks politely bored—Mrs. Forbes looks impatiently at him—shows she is not pleased—Forbes says he is going ashore after looking over towards slip and evincing remembrance of Hilda. Sailor enters in row-boat, he tells him to wait and take him ashore. Mother and Evelyn laughingly protest, but he smilingly says he is going, starts to get in boat.

Scene 12.—"IT'S HARD TO STUDY ALONE—BUT I *WILL* HAVE AN EDUCATION. . . . AND IT'S THE ONLY WAY."
Exterior of hulk—as before.
Hilda sighs and then with determination says leader—becomes impatient at Something she can't understand and throws the book from her.
Cut to;

Scene 13.—Side of hulk.
Forbes as he passes the corner is struck by the book. Cut to;

Scene 14.—Exterior of hulk.
Hilda jumps to her feet in dismay as she sees she has hit the stranger, both laugh and become acquainted—he questions her after glancing at the book and seeing the nature of it—pointing to book—business shows he is interested. Hilda's father limps into the scene—stops at sight of Forbes. Hilda smilingly explains about hitting the stranger, etc. Takes out pipe and offering tobacco to Daddy, both begin to smoke and talk—Forbes anxious to please Daddy.

Scene 15.—"THE FISHERMAN WOOER FROM DOWN THE RIVER CALLS AGAIN."
Interior of kitchen and living-room of hulk. (Night).
Daddy is dozing by a table, nodding over a newspaper. Adam awkwardly turning hat in hands—has evidently quite dressed up—(avoid comedy in clothes). Looking adoringly at Hilda as she prepares some toddy from an old demijohn, and a bucket of water,—sugar, etc.

Scene 16.—Side of "The Wanda." (Night).
Forbes in evening clothes quickly setting off towards shore—(Tuxedo coat).

Scene 17.—Interior hulk kitchen.
Adam leans over and starts to tell Hilda he loves her, when Daddy awakens. Adam draws back nonplussed. Hilda serves toddy, and men contently sip it. Adam smacks his lips and tells Hilda its fine—she is pleased.

Scene 18.—Exterior hulk.
Forbes strolls in smoking a cigar—glances in window, manifests annoyance at what he sees.

Scene 19.—Interior hulk kitchen. As before.
Hilda glances toward window—is startled—hand to heart (Adam notes this—she stares at Forbes face showing in the light—through the window. Goes to and asks him to enter. He does so and all rather stare at the clothes— (they've never seen any like them) general awkwardness of situation felt. Forbes amused—accepts offer of toddy and proffers his silver cigar case—not to be outdone in politeness Daddy accepts, but Adam declines—keenly glances from Hilda to Forbes and sighs—then says "Good night,"—and off. As he goes Hilda eagerly gets out her books and pulls up to the table, Forbes pulls up his chair also—Daddy shows he is quite accustomed to the lessons—pays no more attention.

Scene 20.—GOLDEN HOURS.
Small boat in river.
Forbes (in white flannels—coat in bow) is rowing. Hilda lazily watching him. Very happy. Forbes ships oars, leans over and catches one of her braids—asks to see it flowing—playfully unbraids one braid while she unbraids the other. In a storm of passion he catches the flowing strands in both hands and convulsively presses them to his lips, twisting them about his fingers. Cut in;
"YOU'RE ABLE TO STRANGLE MY SOUL IN THE MESH OF YOUR EBONY HAIR."
Back to scene:
Hilda half frightened shrinks slightly from him, he grasps her passionately in his arms—she struggles and tries to free herself, pointing to shore demands he take her back—he refuses—she insists—business shows he tells her not till she forgives his roughness—then—she jumps deliberately overboard—as she strikes out her hair floats back of her on the water—so, having her own way, she forgives him and turning smiles triumphantly back at him—he staring at her—(because of later business he must act as though fascinated or almost hypnotized by the sight of the long black hair in the water). As she leaves scene, he puts hand to eyes a moment,—and spell is broken—he gets oars and rows after her, calling.

Scene 21.—Pier.
Hilda climbing up on pier, her hair dripping about her—stands laughing—waves hand to Forbes as he rows towards her—and nodding good-bye—goes toward hulk. He rows to the houseboat, panoram to "The Wanda"—Evelyn and Mrs. Forbes watching with varied emotions—as Forbes rows up to the side of the boat.

Scene 22.—"I HEAR THE TAP—TAP—TAP OF YOUR FATHER'S CANE."
Exterior hulk.
Forbes and Hilda discovered—school-books. She lying back in his arms with a sort of abandon—he twisting her braids about in his hands playfully puts braids about his throat—half choking himself. Listens a moment, gives leader, hastily goes a few feet from her—she astonished—Why act so? attitude.

Scene 23.—Pier.
Adam walking from end toward hulk—notes Forbes' boat fastened to pier. Cut to;

Scene 24.—Exterior hulk.
Forbes and Hilda as before, Daddy enters—greeting, etc. Forbes nervously picks up books—indicates to father that he has been teaching her the lesson. She puzzled at his pretense—Adam enters—Forbes takes leave.

(To be continued)

Inquiries.

NOTE—No inquiries can be replied to by mail. Look for your answers here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

Mrs. R. B. F.—Few scripts are read beyond the synopsis if this does not appeal. If you cannot make plain the value of a one-reel story in two hundred words, you are not yet sufficiently practised to write a story worth accepting. No "injustice" is done you because the entire script is not read through. People who talk in that strain seldom, if ever, make really good writers.

P. K.—Try any company working in Los Angeles.

H. G. P.—A. Presco played Jim, in "Thorns of the Gay White Way." Ruby is the name of the company making the subject, and Warner the title of the selling company.

C. M.—We do not endorse any correspondence school, because we do not believe that photoplay writing can be taught by mail, and some of the professors not only do not help you, but by giving you poor advice, they hurt whatever chance you may have. The first two you mention are vicious.

J. B.—The Biograph Identifier places William Russell in the role you mention.

M. E. H.—The Reliance cast is not given. Thomas Chatterton was Patrick, in "True Irish Hearts." The K B Identifier thinks the Keystone player is Miss Barret.

PALM.—See above.

C. F. D.—Richard Stanton was Danny, and Miss Anna Little, Rose, in "True Irish Hearts." See above for Patrick. In "The Woman Haters," Roscoe Arbuckle and Nick Cogley were the two old tars. Jack Hamilton is the K-B "Shorty."

ED-GEORGE.—In "The Web," Miss Rosemary Theby was Beatrice, and Miss Anita Stewart was Agatha. Miss Clara Kimball Young was Zoe in "The White Slave." In "The Little Minister," Miss Young was Lady Babbie, whom the minister married. Mrs. Kimball was his mother.

A. F. W.—What really makes you an author is practise work. Fifteen plays in four years is not sufficient practise. Build up your string to say fifty scripts. It is practise that makes perfect, and no matter how exhaustive your study may have been without practice, without the practical application of your ideas, you are still in the novice class. Get busy.

A. B. C.—Licensed films are made under license from the Motion Picture Patents Company, holding the Edison-Biograph patents. Independent films are made by those manufacturers who contend that they are not required to take out licenses, and therefore are independent of the company. This is the hundred and eleventh, and last time this question is going to be replied to.

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Operators' Union Directory.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be re-published. The mail address of the secretary should be included, and the address of regular meeting-place, if any.

Local Union No. 278, Asheville, North Carolina.

Fred R. Black, president; Jess V. Huff, vice-president; Ray A. Koon, financial secretary; M. B. Campbell, recording secretary; Fred Tipton, sergeant-at-arms; J. H. Koon, business manager. Meetings held in Central Labor Union Hall.

Local Union No. 562, Tyler, Texas.

Joseph Lindsay, president; M. A. White, vice-president; W. L. Holland, secretary-treasurer, P. O. Box 191; J. D. Peerson, recording secretary; M. L. Pickle, business agent; B. W. Renfro, sergeant-at-arms. Meetings held first and third Wednesdays in each month at Trades Council Hall.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service, those sending four cents in stamps to cover cost will receive carbon copy of the department reply by mail immediately.

The first seventy-four questions are now in print in neat pamphlet form and may be obtained by remitting 25 cents to the editor.

Question No. 22.

Explain the action (electrical) of the d. c. motor, as compared to the d. c. generator. Explain the relative effect of cutting in and cutting out resistance in series with the shunt field of a motor and a generator. What would be the effect of placing resistance in series with the compounding of a compound wound generator?

Describe and illustrate, by sketch, the method usually employed in attaching commutator bars, and explain how you would proceed if your commutator showed signs of loosening.

Roll of Honor.

Question No. 16 seems to have been somewhat of a poser, as there were very few correct replies, though the few which were correct were very good indeed. Again, however, Ernest D. Wills, of Brookings, South Dakota, has pulled down the plum. You fellows must get busy, because brother Wills is working good and hard and his answers are both comprehensive and excellent, but I don't want to see him swipe all the glory, therefore, as I said, it's up to the rest of you to dig just a little bit harder. Brother W. S. James, Camden, N. J., sent in a very good reply indeed, as did also Fort Worth, Texas, and John Griffiths, Ansonia, Conn. In fact there was not very much choice between these four, but friend Wills' ingenious method of connecting cast the deciding vote in his favor. Chicago, Ill., Cleveland, Ohio, and Seattle, Wash., sent in fairly good replies. L. B. Minges, Lestershire, N. Y., did very well. As did also Harry T. Dobson and W. L. Johnston, both of Toronto, Canada. The rest were not. I am sorry to say, deserving of the Roll of Honor.

Reply to Question No. 16.

By Ernest D. Wills, Brookings, South Dakota.

The question:

Suppose your manager contemplated the purchase of a generator to be run by engine power, supplying current for his theater. How would you determine the necessary capacity of the generator; what voltage would you recommend it to be? Give your reasons, in detail, for recommending that particular voltage. Having determined the wattage capacity of your generator, what relative h.p. should the engine be?

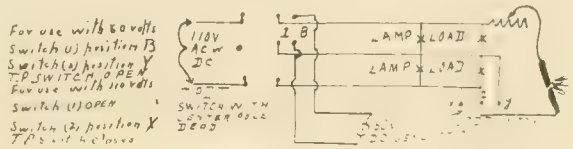
The Answer:

Assume picture arc takes 40 amperes at 48 volts, which equals 1,920 watts. If 110 volts are used, loss in rheostat will be 2,480 watts; if 60 volts are used loss in rheostat will be 480 watts. I would advise a 60-volt set and will work out the capactiy on that assumption. Loss in rheostat 480 watts. Total output necessary 60 x 40 = 2,400 watts. In the above, line loss is neglected as the generating set will be close enough and the rheostat would compensate for any line drop. Any generator will last longer, run more efficiently and keep cooler if not loaded to its full capacity. Number of lights necessary in an average show we will say are as follows: One flaming arc 60 volt, 10 ampere, 600 watts: forty 25-watt tungsten lamps or equivalent load, 1,000 watts. Total load, therefore, is 2,400 + 600 + 1,000 = 4,000 watts, or 4 k.w. So to be on the safe side I would select a machine with a normal rating of 5½ k.w., or, if the lamp load or motor load was not so heavy, say only half as much, we might use a somewhat smaller one. In this case, however, I would advise the 5½ k.w., which would allow a good margin. The output for the projection arc will be constant for any installation, and if you do not use up to the figured amount of current for the arc it will allow your machine to run easier and if it becomes necessary to increase your load you have the required capacity. I would, as I said before, recommend in this case a 60-volt set for the following reasons:

(a) There is less loss in the controlling resistance and this amounts to a great deal on a small generator. From the standpoint of economy, if nothing else, 60 volts should be used. By the use of a three-pole double throw switch, as per diagram, the load can be thrown to the power company's 110-volt circuit, assuming that a rheostat is on hand that will handle that voltage.

(b) There is no excessive amount of heat generated in or around the operating room as the rheostat loss is less.

(c) The lamps (tungsten) rated at 60 volts have a stronger filament than those of higher voltage. Even if nothing else but the economy and the lack of the "stove" were considered there should be no question as to which voltage should be used. One reason why 60-volt plants have fallen into ill-repute is that some people will buy a little 2 k.w., 60-volt plant and overload it until it eats itself to pieces and then blame it on the voltage, or will connect a 110-volt rheostat in series with it and the lamp and wonder why they cannot get light.



In the diagram all things such as fuses, switches, etc., are left out for the sake of clearness. The one thing to watch for in this plan is to try to keep the load balanced, for if you don't the lamps on the two sides will burn with unequal brightness, but in any case if a man has his own plant he will use the company's current only to tide him over. As to the horsepower required, it will depend upon the drive, for a belted outfit not only takes from two to eight times the room required for a direct connected set, but also the loss may be as high as 15%, while in a direct connected set the bearings will not only last longer, but the light is likely to be steadier. In short, however, knowing the capacity of the generator, and allowing a safe margin for losses, multiply the output of the generator in k.w. by 1.8181 and take the nearest even number. This will give your h.p. close enough for all practical purposes. For instance: We have a 3.3 k.w., set: h.p. = 3.3 x 1.8181 = 5.9994, so take 6 h.p. for the engine. This rule applies to gas engines in particular, as a steam engine can produce more than its rated h.p. by changing pressures and points of cut-off, and doesn't suffer any special injury through overload, except possibly greater wear, while a gas engine when overloaded does not lay down and quit, but struggles along and tears itself to pieces, therefore, it pays to get an engine plenty large enough for the load. In this case with a 5½ k.w. generator I would advise a 10 h.p. gasoline or kerosene engine, giving approximately 2.5 h.p. surplus.

I would call particular attention to the reply to Question 16, since this is a very important matter to operators and managers who may be figuring on installing light plants. The allowance over and above actual needs is of the utmost importance, and I think Brother Wills has it figured out about right. I personally believe a 70-volt set is better than a 60, since 60 is a little low to give the best arc regulation. There is always economy in having a generator and engine larger than is absolutely necessary. Of course, both generators and engines are supposed to be capable of carrying an overload, but it is neither economy nor good practice to overload either. Friend James, of Camden, brought this matter out in his reply also, and he was entirely correct. Friend Wills' method of connecting to a supply of higher voltage is unique, though it will hardly be adopted, I think, owing to extra wiring necessary and the doubling of all lamps. It would work all right, however, and work perfectly, too, I think. The practical method is to connect the house lamps in series with enough rheostatic resistance to reduce the voltage to 60.

You're Welcome.

M. P. Operators' Union No. 75, I. A. T. S. E., Peoria, Illinois, writes:

> Local No. 75 wishes to thank you for the space devoted to it, December 6th issue. All our members who have purchased your Handbook are well pleased, and would not be without them. We give our Ball January 28th and wish you could be with us.

It would have been a very genuine pleasure to have been able to have danced the Tango at your ball. Am much pleased to know your boys liked the book. As to the space, you are as welcome as the flowers in May.

He Objects.

M Slotkin, manager of the Plaza Theater, Erie, Pa., objects to our editorial concerning cheap supplies, as follows:

> I read with interest your article, entitled "Cheap Supplies." I differ with you on this subject. First, the machine manufacturers charge excessive prices for their parts. Second, any good machinist with necessary tools can produce just as good parts as are made by the manufacturers. There are only a few parts which are difficult to make, and for these the manufacturer can charge a fair price. But you cannot convince me that a flat spring, for which a manufacturer charges 15 cents, cannot be made by anyone for one cent and sold for five. I am a machinist by trade, at one time manufacturer of light machinery, and know what I am talking about. Instead of advising exhibitors to buy parts from the machine manufacturers at a high price, you should advise the manufacturers to reduce considerably their prices on these parts, and thus kill competition.

I have given this letter space, because friend Slotkin represents the "other side," which is entitled to be heard. I don't agree with him, for several reasons. First, he entirely side-steps the main proposition, viz.: That the machine manufacturer has a vast interest at stake in his machine, which may at any time be injured by the substitution of inferior parts. Second, I don't agree with him that the manufacturers charge excessive prices. It may be conceded that the parts spoken of could possibly be manufactured, after the necessary dies, etc., have been made (very costly tools), and the necessary press has been purchased with which to manipulate these dies (another cheaply costly tool), but it is a fact well known to those who have had experience that it costs, as a rule, considerably more to "handle" a small part of this kind than it does to make it. By this I mean that, while a small part, the spring spoken of, for instance, does not contain much material, still it has to be handled several times before it finally reaches the consumer, and all this adds to the cost. It involves just as much labor for the manufacturer to fill an order for a small spring, the list price of which is 15 cents, as it does to fill an order for an intermittent sprocket costing, if I remember right, about $3.50. Then, too, what is known as the overhead expense of the machine manufacturer is enormous, as compared to the small manufacturer, and this is something which cannot be avoided.

It is quite true, as Brother Slotkin says, that it is not difficult to make, for instance, a gear; that is to say, it does not appear to be difficult, but after acting as inspector for the Nicholas Power Company for four years, and having during that time inspected more than 12,000 new mechanisms, I can tell neighbor Slotkin that the above company had about as much difficulty in producing perfect gears as they did in producing any other one thing in connection with their mechanism. It took fully four years of careful experimenting and study to produce gears that would give satisfaction, both as to material and workmanship. I can also tell friend Slotkin, of my own positive knowledge, that there was enormous difficulty encountered in producing satisfactory spindles, or shafts, and it was only done when very costly high speed grinders were installed for that purpose. Taking these things into consideration, I think I may say that friend Slotkin is absolutely and entirely in the wrong. I may not be able to convince him of that fact, but possibly my experience and grasp of these matters, as applied to projection machines, is somewhat broader than his own, even though he be a machinist. It is possible that the manufacturer might reduce the prices on some parts to some extent, but, on the whole, I don't think, everything considered, machine manufacturers are charging excessive prices. If Mr. Slotkin could take a trip with me through one of the New York moving picture machine manufacturers' factories I am sure his eyes would open with amazement at the magnitude of the business, and the great number of exceedingly costly machines necessary to the work of making a modern projector, working to a thousandth of an inch no longer suffices. On some parts only a variation of three or four ten-thousandths is allowed.

Omaha Criticised.

Jack Kittess has recently visited Omaha and sends in the following:

> I did not stay in Omaha long enough to see all the theaters. I understand some of the suburban houses are fine examples of punk management. The Hipp Theater was among those I visited. During forty minutes I did not see a discoloration of the light; it was well handled and all reels were started in frame. The operating room is about 14 feet long, 6 feet wide, and 8 feet high; two Power's Six-A machines both motor driven. The entrance is through a hole in the floor. The operator, Jack Daley, claims to be getting a fair salary. He is in favor of a union but says the others won't stick. The room was very clean and well ventilated.
>
> The Princess Theater projects on a mirror screen. The light was very well handled during three reels, but on the fourth there was brown on the bottom almost throughout the entire reel. The speed was well gauged. The operating room was 8 feet wide, 7 feet high and 6 feet deep. There were two Power's Six-A, with a rewinder behind and between the machines; ventilation poor; both machines run by hand. The floor of the room was very loose and the picture on the screen shook every time a man moved. O. Hanson was the operator. He is getting $25 per week, which is not so bad, though the conditions under which he works are far from ideal. The statement as to salary was secured from other sources.
>
> The Empress is considered as one of the best moving picture theaters in town. I did not see the operating room or the operator, but the projection was by no means all it should have been. The picture was not properly in frame with the black border on the screen, and there was a bad travel ghost. Once the picture was out of frame for several minutes, and three or four times there was discoloration of the light; also, two or three reels were started out of frame. The flicker was something awful.
>
> The Parlor Theater does not live up to its name; has a very poor front and there is too much light on the inside. Picture was run very slowly and the flicker was, at times, terrific. Both machines hand driven. The reels were started out of frame and the speed was very unsteady. The booth (for booth it is) is 7 x 7 x 7. There were two Edison machines, with the automatic shutters gone, and a Motiograph 1909 model. Operator said he was getting $12 per week and the assistant $7. The lamp leads were No. 8 and the light very weak. I asked him how many amperes he was pulling to which he replied, "Oh, about 110." He would lie back in his chair and crank the machine. The switch-box was over the upper magazine.
>
> The Cameraphone Theater is another one of the Parlor type. I was there 45 minutes and practically all the time there was discoloration of the light and a bad ghost in the picture. The speed was very unsteady. The operator's salary is $15 a week and his assistant is "Jimmy, the usher," who, I learned, was running the machine while I was in the theater. Equipment: two Edison machines, of the Exhibition type I think, though I did not get a good look at them. The operating room looked to be about 15 feet wide, 6 feet deep and about 8 feet high. The entrance is in the floor between the two machines and is very dangerous.
>
> The Farnham Theater has a very neat front, and it is well lighted inside. Several times the light was unsteady and there was discoloration three or four times. The picture was out of frame once for several minutes, but the operator was really not to blame for this since a beam in the middle of the room cut off a good view of the screen. A Keystone about as old as I am was projected perfectly, in spite of the terrible rainstorm. The operating room was something like 18 feet long by 7 feet wide and 8 feet high. The operator, L. L. Craig, is to be complimented on the neatness of the room. The two Power's Six machines were perfectly clean, and the tools were neatly placed in a rack. The observation ports were plenty large enough, and the beam was the only fault. Ventilation was fair. Mr. Craig said that a number of would-be operators had tried to get his job at $10 a week; he is getting $18. Hours 10:30 to 5 and 8 to 11, though some days he is off during the evening.
>
> The Elite No. 2 is another of the Parlor theater type, and here I got a real surprise. Through four reels not once was there a discoloration of the light. The speed was perfect throughout the entire show. All reels were started in frame and kept there. One thing only that could be criticized, and that was not the operator's fault, was that the light from the clock would throw its rays on the screen. The operating room is of good size, and the head operator, Ray Conner, gets $16 a week. The machines are two Edisons which I was told are about seven years old. The condensers in each were purple and badly broken. The gears, too, were in bad shape. He showed me a sprocket just taken off one of the machines, the condition of which was simply awful. That, however, is not the fault of the operator, but of the manager, who will not supply proper repairs. The cam of one of the machines was worn flat in two places. Can you blame me for being surprised at the excellent results he is getting under these conditions. However, he showed me a copy of your Handbook which partly explains the excellence of his work. The operating room has no ventilation, except that which comes through a door.
>
> The Elite No. 1 has a poor front and the screen is a very shabby affair. The light was well handled and all pictures started in frame. There is one Standard and one Edison machine. The room was very dirty. The operator claims to be getting $18. The wires were No. 8, and the lenses of too short focal length as the picture overlapped the black border fully 6 inches on each side.
>
> The Palm Theater is owned by the same party as the Elite No. 1. The operator had a very hard time to keep a clear field, and he seemed to be mainly interested in seeing how much noise he could make with the rewind. The machines, two hand-driven Edisons, were dirty, as was also the operating room. The operator's salary is $18 and the helper gets from $7 to $12. This concludes my report on the Omaha theaters. Am sorry I did not get to see any of the suburban houses as I think they are the cause of previous bad reports.

This report was made at the request of the editor. He learned that Brother Kittess was going to Omaha, and asked him to kindly investigate matters. There seems to be a wide difference in salaries, and, judging from what he says, there is immense room for improvement. However, I am glad to know that in several instances his report was good. The Elite man especially is entitled to credit, but the manager evidently has yet to learn that refusing to purchase operating room supplies is the penny-wise and pound-foolish plan. There seems to be an urgent need for an efficient operators' organization in Omaha. There are abuses, and plenty of them, too, which ought by all means to be remedied.

Another Stunt or Two.

W. L. Johnston, Toronto, Canada, submits the following:

> Any amateur photographer who wishes to make a flashlight of his operating room can succeed by proceeding as follows: Attach an ordinary wall socket to a board. Take a 10 or 15-ampere fuse plug and cut the mica out of the end; or, better still, remove the whole brass end of the fuse. Screw this into the wall socket and fill full of flashlight powder, connecting the same in series with a push-button which is in circuit with his operating switch. He can now stand by his machine, and, after placing the apparatus where he wants it, with the room darkened and the camera shutter open, press the button and take a picture of himself at his machine. Use more sockets and plugs to get a large flash. The lower the amperage of the fuse used the better.

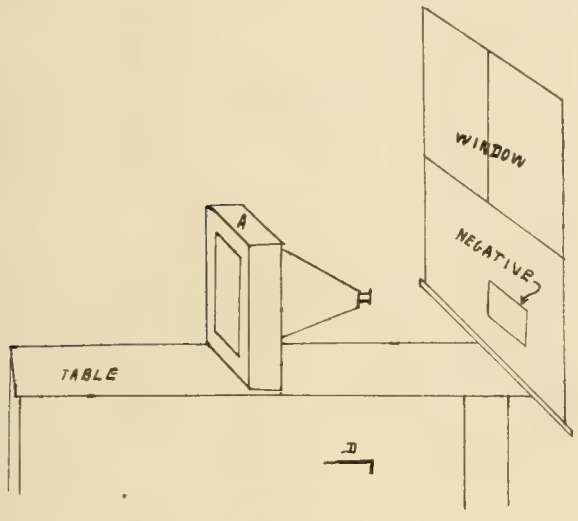
Brother Johnston's flashlight stunt is all right. What he means is to remove the end of a plug fuse of small amperage and fill up the cavity in the fuse with flashlight powder. When this is connected with the arc circuit so as to form a short, the fuse will, of course, blow and touch off the flashlight powder. It would be a simple, efficient stunt, and also one very easily rigged up. Use a 1, 2 or 3-ampere fuse. Bell wire would be heavy enough as the current would only be on for an instant. Brother Johnston sent in another stunt, but space is crowded and I don't think it has much practical value, therefore it "got lost."

Slide Making.

C. D. Smith, Canton, Ill., sends a compact and comprehensive instructions in slide making. He says:

The first thing is to make the negative and we will assume the process of doing this to be understood.

Get a board large enough to cover the bottom half, or at least a portion of a window, say one of the panes of glass; but in that event the glass must be removed. This board is shown in place at D in the illustration. Next cut a hole (C) in the board ¼ inch smaller than the largest negative you intend to use. You can make "kits" of proper size to hold smaller negatives. Next, take a piece of tracing cloth or ground glass and cover the hole (C) on the outside of the board. This is to diffuse the light and illuminate the negative evenly. Now take four screw hooks and screw one at each corner of hole C on the inside, next to the room. This is to hold the negative in place. The little brass or iron hooks used for small brass curtain poles will answer very nicely. One of them is shown in profile at D. They should be screwed in so that when the negative is in place it will be held right up close to the board, directly over and entirely covering hole C. Now, set up



your camera, either on a tripod or bench, as shown in illustration, and focus on the negative until you have it sharp, and small enough to just cover the lantern slide plate. (You should mark the size and shape of the lantern slide plate on the ground glass of the camera.) In order to accomplish this you will probably have to move the camera back and forth. Now put a "kit" (this is what we might call a reducer) into your plate holder, the kit being lantern-slide size. Next, you load your kit in the plate holder with a lantern slide positive plate, doing this in the dark room, of course, after which the plate holder is placed in the camera and the exposure made. The exposure will vary according to the light and the density of the negative. It can only be ascertained by experiment. Developing comes next, and the following formulas will be found to give good results.

Developing formula for line or sign work; when you are copying printed matter, use a contrast plate, or one of the slide plates will answer fine:

A—Water, 32 ozs.; hydrochinon, 1½ ozs.; sodium sulphite dry, 1 oz.; sulphuric acid, 60 minims.

B—Water, 32 ozs.; sodium carbonate, dry, 1 oz.; potassium carbonate, 3 ozs.; potassium bromide, 120 grs.; sodium sulphite. dry, 3 ozs.

To develop, take equal parts of A and B. Develop from 6 to 10 minutes; temperature 70° F., according to exposure and density desired.

Another good formula where less contrast is required is: Pure water, 20 ozs.; hydrochinon, 60 grs.; sulphite soda, dry, 120 grs.; bromide of potassium, 6 grs.; citric acid, 6 grs.; carbonate soda, dry, 1 oz. Use this formula just as it is, full strength.

These formulas are given to be used with Cramer plates, and are made up from Cramer sodas, and I find that their Red Label plates give fine results. This same formula will answer just as well with other brands of plates.

I am devoting considerable space to this matter as I think it is one which will prove to be of considerable benefit to many operators and managers. We have to thank Brother Smith for his excellent letter.

Woods Full of Them.

W. G. Woods, San Francisco, California, writes:

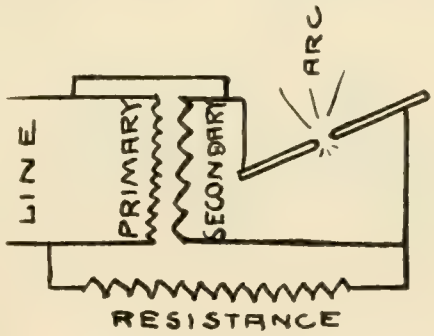
If any operator should ask you if there is a good thing waiting for him at the big Worlds Fair at San Francisco, you had better advise him to have a return ticket, or a good pair of shoes, for an operator gets off every train and another one from under it, and this city is facing the problem of providing work, and feeding and lodging some ten thousand unemployed men at the present time.

Operators take notice. This is undoubtedly a simple but plain statement of facts. About the worst place in the world to head for at the present time, and for some time to come, is the city of the Golden Gate.

Connecting the Preddey Economizer.

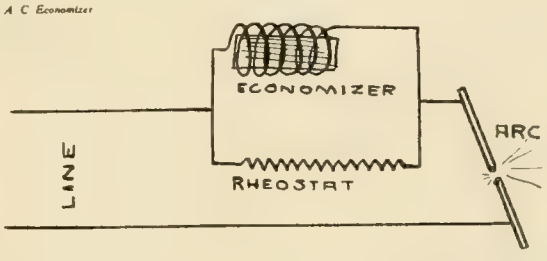
Walter G. Preddey, San Francisco, California, writes:

Noticed your question concerning method of connecting an economizer with a rheostat, as asked by a Kentucky correspondent: If this economizer is a simple type of transformer having distinct primary and secondary windings, not interconnected, the secondary terminals of which are to run directly to this lamp and one of the line wires feeding the primary is to run directly to one side of a rheostat, and from this rheostat be connected jointly with one of the transforming secondaries to the lamp, the other terminal of the lamp being connected to the other secondary, also to the line, as



shown in sketch. You will note by looking at this sketch that there is a path for the current to travel through the rheostat and secondary of the transformer when the lamp is not burning, and that the low resistance of the secondary creates practically a short-circuit, with little current passing the lamp. I have tried this out with a simple transformer connected to a lamp and find that when the resistance is added the current passing the arc is greatly diminished. When a transformer and rheostat of about equal output are used I find that the current at the arc is diminished about 50 per cent., the current from the rheostat setting up a counter magnetic effect in the secondary of the transformer, thus reducing its output. Aside from this the resistance of the small amount of wire on the secondary is much lower than the resistance of the

A C Economizer



arc, consequently current passing though the rheostat flows through the transformer secondary and not through the arc, and, aside from thus affecting the output of the transformer by setting up counter magnetic waves, which reduce the output, it reduces the arc current and at the same time produces great line load. If the economizer was an ordinary choke coil it could be successfully, although not wholly practical, by reason of the heat loss, connected in multiple with a rheostat, as shown in the sketch.

We are obliged to Brother Preddey for the information. Comment is unnecessary.

From Minneapolis.

I. H. Gray, Minneapolis, Minnesota, asks:

What condenser would you advise with a 9-foot 6-inch picture at 118 feet, and how place them in the machine for best results? The picture now is fairly good and clear, but in looking at same from a distance of 100 feet, or such a matter, it seems to be too far away. What is the cause? All travel ghost is eliminated.

You have about a 10-inch e.f. objective, and I think you ought to have either two 8½ condensers or an 8½ next to the arc and a 9½ in front. Your picture is very small for that distance. I would suggest that if possible you increase it to 12 feet. The condenser lenses should be placed in the holder so they are only about ⅛ of an inch apart at the thickest point. As to the "too far away," however, I think you have my goat there; I don't quite get the idea.

Information Wanted.

J. T. Halloway, Elm Creek, Nebraska, writes:

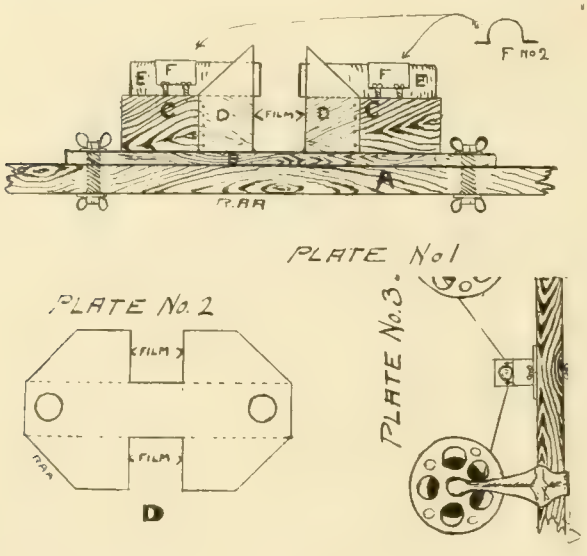
Am running a show in a small town and want a little information. Am using 110-volt d.c. projecting a 12-foot picture at 55 feet with 20 amperes at the arc. What condensers should I use, and am I using sufficient current?

You have about a 4-inch e.f. objective, and I would suggest that you get one 6½ and one 7½ condenser, trying first with the 6½ next to the arc and then with the 7½, using them whichever way you get best results. You will probably have to move your lamp house ahead or back when you change the condenser combination. I would use more current—25 anyhow.

Hughly Pleased.

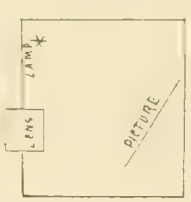
Richard H. Addison, Columbia Theater, Muncie, Indiana, writes:

First I must tell you of my new position (notice I don't say job, but position). The new Columbia is the finest moving picture theater, not only in this city, but, I believe, in the State of Indiana. We have a pipe organ, ventilating system, concrete operating room, two Power's Six-A motor-driven machines and—well it would require columns to tell you about it. I am working on an idea to project post cards, pictures, etc., and I would like to ask you to draw a sketch of a practical way of doing this. In return for which I hand you drawings of a film candler which has been a big help to me, and will be to others who have to contend with first-run films.



I think the sketches will describe it better than I can in words. Plate 1 is a side view; A being the rewind bench, and B the base of the candler. CC are two blocks of wood, upon which lie two large candles EE. FF are galvanized iron clamps which hold the candles firmly to CC by means of the wood screws, as shown. F2 is an end view of the clamps. When you want to move candles EE up back off screws, move the candle up and screw them down again. DD is all one piece of galvanized iron, as shown at D. Plate 2. Cut it in the shape shown, and then cut two holes, one in each end, just large enough to let the candles through. Then bend at the dotted lines and tack it to blocks CC, the opening to be about 1/32 of an inch wider than the film. The candles must project out just far enough to cover the sprocket holes in the film. Plate 3 is an end view of the candler, showing it hooked up with a rewinder, the film rubbing on the candles as you rewind will take just enough of the tallow to prevent the emulsion from sticking to the tension springs.

This candler will doubtless be of real value to operators who are obliged to handle first-run. It ought to be effective, but the candles must not project out far enough to rub on the body of the film—just on the sprocket-hole tracks. I am glad to know you have such a beautiful new house and plant.



The above sketch shows the principle of the post card projector. It is very simple, but the angle of the card to the light and lens must be just right; it can be easily found by experiment.

Out of Focus Effect.

E. E. Wagner, Lamor, Missouri, writes:

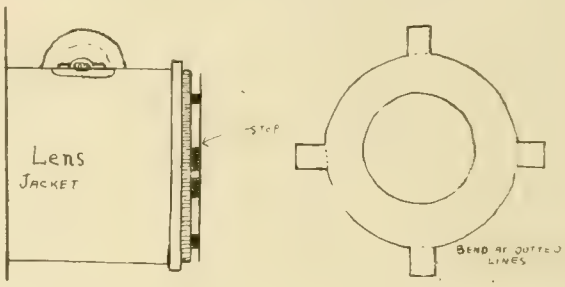
Was interested in "Same Old Blunder," January 10th issue, answering question: "Am using a Simplex machine and find that on some scenes in a film it is impossible to get a clear picture, while on others on the same reel the focus is sharp and clear." I think I have discovered the cause of the trouble. If the operator will examine the film closely when this occurs he will find that it is concave, either toward the lens or away from it, and the slightest deviation in either of these directions will throw the picture out of focus.

Your explanation, Brother Wagner, is quite correct in a great many cases, but it is not the answer to all of them, and where the film buckles over aperture it is usually due to worn aperture, or the tension shoes not being properly placed or not set straight up and down, though very dry film has a tendency to buckle under any conditions.

Goodbye Flicker ? ? ?

E. F. Young, San Diego, Cal., writes:

Enclosed find sketch of a device to eliminate flicker. It can be cut out of a piece of tin and the hole in the center will vary with



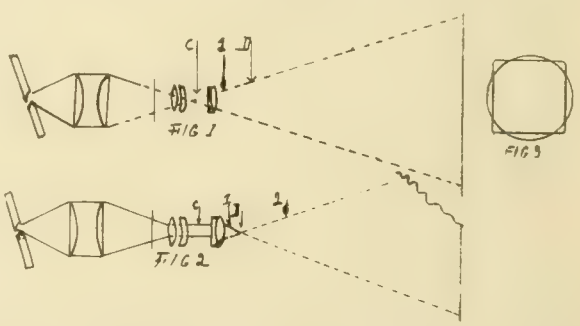
the focal length of the lens. Cut out as per diagram, bend lugs lens jacket, as shown, so that the stop will be between the lens lens' jacket, as shown, so that the stop will be between the lens and the shutter.

Well, Brother Young, I fail to see where this device would have any effect whatever on flicker. It is a stop, or lens reducer, the same in effect as those described and recommended in this department several times, though you have made it in a different and, I think, a better form. It is useful in certain cases in reducing travel ghost and spherical aberration, but as to its having any effect on flicker—well, you would have to show me.

Light Rays.

G. H. Stephens, Sault Ste. Marie, Canada, writes:

On page 354 of the Handbook is a diagram of a light ray which you yourself say you think is not correct and which I have myself found to be wrong. I discovered the error of this diagram by accident. According to the diagram the light rays cross at C, Figure 1; according to my experiments they cross at D, Figure 2. Another thing: The ray from the condensers does not cross anywhere and the ray from the arc is reversed at some point between the arc and the first condenser. If this were not true the spot at the aperture would not be in normal position. The condensers concentrate the light to a spot or point and beyond this point of concentration there is little or no light. You get a faint image of the carbons on the screen, but that is all. To prove this remove the stereopticon lens and hold a piece of tar paper or black tin anywhere you like between the condenser and the screen, and, regardless of the location of the paper, the spot will always be in normal position, thus proving that there is no crossing point in the rays from the condenser. If there was, it stands to reason that the image or spot would be reversed somewhere between the condenser and the screen. And now for the objective lens. Ac-



cording to Figure 1, the picture or slide is supposed to be reversed in projection lens at point C, but to prove this is not the case, hold a piece of tar paper in front of lens at 1, Figure 2, and you will find the picture to be in normal position. Hold the tar paper at 2, Figure 2, and it will be reversed, or as it appears on the screen. By experiment you will find that the distance of the crossing point of the front combination will be whatever the equivalent focus of the lens you are using is. By holding the paper against the back combination of the objective you get a spot something like Figure 3, and the closer the lamphouse is to the aperture the larger will be the square of light, and the farther away the smaller it will be. The farther away the lamphouse the brighter, wider and clearer will be the light. I have improved my light 100 per cent. by my experiments. Am using a 7½ lens next to the arc and a 6½ in front. The rear condenser should always be a 7½ so as to keep the arc in proper position. Where I now have my lamphouse I can get a 3-inch spot without the slightest trace of ghost. No matter what the distance of the lamphouse from the aperture may be the crossing point of the light ray is exactly the same distance from the front of the front combination.

Well, neighbor Stephens, I dunno. I have printed your letter with a view of bringing out further discussion. I don't think any of us are quite certain what does take place in the lens—yet. I am sure I don't. Therefore, I shall not comment on this matter at present, but leave it to enterprising operators, who are conducting experiments. I think in course of time our combined reasoning and experiments will evolve a correct understanding of what really takes place in the various lenses.

Improvement in Projection.

One of the principal reasons for the comparative slowness of improvement in projection lies in the lack of encouragement to the operator by the exhibitor and manager. While it is a fact that all too many managers, even in this advanced day, absolutely do not know the difference between high-class and mediocre results on their screens, still, even those managers and exhibitors who are able to differentiate, and who understand the value, from the box office point of view, of that last little touch which means the difference between mediocre and high-class results are unwilling to encourage the operator to produce high-class results by adding a little something to his pay envelope. It is a discouraging thing to an operator, who has studied, experimented and worked hard, and who knows that his labors have borne fruit in production of results on his screen, to step into another house and find a brother operator who has not done these things, and who is producing mediocre results, receiving the same weekly stipend that he finds in his own envelope.

"Aha," I think I hear some wise manager say to me, "Now I have got you where I want you. You have in the past done a lot of boosting for the operators' union, and that is principally what the operators' union demands—a flat wage scale. The union does not differentiate in its wage scale as between the good and the bad."

To this I reply by saying that the manager who takes this view merely displays the fact that he has not grasped the idea of the wage scale at all. The union does not, never has, and, I presume never will adopt a flat wage scale for everybody. It simply says to the manager: here is a wage scale *below* which you must not go; our poorest men are worth that sum or nothing at all; in other words, you must pay them that sum or don't employ them. But, my dear Mr. Manager, like a game of poker in the West, the blue sky is the limit of the wage scale in the other direction.

The schedule of the New York union averages, if I remember right, about $25 per week. Now, do you imagine for one minute that you could employ the editor of this department to operate the projector in your theater for $25 a week, even if he needed the job? If you do you have another guess coming. You would have to pay him a whole lot more than the wage scale, or you would have to deprive yourself of his distinguished services indefinitely. The wage scale only operates one way, therefore, when you get a good operator who projects high-class instead of mediocre results on your screen, just remember that fact and encourage him by paying him a few dollars above what his mediocre competitor, who is not really worth the wage scale, receives. Otherwise he has no reason, other than that of professional pride, to continue to deliver any better results than the other fellow delivers. Realizing that high-class work increases the reputation of your house and therefore its box-office receipts, pay back a dribble of the added revenue thus brought to you, and this high-class result will continue. Moreover, let me tell you, Mr. Manager, that projection would improve enormously and quickly if you did exercise plain, ordinary, good sense and encourage it by added pay.

Counter Shafting.

E. T. Young, San Diego, California, writes:

> Replying to B. W. Davidson's letter, January 10th issue, such a counter-shafting and method of operating machines is entirely practical. I have myself used such a device in conjunction with a special system of wiring whereby, with one motor-generator, compensarc, rheostat, rectifier, or other appliance, for stepping down the current for projectors, a continuous picture can be kept on the screen without the least interruption. I have equipped several operating rooms and have the molds for the castings, and can have them turned out and delivered with a small profit to myself cheaper than any one could have them made. I would be willing to supply as many of these as I could, but my capacity for making them is limited. If any of your readers so desire I will be glad to send blue prints at small charge to cover the trouble of making them. Upon receipt of addressed, stamped envelope, together with description of their set-up, make of machine and type of resistance, I will be glad to inform inquirers precisely what equipment will be necessary and the approximate cost of same.

In a proppsition of this kind I give the address because the demand for this sort of thing is at present too limited to enable him to advertise, and at the same time there are cases where such a device is needed. It can be supplied by Brother Young, and also by W. G. Woods, Market Street Theater, San Francisco, Cal.

A Book I Can Recommend.

Recently I took the librarian of the New York Public Library to task by reason of the fact that I was unable to find elementary works on electricity in that great institution—books which the average man could understand. The librarian replied to my criticism by saying that he would withdraw from circulation, and hold for my inspection, all elementary works on electricity in the library. This was done and I took a great pile of them home and spent one whole day in examination. Out of the whole bunch I only found one elementary work, but it was a very, very good one, indeed. It is called, "The Electric Motor and Its Practical Operation," by Elmer E. Burns. This book I can most heartily recommend to operators. I do not know its price, but those wishing to purchase may send me a letter, enclosing a postal card giving address, and request for information, and I will forward same to the publisher.

The book contains 167 pages of text matter and it is so plainly written that a child could understand it. I would advise all operators to get a copy of this and "Lessons in Practical Electricity," by Swoope. I think that these two books, in connection with my own Handbook, will serve the purpose of the operator fairly well.

I found two other books which, while I cannot recommend operators to purchase either one of them, still, if they can be found in public libraries, they contain a little fairly understandable matter, viz: "Alternating Current Machines," by Sheldon, and "Dynamo Electric Machinery," by Sheldon and Hausman. The first named has a little elementary information on the mercury vapor converter, (mercury arc rectifier) on page 296. There is also a brief explanation of induction motor action on page 202, and methods of connecting transformers on page 181, with a little information on choke coils on page 144. The last named book has some good general information, pages 1 to 24, on units, resistance, and insulating materials. There is also considerable other valuable matter in this book, but most of it is too technical to be understood by the layman.

Information Wanted.

Westbrook, Connecticut, makes the following inquiry:

> Am running a one night a week show on the style of "Village Improvement Society," and am to give a minstrel show the first of next month. Can I get any sort of a spot for my outfit? Also can I get a general illumination of the minstrel circle by borrowing a wide angle stereopticon lens?

You can undoubtedly rent a regular spot light from one of the film exchanges, or from J. H. Hallberg, 36 West 23d Street, New York City. You can make a tin slide for your stereo slide holder, and, by cutting a suitable opening therein, can get almost any size and shape spot you want up to the size of the slide itself. If your present lens won't cover the stage you can get one of shorter focal length. First, put a carboard slide in and, with the light on, punch holes in it with a pin until you find the point where you want the center of the spot to be. Using that as a center you can lay out your circle with a compass and the size of the spot will vary according to the size of the hole in the cardboard. Then, when you get your cardboard slide made, all you have to do is to use it for your pattern and cut a duplicate slide out of tin. You may have to raise or lower your stereopticon lens in order to bring the spot in the right position.

More Poor Work.

Monday, January 19th, I entered the City Theater on 14th Street about 5:30. The above theater is a 25-cent house, using a combination program of moving pictures and vaudeville. Up until about 6:30 the light was brilliant and well handled. Only once or twice did I see a very faint shadow on the screen, and then only for a few seconds. Sometime between 6:30 and 7:00, however, this good work stopped and I discovered afterwards another operator came on duty at about that time. From that time on the work was vile. Two or three times shadows crept up until almost half the picture was discolored, and the lower portion almost entirely obliterated. This continued all the evening.

There is absolutely no excuse for work of this kind, at any time or under any conditions, but how much less excusable is the operator who has a good rest between reels while vaudeville acts are on. I do not know who the operator on duty was. He may know—he may be well posted and all that, but if he is, then all the more shame to him. We can find some excuse, though not much, for the man who is doing the best he can, and fails through lack of knowledge, but the fellow who knows and is too infernally lazy to watch his projection and prevent shadows on the screen is, it seems to me, beyond hope.

Sizing the Canvas.

Leon W. Gant, Albany, New York, writes:

> On page 409, January 24th issue, under heading "Screen Coating," you told W. F. Bentley to use a glue size. I would suggest that he stretch his canvas or unbleached muslin on a frame and then by sprinkling with plain water he can get it tighter than he otherwise could. After it has dried, if he will size the back side with a good, stiff size of starch, using the same while hot, and then apply two coats of alabastine, or its equivalent, he will make a more even job.

Your amendment to the original motion is accepted, Brother Gant. Undoubtedly you are correct; at least I am willing to assume that this is the case, unless it is proven otherwise.

Take-Up Device.

Crook & Myers, West Branch, Iowa, write:

> Has there not been any satisfactory take-up device other than the friction disc arrangement invented for the projector? If not, what is the difficulty?

There has, though no such device is as yet on the market. The difficulty was to secure some device which would be positive in its action and yet secure an absolutely even pull on the film throughout the process of rewinding. Added to this, however, is the necessity that the device be simple—that is to say not too complicated. It is a simple matter to get an even pull on the take-up reel, but to cause the reel to impart an equal pull to the film—well, that was something else again.

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Comments on the Films

Licensed

WHIFFLE'S BALCONY BUDS (Pathe), Feb. 17.—A very amusing little comedy which involves Whiffles in all kinds of trouble just when he imagines himself in the seventh heaven, having just engaged himself to the girl of his choice. It is not his fault, though only an unfortunate circumstance. It is well handled and directed. The plot is not hackneyed. It caused much laughter.

RAMBLES IN BURGES, FRANCE (Pathe), Feb. 17.—On the same reel is this scenic picture; a very beautiful offering.

TO ALASKA VIA THE GREAT RIVERS OF THE NORTH (Essanay), Feb. 17.—This scenic picture is very interesting and shows the strenuous methods of deporting supplies to the far north. The portaging of the boats from one river to the other, sixteen miles, over the mountains with horses, pulleys, log rollers, etc., is very edifying and instructive.

GETTING EVEN (Lubin), Feb. 17.—Written by Frank C. Griffin and produced by A. D. Hotaling. It is a very amusing comedy, and concerns the adventures of two young clerks on a day's outing. The action is rapid and laughable, the parts well sustained. Jerry Hevener, Raymond McKee, Hazel Smith, Francis Ne Moyer, and Marguerite Ne Moyer made up the cast. It caused great laughter and will please any audience.

SOPHIA'S IMAGINARY VISITORS (Edison), Feb. 17.—This is a Booth Tarkington story and is used as the foundation for this picture. It was directed by Walter Edwin. Marc MacDermott, Marion Nesbitt, Mrs. William Bechtel, Sigfried Schultz, Robert Harvey, and little Edna Hammel were the principals in the cast. The plot is quite original and hinges on the vivid imagination of a little crippled girl. The senator (Mr. Marc MacDermott), indulges her in her fantasies and incurs the suspicions of his neighbors that he is "daffy." There are several very touching scenes, also some laughable ones. It is a splendid picture in all respects.

THROUGH THE CENTURIES (Selig), Feb. 17.—This is an original idea, written by L. J. Withers and produced by Fred W. Huntly with Harold Lockwood, Henry W. Otto and Mabel Van Buren in the cast as principals. The plot hinges on suspended animation and reincarnation. Two young American archaeologists in research in Egypt, while excavating a tomb, discover a princess who had been buried 2,000 years—think of it. Visions appear to one, and then the trouble begins. It is an interesting picture, whether you believe it or not. It is well lighted and acted and it seemed to please.

AN INNOCENT VICTIM (Lubin), Feb. 17.—Written by E. W. Sargent and produced by A. D. Hotaling. It occupies the same reel with "Getting Even" and is quite funny, though it reminds one of an old farce. Sam, the colored butler, has been helping himself to the doctor's (his master) best whiskey, and gets a dose of tartar emetic, which the doctor puts into the decanter to teach Sam a lesson, as does a friend of the doctor's by mistake. This causes all the comedy situations. Ed. Lawrence, John Edwards, Mattie Edwards, Walter Heirs, Billy Belts and Julia Calhoun make the most of their parts. The doctor is forced to take a dose of his own concoction. A fine comedy.

COURTING BETTY'S BEAU (Edison), Feb. 18.—This little comedy, by A. Van Buren Powell, made some laughter, but not so much as it should have. It is fresh enough and is built on a good idea, but the way the older sisters crowd out Betty when her beau calls is a bit too crude to please. At best it is a comedy of understanding and not of sympathy; it has a touch of bitterness. Yet it makes a fair offering. Charles M. Seay produced it.

ONE TO THREE (Essanay), Feb. 18.—A farce that made them laugh. Three men (Billy Mason, Wallace Beery and Leo White), happy, hall-room boys who live together, get acquainted with three pretty daughters of a clothing manufacturer who is very rich. An invitation to a ball finds them unable to hire more than one dress suit and their comical adventures in trying to have all three enjoy a part of the ball makes the fun.

WON BY A NOSE (Pathe), Feb. 18.—The relationship between the girl's nose bleed and the locked door didn't get over very strongly to this reviewer, who didn't even know that the key of the door was used to help the patient. It is played in a lively way and there was some laughter.

MONUMENTS OF UPPER EGYPT (Pathe), Feb. 18.—On the same reel with the foregoing, this picture of interesting ruins is clearly photographed and is surely a commendable offering. It has some scenic quality as well as being educational.

THOU SHALT NOT KILL (Selig), Feb. 18.—Scenes lack semblance of life and burden our interest both on account of camera work in general and of the business. They may be realistic, but will hardly convince as such, except in one or two vigorously handled scenes like that in which the girl separates the two young men who are gunning for each other. The story is of the slightest and practically unbelievable, but its main drift is interesting.

FATTY ON THE JOB (Vitagraph), Feb. 18.—Hughy Mack, as a country fat boy with a great tendency to fall asleep, made laughter, as did his exasperated dad. The picture stands fairly well in these two characters.

LUMBERING IN SWEDEN (Vitagraph), Feb. 18.—An industrial giving us some interesting views of what is perhaps the largest lumbering plant in the world, that at Bomus, in Sweden. While not perfect, the camera work is fair. It is on the same reel with the foregoing.

THE FIRST INDORSEMENT (Vitagraph), Feb. 19.—A patriotic military episode in India, with Charles Kent, Dorothy Kelly and others in the principal roles. The photography is very pleasing and the settings are good. A portion of the son's story seemed merely repetition of what had gone before, but the story is an unusually well-acted one.

A DESPERATE HERO (Biograph), Feb. 19.—The young husband, who is afraid of a rat in a trap, pretends to save the women from a bad man named Red Ned. Some very laughable situations result.

SKELLEY AND THE TURKEY (Biograph), Feb. 19.—This, on same reel with above, contains some hilarious moments. Skelley and his partner have a lot of fun in the shooting gallery and furnish some good amusement for the audience. A pleasing comedy reel.

ITALIAN LOVE (Essanay), Feb. 19.—In this number Reina Valdez appears as an Italian girl, whose popularity with numerous admirers leads them into hand-to-hand conflict. The characters were not very clear in the minds of the observers, and one or two sub-titles would have helped the film. It makes a very passable release, however.

VENUS AND ADONIS (Selig), Feb. 19.—A comedy number of a slightly burlesque type, in which a woman in a bathing suit and a man in a barrel are rescued from a rocky coast. Children playing pirates add to the picturesqueness of the scene, but the half reel is not very strong.

A MAD MARATHON (Selig), Feb. 19.—Brown's manner of reducing his weight is quite amusing. He is chased by a lunatic and loses 150 pounds as a result. This is amusing in spots. On same reel with above.

TOO MANY JOHNNIES (Kalem), Feb. 20.—A funny little skit, in which Johnny is placed in the reform school for a year. When his uncle comes it was necessary to find a substitute, but too many turned up. A pleasing half reel.

A BOTTLED ROMANCE (Kalem), Feb. 20.—This, on same reel with above, is a yarn about a girl who sends out a message in a bottle. Many would-be lovers turn up at the meeting point specified and there is a swift race through a seaside resort, numerous concessions being pressed into service, including the figure eight and miniature train. An entertaining number.

MEMORIES (Selig), Feb. 20.—This reel gives an interesting demonstration of how girls sometimes go into convent life after being separated from their lovers by over-ambitious parents. It is an unusual story in some ways, but the development is not at all times clear, and for this reason it does not get up a great deal of feeling.

IN THE DREDGER'S CLAW (Lubin), Feb. 20.—Seeing is believing in a plot of this kind, and the heroine who catches a bad man in the jaws of the dredge performs what is certainly a novel feat. The story is interesting and this feature alone makes the reel an unusual one. The scenes are laid along a lumber dock.

HIS LITTLE PAGE (Vitagraph), Feb. 20.—A comedy number, in which the young artist attires his wife as a boy page in order to deceive his uncle, who is opposed to matrimony. Not a very new idea, but handled in an enjoyable manner. Van Dyke Brooke, Norma Talmadge and Leo Delaney are in the cast. The photography is excellent.

A WINNING MISTAKE (Lubin), Feb. 21.—Rather amusing but not original as far as the plot is concerned, as another licensed company released a comedy many months ago with which it is identical in almost every respect. The opening scenes are somewhat different, but after-developments groove into the same denouement. It is amusing, however, and won considerable laughter.

A FEMALE BOOK AGENT (Lubin), Feb. 21.—On the same reel is a comedy with the above caption that is original and meritorious. It shows the persistence of the proverbial book agent in his struggle for life. This has to do with a female agent, who is offered $100 bonus if she will sell a book to a crank. How she wins is interesting and amusing. Mae Hotely almost broke her neck to win that hundred.

CRIMINOLOGY AND REFORM (Biograph), Feb. 21.—This photoplay shows how parents become interested in fads and clubs to the neglect of their own children—a responsibility which should be paramount above every other obligation. There is a clever little girl character left in the care of a frivolous nurse while the father goes out to lecture on criminology and the mother on reform. The child is taken sick while the nurse is galavanting with a patrolman. The criminal whose photograph is used by the father as an illustration of viciousness, burglarizes the house and discovers the little one's condition. At the risk of his being apprehended he telephones for a physician. This teaches a good lesson to parents.

THE POWERS OF THE AIR (Edison), Feb. 21.—A novel and original plot, introducing the intrinsic value of the wireless. The various scenes embrace a perspective view and the inside workings of a lighthouse, also coast views that are bright and true to nature. It is considerably melodramatic in action and in many places shows poor direction and lack in

detail. The acting is up to the standard. William West, Sallie Crute, Richard Mill and Martin Faust played the leading parts.

SNAKEVILLE'S FIRE BRIGADE (Essanay), Feb. 21.—This is really a very amusing comedy. The plot revolves around a village board, who purchase a chemical fire engine, with instructions to keep in a cool place. The scenes are "truly rural." The great fire scene and the engine house scene were immense. The bartender as a "ringer up" works hard enough to deserve a salary. This is a good offering.

AN INDIAN'S HONOR (Kalem), Feb. 21.—A rather pretty and interesting Indian offering which contains much scenic merit. The plot follows the lines of many other Western pictures; treachery induced by greed of gold leading to murder, false accusation, etc. The Indian police figure prominently in the development of the plot. The real Indian actors deserve credit for their natural work, as do the others in the cast. Rex Downs makes a mentionable fall from a runaway horse. It will please.

A LONG ISLAND SKUNK FARM (Kalem), Feb. 21.—Skunk raising might not appeal strongly as a pleasant occupation until you see this picture. Of course, they are raised for their fur. The picture shows that they are very docile under kind treatment. On the same reel with "An Indian's Honor."

HER FATHER'S SILENT PARTNER (Biograph), Feb. 23.—Crook melodrama, not at all artistic, but with action all through. The photography is not perfect, but not poor enough to hinder the clearness of the story. It can safely be counted an interesting picture and is of the kind liked by the uncritical.

THE BEAUTIFUL LEADING LADY (Edison), Feb. 23.—Third of the Wood B. Wed dseries and the audience counted it a scream; there was hearty laughter all over the house. Mark Swan is the author and it was directed by C. Jay Williams. Wood (William Wadsworth) proposes to the beautiful leading lady of the traveling troupe and her smiles cost him plenty of his money. He becomes leading man until a good house gathers to see the show and when he acts they take him out and tar and feather him. In the shuffle he loses the beautiful leading lady (Mrs. C. Jay Williams).

PATHE'S WEEKLY NO. 16.—The photography is poor, but the items are of much interest.

IN THE OLD ATTIC (Vitagraph), Feb. 23.—Very improbable story, but with likable and popular elements that make it entertaining. The acting is acceptable, but with the exception of Charles Kent's old aristocratic gentleman, it never strikes fire or becomes convincing. A fair offering.

Licensed Specials.

THE ARTIST'S MODEL (Celio-Kline), Feb. 17.—This is a two-part drama with some beautiful domestic scenes and carries with it an interesting story worked out in a clever manner. It demonstrates the shallowness of a woman's nature, who has been taken, a shepherdess, from the sheep pastures and introduced into city environments, by an artist who marries her and devotes his whole life to trying to make her happy. She ruins him financially with her extravagances. The inevitable rich man comes between them. A divorce follows and the wife marries the banker. The first husband courts dissipation. The ending is misty and left to the imagination of the spectator. It is a well acted picture. Francis Berlani, Harry Lester and Albert Collins are the principals.

BACK TO BROADWAY (Vitagraph), Feb. 17.—This two-reel picture production is one among the best long comedies that has been thrown on the screen for many moons. Anita Stewart, as Bessie Williams, a manacurist, falls a victim to her own beauty and joins an opera troupe, which closes suddenly in an unsympathetic one night stand town. A young millionaire figures through the action, who has been a former patron of Bessie's. He is on a yachting tour, but has been called back to city on important business. He loses his "grip" with his money and ticket in it. He and Bessie meet accidently in the town where she is stranded, and the comedy grows around the "busted" millionaire who, unshaven, is taken for a beat and isn't allowed to stop in a hotel. Bessie helps him out, and afterward he reciprocates, and "back to Broadway" for both. The titles are very funny. A good production.

CHASING THE SMUGGLERS (Kalem), Feb. 18.—A two-part offering produced by Carlyle Blackwell, but with a story far below the standard set by Kalem. It was taken mostly against the placid waters of a sound or large harbor and utilizes both motor boats and flying machines. The photography is poor. It is not a strong picture and can hardly be popular.

THE PRICE OF A RUBY (Lubin), Feb. 18.—A pretty melodrama of pathos with many lively scenes in which artfully made sets and fine photography play an important part. The author, Eleanor Kinkhead, in putting the play together, has shown wakeful sympathy with the heart of the public, and, using the dear, old things that we all like in a picture, has succeeded in making a decidedly pleasant impression. The players—Rosemary Theby and Harry Myers in the leads—do commendably and help a great deal. The story deals with the great sorrow a theft of a ruby brings to a young woman. She is not prosecuted, but has to toil for long years in privation in order to make up for the theft and become worthy of happiness. It will be liked everywhere. Harry Myers directed it.

THE HOUSE OF FEAR (Lubin), Feb. 19.—An old-fashioned haunted house story, written by Emmett Campbell Hall. The photography is good and the acting of John E. Ince and Rosette Brice was sincere and convincing. The plot is one in which the lawyer defrauds the dying widow and confiscates the property which should have gone to the niece. As a result the lawyer is continually haunted by fears. The ghost of the widow is thrown on the screen by means of double exposure photography. This is a good offering of its particular kind and holds the interest throughout.

WHERE THE HEART CALLS (Pathe), Feb. 19.—A very entertaining two-reel number, with Gaston Mervale, Lillian Wiggins, Florence Dyer and Charles Seymour in the cast. An adventuress named Ruth plays fast and loses with the hero. After Drake's marriage she comes again into his life. The opening scenes were somewhat choppy, but the story gets a good hold on the interest. The scene between the wife and the doctor, when the latter informs her of her approaching maternity was delicately handled. The bridge scene contains some real thrills and as a whole the production is quite a strong one.

ALL FOR HIS SAKE (Edison), Feb. 20.—A two-reel number, written by Bannister Merwin. Augustus Phillips, Benj. F. Wilson, Gertrude McCoy and Marc McDrmott are in the cast. The story is well pictured and shows the manner in which a young wife steals her father's jewels to aid her husband in meeting a financial obligation. The husband lost sympathy when he choked his wife in a jealous passion, and this made the reconciliation scene a little weak. The production maintains a good hold on the interest, however.

THE OTHER GIRL (Essanay), Feb. 20.—A two-reel number featuring Francis X. Bushman and Ruth Stonehouse. The ambitious mother intercepts the note from the girl her son loves. An estrangement results and she tries to make a match between her son and another girl. The scenes in the Salvation Army headquarters, when the first girl finds her undelivered note in an old dress, are very touching. The photography is smooth and pleasing, but a little dark at times. A good story of an interrupted love affair, with a happy ending.

IRON AND STEEL (Vitagraph), Feb. 21.—This two-reel photoplay is very creditable and holds the interest of the spectator. The plot is considerably intricate and illustrates the difficulties a young inventor is forced to contend with in exploiting his invention—a mounted rapid-fire gun. Through the machinations of a fellow workman, who steals his drawings and sells them to his employer he comes to grief, temporarily. By the accidental meeting of the sweetheart of his employer's daughter, who befriends him, he wins out, as does his new found friend. The former perfidious workman testifies in his favor also; whether is is to get even or otherwise is left to the imagination. Maurice Costello and Mary Charleston played the leads. The entire cast was adequate. A good production, though misty in places.

THE ADVENTURES OF KATHLYN (Feb. 23.—For extended review of this film see page 926, issue of Feb. 21, 1914.

THE SHADOW (Kalem), Feb. 23).—A pretty, graceful picture made with little regard for the probabilities in the main thread of the story, but with plenty of action and no dragging. One can see in it, too, as in the eye-glasses left behind, an attempt to make it smooth and natural. The acting is acceptable rather than especially strong and the players make many of its scenes truly lovely. It will hold interest and with its general grace, perfect settings anl life-like photography is a safe guess to an exhibitor.

THE DEVIL'S ASSISTANT (Pathe), Feb. 26.—A strong two-part picture featuring Asta Neilson and in which she shows that kind of acting that has won her the reputation she enjoys. What is more, we seldom see a film story with so much that is deeply significant and at the same time is so clear and simple that every heart that has felt pain can fully understand it. There is no padding in it. After the situation is once clear, the action proceeds logically and naturally to a passionate climax. It is an offering that will make its mark on every audience and will be talked about. From the spectator's viewpoint, on account of its new story, its dramatic plot, its interesting characters and its acting, its staging and photography, a most worthy picture.

THE PARASITES (Pathe), Feb. 28.—M. O. Penn gives in this two-reel offering an emotional portrayal of a father who has sent his only son away with the stern intention of making him brace up and be something, and who has heard that he is dead. This is the best thing the picture has, though the story is fairly novel, is touched with a sense of the romantic and interests, in spite of its great improbability. It has been carefully produced and its scenes, taking them one by one, or in single groups, are strong. The plot, which makes us see how, after the son, the father is fleeced by the same woman who is "shown up" in the last act by the son's unexpected return, fails to make the two stories dramatically one whole. The photography is of high order and makes some lovely pictures.

Independent.

ANIMATED WEEKLY, No. 102 (Universal), Feb. 18.—Blizzard scenes in New York, a straw hat parade in San Diego, skating scenes in Newburgh, N. Y., ballooning in California, and other entertaining items make up this number.

A BIRTHDAY PRESENT (Komic), Feb. 19.—Clown characters make fun by comic tumbling and eccentric actions. Acceptably played.

GETTING A SUIT PRESSED (Komic), Feb. 19.—On same reel with the foregoing this lively clown farce has good, though not fresh, situations. The players are amusing and the two on the one reel ought to get by well.

ALL'S WELL THAT ENDS WELL (Princess), Feb. 20.—A criss-cross love story with little suspense, but with a broad humor without finesse running through it. The situation is rather meaningless and impossible. Not especially strong on anything.

OUR MUTUAL GIRL NO. 6 (Reliance), Feb. 23.—In this installment we have excellent series of views of Mauretania, also of the Wall Street Curb, of the Woolworth Building with some dandy "panorams" of the city. The story makes just a step of progress. The photography is fair at times and fails in one or two places. There is no advertising in this number.

THE RIVAL DENTISTS (Powers), Feb. 23.—A comedy number, with Lee Moran appearing as business rival of the girl's father. His painless dentistry attracts most of the trade and he finally has to treat his rival's teeth. Considerable amusement is worked up by the various situations and the scenes are all well pictured.

THE MUSICIAN'S WIFE (Reliance), Feb. 25.—The author of this story got little sense of reality into it and it doesn't convince, but it interests, for it keeps moving. The acting is weak; the photography fair.

LITTLE BILLY'S CITY COUSIN (Keystone), Feb. 26.—A picture of a serious flirtation by child players. The kids are cute and the melodrama amusing. This kind of offering is well known. In this case the quality is good and the photography acceptable. It ought to be pleasing.

THEIR BEST FRIEND (Thanhouser), Feb. 27.—A good picture. An unusual love story with a villainous uncle in the background—he has

speculated with the fortune of his ward and fears exposure. He doesn't intend to let her marry and it is the real brass of his new kind of villainy that, in the excellent character drawing of this part, is the big interest of the offering. All the characters, but especially this uncle, are drawn with vigor and seem to us like real human beings full of interest. The picture ought to make a very good offering. It will be liked.

TRAFFIC IN SOLES (Joker), Feb. 28.—There is abundant material for good comedy in this, if handled delicately and by a selected cast. As presented, however, it is full of vulgarity and contains nothing of a commendable nature. Such business as pouring slop over a character and smelling decayed fish should never appear in the films; dirty, unattractive scenery and wearing apparel are also a serious drawback.

THE RIVAL BARBERS (Majestic), Feb. 28.—Rough farce with eccentric characters. It has the usual broad humor and one or two touches of vulgarity. Such pictures are built for a well-defined kind of spectator and are likely to satisfy all others.

THE SCIENTIST'S DOLL (Thanhouser), March 1.—Many spectators will count this picture just foolishness—it is childish. Its very improbability is the one thing that makes it interesting. As light entertainment it should make a fair offering.

VILLAGE SCHOOL DAYS (Apollo), March 1.—Fred Mace as an overgrown country school boy is the center of this burlesque farce which is an elaborated vaudeville sketch. It has the broad humor found in this kind of picture and will make laughter especially among the simple. The photography is clear enough.

THE WEAKER SISTER (Rex), March 1.—This is quite a strong story, with Lois Weber and Phillips Smalley in the leads. The old situation in which the actress sacrifices herself to save the reputation of another is brought out here, but is given a fresh twist at the end. This holds the interest and is well constructed.

THE HEART OF CARITA (Eclair), March 1.—A Western offering, with characteristic Arizona settings, in which J. W. Johnston appears as the new sheriff. The daughter of the Mexican brigand saves him from death and he, of course, falls in love with her. This is better than the ordinary Western release.

HOW MOSHA CAME BACK (Crystal), March 1.—This is a prize-fighting number, with an ordinary brand of humor in it. Mosha, the Yiddish fighter, wins a victory after taking a hypodermic treatment in one of his legs. Fight fans will perhaps enjoy this film, though it is not a very strong offering.

THE CRUCIBLE (American), March 2.—Opens with a beautiful picture of a ship coming into harbor and then introduces to us a young Irishman immigrant. It then turns to some Americans of means and begins a love story with the object of showing how we are all being melted up together in the crucible. The hero grows up to be a power in city politics and there is a graft episode to prove his moral courage. In this part of the story there is snap. As a whole, it will go fairly well. It has popular elements, has been cleverly produced and the acting and camera work are natural.

A FILM JOHNNIE (Keystone), March 2.—Edgar English's work in this picture will keep it amusing. There are many good situations, fresh and laughable, and the offering ought to be welcome everywhere as a lightener of the program. Camera work helps a lot.

THE MAN BETWEEN (Victor), March 2.—This reel features Warren Kerrigan and Cleo Madison. The young man was adopted as a foundling and when he has reached man's estate he learns that his father was a thief. Then begins his battle with himself. Two women, one good and the other bad, figure in this fight, and in the end the good one wins. The photography in this reel is not of the best, but the story is quite interesting and sincerely presented.

SOME PULL (Crystal), March 3.—The gouty father is pulled upstairs with a rope and allowed to fall down again. The amusement depends entirely upon several incidents of this nature.

A STRANGE BIRD (Crystal), March 3.—On same reel with above. Belmont, who jokingly pretends to be another visitor, gets himself tarred and feathered as a result. The photography is good, but the story not of an extremely amusing type.

UNIVERSAL IKE GETS A GOAT (Joker), March 3.—Ike and Cayuse Pete are rivals in love and the girl promises to go to the party with the one that gets her the prettiest dress. The comedy in this works up quite pleasingly in places. Ike dresses up as a goat and gets into considerable trouble. This is the first of the new Universal Ike series, which promises to be a good one.

SHERIDAN'S PRIDE (Joker), March 4.—This burlesque story of warfare, written by Grace Cunard, contains some interesting scenes and is presented by a large cast of people. There is no basic plot interest, however, and for this reason the film is weak. The elephant pushing the automobile out of difficulty was an unusual scene.

MARIO (Broncho), March 4.—A lovely picture of a tragic love story set in Italy and an offering that surely will be liked. It is a well planned and rounded out production and has behind it not only a wider and deeper knowledge of life than the average spectator's, but also that sense of what is significant that differentiates the real artist from the mere commercial workman. Human sympathies and a wakeful sense of the realities of life are very apparent and make all that is in the picture interesting. The producer shows skill in his choice of his players. Their acting rings true and makes the story the more convincing. The story itself is quite believeable. A desirable offering.

THE PERSUER PERSUED (American), March 5.—A lively ranch love story with a vein of good comedy running through it. Its dandy backgrounds, its convincing sense of romance, its natural acting and the feeling of suspense in the action make it an excellent offering. The photography is commendable.

THE HAND THAT RULES THE WORLD (Powers), March 6.—This drama, by Edwin August, with himself in the leading role, deals with the woman who does not wish to become a mother; a delicate theme to handle. No one will quarrel with the solution as here presented. But the story could have been told with greater clearness and better effect if a little more care had been exercised in writing sub-titles.

A CHILD OF THE DESERT (American), March 7.—A love story of rough but human hearts; it ought to make a very fair offering. The same situations and sentiments have been used in other offerings. They are of the kind that never grow trite and we have never seen them used as effectively as in this story without the picture's being a decided success. The staging and the camera work are commendable.

Independent Specials

PARADISE LOST (Great Northern).—A four-reel special featuring Betty Nansen, whose work makes the picture a commendable offering. All the characters are interesting, but the story is weak and meaningless, except that Miss Nansen's playing persuades us that the emotions are actually felt in spite of lack of logical humanity in what causes them. It is poorly named. What the discontented wife of the detective, who is too busy on an important case to give her any of his attention, loses by her willful infatuation for the strange young man is not Paradise to her and it is not shown that she ever realized that it could be. The staging and photography, as is usual with pictures of this kind, are both life-like and distinguished.

CONVICT 113 (Itala).—A two-part picture of human hearts that is especially fine on account of its portrayal of an exceptionally lasting and strong tenderness between husband and wife. The acting is perfect. The closing situation brings into play before us what must have been—it is natural to consider the story as real life—almost the ultimate of human courage. So the high quality of what the picture shows adds to its merit. Not all that transpires in the story is convincing, but the outline is of little importance in a case where the filling is of a kind like this. A desirable offering.

A BURIED SECRET (Itala).—A two-part detective tale with a good love story in the background. It is sensational, the incidents follow each other with enough snap, and are played in interesting backgrounds. It is acted as it should be. A very fair offering.

THE STRUGGLE OF THE STRONG (Louis Pennent).—A three-part feature offering with a love story of which the ending is a bit morbid. The title does not convey any meaning, for there is nothing heroic in it nor is there any tense struggle. An artist's rich friend bets that he can induce his wife, a one-time Moulin Rouge favorite, to return to the dancing hall. A duel with the husband is the result and the husband is killed. The wife comes back to the Moulin Rouge to get the money the rich man offers, then kills herself at the bier of the dead husband.

THE REFORMED CANDIDATE (Majestic), Feb. 22.—A three-reel offering that is a pretty safe guess as an entertainer, although in no sense a work of art. It is an over-drawn melodrama for which its author has chosen city politics for a background. Its hero is a reformer (Lamar Johnstone) who is so engrossed with his mission that he neglects his wife (Francelia Billington). On the other side of the picture is the boss, who has the reformer's secretary in his employ and who hires an adventuress to excite the wife's jealousy. It will be exciting to the gallery and to many people downstairs. It is not artistic and lacks finesse, both in construction and in presentation. There are some excellent scenes, especially in the office of the boss, and it is clearly photographed.

THE GREEN-EYED DEVIL (Reliance), Feb. 28.—A two-reel picture that keeps a fairly complicated situation clear and stirs our sympathies for a young married woman with much to contend with. Her husband is a drunkard; his sister who, with her husband, lives with them, keeps tempting him to drink so that she may inherit the fortune. Added to all this plotting comes the husband's unwarranted jealousy and the persecution of an outside man. It is not a story that will bear analysis; but makes an interesting picture. Daniel Carson Goodwin is the author and it was produced by James Kirkwood. Some of the ablest players in the profession act in it and do fairly well. Staging and photography very fair.

THE DESERT TRIBESMAN (Thanhouser), March 3.—Very entertaining picture telling a story of Arabia that is convincing enough not only in its staging, costuming and acting, but in the flavor of the story itself, which seems almost like some bit of history retold. It has been artistically done and is full of little things that please, but the early part of the story in which the baby son of the old calif is smuggled out of the palace and saved from the hands of the ursurper seems more likely as presented than the coming back of the man full grown to claim his own; yet that fight in the palace is distinctly good and full of life. This picture ought to be popular everywhere. The photography is excellent.

THE PATH OF GENIUS (Kay-Bee), March 6.—A romantic story with an artist as its hero. There is true art in the picture and one very excellent thing in it is the consistent early Georgian atmosphere all through it. The thatch on the houses, the tap room and kitchen of the inn are perfect in their old English suggestions. People will surely like this two-reel offering. Some lonely pictures and a couple of perfect landscapes with fine cloud effects are included.

DESERT GOLD (Kay-Bee), March 13.—There's a group of scenes in this picture remarkable for its fresh and somewhat weird atmosphere. A man finds a skeleton with an arrow between its ribs and then sees a cabin and finds a treasure in it. To keep it all to himself he dastardly betrays his partner, perhaps to die in the desert—the man had married the girl he loved—but he is saved by some passing settlers and in time inherits the gold from his betrayer, whom he finds dead in the parched sands. It is a picture that will interest. Camera work good.

THE RELIC (Broncho), March 25.—An artistic picture with a pathetic story of an old actor's declining years. He has fallen upon hard times after a long and brilliant career and is reduced to such straits that he accepts a supernumerary's role in a production of King Lear. Luck favors him and he gets a chance to play the great leading role in which his acting is such that it crowns him with a flash of glory and then he dies. It is a picture that surely reflects great credit on its producer. The tempest scene of the play that is given so that we see it as half with the audience and half with the people behind, is deeply effective. It is the kind of offering that makes the spectator respect motion pictures. Camera work is perfect.

Centaur's New Building Well Equipped

The Laboratory and Studio in Bayonne Hold All Facilities for Commercial and Dramatic Work.

THE new studio of the Centaur Film Company is now in full swing. Under the guidance of Roland E. Blaisdell, the treasurer of the company, a party of scribes left the New York office of the company on the fourth floor of the Mecca Building one day recently to look over the glass-roofed structure at Avenue E and East Forty-third Street, Bayonne. They found a completely equipped studio 75 by 100 feet in dimensions. Charles Simone, secretary and general manager of the company, and Charles Randall, superintendent of laboratory, showed the visitors over the plant. In the basement, which has an abundance of natural light, there is a large vault for the storing of raw stock. In the printing-room there are six Horsley printers in operation and another in process of construction. Here also are rooms for perforating and winding, negative and positive developing rooms, and the section for washing and tinting and toning films. Two ten-foot drying drums are in operation, and there is abundant room for many more. To facilitate the drying process, there are large fans and blowers. Two large filters guarantee clear water for the laboratory work. A vacuum cleaner insures freedom from accumulated dust. Two good-sized boilers provide ample heating facilities.

The office of the general manager is on the first floor, at the corner of the building. Ranging along the front of this floor are the assembling benches, where provision is made for a dozen operators. On the side are work benches. The ground floor, by the way, is well above the street, so as to avoid the scrutiny of pedestrians of inquiring minds—and the multitude is always interested in anything pertaining to the making of motion pictures. A vault for the storing of negative is 10 by 10 by 15 feet. There is a large projection room, equipped with a new Power No. 6A. In the same room are two Horsley film polishing machines, which clean the film at approximately the same rate of speed as the fabric is run through the regulation projector. On the main floor also is a well-equipped machine shop. Four entrances furnish adequate accommodations for shipping and other purposes. A large area is devoted to the property room, in which carpenters are actively at work. Off of this room is another vault, with which, by the way, the studio seems unusually well provided.

On the upper floor is the studio proper. The building is so laid out that practically the entire 100 feet of space can be turned into one setting. The scene dock at the front is the only work that shortens this distance. The uprights that divide the twin glass roofs will be surrounded with foliage to represent trees. There are two offices for the producer, two dressing-rooms for the stars and others for the less exalted players. The steam radiators are on the wall, well above the floor, and extend all around the great room. The same system of elevated radiators extends throughout the building. There will be ample heat for the players and employees in any weather. A piano is one of the noticeable pieces of furniture on this floor—plainly, it is intended to develop in the players the proper mood in which to approach "big situations." For, if one may judge by the evidences of elaborate sets, there are going to be some real doings in the way of productions at this studio. In fact, it is said that work will begin in a few weeks.

The Centaur Company has been doing commercial work for some months. While a large amount of miscellaneous work is now being turned out, there is abundant space for a great expansion of facilities as growing business may warrant. General Manager Simone says that every foot of film is inspected and carefully projected for further examination before it is permitted to leave the factory.

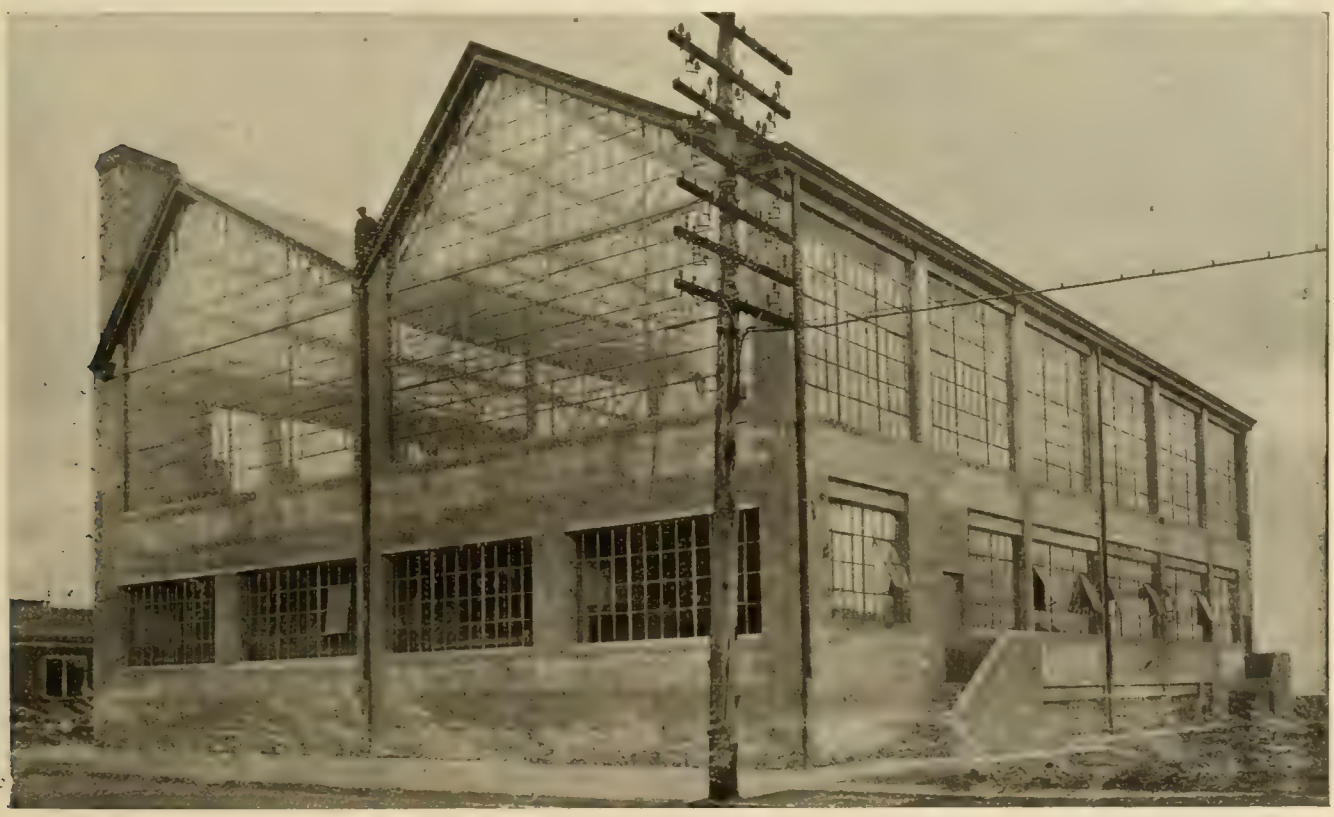
Mr. Simone invited his guests to accompany him to luncheon at the establishment of Mine Host Garibotto. In the course of a conversation, Mr. Garibotto let drop a remark which aroused the interest of his hearers. On the way to the hotel there had been pointed out to the party a little building now sheltering the Salvation Army, which was described as the first studio of the Centaur Company—the birthplace of the independent film movement in the United States. Reference to this structure naturally brought out the name of David Horsley, the owner of the big building the party had just been inspecting. "You know Dave Horsley and I are old neighbors—we have been acquainted a great many years," said Mine Host retrospectively. "I recall one occasion when I had a chance to go into the film business with him for $250."

"Your old-time neighbor hasn't made any proposition like that to you recently, has he?" inquired one of the party.

"No; I can't say that he has," replied Mr. Garibotto, a bit ruefully. Then town and neighborhood pride came to the surface. "Yes," he added, "Dave has done pretty well; and I am mighty glad to see it."

STELLAR PHOTOPLAYERS HOME.

Frank Carroll, president of the Stellar Photoplayers' Company, and William Robert Daly, producer of the same organization, are back in New York with the members of their company. Mr. Carroll reports that while in St. Augustine, Fla., there were taken the exterior scenes for a forthcoming subject, which, from present indications, will be an O. K. picture. The interiors are now being made at the Ruby Twinplex Studio.



New Studio of the Centaur Film Company, Bayonne, N. J.

"Through Fire to Fortune."

Expensive "Sensations" Make a Lubin Five-Reel Melodrama of the Pennsylvania Coal Fields Noteworthy.

Reviewed by Hanford C. Judson.

THE author of the scenario, Clay M. Greene, from which this picture, "Through Fire to Fortune, or the Sunken Village," was made, has provided a script that might have been produced into an artistic melodrama. As it stands, the offering furnishes a good, entertaining story with some tremendous sensations in the making of which much money seems to have been expended. It is not artistically acted and many of its scenes unnecessarily over-emphasize the melodramatic heroism and villainy of the story. But, as entertainment, the picture surely is worth the prevailing prices that the picture houses ask. The spectator will be likely to think that its producer had bought a mine under a village in order to burn the former and have it cave in under the latter. Some of the views in the burning mine are plainly studio scenes and the lighting is such that the artificiality of them is patent; but then there are views of burning timbers and especially of fierce flames bursting forth from the shaft of a real mine. The spectator won't doubt these scenes, nor will he doubt that under the village the ground really did cave in and let the buildings sink partly under ground. One of these buildings is a true brick cottage which is wrecked before our eyes, and other buildings include a country church, a grocery store and other small shanty-like houses. The effect of all this on the mind of the spectator is marked and perhaps nothing like it has been so successfully screened before. So, on account of the story and also on account of these sensational things, the picture may safely be counted a fair evening's entertainment in places where the spectators are not particularly critical.

The picture opens at the house of a rich coal mine owner, John Pearce. We are at once introduced to the man's daughter, Helen, and her fiance, the miner's secretary, Phil Blair. The second man, Tom Barrett, to be the story's hero, comes to call and it is shown that the secretary is jealous of him and very shortly we find that he has good reason to be. We are now introduced to the elder Barrett's, a wall Street plunger; to George Bowers, his partner, and to his wife, Tom's mother. And then the scene shifts to the Barrett's yacht on which the Pierces and Blair are guests and to which news is brought that the firm of Barrett has failed. The newspaper account says that the younger Barrett is criminally involved. This is put in for the sake of a later incident and the action that follows it implicitly denies it. Barrett hurries ashore to his office, where there is a scene of confusion, but the ins and outs of the failure are not brought out clearly. There is, at the end of the first reel, a touching scene between the younger Barrett and his mother, who comforts him in his chagrin over the failure. The older Barrett falls out of a window and is killed.

The second reel finds Tom Barrett and his mother in reduced circumstances and the young man is looking for work. He rescues a little girl from drowning and this is seen by Miss Pearce, who tells her father of it. The mine operator offers Tom a job, but makes him begin at the lowest rung of the ladder to test his sincerity. He is sent with a letter to Blair at the mine, who we know hates him. Tom is plainly in for a hard up-hill struggle against odds and starts his new work picking slate with the boys and living with his mother in a miner's cottage. Some fine scenes of a great coal mine give a pleasing realistic atmosphere to all of the remaining picture. Miss Pearce, with her father, visits the mining village and with Mrs. Barrett comes to see the mine. The fiancee, Phil Blair, has plainly been dropped by Miss Pearce, and we are given no special reason for it. He has become very jealous and has determined to get Tom discharged. It now appears that Bowers, Tom's father's partner, is a director of the mine. He wants vengeance for the failure of the firm of Barrett and Bowers and is going to take it out of Tom. His chance comes when Pearce trys to promote Tom and at the meeting he brings up the old newspaper rumor and persuades the other directors to discharge him in spite of the efforts of Pearce.

At this juncture the courts give to Pearce a contested claim to a mine in another locality and he sends Tom to open and operate

Scene from Lubin Five-Part Drama, "Through Fire to Fortune"—Released by The General Film Co.

it. The popular young manager takes many of the miners, his friends, with him and he later persuades Pearce to run the new venture on the co-operative plan, to which he and his mother both can contribute on account of a few thousand dollars that the creditors leave, after all the debts against the elder Barrett are settled. Oil is discovered in the mine and makes it very valuable, but by accident the mine is set on fire and many of the miners are entombed, but are rescued by the masked emergency squad. It will be noticed that where the squad needed their apparatus to go safely, the hero could live and breathe without difficulty. Later he is himself entombed in a fiery-looking chamber and has to wait there till rescuers break a way through the wall to him. Except the lighting, this scene is full of realism. The burning of the mine leaves the village above it without support and this caves in house by house. There are hard times in the neighborhood until next day it is discovered that the oil well, though burning, is still working and that from it the co-operative miners really are rich men.

Scene from "Through Fire to Fortune" (Lubin).

CAST OF CHARACTERS.

John Pearce, "A Wealthy Coal Operator," Richard Wangemann
Helen Pearce, "His Daughter".....Ormi Hawley
Phil Blair, "Pearce's Secretary".....Arthur Mathews
Henry Barrett, "A Wall St. Plunger"..Clay M. Greene
Jane Barrett, "His Wife".....Eleanor Barry
Thomas Barrett, "His Son".....Edward J. Peil
George Bowers, "His Partner".....Richard Morris
Superintendent .....James Humphrey

UNIVERSAL WANTS ANOTHER NAME.

With the acquisition of Ford Sterling, Fred Balshofer and H. Pathe Lehrman, formerly connected with the New York Motion Picture Corporation, the Universal Film Manufacturing Company is looking for a name to designate the productions to be made with the new combination that is being formed with the recently acquired forces. It is proposed to organize a producing company in which Mr. Sterling will be featured under the direction of Mr. Lehrman and the management of Mr. Balshofer. Twenty-five dollars is offered for the name accepted, and all suggestions are to be sent to Fred Balshofer, care Universal Manufacturing Company, Hollywood, California, before March 20th.

PUBLICITY MEN MAKE CHANGES.

Chester Beacroft, until recently in charge of the General Film Company's publicity, has severed his connection with corporation.

S. H. "Hopp" Hadley, of the Reliance Company, has accepted a call to Fort Lee, N. J., and will popularize Solax films, shooting arrows of publicity from the top of the Palisades. George Proctor is to take "Hopp's" place with the Mutual Film Corporation. George will enjoy a taste of Reel Life.

DICK EDMONDSON COMING.

Richard S. Edmondson, President of the Film Releases of America, Inc., and proprietor of the American Film Releases of 19 Cecil Court, London, Eng., sailed for New York February 28th on the SS. Lusitania. It is reported that he is bringing with him a number of very startling subjects.

"The Better Man."

Gaumont Three-Part Subject.

Reviewed by George Blaisdell.

IT IS the work of Mr. Manson, in the role of Paul Loisel, the president of a rubber company, that gives the chief charm to this picture. It is a story made interesting more by the art of the actors than through any great strength in the story. There are times when the dialogue seems prolonged, and we wish we could hear what the persons on the screen are saying. It is at these times that Mr. Manson carries over and sustains the interest where in the hands of a less skillful actor it would flag. He is measurably assisted by Mr. Morlas, a player with individuality, who sustains the role of the ex-soldier turned burglar, and who is given a chance to make good when he is detected by Loisel.

Loisel is president of a rubber company holding concessions in the Congo country. The board of directors has called for a statement of accounts. Loisel feels that he is responsible for the desperate financial condition of the company, which is due to a small yield from a limited number of trees. About to commit suicide, he discovers a burglar entering the room. The intruder, trapped, tells his story. An ex-soldier, he knows the rubber country. He informs Loisel that a short distance above his present property there is an abundance of rubber. Loisel compels Stevenson to sign a declaration confessing his attempted theft.

Scene from "The Better Man" (Gaumont).

Stevenson quietly puts in his pocket Loisel's suicide note. Stevenson is taken before the board of directors and given a chance to go to the rubber country, where he is successful.

On his return he meets the daughter of Loisel. The two fall in love. This unexpected outcome of the introduction of Stevenson into his employer's home upsets the plans of Loisel, who had intended another husband for his daughter. Loisel, when Ford, the man to whom the father had promised his daughter, becomes insistent for a public declaration of the engagement, demands that Stevenson cease his attentions. Upon his refusal, he flashes the confession of theft. Stevenson, with great deliberation, calls to the attention of Loisel the suicide note, the existence of which had been forgotten. Then the younger man, apparently out of gratitude to his employer for the chance he had given him, destroys the paper which placed Loisel in his power. Loisel, humbled, admits Stevenson the better man; he destroys the confession and publicly puts the hand of his daughter into that of Stevenson.

There are strong situations. One of these is of the entrance of the burglar into the home of Loisel, and the long colloquy between the two men. Another is where the two men confront each other with their incriminating papers. There are good ensembles, as, for instance, at the reception. The board of directors look their parts. The interior sets, of which, by the way, the picture is nearly all composed, are carefully, and at times elaborately designed.

"REEL LIFE" HAS NEW EDITOR.

"Reel Life," the house organ of the Mutual Film Corporation, has passed into the hands of a new editor, Philip Mindil, who has for some time been doing the publicity work for that company. Under Mr. Mindil's direction the publication has taken on the aspect of a regular trade paper and contains considerable information that will be appreciated by users of the Mutual Program.

"Judith of Bethulia."

Four-Reel Biograph Feature Released by the General Film Company.

Reviewed by Louis Reeves Harrison.

A FASCINATING work of high artistry, "Judith of Bethulia," will not only rank as an achievement in this country, but will make foreign producers sit up and take notice. It has a signal and imperative message, and the technique displayed throughout an infinity of detail, embracing even the delicate film tinting and toning, marks an encouraging step in the development of the new art. Ancient in story and settings, it is modern in penetrative interpretation—it is a vivid history of one phase of the time it concerns, and is redemptive as well as revelative, a lesson from one of those vital struggles that made and unmade nations as well as individuals, yet it is not without that inspiring influence that appeals powerfully to human sense of justice.

Scene from "Judith of Bethulia" (Biograph).

The entire vigorous action of the play works up to the personal sacrifice of Judith of Bethulia, a perilous chance she takes for the sake of the lives and happiness of her people. She dares expose herself to overwhelming humiliation and dishonor in a challenge of beauty to strength, struggles through a conversion of sentiment that makes the high crisis more acute, and sets at defiance the "better-death-than-dishonor" platitude, escaping both through that all-conquering combination in a woman, great physical beauty joined to lofty intelligence. She enters upon a relation of constant peril—only delicate treatment saves the situation at times—abandons her native purity of conduct and dares her own undoing, yet the noble end justifies the dangerous means and she emerges idealized by her people, an apotheosis of splendid womanhood.

Scene from "Judith of Bethulia" (Biograph).

Bethulia is a fortified town of Judea, guarding a hill pass through which an invading Assyrian army must march in order to enter Judea. In the town lives Judith, a devout young woman of lofty character and remarkable beauty, when the place is stormed by Holofernes at the head of a large army. The fighting before the gate brings into action an enormous number of soldiers on both sides, and those engines of war, such as the battering ram and catapult, which were used by the fighting male of other days under close conditions of furious combat. One desperate assault after another is repelled, scaling ladders are thrown down, great rocks are showered upon the invaders, and the wonder is that they keep at it. The reason is that Holofernes has a way of torturing and killing unsuccessful captains. An officer had better die in the thick of battle than return with a confession of defeat. Holfernes is as merciless as nature to all who fail.

The great leader's brutality to his captains when they do not succeed in carrying the fortress by storm indicates what the inhabitants of Bethulia may expect in the event of capture and serves to intensify the clash of character later on—it adds peril to the undertaking of Judith when she resolves to sacrifice herself for her people. Holofernes, after making a horrible example of defeated captains by frightful torture, resorts to strategy. His soldiers have seized the wells from which the inhabitants of Bethulia obtained their water supply, and their leader adopts waiting tactics, diverting himself with dancing girls to break the tedium. Bethulia is on the verge of famine, and the besieged are almost ready to surrender the fortress and all Judea to the spoilers, when Judith goes forth in her finest raiment, accompanied only by her maid, enters the Assyrian camp and obtains an interview with the merciless Holofernes. Against his formidable strength, his brutal ferocity and cunning, his absolute power, are matched her fascinating personality directed by intelligence and hidden purpose. She is willing to carry "her fault on her shoulders like a coronation mantle."

The dangerous and difficult situation from this point to Judith's terrible triumph and the defeat of the invading Assyrians is pictured without loss of force or charm by extreme delicacy of treatment. Beauty is constantly asserted by almost reckless prodigality in the matter of costume, and by the appeal of delightful acting. The feminine sweetness and shyness of the lovely Judith are intensified by her advances and retreats in measuring her sex attractions against his formidable power. She is weakened at the critical moment by a sudden flame of passion and compassion aroused in her breast, but self-control returns at a thought of all that is at stake, the safety and happiness of thousands of her people, and she dares be all and do all that revolts her finer nature from a deep hatred of injustice and wrong meted out to her peace-loving kindred and friends, from a noble desire to preserve her country and the destinies of her race.

EDWIN AUGUST RETURNS TO THE COAST.

Edwin August, director and leading man of the Powers Universal brand, returned to the Pacific Coast studios of the company on February 22nd. Mr. August had been in New York three weeks, and had intended making a long stay, having already begun the production of pictures at the Coytesville studio. He completed but one picture, however, when it was suddenly decided by the officials of the company to have the director-player shift his base of operations to a point where the weather was less arctic. Mr. August came East for a change of climate. He got it—zero weather and snow a-plenty. He went back to Los Angeles feeling fit as a fiddle.

Mr. August was accompanied West by Hal August, a member of his company, who came East with him, and also by a new member of his company, Eugene Ormond. Mr. Ormond, who will play opposite Mr. August, has had a wide experience on the stage and much success. He has played as leading man with Mrs. Fiske, Ada Rehan, Mrs. Carter, Blanche Bates and others. The Powers' director is highly pleased with this acquisition to his company, and all concerned are to be congratulated.

CONOLY WITH HELEN GARDNER COMPANY.

Joe Conoly, formerly with the Helen Gardner Feature Players, but who left that concern to handle a number of special pictures, has returned to his first love, being now in charge of the sales department of The Charles V. Barker, Inc., on the sixth floor of the World's Tower Building, West 40th Street, New York.

BALSHOFER BIDS IN PHOTOPLAYERS' ALBUM.

At the ball of the Photoplayers in Los Angeles, on the night of February 14, Fred J. Balshofer, who has just organized a company for the production of comedies to be released through the Universal program, secured the autograph album. For the souvenir there was spirited bidding; Mr. Balshofer paid $500 for the book.

A Man With the Bark On.

That's Dustin Farnum—Always in Love with the Great Outdoors, the Long-Time Stage Favorite Has Fallen under the Spell of the Screen—Returns West To Star in "The Virginian."

By George Blaisdell.

HERE'S a bit of good news: Dustin Farnum has come over to our side of the house. "For keeps?" replied the actor, in answer to a question; "well, you never can be absolutely certain, but so far as I can see now I am all through with the stage and am going to give my whole energy to the motion picture."

Dustin Farnum.

It was a Saturday morning in the office of the Lasky Company. Mr. Farnum was just about to start back to the coast, from which he had arrived in New York but a half-dozen days before. He had blown in with the blizzard, bearing with him the first print of "The Squaw Man," in the success of which he was more than ordinarily concerned. The actor had a sort of mind bet on the issue: If the screen production was a "go" he would stick to pictures; if, in the opinions of those competent to judge, there should appear to be a doubt that the subject was a real picture, he was ready to return to the stage. "Just as soon as I can go and get a mighty fine saddle I own I will be on my way for our coast studio," said the actor.

The importance of this decision of Mr. Farnum — to turn his back on a branch of his profession in which he has been prominent as well as successful and to start another career in the fast expanding New Art — will not be lost on his fellow-players of the stage. While it need not be interpreted as anything even remotely resembling "the handwriting on the wall," it is bound to provide matter for serious thought. Theaters devoted to screen portrayals are multiplying rapidly — old-line houses are being converted and many handsome structures sans stage and all its historic associated accessories are being built. Theaters devoted to the spoken drama distinctly are not multiplying, rapidly or otherwise. There's nothing theoretical about the situation. It's a condition which even such a distinguished producer as David Belasco has recognized by closing "The Good Little Devil" just as its screened counterpart goes upon its tentacled way; "The Governor's Lady" and "Years of Discretion." Mr. Belasco is quoted as expressing the belief that the descending blight is but a passing phase. Mr. Belasco may follow Daniel Frohman and be producing pictures yet. We may be sure if that happy time come his reputation will suffer no deterioration.

Mr. Farnum is wise in his day and generation. He comes to the screen in a period no longer formative. In building up and perfecting public-reaching distributing agencies, keen brains have spent millions of dollars. The public has been educated to the point where it demands as it has been demonstrated it will support the best histrionic skill. Mr. Farnum brings to the screen more than this prescribed qualification. He brings a personality. Of commanding height, of generous mold, with a complexion that fills the requirements of the inexorable camera—black hair and dark eyes—yet more than these there is magnetism: the qualities that make straight appeal to man and woman—frankness, democracy, entire absence of affectation. This may be a good place to recall the fact that Mr. Farnum is best known through his work in "The Virginian," which will be the next subject produced by the Lasky Company. One of the actor's present associates said he had appeared in that play 2,800 times—which statement speaks volumes for the popularity of the man and of the subject. After this remarkable success there were several years in "The Squaw Man," and then last year he was with his brother William a co-star in "The Littlest Rebel."

Efforts to draw out Mr. Farnum in regard to stage matters as contrasted with those of the screen met with indifferent success. The player was enthusiastic over his new work, his associates, and the life in general. "Do I like picture work?" he asked. "Indeed I do. I have been an outdoor man all my life. I was born and brought up in the country and love horses. Pictures appeal to me more than does the stage, where it is study all the time. Now there is hardly a moment but what I am taking in new ideas. The work is stimulating and exhilarating. I don't think in picture work there is involved the mental strain we encounter in playing in the theater because there so many little things continually go wrong.

"In the making of 'The Squaw Man' I found so much to interest me—not the least of my entertainment was watching the Indians. Like a boy, when not otherwise engaged I just sit around and 'rubbered.' You know the line of plays in which I have worked has been of the outdoor typical American sort. I have met some fine types of westerners in the last few weeks—the real cowboys, not the fourflushers. The real thing are the most charming sort of men in the world. I have yet to hear one of them use in the presence of a lady a word that anyone on earth could take the least exception to. Their gentleness, their simplicity, is remarkable, especially where women are concerned. Then again, on the other hand, when they are by themselves there is a flow of language plentifully sprinkled with Spanish and Indian epithets that would have made Mark Twain gasp. Just take a look at the fine bunch of boys in this picture."

Mr. Farnum escorted his visitor over to a five-foot panoramic view of the coast studio with the players lined up in front. "Look at this Texan here," he said; "six feet five inches in height, and every inch a man—the real thing. Here's a champion roper and here's a champion rider," and so on down the line. There was a good word for each. If these men so appeal to the player it follows the player appeals to them—that there is established between them a bond that makes for the success of any production in which they may be engaged. Kipling said it:

> There is neither east nor west,
> Border nor breed nor birth,
> When two strong men stand face to face,
> Though they come from the ends of the earth.

"Yes, I'll say again, I like the life," continued the player, as we resumed our chairs. "Why, I get up at 6 or 6:30 o'clock in the morning, and by the time it is 8 or 9 o'clock at night I am perfectly ready to go to bed. Sleep? Like a log. As to the chances a man takes in pictures. Yes, he does. So does a man crossing Broadway, where often the taxicabs are as dangerous as anything in pictures.

"One might have thought a new organization going to the coast would have been regarded by the established companies as an intruder. Not only was there nothing of the sort, but everyone was only too willing to do for us everything a man could do. It was a case of 'Come on out and use our studios or any part of our plant you desire.' It was great. Do you know the photoplayers have got a fine home in Los Angeles? I met a lot of mighty good fellows there. Am I going to join them? Why, I am up for membership now.

"The success of 'The Squaw Man' is due to the manner in which it was made—the cleverness of direction and the way the whole thing was handled by everyone concerned. In nine weeks we have located grounds, engaged actors and built a studio, carpenter shop and scene dock. Just bear in mind we had twenty-one days of rain. I never saw such a conglomeration of weather in my life."

The conversation swung around to the particular phase of the play just completed, from which the name was taken—the intermarriage of the white and the Indian. Reference was made to the portrayal of Nat-u-Rich by Redwing, the daughter of a Ute chief. "You know," said Mr. Farnum, "the minute a man marries a squaw he is taboo. I think, though, there are extenuating circumstances—that the scenario of this play creates such a situation that no man with a heart in him can fail to forgive. Yes, Redwing was splendid in her portrayal. Let me tell you a couple of incidents that interested me. One of them goes to prove that no matter how much civilization an Indian has had there will be an adherence to tradition. Little Redwing came to me one day when we were getting near the end of the picture and told me she had a beautiful pair of horns from a long-horned Texas steer which one of her relatives had mounted and of which she would like to make me a present. Naturally surprised and perhaps pleased, I tried to tell her how much I would appreciate the gift and how extremely generous she was, when I noticed her looking at me very fixedly. 'Just say yes or no,' she said shortly. In spite of education she got right down to cases.

"When we were rehearsing the scene where the baby is taken from Nat-u-Rich to be sent back to England this pure-blooded Indian girl broke down and went into hysterics. It was pitiful. It was twenty-five minutes before we could proceed with the picture. In all my years on the stage I never saw anything like it. It was absolutely the reverse of everything we have been taught about Indians."

CHICAGO LETTER

BY JAS. S. McQUADE.

Latest News from Denver.

MY FRIEND H. H. Buckwalter, of Denver, who is widely known in film circles as one of the best posted men in various departments of the business in the country, has written me an interesting letter regarding the outlook in Denver and in Colorado generally. He is just recovering from a protracted attack of malaria, which was contracted during a prolonged stay in Panama. His letter is given verbatim, as follows:

"Present indications point to considerable improvement in the picture outlook in Colorado, especially in Denver, which big town has long held the cup as the cheapest moving picture community in the country—one big, quarter-of-a-million-dollar picture theater advertising, 'The most of the best for the least,' and giving it to the extent of from eight to ten reels of new and first-run film for five cents!

"The situation in Denver has taken a decided stand for higher prices, and I believe most of the credit is due to George Kleine, whose big features have broken the ice in the former solid five-cent mania of the proprietors of the houses. Some of the Kleine productions were put on at the Princess at high prices as an experiment—and it paid. The public didn't get up on its hind legs and faint or do anything else, as predicted. The attendance at the increased rates was very satisfactory, and, as might be supposed, *many new faces and society people in very liberal numbers attended and voted heartily in favor of the innovation.* Then, a few days later, came the magnificent United States Theater opening, and the place was crowded to the doors with the announced schedule of five cents for children and 10 cents for adults. And—another blow that upset the ten-reels-a-day fellows—the United States ran Lubin's 'Lion and the Mouse' an entire week, and made good, even in the face of the most bitter and venomous election fight ever seen in the city. They are following it with 'The Day of Days' for two days, and 'Joan of Arc' for four days, all of which was pronounced, as well as denounced, as impossible by the five-cent managers.

"The city is also in the throes of censorship agitation, but the papers are giving little space to the affair. Some weeks ago a woman whose supposed ambition was a desire to get passes to the various houses, picture and legitimate, offered to do the censoring free of charge, and Mayor Perkins turned her loose on the shows. Her report was surprisingly free from venom, for she found nothing to complain about. Then came the Woman's Club and various feminine aggregations with committees demanding the appointment of a paid 'Amusement Inspector.' Commissioner Alexander Nisbet, from whose department the appointment would emanate, turned a clever move on the agitators. Every committee had a different woman to suggest, until it became reasonably certain that every woman who wanted the job of peering behind the scenes and into the privacy of dressing-rooms, as well as free admission to moving picture houses—every woman had her own committee. So Commissioner Nisbet decided the matter in Solomonesque fashion.

"'Ladies,' he said, 'I am perfectly willing to appoint a woman inspector of amusements. Decide on one who is acceptable to all of you, and, if she is acceptable to me, I will appoint her.' Result: They can't agree, and Denver must worry along and suffer with clean amusements and clean dances and a clean bill of health without the self-advertising which certainly would accrue to an 'inspector,' whose only qualification would be her personal desire to get a job where she could find fault or boss somebody.

"Judge Ben Lindsey returned home a few days ago and brought with him a bride. The new boss of the 'kids' judge spent several evenings carefully investigating Denver's picture houses and her enthusiasm over conditions was almost unlimited. Not a complaint of bad air, dark houses or questionable films could be found, and 'mashing' inside the theaters is almost unknown, owing to the strict rules of the various managers who long ago adopted drastic measures, which were far more successful than persuasion. So rigidly is the 'funny business' rule enforced that all the fresh girls and boys have been going to the free Sunday concerts at the Auditorium. Last Sunday afternoon thirty-five fresh youths were arrested and sent to jail for this sort of thing and next Sunday, if the annoyance continues, girls will be sent to the city bastile instead of being sent home as before.

"Denver and Colorado, it seems, will be almost as popular as Los Angeles as a motion picture manufacturing center within a few months. Several large manufacturers have been investigating conditions here for some weeks and found with much astonishment that the number of clear days and the proportion of working time in Colorado is much greater than in Los Angeles or in other places where long rainy seasons, fogs and dust storms are most serious time killers as well as expense breeders The Colorado Motion Picture Company has been working in Canon City all winter and has missed only half a dozen days since last Fall. In Denver the conditions are about as good, with probably a week of really bad weather at the beginning of winter and a week in the Spring. Between these two periods, the average working time is easily six days out of seven, and the brilliant sunshine adds very much to the quality of negatives. It is almost impossible to realize that, with the remarkably clear air of Colorado, depths of from ten to fifty miles are not at all unusual in negatives.

"It is probable that some of the manufacturers will establish developing studios in Denver and work the companies at various points out in the state, where locations ranging from Spanish and Indian 'dobe architecture to range, ranch and western scenes are easily obtained, with reasonably-priced living accommodations and prop supplies.

"I really believe negatives can be made in this section for half the expense at present on the Coast, where the prices of everything have gone up, while the atmospheric and other conditions have dropped most amazingly.

"Phil Gleichman has been in Denver several days opening an exchange to handle World's Film Corporation features, and he has already closed with the United States Theater for regular feature service and one or two other houses for occasional productions, all at advance prices. The new exchange will be in the Ideal building and in charge of Harry C. Drum, who has been handling General Film Company features, as well as being assistant manager of the regular General Film office in Denver, of which his brother, Ben Drum, is still manager. The new deal will mean very close relations and complete harmony between the two booking offices and gives the Gleichman product a standing that would have required considerable time to work up."

More About Chicago Censorship.

Chicago papers have fairly teemed with news of moving picture censorship for the past week. Owing to the mass of publicity given Major Funkhouser's personally selected censor board and to the dissatisfaction caused by their decisions, Mayor Harrison decided to select a board of ten censors for the work.

Six of the ten have already been chosen by the Mayor from names submitted by the Juvenile Protective Association, social settlements, women's clubs, and other organizations. Their names are Miss Eva Loeb, Mrs. Christine Field, Mrs. G. F. Karr, Miss Katherine A. Birmingham, Mrs. Florence B. Kirk and Samuel A. Block. Each member of the board of ten will receive an annual salary of $1,320, and each is expected to work full eight hours a day inspecting films. Major Funkhouser, of course, is in charge, and he has the power to revoke the license of any film which has been granted on the judgment of his subordinates.

Almost at the hour the selection of the six members of the board was announced, a second suit, brought to restrain the city from censoring films, was filed by the Mutual Film Corporation. The City of Chicago, Chief of Police Gleason and Second Deputy Funkhouser are defendants.

The bill alleges that film censorship is against the constitution of the United States and the constitution of the State of Illinois.

The bill mentions that the city has passed an ordinance restricting the exhibition of films to those that have been passed on by the censorship board, and that a fee of 50 cents is charged for every film censored.

It asserts that no films are purchased or produced by the company that are immoral, obscene, riotous, or indecent, and declares that Chief Gleason has delegated powers given to him of censorship to his deputy.

"Because of the refusal of the city to grant permits for twenty-nine original films and forty-eight duplicate films," recites the bill, "the company has been unable to furnish to film exchanges fresh films in the number demanded."

Other points made in the bill are:

"The exaction of a fee is not properly an inspection tax, and is an unnecessary one on interstate commerce."

"Censorship deprives the plaintiff of liberty without due process of law and prevents a jury trial of disputed films."

"The ordinance gives judicial powers to police."

The bill prays that the defendants be made to answer, and asks that the ordinance be declared null and void permanently.

The Mutual Film Corporation was one of the complainants in the first suit, but withdrew in order to file its own complaint. The other complainants in the first suit are the World's Film

Corporation and the H. & H. Film Service Company. Attorney Harrison Musgrave, for the Mutual, explained the contentions made in the injunction suit.

"Our contention is that neither the city nor any of its officers has any right to censor a motion picture film before it has been produced. The constitution of the United States gives every person the right to speak, write, or publish on any subject, being liable only for the abuse of the privilege. We contend the films are as much publications as newspapers, and that the pictures are entitled to the same privilege as actors.

"We don't object to laws for the governing of film production. There should be laws to prohibit immoral and obscene films."

John H. S. Lee, also of counsel for the Mutual, explained the reasons for the suit and the legal contentions of his clients as follows: "The Mutual Film Corporation is willing to allow the censor great latitude in deciding what is moral and what is immoral, because no legitimate producing firm wishes to release any film which will offend any patron or class of patrons; but they must protest when the censor destroys thousands of dollars invested in films when the question of morality is not raised, when the only objection is that soldiers do not act like soldiers —do not salute when they meet.

"Major Funkhouser has no more right to censor a motion picture film than he has to censor a newspaper or magazine or to make me rehearse the speech I may be about to make and prevent my delivering such parts of it as offend his sensibilities.

"We do not want to exhibit censurable pictures, but let the law go about keeping the theater clean in a lawful manner. If a picture is shown that is unfit for exhibition, let Mr. Funkhouser arrest the offender and let the lawmakers make his punishment severe.

"The Mutual concern has been prevented from exhibiting a picture in which two men chase some hens which have escaped from the coop. Policemen, believing the men are trying to steal the chickens, chase the men and the pursued hit the policemen with the eggs.

"He says that he and other policemen are 'constituted authority' and that any picture ridiculing 'constituted authority' will not be tolerated.

"'Rebecca's Wedding Day' is condemned because Rebecca weighs 300 pounds and falls through the bottom of a cab on the way to the church. Had Rebecca been Irish or German there would have been no objection, but Mr. Funkhouser says the picture ridicules the Jewish race. Jewish citizens of high intelligence who have seen the picture see nothing but the real humor in the picture and enjoy it as they enjoy the Potash and Perlmutter stories."

An attempt will be made to have an early hearing on the suit.

The Change in the Censorship Plan.

The method of censoring moving picture films has been changed. Heretofore Major Funkhouser and a committee of women have constituted the judge and jury in all pictures and there has been no appeal from their decision. Once a reel, or a part of reel, was condemned either by the women or Major Funkhouser, the manufacturer was forced to remove the objectionable part and destroy it.

"Under the new plan the picture manufacturers may appeal from the first decision if they wish," Major Funkhouser has announced. "The manufacturers who want judgment passed on a reel or a set of reels will notify my office forty-eight hours in advance of the time set for the review and I will send one of my assistant censors to pass on the pictures.

"If the assistant reports that the reel is O. K. the pictures pass without any further review. But, if the assistant censor reports that the reel or any part of it is objectionable, I will immediately issue an order that the pictures objected to are not to be exhibited.

"In case the view of the manufacturer and my assistant clash and the former persists that the parts objected to by the assistant are proper to be shown in public, I will order a further examination. The reel will then be shown in its entirety before myself and a jury of men and women. The decision of this jury will be final."

Strange Objections to "Merchant of Venice."

The fine production of the "Merchant of Venice" by the Universal was finally permitted to pass censorship last week after some remarkable experiences.

A party of prominent citizens, of the Jewish faith, was invited by Major Funkhouser to see a private presentation of the subject in a room in the City Hall. Rabbi Abram Hirschberger after viewing it said:

"Shakespeare's 'Merchant of Venice,' more than any other play, more than any other book, more than any other influence in the history of the world, is responsible for the creation of a world-wide prejudice against the Jew. Therefore I strenuously object to any pictures of 'Shylock' being shown to children."

The scenes showing Shylock groveling on the ground and clutching his beloved money was especially repugnant to him. In referring to it he said:

"Such a picture is not fit to be shown to children. It must create in their young minds prejudice against our race, and that is what we are trying to put an end to."

The other members of the party could not see with the eyes of the rabbi and the passing of the films was allowed.

To Form Social Organization in Chicago.

At a dinner given in the Union restaurant Wednesday evening, February 18th, to which some of the trade press and of those connected with the film business in Chicago sat down, an informal discussion regarding the advisability of forming a social organization in this city similar to the Screen Club of New York took place.

R. R. Nehls, general manager of the American Film Mfg. Co., was elected temporary chairman, and he appointed a committee on organization.

Those present, who may act as charter members, were: W. R. Early, of the Morning Telegraph; Warren A. Patrick, of the New York Clipper; N. G. Caward, of Motography; Charles Andres, of the Billboard; Don C. Meaney, of Essanay; C. E. Nixon, of Selig; R. R. Nehls, of the American Film Mfg. Co.; John Rock, of Vitagraph; Captain A. L. A. Boening, of the American Cinematograph Co., and A. K. Greenland, of the Billboard. The committee on organization is to report on March 18th.

A similar attempt to create a Screen Club in Chicago was made about a year and a half ago, but somehow, probably through lack of interest, it died of inanition.

The Chicago Press Changes Front to Pictures.

A few months ago a dramatic critic of one of the leading dailies in Chicago remarked that he had never seen a moving picture, and he intimated that he did not care to have such an experience.

Times have changed mightily, however, within the past fortnight. The Record-Herald of Friday, February 20th, had a large display advertisement announcing that there would be a review of "The Merchant of Venice" in the following Sunday's issue of that paper by James O'Donnell Bennett, Dean of Chicago dramatic critics. This is certainly a significant change of front toward moving pictures, and it is only one incident in the remarkable revival in favor of pictures by the entire press of Chicago.

Chicago Film Brevities.

The Chicago office of the Moving Picture World will be moved from 167 West Washington Street to 917-919 Schiller Building, about March 4th.

* * *

The first release of the Hearst-Selig News Pictorial, which was announced in my last letter to be made Friday, February 27th, will be made Saturday, February 28th, and thereafter on Saturday every week. The change was made owing to the fact that the Selig Friday regular release would be interfered with by following the original announcement.

* * *

Chief of Police Gleason has instructed police officers that all large signs, posters, and other obstructions in front of moving picture theaters will not be allowed unless the owner procures a permit, signed by the Commissioner of Public Works.

* * *

Moving pictures will soon be used in the William Beye public school, Oak Park, Ill., for the instruction of pupils. The gift of a picture machine to the Parents' and Teachers' Association by Village Trustee O. C. Doering has been accepted, and teachers employed there will select appropriate pictures dealing with subjects that will enlighten the pupils.

* * *

Beginning Sunday, March 1, the Chicago Tribune will thereafter devote one page, in two colors, in its Sunday magazine, to moving pictures. The page will bear the title, "The Film and the Screen." In every issue of this page the cut of some noted photoplay actor or actress will appear, with a biographical sketch. There will also be gossip about the photoplayers and a correspondence column for Tribune readers to express their preferences for people who figure prominently in photodramatic work. The page will be syndicated weekly throughout the country, fifty or sixty leading newspapers being on the list.

OHIO FEATURE MAN IN NEW YORK.

Charles Zettler, of the Edwards-Zettler Feature Film Co., who has been in New York for the past week securing high-class pictures for his territory, has returned to Ohio. Mr. Zettler expresses himself as greatly pleased with the Helen Gardner productions which he has been receiving for some time, and speaks in glowing terms of "A Princess of Bagdad," a six reel feature from the above studio which has met with unparalleled success throughout Ohio.

"The Portrait."

Vit-graph, Two-Part Feature. Released Through General Film Company.

Reviewed by W. Stephen Bush.

THIS feature is dominated by a high standard of quality. The story published in full in another part of the Moving Picture World is distinguished by its novelty and its genuine pathos. The sequence of events runs on with logical promptness and leaves us at the end with a feeling of regret at the shortness of the tale.

I have no hesitation in singling out this feature as a type of what the multiple reel of the future must and will be if it is to be a permanent part of motion picture entertainments. A strong dramatic story is told without the adventitious aid of burning bridges and runaway automobiles. There is a fine exhibition of how a capable and competent

Scene from "The Portrait" (Vitagraph).

director handles an accident necessary to the plot. It had to be shown that a young artist tumbled from his bicycle and sustained some hurts. In the freak feature the accident would have been the substance and the story would have been the shadow. It was not important, as far as the plot of the story went, to show the details of the accident and therefore they were not shown. Here is a fine disdain of the circus methods of some producers and for that reason it will be doubly appreciated by all lovers of the drama on the screen.

Scene from "The Portrait" (Vitagraph).

There is strong dramatic action in this feature, swift, direct and always pertinent to the main theme of the story. It might have been spun out into three reels but the condensation gives it its "punch."

A plot dealing with the salvation of an amiable but weak character is always fascinating when the director knows his business and in this feature the director displays superb skill. A country boy with a mistaken belief in his artistic talents is saved from utter degradation and crime by the portrait of his mother. The country boy is played by James Morrison, who is as conscientious in his work as he is gifted and ambitious. Young Morrison gives a most sympathetic and lovable interpretation of the weak-willed boy slowly losing his way in the mazes of city life but rallied to his better self at the sight of the life-like portrait of his mother, which he had unwittingly come to destroy. "Rosemary Blair," the mother, was played by Mrs. Mary Maurice and it is needless to say that she endowed the character of the lovely guileless old lady with all the charm and power of her art. Skillful touches here and there discover but do not obtrude the fact that she is a Southern woman possessed of all the natural and dainty refinement which characterizes the true Southern woman of the old school. The other parts were equally well taken. Rarely has even the Vitagraph Company presented us with a finer toute ensemble. The settings of the old Southern home were simply charming in their naturalness. No less characteristic were the settings of the artist's school and studios. "The Portrait" is a nearly perfect picture and will form a most welcome item in the most ambitious motion picture entertainment.

LOOK OUT FOR STOLEN PROPERTY.

On the night of February 18, between closing time and 7 a.m. the next morning, the Parkway Theater, 1161 Jamaica Avenue, Woodhaven, Long Island, N. Y., was broken into by burglars and robbed of machinery and films as follows:

Power's 6 head, Serial No. 808.
Power's 5 head, Serial No. 5707.
Kinemacolor head, Serial No. 407.
"Wrecked in Mid-Air" (Cines—3 reels), General Film Company, No. 14,122-14,123-14,124.
"The Manicure Girl" (Edison—1 reel), General Film Company, No. 13,756.
"Quicksands" (Essanay—1 reel), General Film Company, No. 13,499.

That the thieves knew just what to take would indicate that they may have been in the motion picture business at one time. It is probable that these articles will turn up for sale at some future time. Exhibitors are requested to be on the lookout for them. It would help greatly to locate the property if exhibitors in cities where there is regular inspection would turn this list of stolen mechanisms over to the local inspector, one of whom may sooner or later get on track of the thieves. If any trace of the missing articles is found communication should be addressed to Mr. E. Mayer, manager of the Parkway Theater.

STOP THAT NOISE.

Editor Moving Picture World:

Dear Sir.—What's all this noise from Chicago about a family of Hoffmans having 100 feet of film taken which is referred to elsewhere in this issue as "A Genealogical Family Tree"?

Kind sir, I would have you know that I have had a "Genealogical Family Tree" of my family for one year this very month, and it's not any measely 100 feet either; it's a full 250. We have been visiting our relatives by parcel post ever since and made our debut in a Chicago theater as far back as last September. We have also appeared in many other places.

While it grieves me to grab any glory from possible relatives I cannot allow anyone to put anything over on me, be they Hoffmans or no Hoffmans. While I must give the Chicago branch credit for doing their share in populating the surface of the earth, I view with alarm the apparently slim chances for the survival of our grand old Irish name.

Yours truly,

HUGH HOFFMAN.

PATHE ANNOUNCES SPECIAL COMEDY RELEASES.

Starting with March 26th, it is announced that Pathe will release, every other Wednesday, a special one reel comedy. Chief Director Gasnier and Donald MacKenzie will be the directors of these special comedies.

REMOVAL NOTICE.

R. Prieur Co., Inc., of 10 East 15th St., New York City, beg to announce their removal to larger quarters, Room 1404, 14th floor, in the World's Tower Bldg., No. 110-112 West 40th St., New York City.

FAIRMAN LEAVES MOTION PICTURE NEWS.

James F. Fairman, advertising manager of the Motion Picture News, and previously of the Exhibitors Times, severed connection with that publication March 1st. Mr. Fairman is well and favorably known in the film trade, as well as in general advertising circles. He will continue his activities in the motion picture advertising field.

"The Desert's Sting"

A Three-Part Criterion Melodrama Contains Action and Finely Photographed Views of Desert and City.

THIS is a melodramatic story of the desert. There are some finely photographed bits of scenery which stand out and materially add to the interest of the picture. Wilfred Lucas, who will be recognized as an old-time Biograph player, directs the three reels and also plays the lead.

Jeanie MacPherson in "The Desert's Sting."

Jeanie MacPherson, long time a member of the Powers Company in the Universal group, has the role of an Indian girl who tries to win a white man. Charles Inslee plays with great strength a Navajo Indian as he has played other Indians in Universal pictures.

The story is not what might be called a pleasant one. It has distinctly an unhappy ending. Then, again, in the opening we see an Indian girl singing the song of lamentation to a curio hunter with whom she has been smitten. The man is not interested, and the girl informs him that some day a member of her race will call to one of his and the white man will answer. All this, of course, was years ago—which may not add to the probability of the story. The skepticism will be aggravated when later a girl examining Indian curios in the apartments of her sweetheart, who happens to be the grandson of the earlier white man who refused to be a squaw man, has a vision of an Indian girl playing with a rattler. The grandson goes into the desert to hunt for radium, which, by the way, seems these days to be a name to conjure with and in the name of which some unusual things are done on the screen.

The grandson, Blake, is accompanied by Helen, his sweetheart, and her father. Blake is bitten by a snake. Alema, a half-breed Indian girl, in a close-up view is shown sucking the poison from his arm. She then takes Blake to her hut in the desert, where she cares for him for three days and restores him to health. Apoe, a Navajo, here enters the story and tries to induce the Indian girl to return to camp. She refuses, having fallen in love with Blake, who in turn is infatuated with Alema. Apoe poisons the pool where the two obtain their water, and Blake is made ill. The Indian girl goes to the city to find the former sweetheart, believing she can save Blake's life. Helen, on the point of marriage to a former admirer, throws aside her ring and wedding garments and goes to Blake, only to find that he has been killed by Apoe. The two women, in grief, go their respective ways.

Mr. Lucas and Miss MacPherson make the most of their parts, as does Bess Meredith in the role of Helen.

UNIVERSAL WINS "THE UNDERTOW" SUIT.

In the suit of Collier vs. Imp Films Company for the alleged infringement of the copyright of "A White Slave's Love," subsequently changed to "The Undertow," which came up for trial in the United States District Court, Tuesday, February 24th, before Judge Hough, the Universal Film Manufacturing Company won. After taking evidence Judge Hough dismissed the case abruptly with the statement that the suing party absolutely had no case on which to base a suit. The plaintiff claimed infringement because of the production of a film by the defendant entitled "The Better Way," and alleged that the damages "greatly exceeded the sum of $5,000." The plaintiff called among other important witnesses King Baggot, Imp leading man, and Julius Stern, manager of the Imp studio. This decision is important from the standpoint of the film manufacturer.

Levine Slated for London

Unassuming Young Gentleman To Be Head of Universal's European Publicity Department

By Hugh Hoffman.

LORD CHESTERFIELD, in one of his letters to his son, advised him to bear in mind that he would find his own good manners to be his best protection against the bad manners of others. What quiet gentility will gain for a man in the turmoil of business is well exemplified in the honor that has just come to Harold Z. Levine, who has been selected, from among many applicants for the position, as the one best qualified to fill the post of Universal ambassador to England and publicity promoter for that company throughout the continent.

Harold Z. Levine.

Mr. Levine, as publicity man for the Solax Company, has been well and favorably known among newspaper men for several years. He came along quietly and he goes away quietly. There is never any bluster about Harold Levine. The copy he pulls out of his pocket is always the kind of copy that editors like to get. It is noted for its substance and for the absence of "slush" and is prepared in such a way that it does not have to be written all over again. For this reason he soon became popular among editors, and this popularity was well supported by his gentlemanly bearing. These abilities and qualities are going to win him many friends among our British cousins.

As a preliminary training for his European invasion, Mr. Levine is going to California for a couple of weeks. He will spend that time at Universal City at Hollywood, where he will saturate himself with local color which he will allow to ooze out gradually in his writings when he gets to London.

Mr. Levine was nearly three years at the helm of the Solax advertising, publicity and selling departments, and resigned to accept this position. He has been looked upon as "part and parcel" of the Solax-Blache organization. He came to the Solax in 1911 and his importance in the firm has increased with its growth. In the summer of 1913 when the Blache Features, Inc., were organized at his suggestion, he was made secretary of the corporation.

During his incumbency he has contributed articles to THE MOVING PICTURE WORLD on "The Feature Situation" and "Exchange Management and Assets," besides editing the Solax "Magnet," designing posters and traveling around the country drumming up business. He has often been referred to as Mr. Blache's right-hand man.

He is twenty-six years old, has a college education and a newspaper training. He is naturally quiet and reticent, but an indefatigable worker. He is going abroad with best wishes of his many friends. In talking of his new post, he said:

"I am not taking up this new work with any sense of elation, although I am sensible to the compliment of having men like Mr. Laemmle, Mr. Cochrane, Mr. Graham, Mr. Tippett and the other Universal executives backing me with such a trust. I am not elated because the new work places me in the position of the beau who has to run the gamut of inspection by his sweetheart's relatives. There's always an old maid aunt who doesn't like the way "he" combs his hair. The reason I am going over at all is because I feel I can adjust myself readily to new conditions. I am not going to try to 'teach' the English advertising men a 'thing or two'—indeed, I shall be a diligent pupil and trust my instructors will have patience with me."

ADOLPH ZUKOR LEAVES FOR LOS ANGELES.

Adolph Zukor, president of the Famous Players Film Company, left Saturday for Los Angeles, to visit the Pacific Coast studios of the Famous Players, for purposes that he has not yet disclosed, but which are whispered to be of more than ordinary importance. Accompanying Mr. Zukor were Marcus Loew, Aaron Jones, and Joseph M. Schenck, of the Loew enterprises, guests of Mr. Zukor on his trip to the coast, where they will visit the studios and watch a picture now in the course of production by Edwin S. Porter, technical director of the Famous Players.

This is Mr. Zukor's first trip away from the New York studios since his recent journey abroad.

Manufacturers Advance Notes

"THE FLAMING DIAGRAM" (Imp).

Here is a story, a photoplay in two reels featuring the famous screen star, King Baggot, that is full of mystery, with a big question mark until the very end. It does with the knavery and the scheming in high political circles of the U. S. Government—of a foreign spy's effort to secure the formula for a new and wonderful explosive and the defeat through the cunning of a dead inventor.

Scene from "The Flaming Diagram" (Imp).

The spies manage to locate the diagram supposed to lead to the hiding place of the formula but they are unable to read it; it appears to be the foolish effusions of an unbalanced brain. Then the diagram comes back into the hands of the inventor's son, after a stirring series of scenes, and he too is unable to figure out the meaning of it. Unwittingly he allows his lighted cigarette to set fire to the diagram and then comes the clearing up of the baffling mystery.

Government secret service men and detectives know that there are spies in this country constantly at work trying to secure inner secrets of the government. It is one danger they have to constantly guard against. Some of them are caught, but one very likely hears nothing of it. This play is by a man who knows every avenue of the government service. The play is rife with suspense; the action is swift and sure, culminating in a smashing climax. It is released March 9th.

A REAL SULLIVAN PLAYS SULLIVAN.

A four-reel picture being made by the Gotham Film Company, of 145 West 45th Street, New York, is entitled "The Life of Big Tim Sullivan; or, From Newsboy to Senator." In casting about for an actor to play the part of the "Big Fellow," no less than forty candidates were rejected. It was absolutely necessary to get the late Bowery Senator's type. The forty-first man happened to be Joseph Sullivan, a kinsman of the subject of the picture. The resemblance between Joe Sullivan and Big Tim Sullivan is most striking.

The feature is now nearing completion and shows how the insignificant poorly clad little newsboy became the powerful friend of the poor in the poorest district of America's greatest city. His political career is only lightly touched upon because Tim really used his position as a means for an end; this end was to pour his dollars out with a ready hand to the hungry and the needy. The film is replete with scenes characteristic of the life of the East Side, even to the actual distribution of shoes and stockings to the human derelicts, who gather at the Sullivan headquarters to partake of the charity which Big Tim willed that his estate continue.

A striking line of paper will be released with the picture and it is expected that the feature will be placed on the market within the coming week.

INJUNCTION NEEDED?

The Thanhouser studio would like immensely to restrain the Lake Charles Daily Times, of Lake Charles, La., from printing photos of Thanhouser players under other names in "testimonial" and other ads. It seems that the portrait of Jean Darnell, of the Thanhouser players, has been used without permission to adorn a shoe ad that appeared in the publication mentioned. Justus D. Barnes, of the same company, suffered a similar indignity in the same paper. The principal complaint is that the players names were not used in connection with their portraits.

"SUPPRESSED NEWS" (Selig).

Realism that breaks into art imperishable through the columns of the daily newspaper, frequently has a red-blooded romance back of it. The young reporter, who discovers the uncertainty of affairs in the bank directed by his sweetheart's father, has it in his power to start a "run" that will shatter the solidity of the institution. He really gets his "copy" into the office despite the efforts made to restrain him; then comes

Scene from "Suppressed News" (Selig).

to a realizing sense that he can do a better part by "killing" the news. This he does in daring fashion by impersonating the managing editor. This move saves the bank—it loses him his job, but he wins the girl. Harold Vosburgh impersonates the star reporter; while Adrienne Kroell is the banker's daughter. The well known character actor, Ralph Delmore, is the banker. Selig will release this film March 10th, 1914.

A YOUTHFUL EXCHANGE MANAGER.

Seventeen years old and the manager of a Feature Film Exchange, and a big one at that, such is Newton Thompson, who was last week installed by Charles Feature Abrams as manager of the Great Northern Special Feature Film Company, in the Flatiron Building, on Prospect and Huron Road, Cleveland. Young Thompson, who can't help being young and who will some day outgrow it, has had two years experience under the able instruction of his well experienced brother Chas. G. Thompson, manager of the Victor Film Service, of Cleveland. As a manager of the new exchange, young Thompson will not only handle Great Northern Special Features but also other features of marked merit which will be purchased from time to time for his territory.

WRONG DOPE ON "BROTHER OFFICERS."

The Apex feature, "Brother Officers," has been advertised as a three-part production. The Apex Company desires a correction of this error and a statement that the picture is in four parts instead of three.

"A GOOD LITTLE DEVIL" (Famous Players Release).

The much discussed film production of David Belasco's famous modern fairy play "A Good Little Devil," in five reels, is scheduled for release on March 1. This wonderful imaginative comedy-drama is commonly believed to be the master stroke of David Belasco's producing genius. It is presented with the entire original cast, including Mary Pickford, who, as Juliet, the little blind heroine of the play, added to her popularity as a famous film star the glory of a stage triumph, and who returns in motion pictures to the role which won this new distinction.

David Belasco Visualizing a Scene.

"A Good Little Devil," written originally by Rosemonde Gerard and Maurice Rostand and adapted by Austin Strong, is a fairy tale for young and old and all between. It might be said that it is a play for young people of all ages. It is poetry and fantasy, mingled with reality. It is a human film, echoing the cry of the world.

The motion picture camera extends opportunities that were necessarily lacking in the original production, due to the limitations of the oral stage. In the film version the fairies can be made to grow upon the spot and vanish in the air, and the soul of Charles "the good little devil," when it battles with his worse self for supremacy can be symbolized through double exposure a great deal more effectively than through the use of the different characters as in the original.

"A BURIED SECRET" (Itala).

The clue which a young detective obtains to a burglary in the house of a rich financier leads him to the discovery that the chief culprit is the mother of the girl he loves. Nevertheless, he places duty before love and through a series of, at times, baffling adventures succeeds in penetrating to

Scene from "A Buried Secret" (Itala).

the heart of the mystery. The guilty woman takes refuge on an out-going liner and when discovered on the steamship by the detective jumps overboard and is drowned. The film is replete with strong dramatic situations; the acting and photography are of the familiar Itala standard, while the ending is a happy one, the detective being united to the girl he loves.

"THE MERCHANT OF VENICE" A UNIVERSAL SPECIAL.

In last week's issue we referred to the Universal's "Merchant of Venice" as a Gold Seal release. This four-reel production, however, will not be a part of the regular program, but will be released as a Universal special feature, the last week in February. This screen adaptation of Shakespeare's masterpiece was produced by the Smalleys at the Universal west coast studios.

"THE CARBON COPY" (American).

Every woman knows the value of pretended indifference when playing the game of love and she also knows the peculiar attraction that a cold stern man has for a woman even though she will seldom admit the fact.

The author of "The Carbon Copy," a strong heart interest drama produced by the American Film Manufacturing Company, has woven a clever photoplay around the change of heart that takes place in a girl who enters the employ of a building contractor, solely with the idea of gaining his confidence and betraying him to her former employer.

Scene from "The Carbon Copy" (American).

The contracter, John Allen, has just had a love affair which has completelv shattered his faith in women and, in addition estranged him from his mother and sister

His state of mind is such that he is not only suspicious and wary of his new stenographer, so that she has no opportunity to accomplish her secret mission, but he is absolutely indifferent to her charms and most exacting in his demands upon her as a business woman.

With the strangeness of truth as compared with fiction, his bearing gradually proves a charm to the girl and she finally falls a victim to the peculiar influence that he unwittingly exercises over her. Her original purpose is entirely abandoned and she makes a full confession of her duplicity. The contractor recognizes the love that prompts her change of heart and she wins his everlasting regard and affection.

CRYSTAL RELEASES ANOTHER COMEDY.

The Crystal Film Company, whose films are released on the Universal Program, has discontinued the release of its Sunday one-reel drama, and has substituted in its stead a full reel comedy. This brings the Crystal's releases up to two comedies each week, one a full reel, released on Sunday, and the other a split-reel, released on Tuesday. The Crystal Company has always made comedies that have been immensely popular with the exhibitors, and they are now classed as being among the best on the market. It is to meet the steadily increasing demand of the exhibitors that another Crystal comedy is released.

The company expects to come forth with an announcement shortly with reference to new comedians that have been engaged that will surprise and please all of the trade.

KLEINE'S NEW YORK THEATER NEARLY READY.

George Kleine's magnificent new theater on 42nd Street, New York, which is to be devoted exclusively to de luxe photodrama productions, will probably be opened about April 1st. The opening attraction has not been announced, although extensive preparations are being made to have it the most elaborate and perfect photodrama production ever presented in this country. Mr. Kleine will have offices in the new building, and while abroad has been collecting some rare, costly and unique pieces of bric-a-brac and office furniture.

"IN THE GAMBLER'S WEB" (Lubin).

A very dramatic story written by Maie B. Havey, which tells of the infamous tricks of a pair of gamblers (who pose as brother and sister), to work the undoing of a worthy young business man. He is twice lured to their den and the second time is robbed of his wallet containing a large amount. The crooks dividing the spoils quarrel and the man kills his girl partner. The young business man is arrested for the murder and sentenced to a long term. His sweetheart, however, plans an escape which enables the innocent man to exonerate himself and by a clever ruse fasten the crime on the guilty one. The story is told in a beautiful two reel photoplay, with a well selected cast, including Edgar Jones, Louise Huff, Brinsley Shaw, Josephine Longworth and many others. This picture will appeal to the lovers of melodrama.

Scene from "In the Gambler's Web" (Lubin).

UNIVERSAL MELODRAMA FEATURING CHILDREN.

What director George Hall considers the heaviest melodrama ever written for the screen by him, is now in course of production at the Imp studio. The unusual feature of the play is the fact that it is being played by children all under 13 years of age, some of the leading roles being in the hands of youngsters not more than eight.

Sensationalism rules and the rapid sequence of hair breadth incidents and the unswerving suspense will make a striking release. The leading woman is Miss Inez Seabury, late of David Belasco's "Madame Butterfly Co." She is six and her work will bear comparison with that of any tragedy queen who has trod the boards. The opposite role is in the hands of "Matty" Ruppert, famed in Universal pictures.

"THE HEART OF CARITA" (Eclair).

An exciting Western story filmed by the Eclair players at their studio at Tucson, Ariz., with Jack Johnston in the lead. This Eclair production is full of action and the riding of the cowboys is a revelation in Western realism. Released Sunday, March 1st.

NEW FILM CLEANING FLUID.

A few months ago a big fire developed in a large film renting concern in Europe, occasioned by the use of alcohol in cleaning of the film.

Since this unfortunate accident happened, the "Agfa" people have been studying a new product which could substitute the alcohol or the benzine, avoiding the danger of inflammability. This product has been recently found by them and is called "Agfa" Film Cleaner.

If you should have any interest in making a trial of same, you may send your order for this to the Berlin Aniline Works, 213 Water Street, this city, who will supply you with the same.

"GRASS COUNTY GOES DRY" (Essanay).

The idea itself is a good one, and the artists have handled their role in such a way that the entire subject runs smoothly. The photography in this piece is perfect. The women folks in Grass County got together and decided that their county should go "dry" and "dry" it went. Several of the inhabitants became peeved over the fact and moved to the next county. Deacon Carpenter, however, remained in Grass County and bribed the stage driver to import some whiskey for him—but not for drinking purposes. Somebody suggested that whiskey properly mixed with a certain chemical would make hair grow on a billiard ball, and, as the Deacon was baldheaded, he had to try it. The smell of the liquor on the Deacon at the meeting in the town hall caused a furore. "Bobbie" Bolder as "Doc" Perkins, the druggist, injects a good amount of humor into the piece that will carry it well over, while Frank Owens as Deacon Carpenter will keep the audience in a continual uproar.

This production is booked for release Friday, March 13th.

Scene from "Grass County Goes Dry" (Essanay).

GENE GAUNTIER NOTES.

The large new studio for the Gene Gauntier Feature Players will soon be completed. As already printed in the World, the studio was previously a Catholic church.

Miss Gauntier, who is becoming acclimated to Northern winters, has been spending considerable time and energy in organizing her stock company. It is her intention to gather about her a galaxy of stars, so that each production will be marked by an unusual portrayal of masterful acting.

Among the recent additions to her company are W. A. Howell, who was featured with Miss Marion Leonard in the famous Rex brand, and who, besides being an excellent photoplayer, is a splendid photographic subject; Miss Marian Nichols, one of the late Lester Lonergan players in stock and well known by her work in other companies; and John Maurice Sullivan, whose work in many Broadway productions can be remembered besides being one of the well-known stock leading men in the East. Allen Farnham, the general supervisor of the studio, who has been with Miss Gauntier for the past four years and who has made four trips abroad with her players, has augmented his staff by securing some experts to aid him in preparing the scenery for some great productions planned in the near future.

It may be remembered that it was Mr. Farnham's wonderful skill that designed and made the scenery for the famous production "From the Manger to the Cross" and the charming Irish stories such as "The Colleen Bawn," "Arrah-na-Pogue" and "The Kerry Gow."

Harold Lyons has charge of the photographic end.

DANIEL V. ARTHUR COMES IN.

Motion Pictures Receive Another Recruit from the Ranks of Dramatic Producers—Ambitious Plans Announced.

Latest among the leading producers of the dramatic stage to come into the fold of the motion picture is Daniel V. Arthur, the veteran manager who has produced and piloted to success many of the important productions of recent years. It would require considerable space to recite all of the achievements of Mr. Arthur in the dramatic line; they are numerous and praiseworthy, also notable. Among the stars who have profited by his direction will be found such names as Stuart Robson, now deceased; DeWolf Hopper, very much alive, as well as Digby Bell, Marie Cahill, Henry E. Dixie and others equally notable. Productions such as "The Henrietta," "The Education of Mr. Pipp," "Sherlock Holmes" and "Robin Hood" have prospered under his guiding hand. If Mr. Arthur is able to bring to the production of pictures equal success, his name will become equally prominent in the new field of endeavor.

Mr. Arthur's first offering is an adaptation of the sensational melodrama "The Great Diamond Robbery," originally produced by the late A. M. Palmer and T. Henry French, which ran for more than a year at the American Theater, New York. In the cast of this production will be found many names already famous along Broadway. The production is in five parts and includes many exciting scenes. The cast will be headed by Wallace Eddinger, who has many successes to his credit and is considered to be one of the most promising young actors of this day. Others are Miss Gail Kane, a star of distinction; Charles J. Ross, a prime favorite in vaudeville and legitimate; Elita Proctor Otis and many others equally famous.

The firm name under which Mr. Arthur will produce pictures is the Playgoers Film Company and the release date for the "Great Diamond Robbery" is March 15th. Watch for it.

HARRY BENHAM NO VILLAIN.

YOU can't make a villain out of Harry Benham nohow. Not even in feature productions. Thanhouser actors who had had heroic and generally pleasant "leads" for years in the Thanhouser regular releases have had to appear in villainous roles in the "Big" productions—there were so many parts to be filled. James Cruze, ever cast in "nice" parts, appeared in a mean one in "Frou Frou," and William Russell, another "always" hero, did a villain in "Moths." But Benham has been exempt so far. In "Moths" he was the long suffering Correze, who in the end won the persecuted Maude Fealy. Even in "Robin Hood" they let him play handsome, carefree Alan-a-Dale and do nothing but make love, not to mention the girl again. And, luck continuing with him, he is thrust into "Frou Frou" as the gallant and triumphant Henri. Indeed, Benham is no villain in the play casts.

Harry Benham.

But who wants to be a villain—even a good villain? Handsome Harry is not to be blamed for sidestepping the "villain" parts if he can. It gets an actor nothing to be a good villain, for the better the "villain" the less is his pull with the matinee girls and the fewer are his "mash" notes. Without "mash" notes how can an actor exist? What excuse has he for asking a raise in salary?

So, whatever Handsome Harry Benham may be in real life, he is no villain in the pictures.

NEW SUPPLY HOUSE AT SYRACUSE.

W. A. V. Mack, manager of the Peerless Feature Film Company, of Syracuse, N. Y., announces that his company is about to put in a complete stock of motion picture supplies and accessories—everything the exhibitor wants. Machine parts will be a specialty. As there is no other supply house in Syracuse the Peerless expects to make a hit with exhibitors in those parts.

"HUNTING WILD GEESE" (California Moving Picture Company).

The strategies of hunting wild geese in California offers a subject for a two-reel picture which the California Motion Picture Corporation is just releasing. Nowhere in the world are geese hunted on the same large scale as in California, and nowhere have the sportsmen invented so many ingenious devices with which to lure the wild fowl within gun shot.

For the most part, however, they stay high up in the air, and, when flying lower, have a suspicious eye open for hunters. This adds zest to the hunt, and likewise interest to the pictures just released, since they show how live decoys and human goose callers attract the wary birds from their usual heights, while the hunters squat with ready triggers in hiding holes.

So cleverly are the various deceptions worked that a hunting party may kill several hundred geese a day. The pictures were filmed in the Sacramento River tule lands. Among the hunters was Arthur Payne, millionaire sportsman of the San Francisco Bay region and brother of Herbert Payne, president of the producing company.

"MYSTERY OF THE FATAL PEARL" (Gaumont).

It is not often that a film containing such distinctive features and so original as "The Mystery of the Fatal Pearl" finds its way upon the open market. This accounts for the keen interest excited in all branches of the trade by this latest release of the American Kineto Corporation.

The mere fact that the story and its treatment sustain interest even after the second showing augurs well for its ultimate success in the hands of the exhibitors. The abundance of novel advertising matter provided for its exploitation make it doubly attractive to both renter and showman. One of the six sheet posters in particular is worthy of especial mention because of its originality. It represents a four headed idol, the eyes of which follow one at any and all angles, exercising, more or less, a hypnotic influence. It is decidedly magnetic to the casual observer. The Gaumont Company predicts for this feature, unusually wide circulation; it will indeed be a small town where it will not eventually find its way and set the local movie enthusiasts guessing.

"THE BLOOD TEST" (Universal).

King Baggot, director and leading man, is just completing a two reel melodrama "The Blood Test," written by Harry Stafford, of the Eastern scenario department of the Universal. In a measure, the play is a detective story, revolving about a young inventor, played by King, falsely accused of murder. By some detective work on the part of a famous doctor, a clever ruse and the use of modern science, King is cleared in a sensational way.

Revenge is the motive of the crime, committed by a played out inventor who, after playing an important part in the scheme to rob King of a valuable invention, is thrown aside without reward. Circumstantial evidence points to King. His fiancee's uncle, a doctor, finds a clot of blood near the scene of murder and by analyzing it finds traces of a dreaded, but rare, oriental disease. Assured that King hasn't the disease, the doctor inserts an advertisement in the newspapers to the effect that he will cure, free of charge, any person afflicted with it. The real murderer turns up, is put through the third degree, and confesses. There is a delightful love story underlying the sensational developments.

PATHE STORIES IN HEARST PAPERS.

Pathe Freres have effected a combination with the Hearst newspapers which will result in wide publicity for the Pathe films. According to the terms of the agreement, the complete story of each Pathe film will be published on the day of release in the Hearst papers in Boston, New York, Atlanta, Chicago, Los Angeles and San Francisco.

Owing to the very large circulation of these particular newspapers which cover a field much larger than any similar organization, the value of this publicity for Pathe productions is very apparent.

ECLAIR COLORED SUBJECTS POPULAR.

Owing to the success with which "The Serpent in Eden" met, the Eclair Film Company has decided to release a series of these exquisitely colored photoplays, but this time they will be delicious comedies of refinement and legitimate humor. Letters from exhibitors came in from all parts of the country stating that "The Serpent in Eden" had caused a sensation among their patrons, and the Eclair Company will issue this series of beautifully tinted and toned comedies in stenciled colors. The first will be released on Sunday, March 8th, and is called "Birds of Passage."

McENNERY PLANS BIG THINGS.

James McEnnery, the young motion picture magnate who sold "A Message from Mars" in America, returned to New York recently from London and made important announcements concerning features he has brought here. In addition to the film of Harry Lauder and Neil Kenyon in a comedy golf match he has "Bombita," the great Spanish bullfighter, in 1,000 feet; "The Lady of Lyons," 3,500 feet; "Nobody's Child," "A Thousand Pounds Reward," and others. While in England McEnnery formed the Anchor Film Company. He also formed the James McEnnery Syndicate, a distributing company. With him from England came Thomas Savage Graham, an Englishman who had been associated with Mr. McEnnery in business for several years and is an officer in the corporation. Mr. Graham will remain here and will have charge of the New York office of the company while Mr. McEnnery is in England. Arthur Levy is also associated with Mr. McEnnery.

Notes of the Trade

WORD comes from James Kelly, of the Consolidated Film & Supply Co. in Dallas, Tex, that the company is moving into new quarters, owing to increase of business. Mr. Kelly also tells of the highly successful party given by the Motion Picture Trade Club of that city. Every man present was connected in some way with the motion picture business. Mr. Kelly was the chairman of the entertainment committee.

* * *

Many important installations of Power's Cameragraph No. 6A projecting machines were made last week, prominent among which were one to the Commonwealth of Pennsylvania at Harrisburg, Pa., and one in the Gene Gauntier Theater at Kansas City, Kan.

* * *

The latest addition to the Universal force of camera men is Philip Rosen, for two years with the Edison Company. It is the custom of the latter company to give prizes among their camera men for the best photography, and it is interesting to note that Mr. Rosen captured eight of these prizes in ten months for the best camera work done by the Edison force.

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George Bates, representing the new Pittsburgh Commercial Motion Picture Co., secured several hundred feet of the Mohn Bros. Laundry fire, North Side, Pittsburgh, on Saturday, February 21st.

* * *

Quite a gathering of local newspaper men, including representatives from the many Chicago newspapers that are now conducting motion picture departments and members of the trade press, saw George Kleine's "For Napoleon and France" at a private exhibition last Saturday. They were loud in their praise of the beautiful eight part Cines subject.

* * *

Wade Scott, known for several years as manager and stock leading man, is now with Director George Hall, of the Imp brand, as assistant director and scenario writer. Also he plays characters in some of Mr. Hall's comedies, having appeared as the "narrow feller" in "The Elixir of Love" and "A Hot Finish," both of them burlesque comedies.

* * *

Word comes from Minneapolis that the two and three reel "American" multiple releases are proving exceptionally popular in that section. Subjects are being booked solid for a long period in advance of release date and this to the exchange man is the true test of popularity.

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"Closed at Ten" is a Beauty subject, by Harry Pollard, which exploits the histrionic abilities of Margarita Fischer and the other members of the "Beauty" company. The ever-growing popularity of this brand is an encouragement to the members of the company and acts as a stimulus to greater accomplishment. This subject is scheduled for release Wednesday, March 11, 1914.

* * *

L. W. Atwater, sales manager, and F. W. Swett, Boston representative of the Nicholas Power Company, represented that concern at the Massachusetts State Exhibitors' Ball at Symphony Hall, Boston, and distributed handsome souvenirs. Mr. Atwater reports business in that section of the country unusually good.

* * *

Maxim Gorky has entered into a contract with an American film company to write ten film plays typical of Russian life. One is to represent the destruction of Messina, which Gorky saw.

* * *

Margarita Fischer and Harry Pollard, appearing in "American Beauty" motion pictures on the Mutual program, are the same "Fischer and Pollard" who appeared in vaudeville in the popular sketch "When Hearts are Trumps."

* * *

While en route to Los Angeles Dave Horsley and his party visited the Grand Canyon of the Colorado. Mr. Horsley now has in the U. S. Patent Office an application for a patent on an invention which will enable him to photograph all the wonders in the Grand Canyon with a motion picture camera. Mr. Horsley will return to the Grand Canyon this spring when motion pictures of that world's marvel will be taken under his direction.

* * *

In "A Story of Little Italy," an importation of Italian immigrants fresh from the shores of sunny Italy could not possibly have been more realistically represented than they are by the members of the "Flying A" Company, under Director Johnston. It will be released Saturday, March 14, 1914.

* * *

H. B. Coles, general manager of the Precision Machine Co., made a flying trip to Boston to attend the Massachusetts Exhibitors' League ball on Wednesday, Feb. 18. Mr. Coles is so busy trying to catch up with orders for Simplex machines that he has only time to say the ball was a big success.

The noted Kay-Bee director, Thomas H. Ince, is also an author of exceptional ability. His latest drama written in collaboration with Richard V. Spencer, entitled "The Courtship of O San," is an innovation in photodrama scenarios, inasmuch as it was written especially for presentation by a Japanese cast headed by the Japanese star Tsuru Aoki, the company includes the Japanese artists Messrs. Hayokawa, Yoseda, Kurikari and Miss Matsumoto.

* * *

President C. J. Hite, of the Thanhouser and Majestic Companies, announces another marriage in the ranks of the Majestic Company. The latest aspirant for domestic honors is the well-known actor Frederick Vroom.

* * *

Will C. Smith, assistant general manager, and Bill Barry, the well-known dopester of the Nicholas Power Company, represented that company at the Second Annual Ball of the Motion Picture Exhibitors' League of Pennsylvania, and distributed very appropriate souvenirs.

* * *

The pleasing old character in Ricketts' "Flying A" Company is a rather young but interesting personality. His name is William Bertram, born Jan. 19, 1880, in Walkerton, Ontario, Canada.

* * *

The World Film Corporation has grown to such an extent that the present quarters in the World Tower Building have been found far too small to meet the requirements of the concern. The next few weeks will find them moved into a building occupying an entire floor.

* * *

Fritz Wagner sailed for Mexico last week and is now in the field as an additional Pathe cameraman. He has received instructions to spare no expense in getting the most interesting events in connection with the present revolution. Mr. Wagner has been at the Berlin Pathe Studio and was taken from that position to fill his present one on account of his experience and skill.

* * *

Cyril Chadwick, long associated with "Bayes and Norworth" and "The Eternal Waltz," in which he starred with Mabel Berra, has signed a contract with the Thanhouser Company to appear in a series of "Silly Ass" comedies from the pen of Lloyd Lonergan, to be seen in Mutual Movies at an early date.

* * *

H. Hirsch, manager of the Boston branch of the World Film Corporation, has been brought into the home office to look after the general business of the exchanges.

* * *

A. C. Roebuck and E. E. Fulton, of Chicago, and Chas. Schneider, of Hartford, Conn., were visitors at the offices of the Nicholas Power Company this week.

* * *

The "Flying A" Company, under direction of Lorimer Johnston, is making a visit to Santa Maria, Cal., where special local color is being secured for multiple reel releases.

* * *

A new comedy burlesque by Anita Loos is scheduled for early release by the Reliance Company. Director Eddie Dillon, formerly of the Biograph Company but now producing comedies for the Mutual program, is responsible for the staging of Miss Loos' latest effort which is entitled "The Fatal Dress Suit."

* * *

One of the new features in the Selig yard is a revolving circular cage, like a squirrel cage of heroic proportions. Three times every day the Danish boarhounds, Flora and Togo, take exercise and reel off a few miles to keep in condition. These animals, the finest ever imported, recently came from the Hagenbeck Zoo near Hamburg, and will soon go forward to the Selig Zoo in California.

* * *

G. M. Anderson, of the Essanay Company, spent nearly all the past week in Niles working with the company. Five pictures of the Broncho Billy type and three comedies were completed during the week. The pleasant weather after the long continued rainy period has been fully utilized by the company.

* * *

C. L. Cole, secretary and treasurer of the Criterion Feature Film Mfg. Co., of San Francisco, formerly general manager of the Pantages Circuit, has been in New York for a few days, relative to Criterion business, and is also negotiating for a few well-known copyrights, to be pictured and released by the Criterion Feature Film Mfg. Co.

* * *

Colin Reid, who engages the people at the Selig plant in Chicago, for extra service, last Sunday took two camera men, went to Garfield Park and secured some excellent skating feats of Alfred and Sigrit Naess, two famous fancy skaters visiting here with a theatrical production, securing their most daring and graceful stunts on ice.

* * *

The Vitagraph Theater continues to do capacity business twice daily with "A Million Bid," the five-reel drama has set a new standard of excellence in filmdom; so also has "Goodness Gracious!" or "Movies as They Shouldn't Be," a three-reel burlesque comedy and the personal appearances of John Bunny, Mary Charleson and James Morrison in their silent drama "The Honeymooners."

* * *

The Cosmos Feature Film Corporation has booked at Keith's Palace Theater, Baltimore, Md., "The Three Musketeers" for a week's run, starting Monday, March 9. H. G. Segal, general manager of the concern, leaves shortly on a trip to establish offices in all the principal cities of the territory they control.

* * *

The Poem-O-Graph Co., of Cleveland, have landed another good scoop with the Jones, Linick & Schaefer people in Chicago to present at the Colonial Theater of that city their successful production "The Face Upon the Floor," which is the human voice talking picture, for a solid week beginning March 2. Negotiations are now pending to continue playing their entire circuit throughout the West.

Essie Fay, expert trainer of ferocious animals and owner of the $10,000 horse, "Arabia," which has been displayed to great advantage in Universal films, has been working each day for the past two months with the heard of lions, tigers and leopards at the Universal ranch in the San Fernando Valley, Calif.

* * *

Jacques Jensen, the well-known actor, writer, linguist and globe-trotter, and now one of the popular members of the Selig Polyscope Company, has written a number of classics for the silent drama, and is at present working on a problem play in which the eminent young actor, Harold Vosburgh—late of the David Belasco forces—will play the leading role.

* * *

The Knights Templar and Knights of Columbus have arranged to see the big Savoia production "The Triumph of an Emperor," *"In Hoc Signo Vinces"* (by this sign you will conquer), released through the offices of the World Film Corporation, before it is put on the general market.

* * *

Leo Humphrys, who has been with Ye Liberty Theater Stock Company in Oakland, has been playing leads for Mr. Anderson for the past three weeks at Niles, Cal. He will return to Oakland next week, as his long associations with the "legit" has proved too strong an attraction for him.

* * *

Mr. Sigel, of the Poem-O-Graph Co., and Mr. Crouser, the elocutionist, will be in Chicago with that attraction March 1. Mr. J. Van Crouser is the man who met with such success during the fifteen-week run in New York.

* * *

Director Al. E. Christie, of the Universal Pacific Coast Studios, is producing his third two-reel Nestor comedy, entitled "When the Girls Joined the Force."

* * *

Kinemacolor's sensational four-reel film, entitled "Sin," which had a long and successful run at the Park Theater, is now playing the Moss & Brill circuit, including the Jefferson, Hamilton and Plaza Theaters in New York City. Unlike the films which were thrown together simply for sensational effect, this is a real "tragic morality in three episodes."

* * *

Fritz Wintermeyer, of Los Angeles, has joined the Essanay Company at Niles to play juvenile leads. Mr. Wintermeyer has been with film companies in Los Angeles, among them Selig and Biograph.

* * *

A party of huntsmen, headed by Arthur Payne, the millionaire sportsman of the San Francisco Bay region, have just invaded the wilds of the northernmost end of California with a couple of motion picture cameras as adjuncts to the usual equipment of guns, cartridges and hounds. Payne expects to secure several thousand feet of animal pictures which will be released by the California Motion Picture Corporation.

* * *

A. M. Kennedy, general manager and president of the Kennedy Features, Inc., has just returned from a trip to Los Angeles, where the Kennedy Studios are located. He says everything in California is going fine, and that buyers of Kennedy Features can look forward to some big stuff in the very near future.

* * *

At the annual meeting of the Upper Montclair (N. J.) Country Club, by courtesy of the Kinemacolor Company, there were exhibited natural color films showing Vardon, Ray and other English golf experts competing for the "Globe & Tatler" Cup on the green of the Royal Liverpool Club; and the Annual Athletic Pageant and field sports of the University of Pennsylvania on Franklin Field.

* * *

"Scooped by Cupid" is the newest production of J. Farrell MacDonald, director of Victor dramas at the Universal Pacific Coast studios. J. Warren Kerrigan, who is being featured in this brand of Universal films, plays a part which is entirely new to him. It is that of a star reporter on a morning newspaper.

* * *

David Kirkland has left the Essanay Western Company. He went to Los Angeles to play in stock.

* * *

Beatrice Mable, who has been absent from Edison films for the last eight weeks because of an operation for appendicitis, has completely recovered. It was a close call as the surgeons stated that she could have lived only a few hours longer had not immediate action been taken.

* * *

The real reasons for the popularity of motion pictures are emphatically shown in the case of "A Million Bid." Only a few years ago the same story, under the name of "Agnes," was produced by Nance O'Neil and a splendid cast. It was practically a failure, simply because so much depended on dialogue and explanations. Many scenes easy to produce in pictures were impossible to present on the dramatic stage.

* * *

Augustus Carney, of "Alkali Ike" fame, who is being featured by the Universal under the character name of "Universal Ike," has invested six hundred dollars in a gold and silver embossed Mexican saddle, reputed to have been the original property of a former governor of the State of Hidalgo, Mexico.

* * *

Irving Cummings has just returned to the Pathe Studio in Jersey City from a week's tour through the Middle West, where he appeared in a number of prominent picture theaters. He had to cut his trip, which was a great success, as he was ordered South to join the Pathe Stock Company at St. Augustine, Fla.

* * *

Miss Elenor ("Peggy") Belvins, who was with the Essanay Company some months ago, is now in Arizona and was recently married to a Mr. Davis.

* * *

Charles Brabin, the Edison director, who has recently returned from abroad, is back in the harness at the studio and going strong. His first production since his return, "All For His Sake," is so thorough in its direction that he has received many a handshake as a token of congratulation.

* * *

The Rex Company, with Phillips Smalley and Lois Weber, has combined with the Nestor Company, of which Wallace Reid is director, for a Universal all-star production of a powerful psychological drama in three reels, entitled "Barter of a Soul."

* * *

Francis Carlyle, of the Pathe, was required by a scenario to be hit upon the head with a chair wielded by Charles Arling, who used more strength than he intended. The victim was knocked down and out and a little later the physician took four stitches in the injured head. The first question Mr. Carlyle asked when he came to was: "Say, will there be a re-take on that?"

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

NORTH WESTERN NEW YORK.

THE Empire Moving picture Theater, 1514 Main Street, Buffalo, is under the management of the C. B. Keith Amusement Co. J. Wallingford, who has charge of the house, announces that his policy is "to present weekly the biggest and best features af American and foreign manufacturers." Mr. Wallingford is one of the best known managers in the city.

George H. VerBeck has taken over the interests of William H. Stevens in the Buffalo Feature Films Corporation. Mr. VerBeck is president and F. M. Zimmerman, road man, is vice-president. Miss Clara Irwin is secretary-treasurer and Harold VerBeck is booker in place of J. Robson Stevens. Mr. VerBeck is spending a few days at Hot Springs.

Frank I. Frane is manager of the Buffalo depot of the Greater New York Film Rental Co. His headquarters are in the D. S. Morgan building. At one time Mr. Frane was in the employ of the Imperial Film Exchange of New York. He later went to Albany to open for that concern the Albany Film Exchange. He afterward was connected with the Fourth avenue branch of the General Film Company, in New York City. He gave up that position last Labor Day. His present territory covers Western New York and Northern Pennsylvania. He says several Buffalo exhibitors recently visited him and requested that he open a licensed film exchange in Buffalo.

Slotkin & Rosing, proprietors of the Plaza Theater, on William street, Buffalo, recently introduced the "country store" at their house. Many prizes were given and the attendance was heavy.

The Hopf-Star Theater, at 1219 Lovejoy street, Buffalo, opened recently. Chris Hopf is manager. The Universal service is used at this house.

Foster Moore, Buffalo manager of the George Kleine attractions, recently made some appointments. He has chosen Charles N. Johnston as traveling representative. Mr. Johnston will cover this end of New York State as far as the Schenectady, Troy and Binghamton line. J. K. Roberts takes the place of W. E. Cornwell as manager of "Quo Vadis?" E. C. Winegar is manager of "Antony and Cleopatra," and F. M. Lapp has charge of the "Last Days of Pompeii." Mr. Moore has enlarged his quarters in Ellicott Square. The demand for "Quo Vadis?" at the Park Theater, Silver Creek, was so heavy recently that the management, which also has the Star Theater in the same town, promptly wired to Mr. Moore for another set of the pictures for the Star. Both theaters showed the production simultaneously to crowded houses for several evenings.

F. W. Young has succeeded M. F. Beier as manager of the offices of the World Special Films Corporation, 503 White Building, Buffalo. Mr. Beier succeeds Jules Bernstein in the New York offices of the concern, which henceforth will be known as the World Film Corporation. Mr. Young has been in the theatrical business for years. At one time he owned his own shows and later was interested in the manufacture of films. His territory covers as far as Albany and Troy.

E. Meadows, in charge of the General Film Company's special feature department in Buffalo, has aroused considerable interest here in the production, "Germinal; or, the Toil of Labor." A private exhibition of "Judith of Bethulia," a four-part Biograph production, will be given to Buffalo clergymen, exhibitors and press representatives.

At the Strand Theater, Buffalo, recently the writer attended a private exhibition of the five-reel Lubin masterpiece, "The Sunken Village; or, Through Fire to Fortune." The picture was enthusiastically received. Harold Edel, manager of the Strand Theater, has been offering as a special feature "The Lion and the Mouse," the six-part visualization of Charles Klein's play by the Lubin Company. The attendance at this production has been even greater than that at "The Third Degree," a five-part Lubin production of a Charles Klein play, shown recently at the same house. In the face of keen competition, Mr. Edel has also arranged for a showing of Rustin Farnum in "The Squaw Man," a six-reel production of the Jesse L. Lasky Feature Play Company, and Tully Marshall in "Paid in Full," in five reels by the All Star Feature Film Company. Mr. Edel has added two more pieces to his orchestra, which now totals twelve men.

Maurice E. Ravintzky, better known to the moving picture men of Buffalo and Western New York as "Morey," has just been promoted to the position of assistant to J. A. Schuchert, manager of the local branch of the General Film Company. "Morey" has been connected with the local offices for four years. He began as an errand boy, and under Mr. Schuchert's guidance advance to his present responsible position. When Mr. Schuchert is called out of town in the interests of the Buffalo branch, he leaves the local headquarters in charge of "Morey," who is still in his early twenties. The marked success of this branch can be attributed in a considerable measure to the pleasing personalities and efficiency of the manager and his assistant.

A recent acquisition to the Buffalo force of the General Film Company is R. C. Reynolds. Mr. Reynolds has been in Buffalo only a short while, but numbers his friends by the score.

Mr. Peterson, of the Winter Garden Theater of Jamestown, was in Buffalo recently and reports the picture business on the upgrade in that locality. The Winter Garden has been opened about two months and has proved a welcome addition to the amusement attractions of that city.

Foster Moore, Buffalo manager of the George Kleine attractions, has sent out five hundred letters to managers of New York State moving picture theaters. In each letter is a warning for them to be on the lookout for an alleged bogus check passer who represents himself as an agent of the Universal Film Company, or the Kleine Optical Company. The stranger is between 30 and 35 years old, stands five feet nine inches in height, smooth faced and weighs about 150 pounds.

"The man claims he represents our companies," said Mr. Moore, "and is an imposter. I will give $100 reward for his capture."

Manager Carr, of Shea's Theater, Buffalo, will have as a Sunday feature, beginning March 1st, "Between Savage and Tiger," booked at the local offices of the George Kleine Attractions.

One of the most successful exhibitors in Buffalo is E. Dickman, manager of the Central Park Theater. Mr. Dickman only recently took over the management of this popular playhouse. He believes in giving his patrons only the best, which has resulted in his success.

John Bojanowski has an up-to-date moving picture theater at 1224 Sycamore Street, Buffalo. Louis L. Chojnacki, the manager, has given the writer some interesting information about the house, which, he says, seats 400. The front is of a very decorative design, illuminated by five high candlepower nitro lamps and a large electric sign. Special interest has been paid to ventilation. The system will force more than 1,800 cubic feet of fresh, warmed air into the auditorium for every seat per hour. The operating room is equipped with two Power's 6-A machines and a rectifier.

Records at City Hall, Rochester, N. Y., show that there have been issued for the ensuing year 37 licenses to operate moving picture shows in that city. One year ago there were 46 permits granted, showing a falling off of nine theaters.

Up to this time the signatures of about 12,000 citizens who want Sunday moving picture shows in Rochester have been placed on petition cards issued to sound public sentiment on the subject. When 20,000 names are at hand, they will be turned over to Mayor Edgerton of that city.

The Gordon Photoplay Company, Inc,. owners of the Gordon Moving Picture Theater, Rochester, has been incorporated, with a capital stock of $200,000, fully paid in. This is a New York corporation. At the first annual meeting, held recently, these officers were elected: President, Jacob Gordon, Rochester; vice-president and secretary, Thomas S. Powers, Rochester; treasurer, Hymen Gordon, Rochester. These three, with N. H. Gordon, of Gordon Bros.' Amusement Company, Boston, Mass., and Israel Gordon, New Haven, Conn., form the board of directors. The Gordon Theater, Rochester, opened the second year recently. As a feature of anniversary week, Manager Powers showed Mary Pickford in "Hearts Adrift," the Famous Players' "tragic epic of the sea," in four reels, together with Universal and Kinemacolor subjects. The week of February 23, the Gordon ran solid on Jack Barrymore in "An American Citizen," a Famous Players' production.

The new Beekman Theater, of Dundee, N. Y., was recently opened with moving pictures. James Porter, of Canandaigua, has a three-year lease on the house.

The Crystal City Amusement Company has asked the Elmira, N. Y., City Council to refund part of the amount paid by the company for a theater license. The house was conducted for twenty-one days in January last year. The company wants to get back the license money except that part which represents the time the concern operated the theater.

A State Commissioner with power to censor all theatrical performances is proposed in a bill recently introduced in Albany by Assemblyman Golden.

Sol Bernstein and George H. Von Demark, owners of the Mozart Theater, Elmira, have leased the Lyceum Theater, Amsterdam, N. Y.

Plans for a one-story, brick moving picture theater has been filed with the Bureau of Building, Buffalo, by the Broadway Amusement Company. The house will cost $15,000.

Owners of the Lafayette Theater, Buffalo, which is being remodeled and will be called the Olympic, have announced to the local aldermanic ordinance committee that they are willing to provide two outside courts in the rear of their house. The city ordinance, however, requires eight-foot open courts on each side of a theater. The owners have issued a statement that their present plans offer plenty of satety for their patrons.

Fred Zeimer, Jr., has resigned as assistant treasurer of the Majestic Theater, Buffalo. M. M. Cornwell, treasurer, says he regrets the resignation, caused by Mr. Ziemer's ill health. D. A. Stewart has been appointed assistant. He was formerly employed at the Lyric.

A beauty contest conducted by the Majestic Theater, Buffalo, and The Buffalo Times has been completed. The winners, who are Buffalo girls, were Miss May Coyle, first prize, a piano; Miss Violet Newell, second prize, diamond ring; Miss May Hunt, third prize, gold watch.

The Motion Picture Programme Company has been organized in Buffalo, with a capital of $5,000. The directors are Albert Messersmith, Harold L. Bodamer and Y. H. Vogel.

New York State Health Commissioner Biggs, of Albany, has been asked if he would object to having the Niagara Falls theaters opened again. He said he had no objections as long as everyone admitted had a certificate of successful vaccination signed by a health officer. The theaters were closed recently during a smallpox epidemic at the Falls.

"BILLY BISON."

IN THE SOUTHWEST.

THE City Council of Sherman, Tex., has passed an ordinance making it a misdemeanor for an attache of a moving picture show to "spiel" for the performance. Provision is made, however, that announcement of a program be made once a day on each side of the square, provided the person making the announcement occupies the center of the street and such announcement on any side of the square does not take more than two minutes.

Gilliam & Cox, who have been operating their picture show in the opera house at Tishomingo, Okla., have removed to a brick building in that city.

A stock company is being formed to construct a $12,000 opera house at Kinsley, Kan.

Miller Brothers will operate a moving picture show in the Smith building, at Fletcher, Okla., which is being remodeled.

The Opera House and the Lyric Theaters, at Neosha, Mo., have been sold to G. D. Hall, proprietor of the Dreamland Theater, at Miami, Okla. He has assumed control of his new properties.

A moving picture show will be opened in Finley's Opera House, at Rush Springs, Okla.

R. C. Cruckson has opened the Regale moving picture theater in the Herlick building on Washington street, in Phoenix, Ariz. The house, which seats 400 persons, will us eUniversal service.

Ben. D. Stafford, who leased the Grand Opera House, at Stillwater, Okla., has commenced remodeling the building for use as a motion picture theater.

William Korn has taken out a permit to make repairs, aggregating $1,000, on brick building at 115 West Exchange street, Fort Worth, Tex., to be used for motion picture show purposes.

The Huston building, at Alva, Okla., has been leased by J. M. Truex, who will remodel it for use as a motion picture theater.

The new Hippodrome Theater, a high-class picture house, has been opened in Waco, Tex. W. Finnegan, a brother of T. P. Finnegan, manager of the Dallas Hippodrome Theater, will have charge of the house.

C. W. Whitehead will operate the moving picture show to be opened in the Huneka building, in Soper, Okla.

The Crescent will be the name of a new moving picture house to be opened in Bartlet, Tex.

The building at Edna, Tex., occupied by the Cozy Theater, Roy Hess, manager, is being remodeled.

Joseph Treumper has retired from the moving picture business at Helena, Ark., the Idle Hour Theater having been taken over by the Helena Amusement Company.

The Magnet Amusement Company is now operating the Iris Airdome at Raton, New Mexico.

F. Stribling has sold the Photoplay Theater, at Tucumcari, New Mexico, to C. Ostendorf.

S. Levin will manage the moving picture show in the Grand Opera House at Amarillo, Tex., which has been leased to Detroit, Mich., men.

W. B. Faidley, head of the Faidley Moving Picture Company, of Wichita, Kan., announced that, acceding to the demand for educational pictures, his company would make a three-reel feature film of Kansas institutions and industries, such as the schools for blind, the penitentiary schools and colleges and big flour mills.

James P. Thompson has purchased a site in Tahlequah, Okla., for the construction of a new theater.

MIDWEST SPECIAL SERVICE.

KENTUCKY.

THE moving picture houses of Louisville have been showing to very small crowds, due to the inclemency of the weather. During the second week of February snow fell nearly every day, until the streets were in bad shape, and the people decided to stay at home instead of patronizing their favorite theaters. The film exchanges report a very fair volume of business, however, and are finding conditions in the tobacco state to be improving steadily.

The Central Film Exchange, of Louisville, has received its first model of the No. 6 Power's machine, and the Simplex is expected in a few days. Business has been very good at the Central, due to the efforts of Manager R. S. Shrader and the new road man, J. K. Robbins, who has just returned from a trip to the mountain district of Kentucky.

Manager D. Levinson, of the Novelty Theater, remarked that business has been very good, when the fact is taken into consideration that Louisville has been clothed in about six inches of snow, which is the worst which has been known here for several winters. The crowds are small, but that is to be expected.

S. E. Nestor, of the Nestor Film Company, Louisville, has returned from a trip to West Virginia, where he was called to attend the funeral of his father.

Carpenter & Johnston, the Louisville cameramen, have not had their camera in operation for about four weeks, as the weather has been so bad and so cloudy that taking pictures was practically an impossible task. Several good prospects are on the calendar, however, and the boys are very optimistic.

The opera house at Greenville, which has been dark for some time, will reopen with motion pictures under the management of A. D. Taylor & Son. A. D. Taylor has contracted for the Universal program with the Central Film Exchange, of Louisville.

L. J. Dittmar, manager of the Majestic Theater and the Arcadia dancing pavilion, both of Louisville, is very well satisfied with general business conditions, although he is "cussing" the weather man. The Arcadia, under the management of Johnson Mussellman, is doing a nice business. Mr. Mussellman is pushing things by getting cards out to the public, which read "Admit One." After once trying the dance hall they all come back. A series of fancy dress balls, snow dances, etc., have added materially to the hall's patronage.

The big six-reel photoplay, "The Lion and the Mouse," a Lubin production released through the General Film Company, was one of the reasons for the big crowds at the National Theater last week. The house is advertising "every act a reason," and the public is taking to the new theater in greater numbers every week.

President Otto Wathen, of the Colonels, as the Louisville Baseball Club was dubbed years ago, recently received a letter from Jake Northrop, one of the staff of pitchers, in which the latter informed him that he is conducting a picture show at Towanda, Pa., his home town, but that he would be in Louisville shortly to join the team.

Installation of a moving picture machine, which was presented to St. Paul's Episcopal church of Louisville, by Mrs. David C. Morton and Mrs. L. D. Morton as a memorial to Miss Susan Morton, will be made in a few days. Several films were presented with the machine.

A benefit performance for the City Salesmen's Club, of Louisville, will be given on St. Patrick's Day, March 17, at the five theaters of the Broadway Amusement Company. The proceeds realized from the benefit will go toward paying the club's indebtedness, incurred while boosting the "Made-in-Louisville Week," which was held last fall. Both afternoon and evening performances will be given, besides a number of vaudeville acts. Special souvenirs in the way of a program will be given to each visitor. The five theaters in which the performances will be held are the East Broadway Theater, West Broadway Theater, Ideal Theater, Highland Theater and Crown Theater.

The Photo Drama Company has been staging "The House of Bondage" at the Shubert Masonic Theater, of Louisville, and giving four shows daily. The play has only met with fair success so far, due chiefly to bad weather conditions.

W. J. Romans, of Lancaster, recently made a trip to Cincinnati, Ohio, to purchase equipment for his houses at Lancaster. He owns the opera house and a motion picture house.

W. W. Mitchell, manager of the Greensburg Amusement Company, of Greensburg, is fitting up a more commodious hall on the second floor of the W. F. Cantrall block, at Main and Cross streets. The new hall is 60 feet long by 22 feet wide, with front and rear windows, and will give a better distance from the screen than the old house. The stairways leading up to the room are very broad, and will allow for the passage of people both ways without interfering.

E. C. Coppock, of Campbellsville, has started the work of remodeling the old Mudley building, at Lebanon, for Rowland & Clark, who will operate a motion picture show. Mr. Clark has been conducting a show at the Alamo Theater for some time, which has been very successful.

The war between the "movie" houses and the ministers of Paducah continues merrily. The Arcade management billed its Sunday program and announced that it was prepared to operate at no profit, or free, if necessary, in order to keep faith in announcing Sunday shows. A legal battle has been threatened for several weeks between th Paducah Ministerial Association and the National Moving Picture Company, of Louisville, which is the new lessee of the Arcade Theater, if admission is charged to the theater on Sunday. The first Sunday performance was held last Sunday and no charge was made. Manager D. L. Martin has intimated his intention of charging regular prices hereafter on Sunday and giving the proceeds to charity. If he is defeated by the courts because admission is charged, he states that he will give all of the Sunday attractions free. The ministers decline to entertain any proposition if admission is charged. Manager Martin now proposes to create a charity fund in a local bank, to which the profits will be credited, and as the charitable organizations have declined the money after being advised by the ministers, he will give a free performance the first morning in every month to the poor people, and at that meeting will distribute orders to local merchants for clothing, fuel and food.

The Irvine Grocery Company, of Irvine, has bought the business of the Gaines Drug Company and leased the building for a term of years. It will carry a line of groceries, confections, and an ice cream parlor. Mr. Gaines will devote his entire time to his picture show and opera house. During his spare time he will engage in the pleasant occupation of hunting and fishing.

Manager Shrode, of the Rex Theater, of Hopkinsville, turned over the net receipts last Friday to the Tabernacle Association. The school children helped a good deal in selling tickets, to assist the manager of the Tabernacle through the theater. The children were offered three prizes for selling the greatest numbers of tickets. The prizes were a ticket good for three months at the theater, a ticket good for two months, and a ticket good for one month. The children got out and hustled and made the benefit a success.

The Crescent Amusement Company, of Nashville, Tenn., is entering Bowling Green with its third house. Negotiations which have been pending for some time between W. B. Taylor, of Bowling Green, and the Crescent Amusement Company have resulted in a fifteen-year lease by the latter of two business houses on Main street. Under the terms of the agreement the two buildings will be thrown into one and a new showhouse, to cost about $15,000, will be erected. The new house will have a seating capacity of 950. The two theaters already owned by the company in Bowling Green are the Elite and the Columbia.

Articles of incorporation were recently filed for the Nickelodeon Theater Company, of Henderson, which takes over the Nickelodeon Theater. The incorporators are H. J. McAvoy, E. L. McDonald, Charles Kramer, Stanley Spoehr, H. H. Behnken, Ike Loeb, David Hartfield, Alex. Mayer, Wm. L. Sisk, Clarence Feibel, and H. R. Helsby. The capital stock of the company is $12,000, of which J. Stanley Spoehr acquires $6,500 for his interest, and $5,500 is offered to the public in ten-dollar shares. The house has been earning large dividends for some time, and reports of the company indicate that it has earned 33.45 per cent. on a capital stock of $12,000. The house is to be enlarged by the addition of 100 more seats, redecorated, a new ventilating system put in, and an ornate canopy built in front of the building. The old Lyric Theater will be closed and rented, as it has not proved a paying venture.

G. D. CRAIN, JR.

MISSOURI.

THE Kansas City branch of the Mutual Film Corporation has installed an outfit for the display of pictures for exhibitors prior to sending out the film.

C. E. Cook has taken charge of the World Theater, managed by G. H. Wiley, National secretary, during the latter's absence. Mr. Wiley retains his interest in the theater, and will resume active management on his return to Kansas City, provided that he does not decide to make his headquarters in New York, according to his original plans.

The Mystic Theater, at Thirty-first street and Broadway, Kansas City, has closed, leaving the field in the undisputed possession of the Merit, at the same intersection. The district is large enough to provide a rushing business for one house, but apparently not extensive enough to allow two to prosper.

H. W. Albaugh, of the Kansas City Machine & Supply Company, Kansas City, has decided to give his entire attention to the supply end of the business, and has accordingly disposed of the Yale Theater, that city, which he owned. The Yale was sold to W. R. Frederick, who was unable to make a success of it. Mr. Frederick has left Kansas City, it is said. The house will be continued by attaches.

Exchange men and exhibitors of Kansas City were not excited over the order barring films from the mails. One or two of the exchanges tested the parcel post as a method of shipping films, but found that this transportation was much slower than express, though cheaper in most cases.

The Supreme Court of Missouri will be given an opportunity to decide whether the ordinance keeping moving picture theaters out of a certain district in Kansas City is valid. The Kansas City council in 1913 passed a measure providing that the district bounded by Grand avenue and Main street, and by Tenth and Twelfth streets should be kept clear of moving picture theaters. Frank L. Newman and other exhibitors secured an injunction preventing the enforcement of the ordinance, and the city recently appealed to the Supreme Court. In the meanwhile work on Mr. Newman's theater at 1022 Main street is proceeding as rapidly as the weather will permit.

At a recent meeting Kansas City Local No. 1, M. P. E. L. of A. decided to present a formal protest against free motion pictures for Kansas City parks during the coming summer. It was pointed out that this course by the city would mean a heavy loss to exhibitors who have their entire fortunes tied up in the business. The city has not yet decided definitely in installing free pictures in the parks, and it is doubtful whether it has funds enough on hand to permit of the venture if it wished to do so. However, the local organization felt it wise to nip the plan in the bud.

Physicians of Kansas City are planning to take advantage of the animated pictures in a rather unusual manner. Cameramen will be secured to photograph operations by specialists, of whom there are several in Kansas City of national reputation. The pictures will then be displayed throughout the country in medical schools and elsewhere.

Baseball managers have always considered themselves in a class all their own when it comes to receiving free advice as to how to conduct their business. Kansas City exhibitors, however, are giving baseball generals a hard run in this respect. The numerous Parents-Teachers' associations in Kansas City are the latest to chime in with counsel. Their plan, however, has some merit to it, inasmuch as they propose to reciprocate to some extent. The forty-four associations will each appoint a committee of three women to interview owners of motion picture houses in their district with the idea of getting the latter to run special educational programs on Friday nights. Interrogations by the exhibitors revealed the fact that the associations, in turn, will endeavor to get the school children out in force on these particular nights. The proposition will be considered by the local branch of the M. P. E. L. of A. at its next meeting.

Boxes recently were installed in the Wonderland Theater, Kansas City, by Richards & Flynn, the owners of that and other houses. Each box contains a half dozen chairs, which are being used extensively by feminine devotees of the film who fancy the added privacy. The boxes are at the rear of the house and cost no more than an ordinary seat.

Practically all of the theaters in the business district of Kansas City, the admission price of which is five cents, have reduced their programs from four to three reels. It is felt that this is sufficiently large for five cents. The Tenth Street Theater, one of the few ten-cent houses in the business section, will continue to give four reels. The Twelfth Street Theater, another Standard Amusement Company house, will give four reels on Sundays, when the admission price is raised to ten cents. The same is true of the Wonderland, which also advances five cents on Saturdays and Sundays.

MURRAY.

SAN FRANCISCO.

THE yawl-rigged vessel, Iola, is being fitted up in San Francisco harbor, and will shortly sail for Lower California in command of Captain J. H. Syberg to secure moving pictures for a concession to be operated at the Panama-Pacific International Exposition in 1915. M. S. Wall, a prominent writer of Seattle, Wash., will accompany the party.

The Silver Palace Theater, 729 Market Street, and the Pastime Theater, 789 Market street, are striving to stimulate trade by giving away a fully equipped Buick automobile. The machine is being shown on alternate weeks in the lobbies of these playhouses.

Marion H. Kohn, manager of the San Francisco office of Warner's Features, Inc., is now making a very successful trip through the territory south of this city. This firm was formerly located in the Grant Building, but is now settled in new quarters on Taylor street, near Eddy, in the heart of the film supply district.

Ben Michaels is opening a new moving picture house in the North Beach district of San Francisco, but has not yet named the theater. A contest is to be held and a prize will be given to the person suggesting the most appropriate name.

Thieves entered the lobby of B. Cohen's moving picture theater at Brazil and Naples streets, San Francisco, on the evening of February 8 and ruined the electric orchestrion, damaging the instrument to the extent of $1,000.

The Board of Police Commissioners of San Francisco has granted a permit to Thomas F. O'Day to show moving pictures at 160 O'Farrell street.

Turner & Dahnken have taken out a building permit for making alterations to the Globe Theater on Mission Street, between Twenty-third and Twenty-fourth. About $5,000 will be expended in

this work and the place will then be opened as a moving picture theater.

The Bell Amusement Company has been incorporated at San Francisco with a capital stock of $5,000 by E. Fried, T. O'Day and M. O'Brien.

The Portola Theater, Eugene Roth, manager, has just closed a very successful week's run, featuring "The Harper Mystery," a three-part Turner picture imported by A. Blinkhorn, of New York City. While the "Inside of the White Slave Traffic" film was being shown, this house opened its doors at nine o'clock in the morning, but is now back to its old schedule of eleven o'clock to eleven o'clock.

The Tivoli Theater was open on the morning of February 14 from 10 o'clock until noon, for the benefit of the Boys' Outing Farm, which is maintained during the summer months. Views of the farm were shown, together with the moving pictures of Mme. Schumann-Heinck's recent concert for school children.

During the last two weeks of March the Tivoli Theater will be devoted to grand opera, but as soon as the theatrical stars depart the moving picture will be seen again for an indefinite period.

During the week of February 15 the filmed version of Jack London's "John Barleycorn" will be shown at Grauman's Imperial Theater. This picture is expected to create a sensation as San Francisco is the home of Jack London, and many of the scenes were filmed around the bay. The attendance is expected to rival that recorded during the week when "The Sea Wolf," another of the Jack London stories, was shown in this theater.

One of the great attractions at Grauman's Imperial Theater these days is the music, notably the playing of Cliff Carney on the big pipe organ. In addition there is a large orchestra.

The leading daily newspaper of San Francisco, "The Examiner," is now devoting a large amount of space daily to stories of the pictures produced by Pathe Freres. These stories may be read in the morning and the pictures may be seen the same day, except in the case of the large productions, which are described in installments. The first subject to receive attention was the photoplay production of Zola's famous novel, "Germinal."

The California Motion Picture Corporation has secured the services of Beatriz Michelena, the California prima donna, as a star.

The California Motion Picture Corporation recently completed the taking of a number of reels of pictures illustrating life in the Lost Hills petroleum district. The process of drilling is shown as well as a number of views of gushers in action. The pictures were recently shown to a gathering of bankers and oil men in the laboratory of the local concern.

CHURCH.

ILLINOIS.

F. W. HINES has sold the Grand Theater, at Fulton, to H. H. Cossman, of that city.

The Bell Theater, at Cuba, has been re-opened after being entirely remodeled and new ventilating apparatus installed. It is significant that with the rejuvenation of the house comes the announcement that no vaudeville will be run, indicating that the residents of the little city find good photoplays sufficient attraction.

The East Moline Theater Company, of East Moline, is only awaiting the advent of seasonable weather before erecting a new house with seating capacity of 1,000 on the site which it recently purchased on Fifteenth avenue, in that city. The building will be one story high, but later other stories may be added. It will be run at first as a motion picture theater, but it is the intention to ultimately use the building for conventions and other meetings.

Milo Phares has sold the Photoplay Theater, at Glasford, to Oscar Peterson.

The Family Theater, on Second Avenue, in Rock Island, has been leased to Norman and Omar Willits and H. B. Fricke, of Keithsburg, Ill., who have high aims, announcing a policy designed to "attract lovers of the better things in motion plays." They have purchased the interest of A. J. Leisy, of Davenport, Iowa, in the place. Redecoration, new projecting apparatus, and the installation of an orchestra and a singer followed their coming.

Carl Noren, a Rockford restaurant man, has had plans drawn by E. A. Peterson, an architect of that city, for a one-story 33 x 121 theater on Seventh street, in that city. The superstructure will admit of other stories later. The house at first will seat 550 persons, and these will be given an exclusive photoplay program if plans for leasing to a Rockford or Chicago company materialize.

Rudy B. Kiefer has sold the Quincy Theater, on Hampshire street, in Quincy, to John O'Neil, of that city, who now is conducting the house.

Newspapers published in Quincy give credit to the Moving Picture World for posting a number of business men of that city who had been invited to invest in the Colonial Motion Picture Corporation. The literature of the company, when received in Quincy, was referred to Herman E. Nelson of the Star Theater, who recalled the information published in a recent issue of the World.

Moving pictures of the "honor convicts" from the Illinois state penitentiary at Joliet, recently were made by the Industrial Moving Picture Company, of Chicago. These will be used by Warden E. M. Allen in lectures in New York and Chicago concerning the new Illinois plan of reforming the men instead of punishing them. It is notable that there was no attempt to exploit the unfortunate men. Previously Governor Dunne had issued an edict that no films be made, but the prisoners later volunteered to pose for the reels, provided they, individually, were not given undue prominence.

Before motion pictures can be used in school entertainments in Galesburg the wiring and projecting apparatus must be passed upon by the building committee of the Board of Education and an authorized electrician. This action has been taken at the suggestion of Fire Chief Peterson, of that city.

A building is being remodeled in Cullom to serve as an opera house. The chief attractions, it is announced, will be moving pictures.

The films showing the making of pianos at the Packard factory in Fort Wayne, Ind., were shown for two days at the Willard Theater, in Kewanee.

When the moving pictures which are being used by the Illinois State Pure Food Commission were shown at Carbondale the members of the Merchants' association attended the exhibition in a body.

The village board of Maywood has appointed Trustees Portman and Holden to investigate violations of the ordinance relating to the conduct or construction of theaters. The object is not interference with the operation of the houses, but Frederick O. Cloyes, who wishes to construct a new theater, called the attention of the board to the fact that an ordinance prohibits houses with seating capacity of more than 300, whereas some of the houses now running are larger. He wishes to construct a new theater on Lake street which will seat 450, but wants to ascertain his exact standing before proceeding.

W. A. Edwards has leased the Wildey Theater, in Edwardsville, from the Wildey Investment Company for two years from July 1, succeeding Harry Bloston, who has had charge of the house for the last two years. Edwards is having a new theater constructed in the Marks, Weber & Company building in Edwardsville and will operate both houses.

MIDWEST SPECIAL SERVICE.

PHILADELPHIA.

W. C. Karrer, who for a number of years has been connected with the States Right Feature Film Company and who has made a splendid success of the World's Special Film Corporation's features, announces that he is now engaged in the feature importing business for the Kilkar films, 1482 Broadway, New York City. E. W. Booth, well known to the local exhibitors, will have charge of the Worlds Special Company in Philadelphia.

I. S. Goodwin, manager of the Fifty-ninth Street Airdome, announces that he is already booking big film attractions for the coming season. The policy of the airdome will be three-day to week runs. Don Baros' famous Italian band and orchestra of twenty-six pieces has been engaged for the entire season.

One of the most complete grand orchestrations ever installed in a Philadelphia motion picture theater has been placed in the Germantown Theater of Walter Stuempfig. It has created quite a lot of favorable comment.

Albert H. Coggins, assistant City Solicitor of Philadelphia, in charge of the damage suits against the city resulting from accidents due to faulty paving, etc., is making arrangements with H. B. B. Motion Picture Company, of Philadelphia, to produce a series of pictures, of an educational tendency, which will be shown in the theaters of Philadelphia, as a warning to people to be careful and "watch their steps." It is also planned that whenever such an accident takes place, a photographer of the above company will be rushed to the scene, and a picture will be taken, showing just how the accident happened. This film will then be shown at the hearing, as part of the defence of the city.

M. Stiefel, one of the foremost exhibitors in Philadelphia, is making arrangements for the installation of the latest type of unit orchestration in his many theaters. It has not been definitely decided upon, but it is expected that the Wurlitzer orchestra will be used.

The Famous Players Exchange has contracted for the output of the Jesse L. Lasky Feature Play Company's productions for Eastern Pennsylvania and New Jersey, in addition to their Famous Players productions. They are now making bookings with the exhibitors through this territory.

The Pioneer Amusement Company, of West Orange, N. J., has been incorporated under the laws of New Jersey with a capital of $50,000. Harry S. Schultz, of Jersey City, is the principal incorporator.

The Sagamore Realty Company, of Philadelphia, has awarded a contract to A. Whitehead, Inc., for the erection of a picture theater which will be built at Germantown avenue and Graver's lane. The theater will be 33 by 86 feet and will cost $11,000.

A contract has been awarded to George Hogg, of Philadelphia, for the erection of a one-story motion picture theater, to be built at Nos. 412-414 Market street, for Day H. Powers. The building will be of brick and terra cotta, 50 by 113 feet and will cost $10,000.

Dr. William C. Jacobs, associate superintendent of schools, declared recently that the era of the moving picture as an aid to the instruction in the public schools had come. He said that at present there were not enough films made to supply the needs of every branch of study, but said that the number of subjects was increasing.

Upon the order of Judge Ralston, Magdalene Hagner and Frank K. Brang will submit to a dissolution of their partnership with John Meyers in a moving picture theater on East Girard avenue. A receiver acting for the Court will wind up the business and distribute the proceeds among the parties. Mr. Meyers complained that soon after the co-partnership was formed about a year ago Mrs. Hagner employed her husband, R. W. Hagner, as manager without the plaintiff's consent, and that the woman together with Brang, the other partner in the business, voted to increase the weekly salary of Hagner. It was estimated that the monthly profits of the business were over $1,000.

"Without equitable relief," Judge Ralston said, "Meyers is helpless. The business is managed by one partner and her husband. The plaintiff has no means of checking up the receipts of the theater."

State Fire and Factory Inspector Patterson, of Pennsylvania, has started an investigation of the moving picture theaters in western Pennsylvania. He is personally visiting every town and city in the state in order to obtain first hand information as to how the exhibitors are conducting their establishments. A new ruling is also about to be enforced which will compel every exhibitor to furnish patrons with seats, or refuse admittance into the theater until there are seats available. It is said that this rule will be rigidly enforced.

Proceedings were instituted a few days ago in the United States District Court to have Harvey Ringler and his partner, Charles E. Goddard, in the Broadway Theater, 203-205 North Broad street, adjudged involuntary bankrupts. Action was taken by the Interstate Films Company with a claim of $728.15; Lewis M. Swaab, $27.05, and the Pierce Poster Company, $2.88. It is claimed that the defendants admitted their insolvency last week. The liabilities are estimated at $10,000 and the assets at $600.

Philadelphia exhibitors are watching with interest the recent ruling of the Mayor of Pittsburgh, which provided that separate sections be made for unaccompanied men, one for unaccompanied women and one for men and women who enter the theater together. The order followed many complaints to which women and girls have been subjected while the lights are out.

J. Emanuel, of the Ridge Avenue Theater, one of the most popular of the uptown amusement houses, contributes the success of the theater to the variety of pictures shown each day. Mr. Emanuel contends that a great number of the exhibitors do not give enough attention to the selection of their pictures, and in many instances they have booked for the same day two or three heavy dramatic features, with no comedy to break the monotony of such a show. The people who are regular patrons desire something light rather than a quantity of heavy stuff.

John Holten Sikes, of Wilkes-Barre, Pa., is having plans made for a moving picture theater which will be erected in that city at a cost of about $8,000. The building will be 27 by 40 feet; it will be constructed of hollow tile.

The Elkton Moving Picture Company, with offices at 118 North Warren street, Trenton, N. J., has become incorporated under the laws of the State of New Jersey, with a capital of $5,000. The incorporators are: S. B. Shankman, Beatrice Shankman, S. H. Lavinson and Lillian R. Laninson.

The foundry of the Birdsboro Machine Company, Birdsboro, Pa., has just turned out a large diving bell, which will be shipped to Florida, where it will be used in making pictures of submarine life. Submarine fights with sharks will be features.

J. Louis Breitinger, State Moving Picture Censor, fears that the constant inspection of films will injure his sight. While discussing Director Porter's suggestion that the segregation of unaccompanied men and women be tried in moving picture houses, he said he had been compelled to get a special pair of glasses to protect his eyes when passing judgment on the films. Mr. Breitinger thinks the plan as suggested by Director Porter to be unnecessary.

"People seldom go to the moving pictures alone," said Mr. Breitinger, "they like to enjoy the show with some friend. And besides, I don't think there is a need of this Quaker meeting custom. The dangers and liability of unpleasant experiences are very much exaggerated. Annoyances are no more apt to occur at a moving picture theater than on the street."

The Summer Amusement Company, of East Orange, N. J., has been granted a charter under the laws of that state with a capital of $5,000. The incorporators are H. H. Picking, Charles Goyer and Frank E. Ruggles.

The H. B. B. Motion Picture Company, of Philadelphia, has made arrangements to photograph the field events which will be held at the University of Pennsylvania next April, when athletes from all parts of the country, as well as a number of foreign entrants, will compete in all manner of athletic sports. This meet, which is next in size to the Olympiad, will attract visitors from all parts of the country, and it is the purpose of the H. B. B. Motion Picture Company to feature the pictures throughout the world in its work of boosting Philadelphia.

CONGDON.

(Continued on page 1276)

ANOTHER HIT!

Unanimously pronounced an unprecedented moving picture success by critics, distributors, exhibitors and the public.

EUGENE WALTERS'

Great Five Season Theatrical Success

"PAID IN FULL"

In Five Parts

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COMING PRODUCTIONS

March 16th

Augustus Thomas'

"In Mizzoura"

(5 PARTS)

with

Burr McIntosh

April 12th

Edgar Selwyn's

"Pierre of the Plains"

(5 PARTS)

with

Edgar Selwyn

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220 W. 42nd St., New York

HARRY RAVER, President AUGUSTUS THOMAS, Director-General

OUR DISTRIBUTORS

ALABAMA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

ALASKA—A. R. Thorne, Fairbanks, Alaska.

ARIZONA—Golgate Feature Service, 234 Eddy St., Los Angeles, Cal.

ARKANSAS—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

CANADA—Feature Film Co., of Canada, 205 St. Catherine St., Montreal.

CALIFORNIA—Golgate Feature Service, 234 Eddy St., Los Angeles, Cal.

COLORADO—Golgate Feature Service, Denver, Colo.

CONNECTICUT—Famous Players Film Co., N. England, 31 Beach St., Boston, Mass.

DELAWARE—Electric Theater Supply Co., 13th & Vine Sts., Philadelphia, Pa.

DIST. OF COLUMBIA—Electric Theater Supply Co., 13th & Vine Sts., Philadelphia, Pa.

FLORIDA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

GEORGIA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

IOWA—Kansas City Feature Film Co., A. D. Flinton, Pres. Gayety Theater, Kansas City.

IDAHO—Golgate Feature Service, 329 Oak St., Portland, Ore.

ILLINOIS—Famous Players Film Service, Inc., Power Bldg., Chicago, Ill.

INDIANA—Famous Players Film Service, Inc., Power Bldg., Chicago, Ill.

KANSAS—Kansas City Feature Film Co., Gayety Theater, Kansas City, Mo.

KENTUCKY—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.

LOUISIANA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

MAINE—Famous Players Film Co., of New England, 228 Tremont Ave., Boston, Mass.

MARYLAND—Electric Theater Supply Co., 13th & Vine Sts., Philadelphia, Pa.

MASSACHUSETTS—Famous Players Film Co., N. E., 31 Beach St., Boston, Mass.

MISSOURI—Dalton & Wolf, Beers Hotel, Grand & Olive Sts., St. Louis, Mo.

MONTANA—Golgate Feature Service, 329 Oak St., Portland, Ore.

MICHIGAN—The Casino Co., Detroit.

MINNESOTA—Zenith Feature Film Co., Duluth.

MISSISSIPPI—Southern Feat. Film Assoc., 65 Walton St., Atlanta, Ga.

NEVADA—Golgate Feature Service, 234 Eddy St., Los Angeles, Cal.

NEBRASKA—Kansas City Feature Film Co., Gayety Theater, Kansas City, Mo.

NO. CAROLINA—Southern Feat. Film Assoc., 65 Walton St., Atlanta, Ga.

NO. DAKOTA—Marshall Theater Circuit, Duluth, Minn.

NEW HAMPSHIRE—Famous Players Film Co., N. E., 31 Beach St., Boston, Mass.

NEW MEXICO—Golgate Feature Service, Denver, Colo.

NO. NEW JERSEY—Modern Film Company, 137 Roseville Ave., Newark, N. J.

SO. NEW JERSEY—Electric Theater Supply Co., 13th & Vine Sts., Philadelphia, Pa.

NEW YORK—All Star Film Rental Co., 110 W. 40th St., New York City.

OKLAHOMA—Kansas City Feature Film Co., Gayety Theater, Kansas City, Mo.

OHIO—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.

OREGON—Golgate Feature Service, 329 Oak St., Portland, Ore.

E. PENNSYLVANIA—Electric Theater Sup. Co., 13th & Vine Sts., Philadelphia, Pa.

W. PENNSYLVANIA—Famous Players Film Service, Inc., 125 4th Ave., Pittsburgh, Pa.

RHODE ISLAND—Famous Players Film Co., N. E., 31 Beach St., Boston, Mass.

SO. CAROLINA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

SO. DAKOTA—Kansas City Feature Film Co., Gayety Theater Bldg., Kansas City, Mo.

TENNESSEE—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

TEXAS—All Star Film Service, 1929½ Main St., Dallas, Tex.

UTAH—Golgate Feature Service, Denver, Colo.

VIRGINIA—Southern Feature Film Assoc., 65 Walton St., Atlanta, Ga.

VERMONT—Famous Players Film Co., of N. Eng., 31 Beach St., Boston, Mass.

WASHINGTON—Golgate Feature Service, 329 Oak St., Portland, Ore.

W. VIRGINIA—Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburgh, Pa.

WYOMING—Golgate Feature Service, Denver, Colo.

WISCONSIN—Zenith Feature Film Co., Duluth, Minn.

Calendar of Licensed Releases.

Current Releases

MONDAY, MARCH 2nd, 1914.

BIOGRAPH—A Bunch of Flowers (Drama) .....
EDISON—Mr. Sniffkins' Widow (Comedy).....1000
KALEM—Chest of Fortune (Special—2 parts—Drama).2000
PATHE—Pathe's Weekly, No. 18, 1914 (News).....
SELIG—The Tragedy of Ambition (Spec.—2 parts—Dr.)2000
VITAGRAPH—Buffalo Jim (Drama) 1000

TUESDAY, MARCH 3rd, 1914.

CINES—The Diamond-Maker (Special—2 parts—Dr.)..2000
EDISON—With the Eyes of Love (Drama).....1000
ESSANAY—The Long Cold Night (Drama).....1000
LUBIN—The Best Man (Comedy)..... 400
LUBIN—That Terrible Kid (Comedy)..... 600
PATHE—The Second Generation (Drama).....
SELIG—The Smuggler's Sister (Drama).....1000
VITAGRAPH—The Sacrifice of Kathleen (Special—2 parts—Drama) 2000

WEDNESDAY, MARCH 4th, 1914.

EDISON—An Absent-Minded Mother (Comedy)..... 500
EDISON—A Four-Footed Desperado (Comedy)..... 500
ESSANAY—"Presto" Willie, Magician (Comedy).....1000
KALEM—The Intrigue (Special—2 parts—Drama).....2000
LUBIN—In the Gambler's Web (Special—2 parts—Dr.)2000
PATHE—Hogan's Alley (Comedy) .....
SELIG—The Countess and the Burglar (Drama).....1000
VITAGRAPH—A Pair of Frauds (Comedy).....

THURSDAY, MARCH 5th, 1914.

BIOGRAPH—Politics and Suffragettes (Comedy) ....
BIOGRAPH—Pa and Ma Elope (Comedy) .....
ESSANAY—The Conquest of Man (Drama).....1000
LUBIN—His Wife (Special—2 parts—Drama).....2000
MELIES—Winky Willy and the Telephone Crime (Comedy) 300
MELIES—A Village Scandal (Comedy) 700
PATHE—Pathe's Weekly, No. 19, 1914 (News).....
PATHE—The Brother Counts (Special—2 parts—Dr.).2000
SELIG—Little Lillian Turns the Tide (Drama).....1000
VITAGRAPH—Silent Trails (Drama) .....
VITAGRAPH—Scenes in Norsland (Scenic).....

FRIDAY, MARCH 6th, 1914.

EDISON—Comedy and Tragedy (Spec.—2 parts—Dr.).2000
ESSANAY—Chains of Bondage (Special—2 parts—Dr.)2000
KALEM—Hiram's Hotel (Comedy) .....
KALEM—Beauty, the Educated Horse (Edu.) .....
LUBIN—A Romance of the Northwest (Drama).....1000
SELIG—The Renegade's Vengeance (Drama).....1000
VITAGRAPH—The Speeder's Revenge (Comedy).....1000

SATURDAY, MARCH 7th, 1914.

BIOGRAPH—Children of Destiny (Drama) .....
EDISON—When the Cartridges Failed (Drama).....1000
ESSANAY—Sophie's Birthday Party (Comedy).....1000
KALEM—The Hopi Raiders (Comedy).....
KALEM—Unveiling the Maine Monument (Topical)...
LUBIN—When Dooley Passed Away (Comedy).....1000
PATHE—On the Altar of Patriotism (Special—2 parts—Drama) 2000
VITAGRAPH—The Mischief Maker (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, MARCH 9th, 1914.

BIOGRAPH—For Auld Lang Syne (Drama).....
EDISON—The Sultan and the Roller (Comedy).....1000
KALEM—Secret of the Will (Special—2 parts—Drama)2000
PATHE—Pathe's Weekly, No. 20, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 6—Three Bags of Silver (Special—2 parts—Drama).....2000
VITAGRAPH—Ginger's Reign (Drama) 1000

TUESDAY, MARCH 10th, 1914.

CINES—The Greatest Gift (Special—2 parts—Drama).2000
EDISON—The Mexican's Gratitude (Drama).....1000
ESSANAY—The Counter Melody (Drama).....1000
LUBIN—A Dangerous Case (Comedy)..... 400
LUBIN—Slumberville's Scare (Comedy) 600
PATHE—The Hunting Spiders (Zoology).....
PATHE—The Picturesque Coast of Catalonia (Scenic).
SELIG—Suppressed News (Drama) 1000
VITAGRAPH—The Portrait (Special—2 parts—Drama)2000

WEDNESDAY, MARCH 11th, 1914.

EDISON—Andy, the Actor—Fourth of the Andy Series (Comedy) 1000
ESSANAY—The Girl, the Cop, the Burglar (Comedy).1000
KALEM—The Medicine Man's Vengeance (Special—2 parts—Drama) 2000
LUBIN—A Cruel Revenge (Special—2 parts—Drama)..2000
PATHE—Abide With Me (Drama).....1000
SELIG—The Speedway of Despair (Drama).....
SELIG—The Cathedral and Leaning Tower of Pisa (Travel) .....
VITAGRAPH—Art for a Heart (Comedy).....1000

THURSDAY, MARCH 12th, 1914.

BIOGRAPH—Her Hand (Drama).....
ESSANAY—The Warning (Drama) 1000
LUBIN—A Strange Melody (Special—2 parts—Drama).2000
MELIES—Love's Oblivion (Comedy)..... 400
MELIES—One on Batty Bill (Comedy)..... 600
PATHE—Pathe's Weekly, No. 21, 1914 (News).....
PATHE—A Spoiled Life (Special—2 parts—Drama)...2000
PATHE—Making Lace Fans (Industry).....
SELIG—Kid Pink and the Maharajah (Drama).....1000
VITAGRAPH—The Way to Heaven (Drama).....1000

FRIDAY, MARCH 13th, 1914.

EDISON—The Price of the Necklace (Special—2 parts—Drama) 2000
ESSANAY—Grass County Goes Dry (Special—2 parts—Comedy) 2000
KALEM—Her Fallen Hero (Comedy).....
KALEM—Looking for a Fortune (Comedy).....
LUBIN—The Tell-Tale Star (Drama).....1000
SELIG—Elizabeth's Prayer (Drama) 1000
VITAGRAPH—Mrs. Maloney's Fortune (Comedy).....1000

SATURDAY, MARCH 14th, 1914.

BIOGRAPH—Blame the Taylor (Comedy).....
BIOGRAPH—Shorty Makes a Bet (Comedy).....
EDISON—An Affair of Dress—Third of the Dolly of the Dailies Series (Comedy) 1000
ESSANAY—The Interference of Broncho Billy (Drama)1000
KALEM—The Race for a Mine (Drama).....1000
LUBIN—Just a Note (Comedy)..... 400
LUBIN—She Wanted a Count (Comedy)..... 600
PATHE—Against Heavy Odds (Special—2 parts—Dr.).2000
PATHE—A Trip to the Great Nile Dam (Travel).....
VITAGRAPH—An Officer and a Gentleman (Special—2 parts—Drama) 2000

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GENERAL

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MARCH 1st, 1914.

CRYSTAL—How Mosha Came Back (Comedy).....
ECLAIR—The Heart of Carita (Drama).....
REX—The Weaker Sister (Drama).....

MONDAY, MARCH 2nd, 1914.

VICTOR—The Man Between (2 parts—Drama).....
IMP—Testing Bill's Courage (Comedy).....
POWERS—The Tale of a Dog (Comedy).....
POWERS—Trieste to Porto Rose, Austria (Scenic)....

TUESDAY, MARCH 3rd, 1914.

GOLD SEAL—By Radium's Rays (2 parts—Drama)...
CRYSTAL—Some Pull (Comedy) .....
CRYSTAL—A Strange Bird (Comedy).....
UNIVERSAL IKE—Universal Ike Gets a Goat (Com.)

WEDNESDAY, MARCH 4th, 1914.

NESTOR—The Voice of the Viola (Drama).....
JOKER—Traffic in Soles (Comedy).....
ECLAIR—The Diamond Master (3 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 104 (News).....

THURSDAY, MARCH 5th, 1914.

IMP—The Opal Ring (2 parts—Drama).....
REX—The House Across the Street (Drama).....
FRONTIER—Pretzel Captures the Smugglers (Com.)..

FRIDAY, MARCH 6th, 1914.

NESTOR—She Was Only a Working Girl (2 parts—Comedy) .....
POWERS—The Hand That Rules the World (Drama).
VICTOR—The Nemesis That Passed (Drama).....

SATURDAY, MARCH 7th, 1914.

JOKER—Some Boy (Comedy).....
FRONTIER—The Mystery of Buffalo Gap (Drama)....
101 BISON—The Yaqui's Revenge (2 parts—Drama)...

SUNDAY, MARCH 8th, 1914.

CRYSTAL—Lizzie and the Ice Man (Comedy).....
ECLAIR—Birds of Passage (Comedy).....
ECLAIR—Orchids (Horticulture) .....
REX—A Modern Fairy Tale (Drama).....

MONDAY, MARCH 9th, 1914.

VICTOR—Hearts and Flowers (Drama).....
IMP—The Flaming Diagram (2 parts—Drama).....
POWERS—A Murderous Elopement (Comedy).....

TUESDAY, MARCH 10th, 1914.

GOLD SEAL—The Twin's Double (3 parts—Drama)...
CRYSTAL—Bimberg's Love Affair (Comedy).....
CRYSTAL—Baldy Belmont Breaks Out (Comedy).....
UNIVERSAL IKE—Universal Ike's Wooing (Comedy)

WEDNESDAY, MARCH 11th, 1914.

NESTOR—The Mexican's Last Raid (Drama).....
JOKER—A Mexico Mix (Comedy).....
ECLAIR—Into the Foothills (2 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 105 (News).....

THURSDAY, MARCH 12th, 1914.

IMP—Jealousy and Giant Powder (Comedy).....
REX—Heart of the Hills (2 parts—Drama).....
FRONTIER—The Colonel of the Nuts (Comedy).....

FRIDAY, MARCH 13th, 1914.

NESTOR—What a Baby Did (Comedy).....
POWERS—The Faith of Two (Drama).....
VICTOR—The Honeymooners (2 parts—Com.-Dr.)....

SATURDAY, MARCH 14th, 1914.

JOKER—Won In The First (Comedy).....
FRONTIER—His Younger Brother (Drama).....
101 BISON—Title not reported.

Mutual Film Corporation

SUNDAY, MARCH 1st, 1914

APOLLO—Village School Days (Drama).....
MAJESTIC—No Release This Date.
THANHOUSER—The Scientist's Doll (Drama).....

MONDAY, MARCH 2nd, 1914.

AMERICAN—The Crucible (Drama).....1000
KEYSTONE—A Film Johnny (Comedy).....
RELIANCE—Our Mutual Girl (No. 7), (Drama).....

TUESDAY, MARCH 3rd, 1914.

KAY-BEE—No Release This Date.
MAJESTIC—The Stronger Hand (2 parts—Drama).....2000
THANHOUSER—The Desert Tribesman (2 parts—Drama)2000

WEDNESDAY, MARCH 4th, 1914.

BEAUTY—Italian Love (Drama).....1000
BRONCHO—Marie (2 parts—Drama).....2000
MUTUAL—Mutual Weekly, No. 62 (News).....
RELIANCE—A Lesson in Bridge (Drama).....

THURSDAY, MARCH 5th, 1914.

AMERICAN—The Pursuer Pursued (Drama).....1000
DOMINO—For the Wearing of the Green (2 parts—Drama)2000
KEYSTONE—A False Beauty (Comedy).....
KOMIC—The Impostor (Drama).....

FRIDAY, MARCH 6th, 1914.

KAY-BEE—The Path of Genius (2 parts—Drama).....2000
PRINCESS—Her Way (Comedy-Drama).....
THANHOUSER—No Release This Date.

SATURDAY, MARCH 7th, 1914.

AMERICAN—A Child of the Desert (Drama).....1000
KEYSTONE—Not Yet Announced.
MAJESTIC—The Rector's Story (Drama).....
RELIANCE—When Fate Frowns (Drama).....

SUNDAY, MARCH 8th, 1914.

APOLLO—Rafferty's Raffle (Comedy).....
MAJESTIC—Not Yet Announced.
THANHOUSER—Not Yet Announced.

MONDAY, MARCH 9th, 1914.

AMERICAN—The Call of the Traumerei (3 parts—Drama).3000
KEYSTONE—Not Yet Announced.
RELIANCE—Our Mutual Girl (No. 8), (Drama).....

TUESDAY, MARCH 10th, 1914.

KAY-BEE—No Release This Date.
MAJESTIC—Not Yet Announced.
THANHOUSER—Not Yet Announced.

WEDNESDAY, MARCH 11th, 1914.

BEAUTY—Closed at Ten (Comedy-Drama).....1000
BRONCHO—The Barrier Royal (2 parts—Drama).....2000
MUTUAL—Mutual Weekly, No. 63 (News).....
RELIANCE—Not Yet Announced.

THURSDAY, MARCH 12th, 1914.

AMERICAN—No Release This Date.
DOMINO—The Silent Messenger (2 parts—Drama).....2000
KEYSTONE—Not Yet Announced.
KOMIC—Not Yet Announced.

FRIDAY, MARCH 13th, 1914.

KAY-BEE—Desert Gold (2 parts—Drama).....2000
PRINCESS—Not Yet Announced.
THANHOUSER—Not Yet Announced.

SATURDAY, MARCH 14th, 1914.

AMERICAN—A Story of Little Italy (Drama).....1000
KEYSTONE—Not Yet Announced.
MAJESTIC—Not Yet Announced.
RELIANCE—Not Yet Announced.

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—*Webster's Dictionary*

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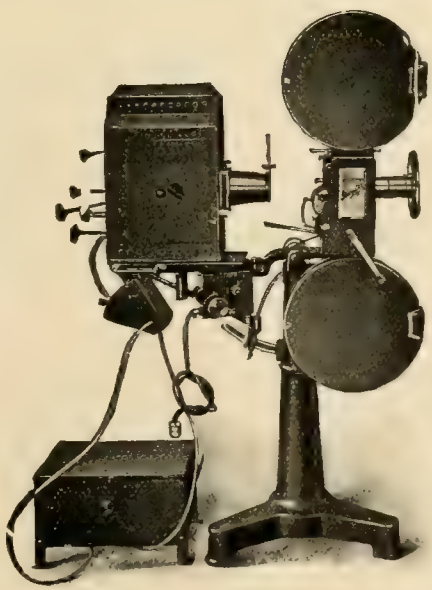

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The Squaw Man

with

DUSTIN FARNUM

In the Best Characterization of His Career

"He played the part of 'THE SQUAW MAN' so superbly I was sorry he was not portraying an American instead of a Britisher."—*Louis Reeves Harrison, in The World.*

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The Voice of a few:

WM. L. SHERRY said:

"'THE SQUAW MAN' is one of the best photo productions ever offered to the exhibitor. The proof of this is the fact that an hour after the private showing, I booked ten solid weeks, and each mail brings in additional requests. Am more than pleased to add this production to my programme."

Emmet Corrigan, the brilliant dramatic star, after seeing the entire six parts of "THE SQUAW MAN," said:

"The scene in the mountains is as spiritual and uplifting as the Angelus. It is all wonderful."

Mr. DENNING, in Dramatic Mirror, said:

"Mr. Lasky, you jump into a game that many hard-working men have been studying for the past twenty years, and the very first time up, you found out a home run. 'THE SQUAW MAN' is among the few really satisfactory film adaptations of plays. For point of sustained interest, it gives place to none. It is a real story, told in photographed action; not in lengthy sub-titles."

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THE VOICE OF THE CRITICS BUT AN ECHO OF OUR ADVANCE ANNOUNCEMENTS

Mr. Lesley Mason in Motion Picture News said:

"The audience leans forward involuntarily to catch every move of the personages on the screen. It is hard to say which, if any, particular scene will bring the director the most credit. The series of pictures delineating Jim's struggles across the snow-bound hills are in themselves a masterpiece, and there are many such in the two hundred and sixty-four scenes which comprise the production.

"The difference between 'THE SQUAW MAN' and 'Westerns' is the difference between Bret Harte's stories compared to five-cent 'paper backs.'

"'THE SQUAW MAN' represents the triumph of the pictures over stage productions."

Mr. Pangborn in Morning Telegraph:

"One of the great outstanding successes of feature photoplay productions has been achieved in 'THE SQUAW MAN.' Viewing the film as a whole, one is strongly tempted to say that it is perfect. From the first scene to the last, the settings, whether interior or exterior, are extraordinarily good. The photographic work is perfect, and includes many particularly fine effects. In all scenes Dustin Farnum interprets his part perfectly. The exteriors are of unusual beauty and were all made in the very country where the story is laid."

Louis Reeves Harrison in Moving Picture World:

"One of the best visualizations of the stage play ever shown on the screen, 'THE SQUAW MAN,' was a source of surprise and delight for me and to the able critic at my side. It is a lucid arrangement and delicate appreciation of dramatic values.

"To unwavering logic and consistency, to the pains taken in those tiny details which make action realistic, to the pervading sense of beauty and to highly intelligent interpretation, quickening interest in the outcome, must be ascribed the charm 'THE SQUAW MAN' is bound to exert.

"The producers have depended upon a rattling good story of adventure, running with unbroken unity sustained by a character of magnetic personality.

"Princess Redwing performs her part with exquisite fidelity.

"Dustin Farnum's unobtrusive and masterly characterization was largely responsible for the surprising delight, for he has certainly grasped the essential principles of screen interpretation, his performance is so manly and devoid of stale artifice."

New York Tribune:

"'THE SQUAW MAN' as a photo production is exceptionally well planned and executed. It gains a great deal of interest by the addition of scores of scenes—some of them 'thrillers.'

"Dustin Farnum, the star, performs with admirable dash and spirit."

N. Y. Journal of Commerce:

"'THE SQUAW MAN' is among the greatest photoplay productions ever shown. The great audience was most generous in its applause."

Jolo in Variety:

"In spite of all handicaps in not showing the picture in a regular moving picture house, 'THE SQUAW MAN' may be set down as a genuine masterpiece in moving picture productions. It is one of the best told dramas with well sustained interest excellently played by a wholly competent acting organization.

"The idea of introducing the characters is new and many of the lighting effects are a radical departure from the beaten path."

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February 28th, 1914

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We hereby warn this party that unless he desists, we shall publish in the next issue of the Moving Picture World his name and a complete record of his past crimes and misdemeanors of which we have absolute knowledge.

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The Gaumont Co.

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The Great Diamond Robbery

By EDWARD M. ALFRIEND and A. C. WHEELER

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WALLACE EDDINGER

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GAIL KANE	CHARLES J. ROSS
DOROTHY ARTHUR	ELITA PROCTOR OTIS
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All productions of the Playgoers Film Company will be personally staged by Mr. Arthur and receive the same care and attention as to detail that has characterized his productions in the past, both in the operatic and dramatic fields.

EXHIBITORS' NEWS.

(Continued from page 1256)

NEW ENGLAND.

MASSACHUSETTS exhibitors were not so busy with legislative matters this week, as practically only one bill relating to the moving picture business in any way was heard before the present legislative session. The only bill of importance was one before the Committee on Legal Affairs relative to censorship. Corporation Counsel John A. Sullivan appeared before the committee urging a bill to vest the sole authority over all theatrical exhibitions in Boston in the hands of the Mayor. The Mayor and the Police Commissioner must now agree on the immorality of a play or picture before it can be stopped. Mr. Sullivan said that he was not highly in favor of censorship, but that if it were to be exercised at all it should be done in a more effective way, which he thought could only be practically accomplished if the matter were in the hands of one man alone. Judge J. Albert Brackett, who represents the theatrical interests, both "legitimate" and moving picture, stated he is entirely opposed to the measure, arguing it is unwise and unfair to give any one man absolute power over theaters in Boston. Judge Brackett stated clearly that the Boston theatrical business is altogether too large to be within the power of one man's judgment, and pointed out that if a Mayor should be biased in his ideas as to what constitutes an immoral play or picture, much harm might be done the theaters. No disposition was made of the matter at the hearing, but it is believed that Mr. Sullivan's stand will not find favor with the committee, which, it is expected, will leave the law in the hands of the Mayor and Police Commissioner jointly. Many moving picture men attended this hearing.

The bill relative to the censoring of motion pictures is due for another reading by the committee on mercantile affairs on the week of February 22. The Motion Picture Exhibitors' League of Massachusetts will be represented by Judge Brackett, and the various league members are very hopeful that the bill will be given "leave to withdraw." The National Board of Censorship in New York, and its decisions are now taken as perfectly satisfactory by the authorities, and this way of censoring the films should be continued, and not a plan to re-censor pictures for this State. This subject brings to mind the fact that on February 21, the Children's Welfare League of Roxbury, Mass., made public a report of an eleven weeks' investigation of the photoplay houses in that district, beginning November 24 and ending February 9. The league was among those represented at the recent hearing at the State House on House Bill 299, introduced by Senator Cox, providing for this State censorship. Out of 460 films viewed by members of this committee, 92 were found to be objectionable—according to the committee's ideas. The investigation was conducted by a committee of twenty-six members, and eight theaters were visited. The league had prepared blanks with certain questions to be answered, which were filled in by the investigators. These questions referred to the character of songs, jokes, vaudeville and photoplays, which were classified under three heads: good, fair and objectionable. The size of the audience and number of children under fourteen was also watched. In an interview with the present scribe, R. S. Thompson, secretary of the league, stated: "We confined ourselves really to two classifications, the good and fair in one group, and the objectionable in the other. Complaints brought to us last fall from several quarters were what started the investigation. We found two of the managers willing to co-operate, and one of these ran a special program for children at our request. The others were indifferent. The standards by which the pictures were judged were printed on a slip," continued Mr. Thompson, "and they are four in number and debar (1) pictures that are obscene or suggestive of immorality; (2) pictures tending to make any form of vice attractive or otherwise degrade moral standards; (3) scenes that are repulsive or offend good taste; (4) the showing of crime in such a way as to make it appear profitable. Of the 92 objectionable films, 17 per cent. violated the first standard, 20 per cent. the second, 26 per cent. the third, and 37 per cent. the fourth. There were fourteen instances of murder, five of suicide, four of marital infidelity, three of brutality, three of abduction, two of gruesome detail." Mr. Thompson named a dozen or more other points to which objections were named, but enough of them have been recorded to show how narrow and prejudiced a committee this was.

A meeting of the Motion Picture Exhibitors' League of Massachusetts is scheduled for Wednesday afternoon, February 25. On the morning of the following Wednesday, a meeting will be held in Springfield, Mass., at which every exhibitor in Western Massachusetts who reads this notice should be present. Many members of the league in and around Boston will make the trip to Springfield, to line up as many exhibitors as possible as league members. The plan of making this trip was suggested by N. N. Brooks, an exhibitor controlling four Boston houses, and the idea was immediately considered a fine one and acted upon.

Charles Bawlet, formerly manager of the Mutual's branch office at Waterville, Me., has accepted a position as assistant manager of the World Special's Boston office, over which presides the well-known Fred B. Murphy, also a former Mutual exchange manager. Mr. Murphy has been steadily extending the business of the World Special since assuming charge of the Boston office, due to his wide acquaintance among the trade.

R. F. Keene, manager of the Empire Theater at Whitman, Mass., says that he finds business very good indeed. Mr. Keene has a first-class theater and is now using the full Universal program.

On February 19, General Manager J. A. Eslow, of the New England Universal Film Exchange, Boston, sent out letters to every theater in New England, announcing that Ford Sterling, Henry Pathe Lehrman, and Mr. Fred Bolshofer, of the Keystone comedy company, had been retained by the Universal to produce and release comedies under the Universal brand. This announcement was greeted with great enthusiasm by Universal exhibitors.

A recent incorporation is the Hanover Amusement Company, Boston, of which Frank I. Stone, William C. Craig and Samuel J. Aronson are the officers. The company has incorporated for $10,000.

Harry F. Campbell, Lee A. Rhodenziger and W. T. Howley have organized as the New England Theater Company, and incorporated for $5,000.

The Union Square Olympia Company, of Somerville, Mass., has incorporated for $5,000. A. E. Miller, Arthur E. Lord and Richard W. Drown are the promoters. Manager Drown of the Union Square has been doing a very good business since the opening of his new house. Mr. Drown is using Universal pictures.

Emery Brothers, Providence, R. I., are now breaking ground for a new theater on Mathewson Street, which will have a seating capacity of about 2,200. It is expected that the new house will be one of the most attractive and modern in Rhode Island. The builders visited New York this week to get some ideas on novel decorating and lighting effects. The house will probably be leased, when finished, to a well-known Providence exhibitor.

D. Haynes, manager of the Melrose Theater at Melrose, Mass., tells us that he has returned to the Universal camp, after a short time with the Mutual folks. Mr. Haynes uses outside attractions, but mostly picture programs.

There is a growing dissatisfaction in this section against the use of the word "Movie." Exhibitors feel that the use of this abbreviation is a slight to the art, and a most undignified way of referring to moving pictures. Practically no moving picture theater uses the word "movie," but newspapers evidently have a liking for it. There is talk now of trying to have the word discontinued as much as possible by everyone.

I. A. Rogers, manager of the Lyric Theater at Middleboro, Mass., was in Boston this week to look things over, and tells us that he has signed up for the Universal program from General Manager J. A. Eslow.

Moxley Blumenberg, president of the Maine State branch of the Exhibitors' League, is now using General Film Service and vaudeville in his big new Portland theater. Mr. Blumenberg writes that a smallpox scare has put a decided crimp in Portland theaters, as the schools were closed during the scare by the health officers, who would not allow any children admitted. To these troubles was added the unusually bad weather conditions. Mr. Blumenberg has been a very recent convert to General Film service, but knows the service well, as he used it for several years at his Casco theater, now controlled by J. W. Greely. Mr. Greely now uses Universal pictures at the Casco, and has secured it as "exclusive" service in his city, having recently switched from General to Universal.

Pastor Russell's photodrama, "Creation," is meeting with considerable success at the Boston Theater, Boston, where it is being shown on Sundays.

Manager Wilkinson, of the Opera House, Wallingford, Conn., is doing a very satisfactory business, which he attributes to the quality of his programs. Mr. Wilkinson is a firm believer in features and regularly uses the Warner's Features to excellent results.

Warner's Features are heavily advertised by the National Theater, New Bedford, Mass., of late, as this house is using the regular Warner program of three-a-week. Harry F. Campbell, treasurer and general manager of Warner's Features of Massachusetts, is doing a remarkably big business.

Harry Asher, general manager Famous Players Film Company, of New England, Boston, sent art invitations for private exhibitions of his Famous Players "Pride of Jennico," at the Dreamland Theater, Boston, on February 20 and 21. This production appealed strongly to all present as an artistic picture, and one worthy of unstinted praise.

Edward Hinkley, of West Newton, Mass., has secured a lease on the Hudson, Mass., Opera House, where he intends to run a first class theater. Mr. Hinkley has signed up for the complete Universal program from General Manager J. A. Eslow, of the New England Universal at Boston.

Manager N. E. Wilkinson, of the Star Theater, Groveton, N. H., finds business up to the standard, considering the unusually bad weather. Mr. Wilkinson is a Mutual exhibitor.

Mayor Curley's decision that there shall be an absolute equality among Boston moving picture theaters as to Sunday evening opening, as was recorded in these columns, appealed to the "Post" as such a good idea, that an editorial was written to commend Mr. Curley's action. The Post said in part:

"Whatever may be the individual opinion as to the propriety of the Sunday showings of the "movies," the fair-minded must see that to permit a part of the houses to keep open while others are given no Sunday licenses is a discrimination and an injustice that a city government should not practice. All or none must be the rule."

Rudolph and Pindar, managers of the Scenic Theater, New Britian, Conn., are regular users of Warner's Features, and report a very good line of trade with these three part productions.

Judge Harvey H. Baker, of the Boston Juvenile Court, at the public conference on the "Big Brother Movement" and "Juvenile Delinquency" stated that moving picture shows, if properly supervised would help a good deal in the way of decreasing delinquency among young boys and girls Harvey Baker feels that proper moving pictures help to develop and broaden the minds of young children, but that better supervision of all photoplay theaters must be arranged for, so that it can be known where children can see clean entertainment. Mrs. Julius Andrews, who is chairman of the Juvenile court department of the Boston Council of Jewish Women declared that cheap moving picture shows and low class dance halls were the principal agencies in producing more and more Juvenile delinquency among girls.

This is the last week for the Universal "Traffic in Souls," at the Globe Theater, Boston. This production has had an unprecedented run at the Globe, and at 15 and 25 cents admission played to S. R. O. practically always.

The Crystal Theater, Meriden, Conn., reports very fair business these days, with a program of photo plays, chief of which are the Warner Features.

The Strathmore Paper Company, Mittineaque, Mass., sent letters to all New England printers urging them to see the Kalem educational feature "The Making of High Grade Papers," which shows the Strathmore mills in action.

For the first time in the history of the United States Courts, Judge Aldrich, of Concord, N. H., allowed an operator to take moving pictures during the habeas corpus proceedings, instituted by Harry K. Thaw, for the purpose of being admitted to bail, on February 20. Among those who posed for the camera at the Concord Court House were Mrs. Thaw, Mrs. Geoffrey Whitney, and former District Attorney W. T. Jerome of New York. It is understood that in granting the photographer permission to work in the courtroom, Judge Aldrich posed in his office with United States Marshall Nute. A dime-novel thriller is being made, to be called the "Man Hunt."

Louis B. Mayer, president of the American Feature Film Company, 162 Tremont Street, Boston, reports that his bookings on Jesse L. Lasky's "The Squaw Man" are very large in the New England territory.

Louis Machat, president of the Standard Feature Film Company, Boston, is greatly elated over his contract with the Midgar feature folks, by which he secures the entire Midgar production of two features each month. Mr. Machat has also bought the New England state rights for an Apex four part feature, "Through the Clouds." Mr. Machat's offices at 665 Washington Street are very busy these days.

J. A. Eslow, general manager of the New England Universal Film Exchange, Boston, received a letter from W. P. Grey, of the Mystic Theater, Lewiston, Me., who journeyed to Boston to attend the Exhibitors' Ball. The letter runs thusly: "I have been thinking with a great deal of pleasure of the last few days, and of the countless things you did for me, to make my stay in Boston one to be remembered. Some wise sage once said, 'Half the pleasure in an event is the anticipation, and the other half is the retrospection.' It requires something like the past few days to drive the true meaning of such a quotation home, and when this occurs the knowledge is indeed a pleasant factor among the many things which go to make up this life. In conclusion, I can merely reiterate that I am thankful and appreciative of your kindness, and if the opportunity ever presents itself to me to reciprocate, you may rest assured I will be delighted to do so."

The Press Club, Boston, held an entertainment this week at which the display of the pictures of Scott's dash to the South Pole, was included.

Messrs. Darloff and Dutton, Pastime Theater Boothbay Harbor, Me., are using Universal service, secured from Manager Charles Stern, of the Universal's Bangor, Me., offices.

Manager Hugh O'Neill, of the Star Theatre Boston, states that Gene Gauntier scored heavily in her Warner Feature production, "Through the Fires of Temptation," when exhibited at the Star this week.

It has been rumored that the lease held by the Loew interests on the Orpheum Theater, Boston will expire shortly, and that a new corporation from New York has secured the lease of the house. This rumor, while insistent, is not vouched for.

"Shackled Souls," a Dragon feature, was used this week by Manager Felix Alland, of the Pastime Theater, Boston. Mr. Alland exploited this white slave production for a full week.

"Dances of To-day," a single-reel Universal picture, was booked by the Bowdoin Square Theater, Boston, for the week of March second. The Bowdoin Square uses General film service and features, as a general rule, but booked "Dances of To-day" as an added attraction.

HENRY.

JUST A YEAR AND A HALF AGO

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INDIANA.

ALTHOUGH the cold weather usually is an inducement to moving picture patrons to flock to their favorite picture shows, at the present time in Indiana it is proving the reverse. The big snows that have swooped down upon Indianapolis and surrounding towns are now putting a crimp in the motion picture exchanges and theater owners business.

The Huntington, Ind., Press has made special arrangement with the Colonial moving picture theater to run stories in their columns from time to time, the stories to be of the films to be seen later on the Colonial screens. The first of the series is "Joan of Arc."

Large audiences are being attracted to the biblical moving pictures now being shown in Indianapolis under the auspices of the International Bible Students' Association. The title of the reel is "Creation." A talking machine explains the colored slides and motion pictures. The pictures have been indorsed by bible students throughout the country. The exhibition is free. Pastor Russell, of the Brooklyn Tabernacle, is speaking at the exhibition.

The Indianapolis News, one of the most influential of the Middle West dailies, has inaugurated a column each day to be devoted exclusively to news of moving pictures and theaters. The column will be made up of general as well as local news of the moving picture.

Edward G. Sourbier, a former sheriff in Indiana and now in the moving picture business, is opening a new theater in the heart of the business district in Indianapolis. The new picture house will have a frontage of thirty-two feet and a depth of 120 feet. The operator's booth will be fireproof. Space on either side of the lobby entrance will be utilized for store rooms. Interior color scheme green with orange lights. Shadows on the screen, usually made by exit and entrance of patrons, will be avoided by an extra slope to the floor.

Moving pictures for the high school is the latest thing in Evansville. A moving picture machine is to be installed in the school and a contract made with moving picture theater owners to rent the school all educational and scientific reels that reach the city. The pictures will be free to the students.

J. C. Mack, of the World's Film Corporation, Cincinnati, O., who recently came to Indianapolis to manage the Indianapolis office, has just sent in his resignation to headquarters. Mr. Mack will assume the management of the Peerless Film Company, of Indianapolis. Mr. Mack's successor for the World's Film Corporation office here has not yet been appointed. Mr. Mack succeeds Leon Bamberger, who leaves the Peerless Film Company.

The World's Film Corporation reports their "Joan of Arc" is in big demand and is playing to capacity business wherever shown. The corporation's special representative, Charles S. Goetz, recently was in Indianapolis looking after his firm's interests.

E. Brient, manager of the Chicago office of the Eclectic Feature Film Exchange, was in Indianapolis a few days ago looking over the moving picture field. It is rumored the exchange shortly will open an elaborate office in Indianapolis.

A new feature has been added to revival meetings in Brazil, Ind., with the introduction of a picture machine at the First Methodist Church.

"The Necklace of Rameses," an Edison three-part feature film with a big cast of notable players, is proving the attraction at Madison, Ind. The picture leads are taken by Marc McDermott and Mariam Nesbitt.

Leon J. Bamberger, one of the founders of the Peerless Film and Supply Company, of Indianapolis, and who has been secretary and general manager of that concern, has resigned his position and severed all connections with the firm. Mr. Bamberger says he is open to offers from either manufacturers or exchanges and can be reached at 2442 North Pennsylvania street, Indianapolis.

A moving picture exhibition of the Indiana-Pacific automobile tour of last year is to be given by W. S. Gilbreath, secretary of the Hoosier Motor Club. The western trip took thirty-six days. The pictures will be shown under the auspices of the business men's bible class of Indianapolis.

Pictures depicting the construction of the Panama Canal from its inception until the present time are proving a drawing card at the English Opera House, Greenfield, Ind. Lyman H. Howe is presenting the series.

The formal opening of the New Princess Theater, Argos, Ind., brought out a big crowd. The seating capacity is nearly 200. The incline of the floor is just right.

WILLIAM.

PITTSBURGH.

PITTSBURGH exhibitors are not only up against state legislation of an adverse nature to the business, but are finding in the city administration, and especially the attitude of Mayor Armstrong, a powerful opponent to the advance of the business. Only a short time after Mayor Armstrong was inaugurated he sent a message to the city council urging that ordinances be passed further limiting the local theaters. His reason for this, as contained in the message, was that "85 per cent. of the moving picture house patrons are women and children." The information concerning the motion picture business that the mayor has received from some source seems to be almost entirely as erroneous as his statement that 85 per cent. of the motion picture audiences are composed of women and children.

In a more recent statement the mayor has stated that he wants to have legislation enforced which will compel the seating of women and girls on one side of the theater and the men and boys on the other. The relegating of Pittsburgh motion picture theaters to the level occupied by primary schools and reformatories has not been appreciated by the local exhibitors who own handsome and expensive theaters and who cater only to the best class of amusement seekers in Pittsburgh. The separating of the sexes is not to apply to the so-called "legitimate" theater, but only to the motion picture house, and is ont to take in the many small vaudeville houses that are scattered throughout the city.

In view of the fact that legislation at Harrisburg, Pa., has hurt the business to a great extent and that the statements given out by Mayor Armstrong and the ordinances which he is advocating has further tended to give the critics and opponents of the motion picture business opportunities for getting in a few more knocks at the business, local exhibitors are considering a campaign of education for the purpose of combating the efforts of the detractors of their business.

For the purpose of proving that films do not explode, representatives of many of the Pittsburgh theaters gathered with members of State Commission of Labor and Industry, the Board of Fire Underwriters, the Pennsylvania Building Code Commission and the Pennsylvania State Association of the A. I. A., on the Monongahela wharf recently and held experiments with reels of film. The fire tests were thoroughly tried out and it was plainly shown that the films would not explode as was imagined by many of those who have enacted legislation seeking to prevent "explosions." Fourteen attempts to ignite a film and have the flames follow the strip of film into the metal magazine were tried without success. It was proven conclusively that a film fire cannot go from the outside into the magazine and that a fire within the magazine cannot communicate with the part of the film outside. The tests were an entire vindication of the motion picture men, who have long maintained that the motion picture houses are not the fire-traps pictured.

In the morning a meeting of the exhibitors was held in the Columbia Theater in conjunction with L. R. Palmer, of the state commission of labor and industry; James A. Stoose, and Dr. J. C. Price, of the labor department; Director of Public Safety Charles S. Hubbard, Building Inspector Samuel A. Dies; Francis Feehan, deputy factory inspector and Inspectors Patterson, Weaver and Stirling. The plans of the state department for the new building code were discussed and the motion picture men were informed that they would be consulted in the matter of possible changes.

The exhibitors then passed the following resolution: Resolved, It is the sense of this meeting that if the department of labor and industry would co-operate with the state building code commission with regard to formulating regulations for the erection and equipment of places of public assemblage to the end that when the said commission's work is enacted into a law it will be in accord with the practice adopted prior to the enactment. In order to facilitate the matter it is earnestly desired that the data furnished by the said commission to said department be printed or duplicated and freely distributed to allow full discussion before adoption. Meetings of members of various bodies interested are to be called at the proper time by John Price Jackson.

The Famous Players' Film Service, Incorporated, of Pittsburgh, has been incorporated under the laws of Illinois, with a capital stock of $12,000. James B. Clark, who owns numerous theaters here, is president.

P. J. Zehnder has purchased for the Elite Amusement Company a piece of property on Troy street, North Dayton, and plans are being completed for the erection of a motion picture theater on the property.

William Wray is erecting a motion picture house at the corner of Madison avenue and North Liberty street, Mahoningtown.

The Liberty Theater, which has changed its policy from vaudeville to motion pictures has reduced its previous scale of admission charges to a straight ten-cent admission.

The downtown Cameraphone pulled big crowds when "The Day of Days," a Famous Players with Cyril Scott was exhibited, although disappointment was expressed by many patrons when the advertised lecturer did not appear for every run of the film.

The Pastime Theater, owned by Charles Watson, is being considerably improved by a new front.

MANLEY.

WASHINGTON, D. C.

SEVERAL hundred operators and their friends participated in the third annual dance given by the Moving Picture Operators' Union, in the Old Masonic Temple at Ninth and F streets, Northwest. The hall was gaily decorated with palms and ferns and vari-colored streamers stretched from wall to wall. Spotlight dances was the feature of the evening, and during these moonlight songs were rendered by "Slim" Kellam. The Capital City Quartet, Arthur Miskel and Joseph Gross contributed to the entertainment. Great credit for the success of the evening is given to Messrs. Bush, chairman; Ormes, Isaac and Livick, who formed the dance committee. The officers of the association are: President, B. A. Spellbring; vice-president, G. D. Murphy; secretary, A. J. Livick; financial secretary, D. L. Ormes; treasurer, E. D. Dean.

The Orpheum Theater, formerly the Academy of Music, completely renovated, redecorated and refurnished, has been opened. The side walls of the auditorium have been done in old rose and gold, the ceilings, dome and proscenium arch in light buff, trimmed with gold. The box hangings, draperies and carpets are of a rich crimson and the entire lighting system has been rearranged. New wall chandeliers of massive design have been insalled and the whole interior presents an appearance of comfort and coziness. The house is equipped with two box offices, one on Ninth and the other on D street. A ten-cent admission is to be charged to the first floor, while for the balcony the charge will be five cents. The management will cater to a white clientele only, and first class films will be shown. A large orchestra has been engaged and the theater opened with a week's showing of the "Battle of Waterloo" in five reels.

Justice Stafford, in the District Supreme Court, last week declined to set aside the lease made by Jesse R. Sherwood to Moore's American Theater Company to a building now being erected at First street and Rhode Island avenue, Northwest, but instead ordered him to complete the building and give the theater company possession by March 1. Failure to give possession on that date, the court stated, would entitle the theater company to $25 damages for each day of the delay. Sherwood wanted the lease vacated because he found that the building would cost more than was stipulated.

Among the other new theaters recently opened in this city is the Revere, at Georgia and Park avenues. Here will be shown highest class film productions of the Vitagraph, Biograph, Lubin, Kalem, Edison, Essanay, Pathe, Selig, and Pathe Weekly. Arrangements have been made for "feature" nights, when multiple reel subjects will be shown. The theater is located in the residential section and is reported to be doing well.

Horace Plympton, managing director of the Edison Film Company, accompanied by Director C. J. Brabin, visited this city for the purpose of making preparations for the staging of "The Impersonator," a scenario with Washington for a setting. The scenes include the Capitol, the Congressional Library, the Washington Monument, Mount Vernon and the home of our first President, and various other scenes known nationally. Members of the Edison cast who came here to participate in the scenario were guests of Mr. Plympton at a dinner at the Powhattan Hotel.

That great possibilities exist in the moving picture field is evidenced by the fact that several of the "legitimate" theaters are being utilized on Sundays and on those days when there are no matinees scheduled for photoplays. "Peace and War in Mexico," shown at the Belasco Theater by Messrs. Shubert and William A. Brady was a marked success and has been repeated. With the attention of the whole country centered in Mexico, the showing of this film at the present time can foretell naught but success. Two shows were given on Sunday, with admission at twenty-five and fifty cents. Similar prices, with seats selling in advance, are being asked for admission to the National Theater, where will be shown on Sunday, March 1, the "Good Little Devil," with Mary Pickford, starring, Ernest Truax and the original cast. "Antony and Cleopatra" at the Columbia Theater, on February 22, was another of the successes.

C. L. LINZ.

SPRINGFIELD, ILL.

THE motion picture operators of Springfield recently gave their first annual ball and Tuxedo at the Moose Temple. The event was attended by four hundred persons. When the sixteenth of the twenty dances was on the lights were turned out, a spotlight turned on and a shower of confetti and tissue trailers let loose from above. The success of the event was due to the following operators: George H. Hopper, Frank Palimisano, George Whiteside, Peter Brown, C. Burch, S. Palmer, Walter Bryner, Ray Wilson, Charles Wilson and John Caldwell.

Building permits have been taken out for the two new picture houses for Springfield. Harris Hickox will remodel the Vogt building, at 115 South Fifth street, at a cost of $2,500 and the Monarch Theater and Amusement Company will expend $1,000 upon its airdome at Ninth street and North Grand avenue, East.

Moving picture theaters of Springfield assisted in advertising the "Go to Church Sunday," February 22.

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LICENSED FILM STORIES

KALEM.

THE SECRET OF THE WILL Special—2 parts—March 9).—Moore learns that he and his cousin, Lane, have each inherited one-half of their uncle's fortune. According to the will, each must have a child of his own or adopt one. Moore, childless, plans to get the entire fortune. He conceals knowledge of the will from his cousin. Lane, poverty stricken, is offered $1,000 to allow Moore to adopt Dolly, his daughter. Willis, an unscrupulous lawyer, conducts the negotiations. Sarah, Lane's wife, is desperately ill. The man, believing the money will save her life, turns the child over to Moore and signs away all his rights. But the money he receives is of no avail. Sarah dies of a broken heart. Years later, Dolly becomes engaged to Gordon, a young lawyer. Willis blackmails Moore. Dolly comes upon the two in an altercation. Her suspicions are aroused.

Lane reads of his daughter in the society columns of the newspapers. Hungry for a sight of his child, he goes to the house. Through the window of the home he sees Moore pay Willis money. The plotters discover him and have him arrested as a burglar. Her sympathy aroused, Dolly has Gordon defend the man. She is ignorant of his identity. Later, Dolly finds the missing will in Moore's desk. The plotters discover her with the papers in her hand. They overpower Dolly and are about to burn the telltale documents, when the plucky girl, seizing a pistol, compels them to stay their hands. Dolly phones for the police. Moore and Willis are placed under arrest. They are taken to the police court, where Dolly tells the story to the judge. Lane, who has been brought into the room, learns that Dolly is his daughter. He springs upon Moore and would throttle him but for Dolly's intervention. Moore, threatened with prosecution, promises to make restitution.

THE MEDICINE MAN'S VENGEANCE (Special—2 parts—March 11).—Steve, falsely accused of having stolen the gold left in his care by miners, flees from the wrath of the victims. He writes a note to his sweetheart, Ellen, requesting her to meet him. Steve comes upon a Moqui funeral canoe bearing the body of White Cloud, Chief Big Elk's squaw. He finds that the woman is not dead, but in a comatose state. Steve revives her and takes her back to her people. The Moquis hail Steve as a miracle worker and make him Medicine Man. Later, when he wishes to meet Ellen, the Indians refuse to let him depart. White Cloud goes to the rendezvous and informs Ellen of Steve's predicament. Ellen returns to the settlement and persuades the miners to go to the rescue. Binfield and Wetlock, the men who stole the miner's gold, arrive at the Moqui village with their loot. They are discovered by Steve. The rescue party appears and Steve's innocence is established. The robbers are placed under arrest.

The Moqui Medicine Man, fearing Steve's hold upon the Indians, poisons him with the juice of the loco weed—a drug which causes temporary insanity. Steve loses his mind and wanders aimlessly about. He is found by White Cloud, who stops a party of miners on their way to town for machinery. She and Steve are placed in one of the wagons. They are seen by the Moqui Medicine Man, who informs Big Elk that White Cloud is eloping with Steve. Binfield and Wetlock escape. Hastening to the Indian village they urge Big Elk to attack the miners. In the battle which follows, the miners are slain. The renegades also perish. Steve, however, escapes. To punish White Cloud for her supposed unfaithfulness, Big Elk places her against a wagon and by means of poisoned arrows shot into her hands, transfixes his squaw to the wood. Steve recovers. He comes upon Big Elk gloating over the body of White Cloud. Horror-stricken, Steve sends a bullet through the murderer's heart.

HER FALLEN HERO (March 13).—Ravenously hungry, Jerry and Pete, "busted actors," hit upon a bright scheme. Pete disguises himself and attacks Gike Spearman, a boarding-house keeper. Jerry nobly goes to the rescue.

Mandy, Gike's daughter, falls in love with the hero, who is taken into the house and lionized. Mandy gives Jerry a sumptuous meal. Pete, outside, motions Jerry to pocket his share. Mandy treats her hero so well, however, that he refuses to heed Pete's appeal.

Gike tires of Jerry's presence. Summoning the other boarders, he has the actor thrown out. Jerry falls into his irate comrade's hands. Pete slams the disguise upon him. Dragging Jerry back into the house, he announces that he has captured Gike's assailant.

Mandy's ideal is shattered when Jerry's disguise is removed. Suspecting a trick, the boarders turn upon Pete, who is cramming food into his pockets, and throw him out. Then, turning to Jerry, they hand him the same dose.

LOOKING FOR A FORTUNE (March 13).—The newspapers tell Jim that Nell has inherited a fortune. Although he has never seen her, he decides she is just the girl for him. He leaves for the city.

Nell's father detests tobacco. He orders Jack, his daughter's sweetheart, from the house when he catches him smoking. Jim meets Nell and brazenly introduces himself. Admiring his nerve, the girl flirts with him.

Jack decides to play a joke on Jim. He tells the country boy that a sure way to gain the favor of Nell's father is to learn to smoke. Jim calls upon his intended father-in-law, smoking like a chimney. While the lovers stand by, Nell's father seizes a hose. Turning it upon the unfortunate Jim, he literally washes him from the house.

THE RACE FOR A MINE (March 14).—The Sunset Mining Company is in sore straits, when Porter and Morton, the heads of the concern, receive a letter written by "M. B. Parker," of Hynes' Station, offering them an option on a promising borax mine. Baxter, a real estate sharp, enters the office while the partners are in the next room. The man learns of the Parker offer and resolves to take it up himself. He dashes for the railroad station. The stenographer, however, has seen Baxter read the letter. She imparts her discovery to her employers. Fearing lest Baxter will snap up the option, Morton hastens to the station. He arrives a minute too late. Undaunted, he hires a racing automobile and races away for Hynes' Station. The real estate sharp arrives at Hynes' Station ahead of Morton. Hiring a rig, the man drives toward the Parker home. Morton is compelled to stop for gasoline, and is held up for ten minutes.

A Mexican holds up Margaret. After felling the girl, he robs her. Margaret recovers consciousness just as Baxter approaches. Fearing lest his rival catch up with him, the scoundrel leaves the girl lying in the road. Morton drives up a few minutes later and learns of the robbery. He goes in pursuit of the thief and surprises him in the act of examining the proceeds of the holdup. A desperate battle ensues. Morton throws the bandit from a cliff, injuring him mortally. Returning to Margaret the boy restores the valuables the Mexican had stolen. Margaret then learns that the delay has probably cost Morton a chance for a fortune. Morton tells her of Baxter's villainy. With a mysterious smile, Margaret requests him to drive her to the Parker home. The two find Baxter trying to enter the house. Margaret leaps from the machine. Taking a key from her pocket, she opens the door of the house, after which she announces that she is "M. B. Parker." Baffled, Baxter slinks away. A few minutes later Morton has the coveted option in his possession.

VITAGRAPH.

GINGER'S REIGN (March 9).—Ginger is the little dancer at the saloon in Canaan Camp. Gentleman Bill, a citizen of the camp, is in love with her and wants to marry her. Ginger, however, refuses him, deciding she would rather dance than work. She receives a good offer to dance at Goldfield, which she accepts. In the meantime Bill meets Nell, a sweet gentle girl, loves and marries her. Nell falls ill, and with no money to buy medicine, Bill is "up against it." He borrows money from Rawlins, an adventurer, who loves Ginger, giving a mortgage on all he owns. Ginger hearing of Bill's marriage, is piqued and her vanity wounded. In revenge she goes to Rawlins and tells him that she will marry him if he will foreclose on Bill. Finding that he must marry Ginger if he wishes to possess her, Rawlins agrees to ruin Bill. He writes to Bill that he will foreclose the mortgage. Bill becomes ill from worry. Hearing of his condition, Ginger decides to go and see Bill's wife. She comes back to camp, finds Bill sick and Nell away. Seeing Bill's baby in the cradle she picks it up. The child has a softening influence upon her and when Nell returns, Ginger is prompted by her better impulses to help the little woman and Bill. That night at the saloon she gives a benefit for Bill's kid, and dances as she never danced before. The place is crowded and the boys enthusiastically fling money upon the table for her, and she offers it to Rawlins in payment for Bill's note. Rawlins is filled with a new respect and love for Ginger, and tearing up the note, passes it with the money to Ginger, telling her to give it all to Bill's child. Ginger gives Rawlins a rose from her dress and stands looking after him with new interest.

THE PORTRAIT (Special—2 parts—March 10).—Keen competition is aroused among a group of young artists in New York City by the announcement of a valuable prize for the greatest portrait of the year, six months being given as the time limit of the competition. Dryden, a brilliant young artist, before starting his prize picture, decides first to take a trip to the country in search of inspiration. He meets with an accident near the cottage of Rosemary Blair, a quaint old lady. Mrs. Blair's one topic of conversation is her son, David, who has gone to New York to study art, and of whom she has lost all trace. She tells Dryden the story of the boy's venture into the world, and shows the artist his sketches. Dryden, out of compassion, hides from her love-blind eyes, the artistic impossibility of the boy's work, and promises, if possible, to get in touch with David, upon his return to New York.

Five months later, Dryden is busily at work on his portrait, the subject of which he will not divulge. David, half-starved, sullen and resentful at his failure in the art world, drifts into the student's quarter. He steals a loaf of bread and is saved from arrest by Hoyt, a skillful but unscrupulous artist. Hoyt is trying for the great prize and knowing that Dryden is the only artist who can compete with his work, determines to eliminate him. Between threats and bribes, he prevails upon David to visit Dryden's studio the night before the exhibition and mutilate the carefully guarded picture. David gains access to the studio and is about to rip the picture into ribbons, when he sees it is his own mother's portrait. Dryden, hearing a noise, enters and learns the identity of the intruder. Thinking of David's mother, Dryden forgives him and offers to accept him as his pupil. David's mother is sent for to witness the hanging of the portrait of herself and Dryden wins the prize. The dear old lady, while congratulating him, also says she considers him fortunate in having discovered David's undoubted talent. Her faith in her son is so strong and her mother-love so touching, Dryden does not disabuse her mind.

ART FOR A HEART (March 11).—When Dick Moore proposes to Aida Hamilton, his pretty young artist friend, she seems pleased, but tells him she can marry no one but an artist. Dick remembers that he once painted his father's fence, and did it well; so, turning to Aida he says, "Why, I've painted some in my time." She is highly delighted, and tells him of a vacant studio above her's which he ought to rent at once. Dick is not over-anxious, but dares not back out, so he hires the studio, fitting it up in true artistic style.

Aida shows him the announcement of a $1,000.00 prize for the best picture of any class shown at the National Gallery. She is going to try for it, and insists upon his doing likewise. Poor Dick, discouraged at his inability to paint, visits an exhibition to get an idea of the way it is done. He sees a crazy Futurist's daub, surrounded by an admiring crowd and immediately gets his idea. Locking himself in his studio, he throws eggs, cranberry sauce and vegetables at his canvas, adding some tobacco, celery and pieces of rags. Next he uses the top of a condensed milk can to represent the sun. He adds a few "final touches" and the picture is complete. It is indeed a realistic work of art.

Aida is heartbroken when her picture is refused acceptance by the Committee, but Dick's is accepted, and with his face half shaved, he rushes downstairs, meets Aida and ecstatically kisses her—incidentally giving her face a coating of lather. She congratulates him and they kiss again, regardless of the lather. They go to the exhibition and find that Dick's picture has won the thousand dollar prize. He is nearly overwhelmed, but finally straightens up with proper pride to receive the admiring plaudits of the crowd. Aida turns to Dick and says, "It's lovely, but what is it?" He replies, "A Futurist Adaptation of a September Morning!" She adoringly snuggles up to him and as he kisses her, gives her happy consent to his proposal that they be married at once.

THE WAY TO HEAVEN (March 12).—After losing the last of his money in a card game, Pete Carney, an habitual drunkard, goes home to his poor tenement and abuses his wife, Mary, and little daughter, Bessie. He is in an ugly mood. Finally he goes out. Outside the door of their room he stops and sees his wife, who has determined to leave him, take some money from an old sugar bowl. He rushes back, brutally grabs the money from her and departs. At a nearby saloon Pete is about to "sit in" at a game, lays the money on the table, when his wife, who has followed him, grabs the money and rushes back to the house. Pete, in a terrible rage, pursues her. Mary, in their room, shuts the door and leans against it. Pete outside, takes out a pocket knife and tries to cut the panels. He drives the blade through the door, and into Mary's breast. He is horrified when he discovers what has happened and flees.

Bessie finds her mother, and getting no response to her caresses, begins to cry. Neighbors learn of the tragedy and take care of little Bessie. They tell the child her mother has gone to Heaven and she steals out to find Heaven, and mother. After asking several strangers, she finally comes to a den of thieves, the leader of whom is called "The Fox." She asks him the way to Heaven, and tired out, climbs onto his lap. Pedro, one of the men, tries to steal the little girl's cross and chain, which "The Fox" prevents. They fight. "The Fox" is seriously wounded and asks her to pray for him. Then, although suffering from his wound, he succeeds in carrying her to a nearby convent, where she will receive the tender care of loving hearts. His mission fulfilled, he is overcome with emotion, and collapses, with a prayer on his lips.

MRS. MALONEY'S FORTUNE (March 13).—Mrs. Maloney, a poor widow, takes in washing for a living. She has a staunch admirer in Michael Finnegan. He tries to show his love by the many little attentions and kind assistance he gives her. She is very happy in her modest way until one day Michael brings her an imposing and suspicious-

A Message to the Exhibitor

W H Y

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MR. SAMUEL H. TRIGGER, President of the Motion Picture Exhibitors' Association of Greater New York, said, in a congratulatory letter, dated February 9th, 1914:

> "It requires courage, enterprise and foresight of a high degree to take a chance of that kind. On behalf of the above Organization, I sincerely wish the Vitagraph Company every success. It is a step toward the uplift of motion picture exhibitions and something that will tend to educate the smaller exhibitors."

We thank our many friends for their kindly expressions of good will and assure them of our hearty and "Vitagraphic" co-operation, now and always.

looking envelope. She insists upon Michael opening it and they soon learn that she has fallen heir to a large fortune. After the legal preliminaries are closed, she takes possession of her wealth and decides that she will live in accordance with it. Michael bids her a fond farewell and tries to hide his sorrow at the parting as he drives her to the station.

In the city, she is initiated into the ethics of society. She makes a very poor hand at it, until she attends a dinner party, where she finds the liquid refreshments very much to her liking, and suffers for her overindulgence.

The next day she finds it difficult to content herself in quiet and starts on a slumming tour. She hears of a poor woman's sickness through a little boy who appeals to her sympathies, and with the national impulses of her big-heartedness, she goes with the child to his home, where she finds his mother dying, and from whom she receives some papers, before she passes away. Mrs. Maloney discovers that the boy, Teddy, is the rightful heir to the property of which she has become possessed. The child, now being an orphan, she takes it to her home, and goes back happily to her old ways of living, feeling that the environments are more to her taste and her personal fitness. Michael Finnegan happens to be passing the house when he sees it is occupied and learns the widow has returned. He rushes in, pops the question and receives the widow Maloney's consent, as her cheeks are filled with rose-like blushes, her eyes sparkle with joy and her lips quiver with ecstacy.

THE MISCHIEF MAKER (Special—2 parts—March 14).—Shortly after her arrival home from boarding school, Dolly Hoffman, with her chum, Anita, introduces Anita to an old friend of her's, Peter Drake, who is at first unable to decide between the girls as to which he would choose as his wife. Through an accident, he finds he is really in love with Dolly. Anita overhears his proposal, and is filled with hatred and jealousy. After their marriage, Anita succeeds in arousing Peter's jealousy, and through apparently compromising circumstances, leading him to believe his wife guilty of an affair with Billy. Dolly is horrified, but is unable to appease his unreasoning jealousy with satisfactory explanations, and a barrier of suspicion and coldness arises between them. Anita is delighted.

Anita drops Dolly a note, saying she is leaving on the 6:10 train. Peter also sends her a brief note, saying he is leaving on the same train, and tells her to communicate with his lawyer. Dolly is astounded and thinks she understands the meaning of the two notes. She calls up Billy, then Nell, one of her girl friends, and tells her plan. Peter is not overpleased at finding Anita on the same train, but she seems delighted and talks gushingly. Meanwhile Billy gets out his high-power roadster and after picking up Nell and Dolly, they start out to overhaul the 6:10 train, and get to the next stop ahead of the train. After an exciting race they arrive before the train. Peter, out of politeness, takes Anita's bag and on the platform they are confronted by his wife and her party. Peter looks utterly crushed. His wife ignores him and gradually it dawns upon him that Anita is a mischief-maker. He tries to explain and Dolly says, "If you wish to explain anything, you will find me at home." When Peter gets home he is very humble and while Dolly is at first scornful and apparently unrelenting, she finally forgives him and they promise each other no misunderstanding shall ever come between them again.

BIOGRAPH.

A BUNCH OF FLOWERS (March 2).—Even in the early courtship days our dogmatic young lover found no time to buy flowers. He took her love for granted and bought cigarettes. So later he made a bad husband, though his self-centered determination and popularity brought success abroad. Then a hitherto unknown little lady, called a wife woke up and made of him a popular and successful husband.

CHILDREN OF DESTINY (March 7).—The man left her with the brutal note, "A man of my ambition cannot live like this." From a marriage announcement the son learned the identity of his father and swore to find this man who had caused his mother's death. Years later, used as a dupe to catch his own sister, he found his long sought opportunity for vengeance, but "Blood is thicker than water."

POLITICS AND SUFFRAGETTES (March 5).—No wonder they were "bum" politicians and out of a job. They opposed the suffragettes. Sorrowfully they went to the land of nod and there boomed a campaign for the lady candidate for the anti-suffragette party. Across the country they flew, stopping at every town along the line. Sometimes they struck a town of "antis" and went right into the heart of every mother, and sometimes where every man was a married "suffragette." But two fair suffragettes invaded the party and put an end to politics.

PA AND MA ELOPE (March 5).—The usual haunt of May and Billy is at the candy store. Pa finds them there. But two determined lovers are not usually separated, and back at the house, it is up to ma to send Billy on his way again. Billy comes back at moonlight and ma discovers his awful perfidy—so does pa. They all meet at the minister's, but it is certainly one on pa and ma.

EDISON.

THE SULTAN AND THE ROLLER SKATES (March 9).—The Sultan was a sentimentalist. Some men are of the impression that it is impossible for them to love more than one woman, but the Sultan was not so constituted. Every few months he fell in love with some girl or other, and invariably he married her. At the time our story opens, he had twenty wives.

When word was brought to the Sultan that a beautiful American girl, with wheels on her feet had been captured by bandits in one of the outlying portions of his realms, his collector's instinct was aroused. In his entire list of wives, he did not have a single American. None of his wives had wheels on their feet. Instantly he commanded that the fair captive should be brought before him.

Mae Higgins, the American girl, was lady champion roller-skater of Keokuk, Ia. While the bandits were dragging her to the Sultan, she met Sam Spaulding, the young man with whom she had won the roller-tango contest at the last Firemans' and Farmers' Ball. Mae hastily explained her plight to Sam, and he quickly formulated a plan to save her.

In accordance with his plan, Mae pretended to be deaf and dumb, and as the wheels were not in evidence upon her feet, the Sultan dismissed her from his presence in a rage. Sam borrowed a couple of sample cases from three drummers, who had been trying in vain to sell roller skates to the Sultan's subjects, and gained admittance to the Harem. He was captured by the guards and dragged before the Sultan. With immediate execution hanging over his head, he showed the Sultan the roller skates, and offered to teach the Harem how to use them.

The Sultan consented and Sam equipped the entire outfit with the skates. While everybody else was skating about on the back of his or her respective neck, Sam and Mae skimmed lightly out of the Harem. Once past the doors, the guards who followed in pursuit were no match for the expert skaters. In a short time they were safe aboard Sam's uncle's yacht, and on their way back to Keokuk.

"Hallberg"

TALK No. 17

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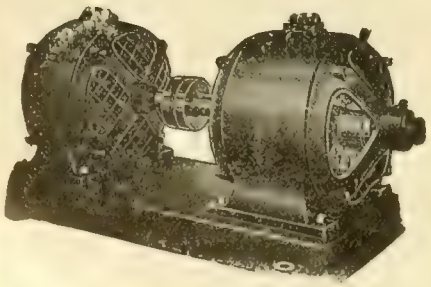

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THE MEXICAN'S GRATITUDE (March 10).—When Rosita McMullen, of Silver Plume, Colorado, married Madison Lane, the Frio Kid attended the wedding celebration on Christmas Day, shot three men, and rode away after expressing the pleasant hope that on some future Christmas he might return, and present Madison with a neat little present in the shape of a few ounces of lead. Thereafter the Frio Kid embarked on a fervid career. Accompanied by the notorious Mexican Frank, he dynamited trains, shot bank messengers, and did other things incompatible with good citizenship. Throughout it all, he never forgot Madison Lane.

One Christmas Day, three years later, the Frio Kid, riding up to a cross roads store at dusk, heard a man talking about a party to be held that night at Madison Lane's house. The reason the man was talking was because he had been chosen to appear as Santa Claus. The Kid rode back to his camp thoughtfully and confided an amiable little plan to Mexican Frank. The plan consisted simply in shooting the would-be Santa Claus, attiring himself in his garb, and then killing Madison Lane at a favorable opportunity. Now, some years before, Rosita had done Mexican Frank a great kindness, and the outlaw had never forgotten it.

The party at the house was in full swing when Santa Claus arrived. After the presents had been distributed to the delighted children, Santa withdrew to an adjoining room with Lane. In a few moments he returned.

"Mrs. Lane," he said, "I've left your Christmas present in the next room."

Madison Lane was in the next room with arms and head sprawled on the table—no, not dead—asleep. When he awoke and kissed his wife, Mexican Frank appeared at the window, and blessed them silently.

Meanwhile, the Frio Kid was lying out under the stars with a bullet through his heart.

ANDY, THE ACTOR (Fourth of the Andy series—March 11).—After Andy had made his startling and unexpected success on the stage, he received so flattering an offer from a theatrical manager that he decided to give up his modest position at the messenger office, and to cast his lot permanently with the stars of the dramatic world. The manager in question was not one of the aristocrats of the stage world with two or three theaters on Broadway and a "circuit." He was simply an ordinary man, who borrowed two or three hundred dollars every once in a while and started out on the road with a show. Sometimes the show would go as far as Pittsfield, Mass., or Binghamton, N. Y. Ordinarily it walked back to New York from New Rochelle.

The title of the manager's latest endeavor was "The Hero of Rattlesnake Valley." On the billboards, Andy was featured as the hero. The play opened in a small town not far from New York, under the most auspicious circumstances. The populace, excited by the none too modest advance notices, cheered the actors to the echo. Andy, with the first taste of public adulation in his mouth, found it all very gratifying. His opinion of himself did not shrink to any alarming extent.

Whatever else may be said of "The Hero of Rattlesnake Valley," it must be admitted that there was plenty of action in it. From start to finish there was hardly a moment which could have been characterized as dull. In the first act there was a fight between Andy and the villain, and a kidnapping. In the second act, Andy, concealed in a trunk, followed the kidnappers, and after two tremendous fights, was captured by them. They bound him to a tree, lighted a fire, and left him, but he escaped from his dreadful situation by gnawing the ropes. In the last act, things progress rapidly to the great climax, a revolver fight between Andy and the villains.

Ever since the middle of the first act, slight sighs of restlessness might have been observed in the audience. In the midst of the revolver fight, a potato suddenly arrived on the stage, followed by a fusillade from a long suffering gallery. There is little else to tell. They walked back to New York. The manager looked about for another $200 and Andy became a messenger boy again.

THE PRICE OF THE NECKLACE (Special—2 parts—March 13).—Henry Lyons was one of the country's greatest men of business. When he beckoned with his finger, presidents of banks and railroads listened attentively to the words which were to follow, and when he clenched his fist, it frequently happened that millions changed hands slightly afterwards. Mrs. Lyons, his wife, was one of the leaders in the smart set. Her gowns, her diamonds, her dinners, were heralded throughout the country, from Eastport to San Diego. One day, it happened that she wanted a necklace. A necklace of pink pearls. So she asked her husband for it.

Mr. Lyons shrugged his shoulders. A necklace of the sort his wife wanted would cost $80,000, and though that was relatively nothing, it seemed to him that she was a little extravagant. Couldn't she wait until Christmas? Pretty Mrs. Lyons stamped her foot with impatience. "How stupid!" she said, "Can't you make the market do something or other, and get it for me that way?" Lyons looked a little serious. Then he nodded. "All right, my dear" he said, "You shall have it."

Now Mr. Lyons knew that a certain railroad was not going to pay its dividend, and he knew just when the news was going to leak out, so, through his agents, he bought the stock of that road until it crept up, and up, and up to where it had never been before. Then slowly and quietly, he began to sell to the eager market. First in 500 share lots, then in 1,000, then in 3,000, then he flung his entire holdings on the market and sold many thousands of shares short. Just at that minute, the news came out, the market crashed down to the bottom, Mr. Lyons raked in his profits, and bought the necklace.

Mrs. Lyons was giving a magnificent dance when a poor woman came and asked to see her. The poor woman's entire savings, together with the savings of thousands of others, had been wiped out in the crash. Why had it happened? To buy her a pearl necklace. With sudden horror, the woman realized what it cost the world to keep her in luxury, and silently she promised herself that her future life should be spent in the attempt to make amends.

AN AFFAIR OF DRESS (Third of the Dolly of the Dailies—March 14).—It will be remembered that Dolly was engaged by Mrs. Yorke, a fashionable member of the smart set, to write a society column for the "Comet." Dolly furnished the brains and did the work. Mrs. Yorke received the money. After she had received a few unpleasant proofs of her employer's unreasonable selfishness, Dolly shook the dust of the Yorke mansion from her feet, and departed. In the course of her gathering of society notes, Dolly had met Minnie, a mannikin in a fashionable tailoring establishment. As luck would have it, there was a vacancy when Dolly arrived to ask Minnie about her work, and twenty-four hours after her quarrel with Mrs. Yorke, the girl was engaged at Browngrass' as a mannikin, with the princely salary of twenty-five dollars a week.

Let it not be supposed that she was entirely infatuated with her position. She had come to the city to write, and write she would eventually. This was merely a makeshift—a temporary bar to keep the wolf from the door. There were other reasons too, why her situation did not satisfy her. The proprietor was kind—a little too kind, Dolly thought. One afternoon, he tried to kiss her, and she, quite naturally, slapped his face. In the midst of all her little difficulties, Dolly was not allowing herself to drift out of touch with the magazine and newspaper world. A poem sent by her to the "Jester," brought a gratifying return in the shape of a letter from the editor inquiring into her capabilities for a small editorial position. Later, the editor called, and since he was a nice sort of person, Dolly took dinner with him. In the excitement of the moment, she sailed off to the restaurant in the gown she was wearing.

As it happened, the proprietor of Browngrass' came to the restaurant, saw the gown, called a policeman, and ordered him to arrest Dolly. Aid came from an unexpected quarter. Rockwell Crosby, editor of the "Comet," was sitting at the next table. He discovered that Dolly had written Mrs. Yorke's column, showed his card to the policeman, and ordered him to remove the angry proprietor. Dolly, he said, had no connection with Browngrass'. She was his star reporter. After the man had been removed and Dolly thanked Crosby for his kind lie, he told her it was the truth. She was engaged.

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LUBIN.

SLUMBERVILLE'S CASE (Mar. 10).—Joe Prine, a rube, while walking along a country road, sees a wicked looking Italian apparently about to murder a woman with a baby in her arms. Terrified, Joe rushes to the town constable and frantically begs him to come to the scene. The country cop climbs the ladder and, with the aid of his spy-glasses, sees a dago chasing a woman and throwing bombs at her. Sliding down the ladder, the constable rushes to the station house and calls out the entire police force. After an exciting chase, which terrorizes the whole town, they finally arrive at the scene of the supposed crime, only to find that it is a moving picture company rehearsing.

A DANGEROUS CASE (Mar. 10).—Tom Jones plans to go to a mask ball, but Mrs. Jones finds the ticket and takes away his clothes. In the morning he pretends to be sick. She doesn't know that he is going with the doctor, and that he has had the doctor on the 'phone. The doctor comes and sends for Jim Clark, who poses as a nurse. Jones is painted up and his wife is told he has smallpox. She is sent to her mother's. That evening she 'phones to the house and, receiving no reply, decides that he is dead and starts for home.

Meantime, Jim has decided to stay al night with Jones. He has hung his wrap on the door knob and does not answer the bell. When Mrs. Jones gains admittance she finds her husband in bed with what she at first thinks is a woman, but soon sees her mistake and starts to shoot up the house. Jim beats it and Jones receives a good thrashing for his trick.

A CRUEL REVENGE (Special—2 parts—Mar. 11).—Lily Adair is forced by her society-struck mother to live far beyond their means. Her mother hopes that Lily will eventually make a good match, and to this end encourages the advances of Stephen Peters, a multi-millionaire, seventy years old. On a day when the bills have come in thick and fast, when the servants have been asking for wages overdue, and the girl feels

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duction by the Edwards-Zetler Feature Film Company, at Dayton, Ohio. They have it in a territory where competition is fierce: **AND THEY ARE DOING,** as they will tell you, **A PHENOMENAL BUSINESS WITH IT.** Without a doubt it is the most exquisite, the most interesting and laugh-inducing motion picture ever made in America, and the peer of any ever made anywhere. **WIRE ABOUT "BAGDAD."** Behind this announcement is another announcement, to be made in a few weeks, which will be the best news ever published to state-rights men. **THERE IS SOMETHING DOING IN AMERICA AS WELL AS IN ITALY, GOOD AMERICAN CITIZENS!** But concerning these matters more will be said later on. Concern yourselves, for the present, with the facts set forth here, that now is your last opportunity to get in on the **MONEY-MAKING HELEN GARDNER PICTURES. WIRE, WRITE OR WALK. WAKE UP.**

of money into the box offices"—Wm. Fox, Owner of the Fox Circuit of Theatres.

CORPORATION
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New York City,
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at the end of her resources, old Peters proposes. The girl is horrified at first, but feeling it is the only way out, she accepts him. But later the girl realizes the immensity of her act and sends back his ring. As he walks up and down the room in anger he hears a noise against the window. He opens it to disclose a man in convict garb cowering on the ledge. There is no fight left in the hunted starving man, and he pleads for shelter.

Peters gets an idea. He will dress this ex-convict as a gentleman, introduce him to society, force him to pay attention to Lily Adair and when they become engaged, humble her pride by a disclosure of facts. A month later the convict, as Sir John Clyde, meets Lily Adair at a ball. They fall in love and before long become engaged. On the day the engagement is to be announced Peters calls up the warden of the jail and tells him where an escaped convict is to be found that evening. As John rises to toast his bride-to-be, the warden and the police enter. As John is about to be lead away two gentlemen enter. One announces himself as the British Consul and tells them his companion is the Earl of Clyde, John's brother. Proceedings are stopped as the Earl tells that years before John and the present Earl (Seymour), brothers, came to America to work in a large bank. They were of good family, but poor. Seymour was addicted to gambling and lost all his money at cards. One day he borrowed some funds from the bank, hoping to recoup his losses, but he lost that also. Desperate, he returned to his rooms to find a letter from an English law firm, stating that his cousin had died, leaving him next in kin to his uncle, the Earl's title. He does not know what to do and confesses his crime to John, who feels that, as younger brother, it is his duty to protect the name. He shoulders his brother's crime and sends Seymour back to England. When John realizes his love for Lily he wrote his brother, asking for the truth at last, and in response to his letter, the Earl came to America. All are convinced of John's innocence. Peters, his plan of vengeance frustrated, leaves the house angrily. The Earl enters into conversation with the warden, while Lily goes into John's outstretched arms.

A STRANGE MELODY (Special—2 parts—Mar. 12).—Jack Bowdoin, a gambler, had killed his man and gloried in it; yet he had a strange passion for music and had installed in his private room an organ where, without instruction, he had grasped the works of the great sacred masters. Among his customers was a young man named Carl Colt, who nightly gambled his small salary. His sister, Mary, an organist at the church, came one night to Bowdoin's casino and requested an interview. Being shown into the private room, she ran her fingers over the keys of the organ. Bowdoin entered and listened, then exclaimed, "I will give you a thousand dollars if you can make me play like that." Mary immediately spoke of her mission and begged the gambler to cure her brother of his passion for the game.

At this moment a shot rang out in the casino and Bowdoin found Carl defending himself against a desperado, Shorty Hall, who had stolen a bet from the table. Shorty was ejected and Mary and her father continued the plea for the reformation of Carl. Hall and some of his companions abducted Mary and held her for ransom. Bowdoin rescued Mary. He then begged to know how he could be worthy of the friendship of so pure a girl. She told him.

Jack sold his casino and renounced gambling. After convicting the abductors of Mary he saw an insane woman committed to the asylum; she had a little child and Jack agreed to adopt her and put up bond for the child's good care. Mary agreed to take charge of the little girl for which Jack paid well. The circumstance brought them into notice, and was enhanced by the fact that Mary would often take Jack to the organ loft and teach him the sacred music. The talk of the church folks became loud and caused a duel in which Jack was wounded. Mary cared for him at the hospital and the ex-gambler urged that there was only one way to stop the tongues of the deacons of the church. He pleaded and Mary consented to go to the church and be married.

THE TELL-TALE STAR (Mar. 13).—Ben Carter, manager of "Two-X" ranch, discovers that "Red" Delvin has converted his shack into a "speak-easy." Ben sends for "Red" and tells him that either he must quit selling liquor to the men, or leave the ranch. During the interview, "Red" notes a pair of Ben's boots. Each of the heel bottoms is decorated with a star fashioned in hobnails. "Red" boards up the front of his shack, but continues to do business. Ben accidentally finds "Red's" supply of liquor in a clump of bushes and smashes the demijohns. When "Red" discovers his loss, he sees in the moist path the print of a star heel. Furious, "Red" hurries to his shack and their attempts to beat Kate, his daughter, blaming her for revealing the hiding place of the liquor. Kate escapes and runs to the ranch office, pursued by "Red." Ben protects the girl and orders the cowboys to put "Red" and his Mexican partner, Jose, off the ranch.

Camped in a ravine just outside the ranch, "Red" and Jose await their chance to get even. The opportunity comes the next day when the cowboys start for the round-up, leaving Ben and Kate alone at the settlement. Ben saddles his horse for a trip to the village. Finding he has forgotten an important paper, he slings his revolver and belt over the horn of the saddle and walks back to the office. While he is gone "Red" and Jose appear at the barns and appropriate Ben's revolver. Kate overhears them plotting and hurries to the ranch office to warn Ben. It is too late to escape. His revolver gone, Ben determines on concealment. He and Kate climb through the trap door in the ceiling of the office and hide in the attic. "Red," leaving Jose on guard, enters the office. Not finding Ben, "Red" determines to await his return. The ceiling is plastered and the rafters bare. Ben makes a mis-step and his foot goes through the ceiling. "Red" quickly recognizes the star on the heel and in a flash lassos the boot, fastening the rope to a peg in the wall. "Red" calls in Jose and orders him to rustle a bunch of horses, showing him that Ben is a prisoner. Meanwhile, Ben turns a trick. Finding a stout nail in the rafter where his foot went through, Ben hooks the boot strap over the nail and draws his foot out of the boot. This leaves him free, while the boot is still held by the rope. With Jose gone, Ben and Kate crawl through the window and lower themselves to the ground. Kate gets away on Ben's horse without being seen and starts in pursuit of the cowboys. Ben bravely enters the window in the office at "Red's" back and attacks the ruffian. In the fight the revolver is discharged, bringing Jose to the scene. Kate returns with the cowboys just in time to rescue Ben and make prisoners of "Red" and Jose.

SHE WANTED A COUNT (Mar. 14).—May receives a letter telling her that a real count is to call on her. She begins to treat Bob (her sweetheart) rather cold. Her brother, Dick, notices this, but is puzzled to account for it, until he finds the letter, which explains her actions. The day on which the count is to call Dick hires a tramp whom he dresses up as a count, while Bob is disguised with whiskers (clipped from the tramp's beard) and passes as the count's secretary. The real count is waylaid, bound and gagged, and hidden under a bush. The bogus count is then introduced to May, and he proceeds to make things merry. At the dinner table he disgusts the family, especially father. May is discouraged and begins to long for Bob. Father takes a hand and has the count thrown out. Bob slips out and removes his disguise and returns to receive father's blessings. The gardner releases the real count; he dashes for the house. At the front door the bogus and the real count meet. They clash. The tramp being a fighter, he picks the nobleman up and dumps him in a passing ash cart.

JUST A NOTE (Mar. 14).—Harry Reynolds is engaged to Lucy Clayton. Harry's colored valet, Sam, is in love with Roxy, Lucy's colored maid. Jake, a tough coon, is also in love with Roxy and at the point of a gun warns Sam to let his girl alone. Sam asks his boss to write him a love letter so that he can send it to his girl. Sam sends the letter to Roxy. Lucy finds the letter in her room, where Roxy had left it. Lucy cannot understand the letter, as it is in Harry's hand writing, which she is familiar with. When Roxy claims ownership to the letter Lucy is horrified to think her sweetheart would write to the colored maid and before Roxy can explain it is from Sam, Lucy drives her from the room. In the afternoon when Harry calls he is met at the front door by Lucy's Pa with a gun. Harry takes it on the run with the old man following and shooting after him. In the meantime Roxy tells Sam of the trouble. Jake, in rage over losing Roxy, starts a shooting chase with Sam in the lead. They all meet on the road, explanations follow and when Jake's gun is empty Sam wipes out his razor and if not for Roxy interfering Sam would have sent a new black angel aloft.

ESSANAY.

THE COUNTER-MELODY (March 10).—Franz leaves his humble home in Holland to seek a career. Hilda, his sweetheart, is left behind to wait until such a time that Franz could send for her. After months of struggling in the new country, Franz finally gets a position as leader of an orchestra. He later writes a beautiful symphony, but is discouraged with the orchestra and finally gives up his job. Hilda fails to hear from Franz and goes to America in search of him. Days and weeks pass and still she does not find her lover. Franz is becoming melancholy, when he hears a beautiful melody being played on a violin in the next room. It develops to be Hilda, and unconsciously the counter-melody to the symphony. A happy ending takes place.

THE GIRL, THE COP, THE BURGLAR (March 11).—Thomas Terpin, James Riding and Jack Hazard are sitting in the club when the talk drifts to a daring housebreaker, whom the police are powerless to capture. Jack makes a wager with Terpin that he can rob and get away with it. Terpin takes him up and agrees to pay a forfeit of $100 if Jack returns to the club within three hours with something valuable he has stolen. The adventures he has are screamingly funny and the climax comes with most amazing and amusing results.

THE WARNING (March 12).—Nellie Haney and Larry Dale are sweethearts, but for some reason or other, Nellie's father doesn't like Larry and will not allow her to see him. Not to be outdone by father, Nellie and Larry have arranged a signal system and when she wants to see Larry,

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she attaches an old table cover to a broomstick, places it in a knot hole near the roof and waves it up and down. Scott Lawson, a squawman and a notorious character, is abusive to his squaw. He enters the cabin while Nellie is alone and is attempting to force his attentions upon the frightened girl, when her father enters. Knowing Haney has a bag of money in the house to pay the men, he locks Nellie in a clothes-closet, forces Haney into a chair and is looking for a rope to tie his hands, when he sees the signal rope hanging down. Not knowing what it is, he jerks it down, and Larry seeing the well-known signal, dashes down the trail and saves the girl and her father. Realizing that he was mistaken in the boy, Haney now raises his objections and tells Nellie and Larry they may marry any time they wish.

THE INTERFERENCE OF BRONCHO BILLY (March 14).—Old Carl Stockdale is an habitual drunkard and the cause of much unhappiness to his daughter, Marguerite. Broncho Billy meets Stockdale's charming daughter and becomes very much interested in her, and realizes the sad state of affairs in the home on account of the father's failing. Marguerite sends her father to a famous drink cure in the city and he returns home cured, but, "if a drop of liquor touches his lips, it will prove fatal to him." The boys scheme in many ways to force Stockdale to drink, but each time are outwitted by Broncho Billy. When Broncho Billy asks Marguerite to become his wife, she willingly consents to trust her happiness to one who will protect and guide her over the rough places.

GRASS COUNTY GOES DRY (Special—2 parts—March 13).—Grass County went "dry" and as a consequence so did Hollow Center, which was located in Grass County. The drug store was owned by Doctor Perkins.

Just before the county went dry a temperance society was formed in the Center and great rivalry existed between Deacon Carpenter and Doctor Perkins for the presidency. As election day approached, the Deacon seemed to be the most likely candidate, and as day by day he gained new friends and supporters, his stock in the heart of Widow Green went rocketing, where before it had been very below par, owing to the bullish tactics of Doc Perkins.

The Deacon was never much on looks, but he realized that he must keep up appearances before the widow. His beauty had one drawback: his hair. Then the crowning sorrow of his life came: his hair began to fall out, and as his hair decreased in quantity so did the love of Widow Green for the Deacon. He kept more and more to himself, while Doc Perkins, campaigning about town in great style, gradually won over the greater majority of the people.

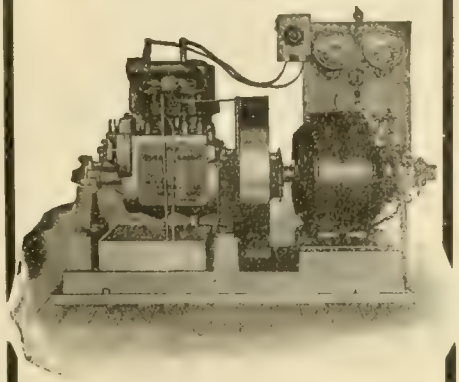
In the meantime the Deacon was trying everything known to the scientist of hair (the barber) in the village, but to no avail. Then the Deacon found a city newspaper and discovered in Aunt Jane's "Beauty Column" a remedy for falling hair—but one of the principal factors was "Whiskey!" Now the Center was dry, and he running for the office of president of the temperance society was known to be a temperance man. But he must have the whiskey—absolutely—but how was he to get it? To go to Doc Perkins and ask for whiskey spelled ruin. No! he could not do that. Ah! he had it—he would bribe Beavens, the driver of the stagecoach, whose daily ride took him over to Tree County, which was "wet." So Bevans went, but on his return journey he picked up Doc Perkins.. Deacon Carpenter was anxiously waiting for Beavens. Beavens arrived and slyly slipped the bottle to the Deacon. This action was seen by the Doc. He thought a lot, but said nothing.

Deacon went home and prepared his tonic. Then he went to the meeting which was to be held in the town hall. He went and the smell of whiskey accompanied him. So it was that when he got up to speak a strange rustling sound seemed to take place in the hall. A little breeze stirred, and carried on it a very distinct smell of "licker!" Doc Perkins smelled it and so did the rest. Doc Perkins found out where the smell came from.

Poor Deacon was ousted and ostracised. The Deacon wended his way homeward and the scent clung to him. He passed two tramps who were disgusted with the dryness of the town. The Deacon passed, but the tramps followed. He arrived home swearing vengeance. He would be handsome in spite of all these adversities.

That the lotion was doing its work there was no doubt, for the Deacon found no hair on his coat; so he gave his hair another dose. He then turned round. When he turned round again he saw a retreating hand attached to a retreating arm, which belonged to an about-to-retreat tramp. The Deacon gave a shout and the chase started. They passed the meeting house (the meeting had just let out). The good people of the town were horrified to see the Deacon pursuing two tramps with the whiskey. The tramps escaped and were later found—intoxicated. They vindicated the Deacon. The election and also the Doc's wig came off. The Deacon won the election and also incidentally the Widow Green.

What's the Use?



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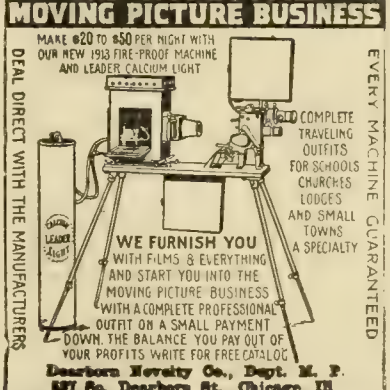

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GEORGE KLEINE.

THE GREATEST GIFT (Cines Spec.—2 parts—Mar. 10).—Doctor Beverly, an oculist, loses a large sum in a gambling house and in order to pay his debt of honor, forges the signature of his father-in-law, thus "robbing Peter to pay Paul." Remorse takes hold upon his conscience and Beverly leaving a note of farewell, goes into the gardens, where he kisses his wife and two daughters good-bye, and a few hours later he embarks upon a voyage to America. A few years later death takes the father-in-law and poverty stalks into the home where prosperity and happiness once reigned.

In a foreign land Beverly, unable to obtain employment, attempts suicide. This he does by throwing himself beneath the wheels of a motor car. The catastrophe is averted, however, by Miss Wood, a rich American heiress, who drives the car. He is taken to her home, where he meets her father who is suffering from a supposedly incurable blindness. In the days of his rejuvenation that follow, Dr. Beverly effects the complete cure of the old millionaire. Meanwhile, Miss Wood begins to show great affection for the Doctor and he, knowing his position, and feeling a yearning for his family at home, leaves his benefactors and sails for his native city.

In the home that he had left, where now poverty reigns, the failing eyesight of the grief-stricken mother finally results in total blindness. The two daughters now grown to womanhood, carefully save their few pennies in the hope that an operation might restore her eyesight. In his native city Dr. Beverly soon gains great fame as an oculist, operating under the name of Dr. Rodriguez. He makes an unavailing search for his family and finally gives up all hope of ever seeing them again. It was then that the two girls came to him. Beverly immediately recognized his daughters and joyfully disclosed his identity. The three conspirators then plotted to tell the mother nothing of the good news. A few weeks later the operation was performed and when the bandages were taken from her eyes, the mother found no difficulty in forgiving her wayward husband in the joy of the reunion.

SELIG.

THE SMUGGLER'S SISTER (March 3).—Bessie a fisherman's daughter, loves the seashore and everything connected with it. Her big brother is her idol, but she deprecates his desire to evade governmental duties and smuggle. She knows the cave where he lands his goods and resorts there to meet him. A keen-eyed revenue officer half suspects the beach beauty, but he wavers between the regard for her and the reward that the Government will give for the capture of the man who has been "putting it over" in that locality.

The brother has rowed his boat, coming from a sloop in the offing, when the officer discovers the pernicious activity through his binoculars. The girl, about the same time, observes her brother and runs to him, expostulating upon the dangers of dodging duty. Her sisterly advice sinks in, and the young man finally declares solemnly that he will never smuggle again. She has hardly left the rendezvous when the revenue officer, who has taken the scene in from afar, meets her. He tries to snatch a kiss from her, and puts it as a disarm to a threat: "Give me a kiss and I'll shut my eyes." Maidenly modesty flames her cheek and inflames her temper. Thereupon the lovelorn revenue officer calls his minions, rushes into the cave and overcomes the smuggler. The big brother is handcuffed and thrown into a boat. Then the boat is shoved off the shore and tethered with a long rope. The officer ties the boat to a rock and again seeks out Bessie. She has come back to the cave and is much worried over the absence of her brother. The officer tells her he has caught her brother, but will free him on condition. He again resumes his unwelcome attentions, and she escapes him. She plunges into the water, swims to the boat and unbinds her brother. The officer attempts to capture them, but cannot swim. He runs for help, stumbles and falls over a cliff and is badly hurt. Bessie and her brother, who have come ashore at the sight, minister to him, and, unknown, the girl gets from him the key and unlocks the handcuffs on her brother. A few days later, the officer, who has recovered from his injuries, but is still in bandages, gets a letter from headquarters reprimanding him for not getting his man. Once again he tries the game of capturing—once again the beauty disarms him, and so, with a despairing glance, he tears the star from the bosom of his uniform as the scene dims.

THE COUNTESS AND THE BURGLAR (March 4).—A titled lady, gorgeously gowned, returning from a ball, enters her boudoir, and is about to disrobe for the night. As she sits at her dressing-table removing the necklace of jewels from her throat, she sees by reflection in the mirror a movement of the portieres, and observing a coarse shoe projecting below, immediately surmises some burglarious intruder is ensconced behind the drapery. In spite of the discovery of such a dangerous intruder, the Countess goes calmly about her affairs, placing her jewels in a casket, and finally, with the aid of a hassock on a chair, puts the casket on a high self in the closet. Retiring to

a lavatory, she dons her negligee, returns, sits again before the mirror, takes down her hair, and brushes and braids it for the night.

She simulates weariness, drops upon the couch and is soon apparently asleep. The burglar in the window alcove, judging from the spell of silence, concludes to get busy. He tears the curtains aside, steals into the room, looks for the jewel casket and then discovers it on the high shelf where the Countess had placed it. He steps into the closet, preparatory to looting, when the Countess nimbly darts to the closet door, snaps the lock and rings for the servants. As they rush in, the nerve strain of it all crowds upon her, so that she faints as she explains pointing toward the door, behind which is ensconced the dangerous visitor. The servants quickly summon the police, who capture the burglar, and the Countess saves her jewels.

LITTLE LILLIAN TURNS THE TIDE (March 5).—William Rockwell, a young married man, whose wife and only child are his idols, is doing fairly well, when consumption attacks him, and fighting as he will, he suddenly finds himself face to face with poverty. The doctor advises him that he must needs go to Arizona, or expect sudden death. There is no money for such a trip. Grace, his wife, is in despair, and at this juncture the landlord enters and demands the rent. He secretly admires the wife, and in his dark soul now sees the light of a chance to take advantage of her. He offers to advance the money for the husband's trip. Grace is delighted, and at once signs a note for the amount. Then, having dispatched her husband to Arizona, she starts out "typing" to support herself and her little daughter. Discouraged by the meagerness of the income, she starts to writing photoplays. She sends them out with hope and regularity, but one by one they come hopelessly drifting back.

In the interim, Orm, the landlord, has been harassing her with his attentions, and finally demands that she either accept his admiration or vacate his property in lieu of the rent long overdue. About this time, little Lillian loses her pet rabbit, and is greatly distressed; so that she goes to her mother's typewriter, picks out a few words descriptive of her loss, and posts it to the scenario editor of one of the moving picture companies. Observing that the envelope is thin, and the ones dispatched by her mother are bulky, in order to make her's look like something, she picks up odds and ends from the table. Among these is a tintype of herself, and a pathetic letter from the sick husband to his little family. Now, the scenario editor is touched by the combined contents of the envelope and confers with the manager. As a result, Lillian gets a fine position as a child actress, and Grace, her mother, is taken on for minor parts. Money is sent to the father; he rallies and is restored to health and reunited to his family, all brought about through the busy brain of Lillian.

THE RENEGADE'S VENGEANCE (March 6).—Ben Clayton marries Virginia, the daughter of a ranchman, against her father's will. This stirs up a feud among the neighboring cattlemen, who refuse to have anything further to do with the pair. Ben and his wife, however, have no concern over this and they live happily on their lonely ranch for the next ten years. During this time their boy has grown up to be quite a lad, but his grandfather has never seen him. Virginia is taken ill and pleads with Ben to go to her parent and ask him to come to see them. He starts out, and along the way encounters a drunken Mexican beating his wife. Ben jumps from his horse, soundly trounces the Mexican, and takes the poor wife back with him to his home to take care of Virginia while he is away. He finds the ranchman still unrelenting and returns alone.

In the interim, the Mexican, who has trailed his wife to Ben's ranch, endeavors to break in and take her with him against her wishes. Ben arrives just in time to prevent his carrying out this purpose and drives him away. The Mexican retaliates by returning a little later and stealing a horse. The nine-year-old boy, Roy, sees him, and mounting his own pony, gives chase. The Mexican, arriving at his cabin first, tidies it up, makes it attractive, and meeting the boy at the door, invites him in. The youth is disarmed and enters. Then the Mexican, after gaining the boy's confidence, starts out for a pail of water, but instead mounts and rides off with both horses. Roy becomes accidentally caught in a wolf trap in the cabin, and in his struggle to free himself knocks over a small stove. The cabin is soon in flames. The boy's grandfather sees the distant smoke, and with some of his cowboys rides over to investigate the cause. Arriving on the scene, and hearing the boy's cries, he rushes in and drags him out just as the cabin collapses. When the boy recovers under the kindly ministrations of the old ranchman, he reveals his identity and the grandfather finds that he has rescued his own grandson. He then goes back home with him and the family are happily reunited after years.

SUPPRESSED NEWS (March 10).—George Garfield, star reporter, accompanies Mildred Latham to the Twentieth National Bank to visit her father, Horace Latham, the president. He discovers the directors' room is full of excited men and at once "scents a story." Through a ruse, he gets the president's secretary out of the room and then listens at the keyhole of the door, learning that the bank is trembling on the verge of failure. An unfortunate sneeze betrays his presence. Latham rushes in, captures Garfield and then to prevent the publication of the story, locks him up in an ante-room. Garfield telephones to Mildred of his incarceration a moment before the instrument is torn out. She hurries to the bank and learns the details from the private secretary, and sides with her sweetheart against her father. From the sidewalk she flashes a reflection into the ante-room with the aid of a small mirror. Garfield has written the story and drops his notebook out of the window, and she carries it to the office of the "Express," where its contents causes much excitement.

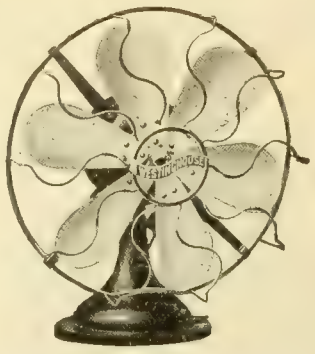
Garfield falls asleep and in his dream observes a run on the bank. Then follow a number of tragedies due to the "scoop" concerning the bank. Awakened by a cheer from the directors' room, he learns that enough currency has been brought into the building to save the bank if there is no publicity in the matter; so he volunteers to go to the newspaper office and suppress the news. He appeals to the managing editor to "kill" the story, but he refuses and the two men quarrel. Field, the editor, is seized with a fit and becomes unconscious. Garfield sees an opportunity. Pretending to be the managing editor, he picks up the telephone and orders "that story killed at once," and is obeyed. At dawn, the bank directors who have waited out all the night, hear the good news that the bank is saved. Then Garfield stumbles in and drops into a chair, sobbing: "I have betrayed my profession," but Mildred enters and consoles him.

THE SPEEDWAY OF DESPAIR (March 11).—Geo. Seymour attempts to keep up the pace of a large city and is lured into speculation. He is employed as a confidential clerk by John Cable, and as his habits are constantly calling for money, he soon finds himself dangerously involved, having appropriated small amounts from time to time from his employer. Seeking to escape, he happens to think of Jim Predmore, a boyhood friend, to whom he writes a letter offering a position in the same office, thinking that he may transfer some of his own peculations to the shoulders of his friend. Jim, joyous over the prospect of seeing a big city, leaves his fond mother and his sweetheart, Kitty Blair, and goes to the city. He soon gets busy in the big office, and, going conscientiously to work over day dooks and ledgers, soon finds figures which arouse his suspicion; but George, hiding his own guilt, finally explains the matter to Jim's satisfaction. Panic-stricken, George observes he must get busy at once if he wishes to save his own precious neck. He goes back to the office after nightfall, "doctors" Jim's ledger so that suspicion will rest upon him, and takes more money from the cash box. The next morning Jim comes in a few moments late and finds the office in commotion. George accuses Jim in a strong scene, and later, unable to exonerate himself, is arrested on circumstantial evidence and is sentenced to serve ten years.

During this interim, the perfidious friend, George Seymour, has accumulated wealth, married, and is living at home with his wife and four-year-old daughter. George, returning after eight years, broken in spirit, takes to the speedway of despair, and drifts a derelict among the chief drinking houses. He finally works himself into a great desire to kill Seymour. The latter's daughter has an unfortunate habit of sleep-walking. One night she unlatches the French window and walks out into the garden just as Jim, who has crawled up with his gun in hand on his deadly mission, encounters her. He is startled to see the little, white-gowned figure walk out into the moonlight in her bare feet. He is on his knees, and the child, in a drowsy wonder, places her arms about his neck. Kitty, his old sweetheart, who has come from the country to take charge of the little girl, recognizes the man and brings him immediately to a sense of his better self. He escapes from the premediated murder, and throwing aside dead hope, re-kindles the fires and better desires and takes up the future by Kitty's side.

KID PINK AND THE MAHARAJAH (March 12).—A serio-comic tale shows wherein the East and the West strangely mingle despite Kipling's declaration that: "Never the twain shall meet." Sim Bowie, a pompous sheriff of a frontier county, is anxious to capture Kid Pink, a notorious outlaw who has recently despoiled the Silver Gulch Bank. Sim, however, is fonder of sitting in a swivel chair, spitting at a mark, and swapping yarns with the boys than he is of risking his well-groomed hide in the haunts of the outlaws. He posts a notice of a thousand dollar reward for Kid, dead or alive. About this time Kid sends in a written taunt to the sheriff and his deputies, defying him to take him. This does not move Sim, but the deputies take to the trail. They follow Kid where he has fallen over a bluff and been killed.

In the interim, the stage arrives in town, bearing a passenger, Jaswant Singe, an East Indian. Sim entertains the visitor in his office in great state. They take copious libations of fusel-oil and the Hindu launches forth into a description of the grandeurs of the land in which he is a Maharajah, and gives Sim a book on Reincarnation. Sim, as thoroughly loaded with this information as he is with whiskey, falls asleep and dreams that he has died and his soul has been transmigrated into somebody in that far land. In his



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wanderings, he visits a city where is located Kid Pink, his ancient enemy. Here he goes through some dire and dangerous experiences until he finally wakes when the posse brings in the body of the notorious outlaw; so that he has nothing to do but expand his chest to celebrate some more.

ELIZABETH'S PRAYER (March 13).—Henry Ashton is very happy with his wife, Margaret, and his little daughter, Elizabeth, until one day the former is called to her home on account of the illness of her mother, and takes the child with her. This illness in lingering, so that the wife is detained longer than she expected. The husband is irritated over the situation and writes of his loneliness, blaming his mother-in-law for their situation. While he is trying to "make the time fly," he goes to a cafe, where he meets Hilda Crosby, and falls under her spell.

When the wife and child finally return, they find the husband and father much changed. The child, who seems to be a half cousin to Willie Getit, goes to Ashton's office and observes him embracing the actress. She tells her mother of this, who goes there and confirms the rumor through her own sight, and retreats broken-hearted, dropping her bag in the outer office. The bag contains a letter from Henry to Hilda, which has been intercepted. Henry finds the bag and then conscience-stricken, realizes that his wife has found him out. That night, Margaret, in her despairing sorrow, prepares to take poison. Little Elizabeth, missing her mother from the bed, and perturbed over her mournful aspect of late, kneels and prays God to make mamma happy again. The mother in the next room, with the poison to her lips, hears the childish petition and hesitates at the rash act she is about to commit. At this moment the father, who has been tortured by his conscience, steps in to look again upon the mother and child and witnesses the pathetic scene. There is a complete change of heart, he gathers the mother and child in his arms, and the family are reunited to begin life again.

THE UP-HILL CLIMB (Special—2 parts—Feb. 16).—Frank Cameron suddenly concludes to leave the passé environment of the East, and goes to Montana to become a cow puncher. In the little town of Sunset, he becomes known as the champion scrapper of the district.

Josephine Thompson is a protege—even more—a companion of Mrs. Cameron, in the Far East. The latter, falling seriously ill, and loving her charge, conceives an idea that if Josephine could find and marry Frank, it would rehabilitate and make a man of him. She makes this as a part of her inheritance, in fact, makes her will in favor of her son only on condition that he marry Josephine. After considerable correspondence through detectives and lawyers, Josephine locates Frank Cameron in the town of Sunset. She happens to arrive there one day when Frank is drunk. Josephine, however, is a determined young woman of business. She secures a license, finds a parson, and sends a message to Frank to meet her at once. Frank, drunk as he is, can stand; but does not realize exactly what is going on. So he allows himself to be married to the apparent stranger.

Josephine, having accomplished her disagreeable legal duties, leaves on the next train to visit relatives who own the Mason ranch in the same state. Frank, awakening the next morning from his jag, in a repentant mood, registers a great vow never to touch liquor again. In his sober senses, he opens a letter, and singularly enough finds an offer to become foreman of the Mason ranch. He mounts his broncho and starts for the Mason ranch.

Of course, the Mason ranch happens to be the very place where Josephine is the guest of honor. She immediately recognizes the handsome Frank Cameron, but he does not know her. Gradually the man comes to himself, and the woman finds she is falling in love with him despite herself. Through the treacherous deviltry of Dick Felton, who has conceived a wild admiration for Josephine and who knows Frank's weakness for liquor, the latter is mercilessly tempted to fall from grace and break his pledge. The variations of this temptation are numerous and interesting, and vividly show the struggle of the strong man against a besetting weakness. The girl is so interested, that she tries to lend a hand; but he, in his pride, hardens his heart and stubbornly concludes to keep up the contest alone with himself.

In the interim, he has fallen in love with Josephine, but knowing that he is already a married man, he is too much of a gentleman to reveal his true feelings, preferring to suffer his double discomfort in solitude. Between the love of liquor and the love of a good woman, he has a terrible trial. Finally, the great awakening comes about through a clever accident. Josephine visits Frank in his cabin, where he has undergone several stages of martyrdom. A friend happens in at the same time who was a witness to their marriage. Josephine, crestfallen, flees, but the friend remains to tell Frank Cameron of his fortune in winning this girl. This knowledge dispels all the dark clouds that hang upon the horizon of his misspent life, and he soon clasps Josephine in his arms.

THE ADVENTURES OF KATHLYN, No. 5—A Colonel in Chains (Feb. 23).—With Kathlyn's revelations of herself as a slave, Prince Umballah, her purchaser, has her imprisoned in the dungeon of the royal palace. There she finds her father, whom she was led to believe had been dead. That worthy gentleman, enraged, tries with his bare hands to end the life of the hateful Umballah, who intrudes upon their presence, but is dragged away by his retainers. This is brought about when Umballah informs Kathlyn that she is to be the favorite of his harem. This so infuriates Col. Hare that he is about to strangle the dusky Prince, when Kathlyn implores him not to stain his hands with blood. Umballah staggers to his feet, furious with rage, leaves the place vowing vengeance, promising to return with the executioner to publicly flog his prisoner. As he staggers up the steps in the corridor of the palace, he encounters Bruce, the American hunter, who has found his way into that labyrinth in search of Kathlyn. Umballah suspicions him, questions him and then orders him taken from the palace. In the throne-room Umballah finds his Councillors, makes his complaint, and it is agreed that Col. Hare must suffer for tampering with his sacred person.

A big baboon escapes from confinement and in prying about perches upon the prison window in the very cell in which Kathlyn and her father are confined. This alert young woman conceives the idea of communicating with the outer world, sending by it a message to its keeper so that Ahmed will get it and further their plans for escape. She rips the insole from her shoe, and writes with the Colonel's indelible pencil, "In the palace prison. Help.—Kathlyn." She ties this about the neck of the monkey and then it is captured by Ahmed, who, seeing the message, at once takes it to Bruce. The resourceful American consults with Ramabai, and they conclude to drive an elephant up to the prison window and pull out the bars. This is done, and so much of the masonry comes free that Kathlyn easily escapes through the opening; but Col. Hare, securely chained to the pillar in his prison, is unable to get away. He tells his daughter to leave, as fortune will free him; so she reluctantly hurries away to the Hare bungalow in the jungles of Allaha, as the scene dims.

Kathlyn's safety having been secured, she immediately begins planning how to release her father. The first move in this project is to secure Umballah by strategy. They accomplish this with the aid of the fascinating Pundita, who pretends to have turned against Kathlyn and assumes to wish to effect her capture. Umballah, disarmed by rage, immediately starts out in quest of his prey. On arriving at the bungalow, he rushes into the room, but suddenly finds the door barred behind him by Kathlyn, who is holding a leopard in leash. Thus they take advantage of his fear, and he is forced to sign a release for Col. Hare from the palace prison. Having secured this important document, Bruce, Kathlyn and Pundita, leaving Umballah guarded by the leopard, rush to their elephant with their impedimenta and start to a rendezvous in the jungle, where they are to meet Col. Hare, who is to come when released through the medium of Umballah's message.

Umballah, having finally affected his escape with great difficulty, returns to the palace—but too late. The messenger has filed his order, the prisoner has been released, and is well on his way toward the coast. The vengeful Parsee prince, however, is not to be so easily outwitted, and starts his retainers on dromedaries to intercept the flight of the Americans. Umballah, coming up with the rear of the procession, takes a long distance shot and wounds Kathlyn.

THE ADVENTURES OF KATHLYN, No. 6—Three Bags of Silver (Mar. 9).—The chance-shot fired by the villainous but keen-sighted Umballah, makes a bone-bruise upon the fair arm of Kathlyn. This, however, does not stop her flight, or militate against the escape of herself, her daring companion, Bruce, and her father, Col. Hare, who escaped from prison through the machinations of the clever Pundita and met them at the appointed rendezvous before the vengeful Prince and his creatures started in pursuit. Fortunately, the escaping party is accompanied by Ramabai and his faithful wife, Pundita, who are now Kathlyn's staunchest friends and of incalculable assistance in every emergency.

Presently they emerge from the jungle and see far out on the plains the white towers and shining minarets standing silhouetted against the sky—Alhabad, the walled city of the desert. They approach the town and are received by sentinels at the gates and are conducted into the presence of the Rajah. This functionary, in addition to being commander of the city, has a more important office as keeper of the Sacred White Elephant, which is frequently sent on pilgrimages to nearby

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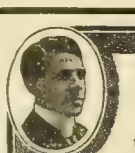
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cities to be worshipped by the natives. It is one of the precious possessions of the place—hence the walled city, and many savage guardians that look after its chiefest treasure.

The Sacred Elephant is presumably returning from a visitation where it has been the guest of honor, when a fierce band of brigands that inhabit the hills lying along the desert, decide to capture it and convey it to a rival Maharajah across the distant desert. Fortunately, the Sacred charge arrives within the walled city before the brigands attain its possession. They, however, are resourceful and have other means at their command, as they know the attendants of the Elephant are weary of their duties and will take to their favorite dissipation of opium smoking. The brigands outside the walls await their opportunity and when it comes they knock down and bind the guards at the gate, enter the Rajah's premises and carry away the precious animated object of worship.

About this time Kathlyn and her entourage arrive in the city and the next morning are informed by the commotion of the great loss. Bruce, through Ramabai, is put in touch with the situation; likewise, Kathlyn, and they immediately offer assistance if reciprocal aid is given in the form of a military convoy, which is readily granted. Kathlyn is rushed out into the desert on the back of a wild camel, and from this gazeboo sweeps the horizon with her binoculars. Following her is a large train led by Bruce, together with the savage soldiery picturesque in their Oriental accoutrements. Cleverly disposing the force, Kathlyn and a few of her followers go forward while the troops are concealed. They meet the brigands and pretend to be friendly, giving them quantities of opium as peace offerings. The brigands are disarmed by this kindness and soon stupified into security through the influence of the narcotic. As they are helpless, it is a comparatively easy matter to get the Sacred Elephant. On their way back to the walled city, they meet Umballah, who has been reinforced for the pursuit; but, his soldiers, in superstitious fear, bow before the Sacred Elephant, so that Kathlyn and her party are allowed to proceed on their way. It is some time before Umballah, furious over the attitude of his men, rallies them and induces them to move forward. When they arrive at the gates of the walled city, they are denied entrance by the soldiers of the Rajah, and Umballah returns sullenly to Allaha in defeat.

The following day Kathlyn and her party again start on their way to the Coast, and, strangely enough, are captured by the self-same band of brigands from whom they secured the animated sacred symbol. Kathlyn, her father and Bruce are tied to a tiger cart of the brigands. The chief, searching Col. Hare, finds his medal and knows at once that he has captured the White King. Thereupon he sends a messengar forward to Allaha, demanding as a ransom from Umballah, three bags of silver. A few days later Umballah arrives in haste with his silver, but asks only for Col. Hare, as a prisoner, earnestly requesting that Bruce and Kathlyn be fed to the tigers. (To be continued.)

THE TRAGEDY OF AMBITION (Mar. 2).—Madge O'Mara supported a semi-invalid mother by working as a cashier in Portuguese Joe's chop-house. Reginald Van Dorn, returning from college, goes "slumming" with some fashionable associates, and happens into the chop-house where Madge O'Mara is the chiefest ornament. He is interested in sociology, and finds in this girl a most fascinating and charming study. He soon discovers her fine qualities, and becomes attracted to her by something more than platonic friendship; but as an honorable man, makes honorable advance. The repeated visits of this handsome youth incurs the hatred of Portuguese Joe. He and his confederates plot to do away with Reginald.

In the meantime, he has affronted Madge, but her poverty compels her to keep in his service. This, the small-minded Portuguese believes is to be his ultimate triumph. One night he sends her out for change when he learns that Reginald is coming. Reginald arrives and is decoyed into an adjoining room—bound, gagged and prepared to have a long stay in the tide that seethes below the floor of the rickety old building. Madge returns before she is expected. The conspirators are throwing Reginald through the window into the river when she seizes a knife from one of the villains, and clenching it between her teeth, jumps into the water after the helpless victim.

She swims to the bound man, cuts the ropes that bind him, and supports him ashore. She then makes her way with him to her own modest home nearby. There she and her mother nurse him back to life. She telephones his palatial home on Riverside Drive, telling his parents where their son is. They come early next morning in their limousine, together with Corine Rower, Reginald's fiancee. This brings about a crashing contrast between Madge in her plain raiment and her lowly surroundings, and the fashionable woman of money and her intolerant social parasite Corine. Instead of thanking the young girl for the great work in saving their son's life, the pompous old father threatens to disinherit him unless he turns his back upon the chop-house cashier, forever, while the mother is lofty beyond compare, and the priggish young woman snippy to a degree. They leave poor little Madge with her delicate mother in a condition of mind that is pitiful. She, however, believes that Reginald has true manhood and will return; instead, however, comes a letter, enclosing a check from his father, for her kindness in saving his life. Tearing the check and her wedding garments simultaneously into bits, she vows to kill the man if she ever again comes face to face with him, no matter when or where.

Three years pass quickly. Madge has seemingly forgotten her troubles, and becomes skilled as a trained nurse. In the interim, Reginald has married and been desperately unhappy, so that when he meets with a terrible accident, he feels that death would be truly welcome. He is carried to his own home unconscious, and the doctor, after applying first aids to the injured, telephones for a nurse. Singularly enough, Madge O'Mara is sent in response to the hurried call. At first, owing to the bandages, she does not recognize the patient. Then all at once it dawns upon her. The bitterness of the passing years come up to her heart. Then as he tosses in delirium she hears her own name, hears the story again of his great love, of his disappointment, and the darkness of his own life. Instead of administering the death drop, she swiftly and tenderly soothes the suffering one who has been in reality hers—at least now is for the rest of the night. Only the dawn ends for her that perfect possession which is the ultimate happiness of the woman who loves. This can be met when it comes. Tonight is tonight, and it is in her hands to give him surcease from pain—ease to the man she loves. Even the great social rift that swallowed up their love has been bridged as she kneels in happiness by his side, and he holds her calm, strong hand in perfect peace.

PATHE.

PATHE'S WEEKLY, NO. 17, 1914 (Feb. 26).—Washington, D. C.—The body of Augustus O. Bacon, one-time president pro tempore of the United States Senate, and at the time of his death a leading

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figure in the Senate, is sent to Atlanta for burial.

St. Louis, Mo.—Half a thousand men out of work march through the streets to the City Hall, led by James Eads Howe, sometimes called "the millionaire hobo."

Oakland, Cal.—Many thousand tons of rock are wrenched by dynamite from the hills to fill in the Key Route over the bay to the Exposition grounds. Here is shown the method of dynamiting the rock.

New York City.—Woman's emancipation from her bonds—a suffragist pantomime is symbolized by Florence Fleming Noyes before a notable gathering of suffragist leaders at the Biltmore, New York's newest big hotel.

San Francisco, Cal.—Up from the ground are rising the magnificent buildings of the world's playground at the Panama Pacific Exposition. Here is shown the Horticultural Building, nearing completion.

St. Louis, Mo.—If boys want to fight, why shouldn't they? The police and school authorities here let 300 youngsters satisfy that lust for battle and fight it out with snowballs.

Berlin, Germany.—Ice yachting, sailing in these Berlin finds outdoor amusement during the cold days of her unusually severe winter.

Palm Beach, Fla.—Ice and snow have no place here. While the rest of the country shivers, the fortunate children of riches bask in the sunshine, take sea baths and while away bright hours on the sand.

Seattle, Wash.—Extra! Extra! Many "dead" and "wounded" in terrific assault by the Rotary Club on a fort here. The fort is snow; the "dead" are carried from the field and soon recover.

THE HUNTING SPIDERS (March 10—Prepared by Raymond L. Ditmars, Curator of Reptiles, New York Zoological Society).—Among the spiders is shown the vicious tarantula, of South America, which kills small birds, reptiles and insects. It belongs to the group of hunting spiders that spin no web, but stalk their prey. Its lair is a tunnel of leaves bound by the creature's silk. The cocoon is nearly as large as a hen's egg and holds the spider's eggs. It is carefully guarded by the female in the shelter of rocks or heavy vegetation. It contains about 200 pearl-like eggs, which require six weeks for incubation. Frequently these poisonous spiders come north hidden in bunches of bananas. Rarely is a ship unloaded without the discovery of one or two tarantulas.

Another large tarantula inhabits Texas. It has shorter legs, a heavier body and shorter hair than the tropical species. Savage and alert, it neither courts nor avoids an attack. Another interesting spider shown is the mygales or trap door spider, of California; which dwells in the sterile regions. The doors of their burrows are covered and hinged with silk. The creature holds the door closed by hooking a claw in the silken lining.

The lycosa or wolf spider is common in the eastern part of the United States. It hides under stones in damp places and is an extremely alert and savage hunter. The cocoon of this spider is also shown. The female drags around the heavy cocoon and also carries the young for a full two weeks. The dolomedes or nursery spider is also shown. This is the interesting insect which is so often seen on bodies of fresh water. It gets its name from the "nursery" web spun over the cocoon to insure the safety of the young.

THE PICTURESQUE COAST OF CATALONIA (March 10).—Beautiful views of a little known, but extremely picturesque, seacoast.

ABIDE WITH ME (March 11).—Ralph Chalmers is the typical prodigal son to whom the father's wealth is but a demoralizing influence. A spendthrift and hail fellow well met, he is the idol of his companions, young men and women as reckless and wayward as he is himself. Meeting by chance an attractive girl coming out of church one morning, Ralph sees in her face the antithesis of what he is and feels the pangs of conscience. He meets her and is even more strongly attracted by her. Mentally he resolves to turn over a new leaf and be worthy of her. The good resolution is soon forgotten and Ralph relapses into his old habits. His fall from grace reaching Jean's ears, she refuses forgiveness.

Enraged by his son's dissipation Mr. Chalmers disowns him and turns him from the house. The young man goes from bad to worse and finally drifts into the vilest slums. One day crazed by drugs he wanders into a little mission hall and is astounded to see Jean there singing before the congregation. Her old father having died, Jean has devoted her talents to making the world better. Recognizing her old admirer she sets out to redeem him from his evil ways and by patience and the example of her own blameless life finally drags him from the depths and makes him worthy of her love.

A SPOILED LIFE (Special—2 parts—March 12).—This is a story of a brilliant man who possesses every gift save that of a normal body; he is deformed. Living in retirement he writes a play which enraptures the critics and in which the great actress, Hilda Wierum, obtains new laurels. Flushed with success she regrets the absence of the author, whose work has meant so much to her and learning that he is stopping in Capri, sends for him.

Hugo Sarden, the author, fears to accept the cordial invitation, knowing that his deformity will prove to be a serious handicap. He finally decides to visit her just once since he has found his retirement irksome because of its loneliness. When Sarden is announced the actress is filled with pleasurable anticipation, which is at once changed to distaste when she sees the little hunchback. The sensitive man sees her disapproval, feels it, and starts to go. Pitying him, she recalls him and her charms make him her instant slave.

Feeling that love is not for him, he writes her that he is going back to his exile and makes his love for her evident in every line. Mistaking her sincere pity for love she prevents his journey and when he proposes to her, accepts and marries him. Not long afterward she finds she has married in haste to repent at leisure. The leading man in her company is handsome and talented and soon makes a deep impression upon her. Sarden notices this and suffers the torments of jealousy. Sarden's newest play is produced and the author sitting alone in his box sees not the success of his drama, but has eyes for only one thing: the vivid lovemaking between his wife and the leading man. The audience looks upon it as wonderful acting, but Sarden in his heart knows that it is not art, but love.

After the matinee Sarden returns to his home and waits in vain for his wife. She is in her dressing-room accepting the advances of her lover and Sarden instinctively knows this. Going to the theater he conceals himself in the entrance and waits for the thief of his wife's affections. Finally the man appears and Sarden from his concealment aims a revolver at the unconscious victim's back. But his conscience triumphs and he permits his rival to walk from the theater unscathed. For himself remains only his lonely walk home and then in his library he visits upon himself the death he had intended for the other.

AGAINST HEAVY ODDS (Special—2 parts—March 14).—Bob Melville, having struck pay dirt in his mine, leaves for the East to raise money to work it. He takes with him a bag of gold obtained from the mine and the gold excites the cupidity of several hard characters among his Mexican laborers. Jose, his faithful servant, a poor ignorant peon, but loyal to the core, hears a plot to waylay Melville and rob him of his gold and at once starts to head off the mail coach which is bearing his employer to the nearest railroad station. He reaches it in the nick of time and persuades Bob to leave it and escape with him to the bush. The bandits arriving a few moments later find their prey has flown and at once start to follow the trail of the mines. Catching a glimpse of Bob they fire and wound him. The faithful Jose aids him as best he can, but finding the pursuit uncomfortably close adopts the subterfuge of hiding the wounded man in the bushes while he, having put on Bob's boots, keeps on his way. Before long he is captured and the enraged bandits tie him to a tree and prepare to kill him. At this juncture Ferrera, a wealthy Spanish landowner, comes upon the scene and rescues him.

A year later Melville, now wealthy from the income of his mine, revisits old scene sand meets the Ferreras. He finds to his surprise that Jose has become the gardener of his new friends. He does not know, however, that his old servant has won the love of the fair Carmen. Spurred by his love, Jose leaves the hacienda to secure for himself an education that will make him more worthy of Carmen.

Two years later by diligently applying himself to his duties and by original research Jose discovers a new process for hardening steel and offers it to a large steel company. Not long after he receives a check for a large sum from them. He realizes that at least he can hope to secure the hand of Carmen and at once carries the news of his success to Carmen in person. In the meantime Bob has proposed to Carmen and been rejected. However, when he learns that Jose has been more successful than he, burying his own feelings he proves himself a true friend and gives the happy young couple not only a handsome present, but his sincere congratulations as well.

VITAGRAPH.

AN OFFICER AND A GENTLEMAN (March 14).—A synopsis of this special two-part military drama can be found on page 1142 of our last week's issue—February 28. This picture was originally scheduled by the Vitagraph Company to be released on March 7, but just before the issue for the 28th went to press we were informed by the manufacturers that they have decided to substitute in its place "The Mischief Maker," a two-part drama, a story of which is published in this issue. It was then too late to change the story and the only corrections that were made were those in the calendar of Licensed Releases and Licensed Release Dates. Exhibitors will please observe this.

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INDEPENDENT FILM STORIES

UNIVERSAL.

IMP.

THE FLAMING DIAGRAM (2 parts—March 9).—Erickson, an inventor of high explosives, manufactures a compound for the U. S Government, but will not sell the secret of its ingredients, as he wishes his family (which consists of a son and daughter) to still benefit by his formula in case of his death. The daughter, Lillian, is in love with one of the clerks in the War Department, who is in reality a foreign spy. Another country tries to buy the explosive, but Erickson's patriotism will not permit him to sell it. To prevent the secret from perishing with him at his death, he starts to write out the formula, but Lillian's sweetheart, Brack, watches what he is writing. This is seen by young Erickson, who orders Brack from the house. Lillian protests until told what he had done when she, too, denounces her lover. The inventor, to safeguard himself and family in case of his death, writes out the formula in a way that only his children will be able to read it. It is placed in an envelope and sent to the War Department with the instruction that it is only opened in case of his death and in presence of his family.

Brack learns of this and at the instigation of his chief hires two cracksmen to open the safe and secure the formula. The inventor dies suddenly, and the cracksmen are interrupted in their work by a messenger sent to secure the formula. They capture the messenger and steal the envelope. Brack takes it to his superior and when the latter opens it it is found to contain nothing but a diagram of some bottles and a blank sheet of paper, with the instruction on the envelope that the key is in the desk drawer. Young Erickson, judging that they will return for the keys, lies in wait for them. He captures them just as they climb in the window. On obtaining the envelope Erickson, Jr., is as much mystified as they were for the key (which is a real metal one) has a tag on which is written "burn diagram." While he and his sister are puzzling over this, his cigarette accidentally lights the blank sheet of paper. It burns in a peculiar manner and leaves an intricate design which, when fitted over the diagram of bottles, gives them the formula.

ECLAIR.

INTO THE FOOTHILLS (2 parts—March 11).—Steve Brady, a young prospector, and his three pals search in vain for months among the foothills for a vein of gold that will make them rich. Steve, while stumbling through the underbrush one day, trips, and, in throwing out his hand to save himself, accidentally strikes a rich lode. Overjoyed at his discovery he starts for town for some supplies and on the way he meets Barker, a villainous old miner, who is starting off with his wife and beautiful daughter, Ruth, to prospect. Steve tells him of the find, Barker plies him with whiskey until he is drunk and then strikes him over the head with the empty bottle. He is about to kill Steve, but his wife interferes only to be brutally beaten, and he desists only when his daughter threatens to shoot him. Steve gains his senses and staggers away. Barker sends a shot after him, wounding him in the arm. Barker and his family then move on and he accidentally stumbles across Steve's shack. Fearing the wrath of the rangers he deserts Ruth and her mother and rides off. Meanwhile the wounded man's burro arrives in camp and the startled partners find bloodstains on the blanket. Seeing the bag of rich ore they surmise what has happened and one of them starts off in search of Steve.

Ruth accidentally stumbles across the rich vein of gold which Steve unearthed and rushes back to tell her mother, only to find that she is dying from the effects of her father's blows. Realizing how little use the gold is to her now, Ruth casts it out of the window and a prowling Mexican seeing it strike the ground grabs it and rushes off to tell his companions. The mother dies and Ruth is alone in the shack. The Mexicans on hearing their companion's story decide to invade the shack and secure the rest of the gold. Meanwhile Steve's partners carry him back to camp and after examining his wounds, his pals start off to find Barker. The Mexicans ride over to the shack and by the way meet Barker. Believing he is pursued he opens fire upon them, but they kill him. Steve's partners arrive at his shack and entering [illegible] hear the story of the assault and her mother's death. While they are talking the Mexicans surround the house and open fire. The white [illegible] to fight and while Ruth loads the guns they return shot for shot. Finding themselves repulsed, the drunken invaders set fire to the cabin. Rather than fall into the hands of the Mexicans the two men decide to kill each other and the girl, and are sitting with the guns placed against each other's temples when a troop of rangers, who have been crossing the plains, see the fire and ride over. They drive away the plunderers, capturing several of them. Ruth and the partners return to Steve and to bury her mother—and it is decided to make the girl an equal partner in the mine which Steve discovered.

GOLD SEAL.

THE TWIN'S DOUBLE (Three parts—March 10).—Grace, the crook, is acquitted after Kelly, the detective, has brought all his machinery to bear to convict her. In the dive which she inhabits she finds under the influence of opium, Nell, a society woman who is almost her double. In Nell's purse Grace finds a note telling of the costume that she (Nell) is going to wear at a fashionable masquerade that night. Grace goes to the masquerade as Nell and there meets Nell's twin sister, Jo, and Kelly, the detective. Neither suspects that she is not Nell.

At the height of the ball Grace steals a pearl necklace from a society leader. The ballroom becomes a scene of confusion, and to complicate matters, Nell puts in an appearance. With the twin sisters and Grace in the same room the detective sees that he has been tricked. He is about to arrest Grace when the woman crook makes a clever escape. He traces her to the dive and comes face to face with her. Grace shows him Nell, his sweetheart, sleeping off the effect of the drug. In rapid succession Grace beats the detective three times and again escapes. The detective again locates Grace in a cafe. After closing every avenue of escape he goes to her and presents her with a jewel box. The woman opens it to see the present. It contains a pair of handcuffs. She is taken. The story ends when Nell promises the detective to forever forsake the drug of so many sorrows.

VICTOR.

THE HONEYMOONERS (2 parts—March 13).—Ronald Stuart and Florence Balir, both young and wealthy, fall in love and marry. They each had a serious flirtation prior to their marriage. They go to a resort hotel for their honeymoon and while there each meets their former sweetheart, Alice James and Tom Morton, who are also on their honeymoon. They part here with profuse invitations to each other to visit them upon their return home. Here is where complications set in: for Flo is a lover of music, while Ronald is fond of card playing, and with the other couple the situation is reversed. Alice cares for cards, while Tom is musically inclined. When Ronald asks Flo to play cards, she can find no enthusiasm for the game, and insists on his hearing her play. Ronald is peeved: they quarrel and he leaves the house and vists Morton, where a similar quarrel has taken place. Tom leaves the house to visit the Stuarts. Ronald indulges in a card game with Alice, while Flo and Tom amuse themselves at the piano. This causes a volcano of jealousy; there is a quarrel. Flo leaves for Reno and obtains a divorce; but they are both still in love with each other. On the anniversary of their wedding each decides to go to the resort hotel and spend a few days in the bridal suite. They each telegraph to have the suite reserved. The hotel clerk thinks they are still man and wife.

Flo arrives first and is installed in the bridal suite. Ronald arrives later. Ronald goes up to the suite. Explanations follow, and each finds the other guiltless of flirting and agree to forgive. They are divorced and in a quandary. Ronald remembers a clergyman he saw dozing in the lobby and enlists his services. Flo dresses; Ronald brings the clergyman up to the rooms and the marital knot is re-tied, with the hotel clerk and the head porter as witnesses.

UNIVERSAL.

ANIMATED WEEKLY, NO. 103 (Feb. 25).—**Firearms Fed to Fish.**—New York Police Department throws into sea the largest number on record of weapons taken from gunmen and burglars, consisting of 1,024 revolvers, 105 rifles and 125 "jimmies"—New York City.

Society Attends Launching.—Crowd cheers as the oil tank steamer "Frank H. Buck," the largest of its kind under the American flag, takes to the water—San Francisco, Cal.

Hobo's Funeral.—At unique charity funeral of young tramp slain in search of food, other members of the chaft recite their experiences and thousands of unemployed follow hearse to grave—Cincinnati, Ohio.

Aeroplanes for the Czar.—Six of the latest air boats are shipped from the Curtiss factory, to be used in the Russian military service—Hammondsport, N. Y.

World's Largest Concrete Bridge.—The Lackawanna Railroad is nearing completion of viaduct 3,000 feet long, bridging two mountains and towering 250 feet above Nicholson, Pa.

Fashions.—Smart afternoon dresses of summer fabrics. (Made from Ladies' Home Journal patterns).

Memorial to French Heroes.—Veterans of the War of 1870 decorate the "La Defente" monument in memory of soldiers killed in the siege of Paris, France.

Open Air School.—Enthusiastic students attending the Elizabeth McCormack School for Tubercular Children are seen at a flag-raising and in a Norwegian mountain dance.

Indians Carry Off Honors.—Junior and Senior sections of marathon race from Los Angeles to Culver City are won by the redskins in endurance contest with their white brothers—California.

Lifting the Embargo.—Mexican rebels are jubilant as first shipment of ammunition crosses the International Bridge—Juarez, Mexico.

Winter Sports.—Tobogganing, hockey, bob-sledding and ice swimming are favorite winter amusements. (a) Tobogganing at a mile a minute—Ithaca, N. Y. (b) Columbia beats Cornell in first hockey contest held at Ithaca for several years. (c) Suffragette crew wins in thrilling bob-sled races at Huntington, L. I. (d) Polar Bears and Snow Birds frolic on frozen sands of Coney Island, N. Y.

Cartoons by the World Famous Caricaturist, Hy. Mayer.

KOMIC.

THE IMPOSTOR (March 5).—Bob Marks is an impostor, and fakes blindness as an excuse to beg. His most profitable stand is at the entrance of a church. The parson suspects he is a fraud and orders him away. Marks goes home and finds in the squalid rooms next to his that his neighbor, Mrs. Haze, is seriously ill, and attended only by her little daughter, Runa. Marks at the woman's request hastily goes for a parson and a doctor. When he arrives at the parson's house the servant will not admit him, so he writes a short note, saying that the dying woman wishes to see the parson and gives it to the servant to deliver. At the same time the parson receives a letter from one of his rich parishioners, stating that her father would probably contribute to his foreign mission fund if he would call at the house at once. Parson ponders over the two letters—the poor he knows he has always with him, but the chance to get a contribution for the fund does not come every day, so decides to visit the rich parishioner.

Meantime Marks brings the doctor to the poor woman, and at the doctor's request Marks hurries to the nearest drugstore to get a prescription filled. The parson is disappointed when he arrives at the rich parishioner's house and discovers that the parishioner is very ill and cannot attend to him. He then decides to visit the poor woman. As he passes the drug store he sees and recognizes Marks, who has now discarded all pretense to blindness. He informs a policeman and they pursue Marks. When Marks gets back with the medicine the poor woman is dead. He promises the doctor that he will quit his dishonest method of making a living and take care of the little orphan. As the doctor looks to see that the truth is in his eyes he discovers that Marks has simulated blindness for so long that his eyes are actually in danger. He is applying a remedy when the parson and police enter. They see the doctor attending his eyes and go away thinking that the parson was mistaken.

NESTOR.

THE MEXICAN'S LAST RAID (March 11).—An early Southwestern drama set at a time when Mexican bandits held forth in mountain strongholds and hurled defiance at gentlemen and miners alike. Bill, a young miner, loves a storekeeper's daughter despite the objections to the match by the girl's parent. When the irate father leaves the store for the town, the girl is to fire two shots, which shall be a signal for Bill to come to her. Before these plans are consummated, however, two Mexican bandits take the father captive. The girl escapes and one of the bandits fires two shots after her.

At his diggings, Bill hears the shots and thinks it is the girl signaling. Bill reaches the store in time to save the father and stop the robbery. The father still discourages Bill's advances toward his daughter. Shortly after this, another member of the Mexican band finds the daughter in the store alone and kidnaps her. The father offers Bill the girl in marriage if he will save her. Bill rides into the Mexicans' camp and rescues the girl.

WHAT A BABY DID (March 14).—Eddie sees her trim figure, looks into her smiling brown eyes and forthwith realizes that he has met his Waterloo. He vows never to rest more until she promises to be his. However, the next time he spies her, to his chagrin, he observes that she is wheeling a small baby. Life looks black to Eddie. She stops at the door of a department store. He is at her side in an instant. She trusts him and leaves the baby in his care. The baby cries. He takes it in his arms and goes in search of the girl. The girl returns and misses the child.

He checks the baby in the store nursery. When he ultimately finds the young lady, he explains and offers to get the baby. Instead of giving him the original baby, the nurse gives him a colored child. He covers the face of the black baby and gives it to the young lady—then runs. She discovers the mistake and goes into hysterics. After a hot chase the young man is captured. The mis-

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take in babies is righted and the young lady explains: "I must not let my sister know what happened to her baby this afternoon." The sun shines again for Eddie and he even offers to wheel "her sister's child" home.

UNIVERSAL IKE.

ALKALI IKE'S WOOING (March 10).—"They died for love. Locked in each other's arms, they capsized the boat and sank beneath the surface of the dismal waters without a murmur." Thus the romantic Mary reads and her youthful imagination is first with the noble sentiment. Mary loves Universal Ike, but the solemn thought occurs to her: "Would he die for me; would he sacrifice himself at the altar of our divine love?" She decides to put him to the test. She will invite him to take her boating and encourage him to propose—then she will write her answer upon a card and throw it into the lake. Will he jump into the treacherous water after it?

Mary confides her plan to her sister and the sister, fearing for Ike's life, tells him how his love is to be tested. Ike is a brave man and he determines to prove himself worthy of his sweetheart's confidence. But that there may be no hitch in the matter, he first secures a life-preserver and places it under his vest. The lovers go boating and Mary tests Alkali's love. However, when the devoted Ike jumps from the boat, it is overbalanced and Mary likewise falls into the water.

In the meantime Mary's sister has divulged the whole affair to her parents and all rush to the lake to save Ike. They rescue the lovers from the water. Mary discovers the life-preserver around Alkali and her fair dream of happiness is shattered. At the discovery of the imposition, Mary's father picks Ike up and throws him into the water. Ike sinks from view and those gathered sadly contemplate the ever-increasing circles upon the water.

REX.

THE HEART OF THE HILLS (2 parts—March 12).—Two brothers live together in the Kentucky mountains. Wally, the younger, is a wood-cutter, while Phil is a cripple. The brothers receive word from a city physician that Phil can recover from his infirmity only by means of an operation which will cost $800. The amount, however, is far larger than they ever expect to own at one time. In the meantime, Nan Leslie, of the U. S. Revenue Service, is detailed to go into the mountain districts of Kentucky and get evidence against a gang of moonshiners. Nan meets Wally and Phil, neither of whom suspect her identity. Nan and Wally soon learn to love each other.

When it becomes apparent that Phil must undergo an expensive operation or remain a cripple for the rest of his days, he joins the moonshiners, in making her investigations. Nan learns that Wally is one of the gang. The moonshiners discover that Nan is a revenue agent and take her prisoner. Wally divides the money he has saved for Phil's operation among the moonshiners with the understanding that he alone shall deal with the woman. When he and Nan are alone he explains to her why he became a moonshiner. She softens, renounces the government service to wed Wally and together they go out to honestly earn the money for Phil's operation.

THE SENATOR'S BILL (March 15).—State Senator Ludlowe introduces a bill in the Senate prohibiting capital punishment. That night as he goes home he remembers that it is his daughter's birthday. While he is purchasing a costly jewel as a present for his daughter, a crook is watching him through the window of the jewelry store. That night the father hears a suspicious sound and hides himself to await developments. The crook enters the room, lays his revolver upon the table and approaches the safe. The senator holds the crook at bay with his own revolver. He is about to turn the housebreaker over to the police when he remembers the charity to criminals he recommends in his bill. He liberates the crook with admonitions to lead a better life.

Left alone, the senator becomes drowsy and falls asleep in his chair. He dreams that the crook returns and re-enters his house, still bent upon stealing the jewel. In the dream he sees the crook shoot and kill his daughter, and later he sees the crook arrested. He awakens and begins studying over his bill to prohibit capital punishment. He is convinced that after his charitable action in liberating the burglar, had he returned and killed his daughter, as he dreamed, he would have been deserving of capital punishment. In the senate chamber he causes a sensation by withdrawing his bill without explanation.

CRYSTAL.

BIMBERG'S LOVE AFFAIR (March 10).—Pretty Rose Smiley visits her maiden aunt and gives her a photo of herself. Herman Bimberg, the owner of a delicatessen store, inserts an ad in the newspaper for a wife. Rose's aunt reads the ad and answers same. Rose inserts her photo in it, unknown to her aunt. Bimberg gets the letter, which he shows to his nephew, Oscar. Oscar, copying the address, decides to visit. He gets there first, meets Rose, proposes and is accepted. Bimberg arrives and the old maid greets him. He fails to understand the change in her appearance. Bimberg tries to escape, but the old maid chases him through the street with a gun and after capturing him, forces him to marry her.

BALDY BELMONT BREAKS OUT (March 10).—Baldy escapes from jail. He meets a farmer and makes him change clothes with him. The farmer's wife sees this. Two guards come up and try to arrest the farmer. The woman explains their mistake. Baldy is again captured. Finally he trips the guards and pushes them down a hill. He comes across a scarecrow. He changes places with the scarecrow. The guards come up and Baldy takes turns hitting first one and then the other. They run. Baldy puts the convict garb on the scarecrow. The guards return and tackle the scarecrow. Baldy is finally captured again, this time to stay in jail for good.

KELLY'S GHOST (March 15).—The boarders in Mrs. Hagan's boarding house hold a spiritualistic seance. Keene, of the vaudeville team of Kelly and Keene, who are roomers in the house, decides to have some fun with the boarders. By the use of a pair of castanats, he manipulates the sound of spirit rapping.

Meanwhile Kelly, who is dying for a drink, goes into the German boarder's room and takes a case of bottled beer. He empties the beer and fills the bottles with water. He gets drunk and falls on the floor in a stupor. Keene returns to his room and finds the beer. His fellow boarders come into the room and are convinced of poor Kelly's demise. Keene takes up a collection to provide a burial fund. He goes out for an undertaker. The undertaker arrives with a chest full of ice. They put Kelly in the ice chest. Kelly recovers and rushes out. He enters the parlor and the boarders, convinced that they see a ghost, rush from the house. Keene, meanwhile, gets drunk on the collection fund. He returns home and puts him in the ice chest. The undertakers find they have the wrong man.

FRONTIER.

THE COLONEL OF THE MUTTS (March 12).—Colonel Pretzel, proprietor of the Cuckooville County Nutt Factory, is notified by the county officials that unless his institution does more business they will abolish it. Igo Gettem, dealer in second-hand tombstones, is also discouraged over his business. Moreover, his daughter, Molly, persists in attempting to elope with her rube sweetheart. Gettem sees Pretzel trying to commit suicide, and stops him in the hope that he will be able to sell him a tombstone. Pretzel tells of his Nutt factory and this gives Gettem an idea. He proposes that Pretzel shall pay him a stipulated price for every nutt he can bring him, a proposition that Pretzel gladly agrees to.

Gettem's first victim is his daughter's sweetheart, and the same day he lands the village minister. Colonel Pretzel meets Molly and falls in love with her, but when she snubs him he orders his attendant to take her to the asylum, and there she meets her lover. Gettem brings a wagon load of people to the asylum. As he and Pretzel are dickering over terms in the office they see Molly and her lover outside being married by the minister. They start for the door, only to find that the nutts, under the command of Napoleon, have mutinied and surrounded the office.

HIS YOUNGER BROTHER (March 14).—Joe leaves on a trip to the mining country while Willis, his friend, promises to care for Edythe, Joe's girl, during their absence. His younger brother, Arthur, meets Edythe and becomes infatuated. Bearing his promise in mind, Willis endeavors to cure him. He agrees to try out a plan that Ethel suggests. Willis makes violent love to Edythe and Arthur, seeing them, is disgusted with the inconsistency of women.

Discouraged, Joe leaves the mining country and returns home. He sees Willis with Edythe, becomes madly suspicious, and sends a note to Willis warning him that he intends to shoot on sight. Willis ignores the warning, but by the merest chance a tragedy is averted and in the end all comes out right with Arthur, the younger brother, choosing as "his girl"—his mother.

POWERS.

A MURDEROUS ELOPEMENT (March 9).—The village constable obtains the father's consent to marry Mabel, the town belle. Mabel does not love the constable, while she does love and is loved by Jimmie. The girl refuses. Jimmie is driven away and she is locked in her room. However, Jimmie is a resourceful youth. He brings her a suit of his own clothes which she takes through the window. After she has togged herself out she exits through the window to Jimmie. In doing so she falls and her nose begins bleeding. Jimmie stops the flow of blood with his handkerchief. The father sees two men escaping, finds the blood stained handkerchief and believes that his daughter has been murdered. The constable is notified and under his leadership the villagers join in the pursuit of the murderer.

Mabel and Jimmie, in the meantime, have been married. They return to her home and are set upon by the constable. However, that worthy minion of the law is put to confusion when Mabel removes her cap and reveals her tresses. The father forgives Jimmie and his daughter and the constable is the joke of the village.

THE FAITH OF TWO (March 13).—The principal character in this drama is Terio, a Bohemian and society violinist. Following his picturesque life he falls in love with Ann, the daughter of a poor family. His mother disinherits him. As they pack their things he runs across Ann's bridal veil. He holds it up for her observation and over it they pledge everlasting faith in one another. In the days that follow they are visited by extreme poverty. A false friend arouses Ann against her husband and invites her to fly with him.

Under the pressure of his poverty, Terio takes his violin to the violinist of a concert orchestra with the intention of selling it. Shortly before the concert begins, the manager of the establishment has trouble with the violinist. The musician refuses to play and Terio is invited to take his place. In the meantime, Ann comes upon the veil. She recalls her pledge to Terio and turns a cold ear to her suitor. Terio returns—a success with a contract in his pocket. Ann confesses to the temptation of the false friend and is forgiven.

MUTUAL FILM CORPORATION.

BEAUTY FILM.

CLOSED AT TEN (March 11).—Jack Bandle and Marjorie Holmes, attending the same college, are in love with each other. One evening at a dance Jack proposes and is accepted. He being so sure of Marjorie's acceptance has already procured a marriage license. Marjorie, on finding this out, refuses to marry Jack and returns his engagement ring.

Marjorie's attention is then called to the fact that it is nearly ten o'clock, which is closing time at the dormitory. She applies to Mr. Evans, Jack's rival, to escort her home and on their arrival at the dormitory find it closed. Evans secures a ladder and Marjorie climbs into what she thinks is her own room, but finds to her horror that she had entered a room in the boys' dormitory, which later proves to be Jack's. She crawls under the bed in terror. Jack comes home—discovers her. While they are planning means of escape, a professor appears on the scene. Marjorie's clever ruse enables Jack to get her away without the professor discovering her real identity. It is needless to say that Jack was repaid.

PRINCESS.

HER WAY (March 6).—Ford and Gale are great friends. Gale desires that Ford's son shall marry his daughter, May, but Jim won't listen to such an arrangement, because he likes the "white lights" and the gay cabaret life too well to tie down to any one woman. Ford plans it that if Gale could induce May to enter his household as maid and study Jim, she might find out whether the spendthrift was worth marrying, and after some coaxing the humorous situation appeals to May and she goes, swapping positions with Ford's maid. Being beautiful, she appeals to Jim's idea of woman, and the cabaret loses its charm, but when Jim proposes and offers an engagement ring, she refuses him, and plots with Ford. Jim the next morning is disconsolate when he finds she has left his life. It is not until Ford asks him to go to Gale's, as "she came from Gale's town," that Jim thinks he might run across her. He goes. Much as he dislikes to meet Gale's daughter, he feels he must on account of association, and when he turns to find the maid he made love to none other than the girl they wanted him to marry, well, they didn't have to work at all after the introduction.

MAJESTIC.

THE STRONGER HAND (2 reels—March 3).—George Wilton in order to fight the trust has speculated with company money and lost; his factory is about to be closed. He gets a tip from James Roberts, a crooked broker in the employ of Robert Thorpe, the trust magnate, which tip of course goes wrong; he is ruined. Ben Martin, a discharged employee of Thorpe, robs the safe of the Wilton factory, and hides the money in the woods. Wilton and Martin are sent to prison, but each for a different crime, and they both get in the same cell. Martin is led by Wilton to study and improve himself. By reading "Monte Cristo" he is led to emulate the Count by revenging himself and Wilton when he gets out of prison. In the meantime the factory has been closed; the Wilton family is poor and the daughter, Marjorie, is working in the Thorpe factory. Thorpe's son is persecuting her and finally fires her out. The Wiltons are in greater trouble than ever.

Martin is soon released and invents a new machine for the factory. He takes the money that he stole, buys machinery, opens the old factory and puts the trust out of business after a hard fight, during which the trust attacks the factory and a battle begins. The money that Wilton stole and is paid back, and everything ends happily. Martin marries Marjorie Wilton.

THE RECTOR'S STORY (March 7).—After many years spent abroad, John Nelson returns to his native city and seeks his former classmate, the rector. They speak of college days and Nelson asks of the other chum, Rex Legrange. Then the

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rector tells his story how he went home with Rex to spend his vacation, how he met the Carewe twins, Adele with a beautiful face and fickle nature and Angela with a plain little face, but beautiful disposition. Allan falls in love with the plainer girl, Angela, and learns that although Rex is in love with Adele both the girls have given their hearts to him. After Rex and Adele announce their engagement, Allan goes back to his study to be ordained, so that he may perform the ceremony. Rex is injured in an explosion, and Adele proves faithless to him. The rector returns to his study, but some time later he is very much surprised to learn that Adele has consented to marry Rex. He arrives at the blind man's home to perform the marriage ceremony, but discovers the bride is none other than Angela, who has pretended to be her faithless sister to bring happiness to the man she adores. After the wedding the minister leaves the couple, but months later receives news of his friend's death. At this juncture a lady enters the room and the rector, with a note of pride in his voice, introduces "My wife, Angela."

THANHOUSER.

THE SCIENTIST'S DOLL (March 1).—The scientist was a very wonderful man in his own profession, but extremely selfish and somewhat of a miser. His sister, who was on her death-bed, had confided her little son to his care, but the scientist hid the fact that the young man was entitled to a large sum of money and brought him up practically as a pauper. About the time that the young nephew became of age the scientist was engaged in an experiment which he hoped would bring him everlasting fame. He had built a large doll and hoped as a result of his researches to be enabled to endow the doll with life. He had even gone so far as to supply it with a complete outfit of clothes, for he wanted it to be like other human beings when the time came for it to move about.

The nephew was in love with a bright young girl and they had planned to go to a masquerade party together. An actor friend loaned the nephew a costume of Mephistopheles, but the girl had nothing fit to wear, as she explained to her sweetheart. The young man saw the doll's outfit and realized the clothes were about the size to fit his sweetheart. He proposed that she call that evening and borrow the clothes, which she accordingly did. It happened that just as they were about ready to depart, the old man returned and cut off their escape. To avoid detection the girl played she was the doll, while the nephew, garbed as Mephisto, hid in a corner of a room. With much amusement he watched the old scientist try to bring the doll to life, and then as Mephistopheles he came forward and offered his aid with great success. The old man believed he really saw the evil one and was so overcome with terror that he confessed how he had robbed his nephew, and agreed in writing to make restitution. This he did later, so the scientist's doll really did a lot of good after all.

THE DESERT TRIBESMAN (2 reels—March 3).—A tribesman from the desert was brought before a certain Caliph, so an old legend runs, and because of his continued defiance of authority was sentenced to be executed. It fortunately happened for him that just as the sentence was about to be carried into effect, the Caliph's son and heir was brought to him, and in the name of that son the Caliph set the prisoner free.

The tribesman, who had been defiant while his life was in danger, melted when compassion was shown him, promises to mend his ways, and notifies the Caliph that if danger ever threatens him he, the tribesman would be the Caliph's friend. Some little time later the Caliph died, and a usurper seized the throne. The infant had no one to stand up for him and even his life was in danger, but his mother managed to send him across the desert to Ben Ibrahim, the Arab, hoping that the tribesman would remember his oath. The child reached the camp in safety and the Arab brought him up as his own son, educating him as he should be educated, in the hope that one day he might be able to regain the throne of his father.

When the boy became of age, the secret of his birth was told to him, and he determined to win back his birthright or die in the attempt. Not wishing to embroil his foster father, he left the Arab camp in secret, found followers and made a desperate effort to defeat the usurper. The task was rather more than he could accomplish and the battle was going against him when Ben Ibrahim, with the men of the desert, and the reinforcements turned the tide of the battle. After the usurper had been disposed of the grateful young Caliph tried to thank Ben Ibrahim, who simply replied with a smile, "Thus have I repaid to the son the debt I owed the father."

AMERICAN.

THE CALL OF THE TRAUMEREI (Three parts—Mar. 9).—Calvin Demorest, a young artist who [illegible] of a physical breakdown, is advised by his friend, Rizzio, an old music-master, to go to the country for a rest. Profiting by the advice, Calvin goes to the farm of a friend of Rizzio's, where he soon recovers and devotes his time to [illegible]. One day, while out sketching [illegible] Sumter, a country maiden who is a natural violinist, and is captivated by her remarkable talent for music. Acquaintance, intimacy and love follow in natural order. He teaches her to play "Traumerei" by whistling it for her and subsequently feels the power of her music over him when, attacked by her jealous country suitor, it arrests his hand in the act of violence.

Calvin is finally called back to the city by a letter informing him of a legacy left him by his uncle, which is to be used only as a means to complete his study of art abroad. He leaves her at the old trysting place, but the strains of Traumerei calls him back for one more view of her and he sees a picture of despair and grief that imprints itself indelibly on his heart. After remaining abroad two years the memory of Enid grows dim and he becomes infatuated with Vera De Lys, an actress. Enid, in the meantime, goes to the city and becomes a pupil of Rizzio; her pride, however, forces her to remain silent in regard to her acquaintance with Calvin.

Returning home from Europe, Calvin secures his old studio adjoining Rizzio's and, unaware of Enid's proximity, takes up his work with renewed energy and confidence. He produces many pictures, but to his dismay they are consistently rejected by the art dealers. Finally, his funds exhausted and feeling himself a failure, he destroys his work and sinks into a state of despair from which even Rizzio fails to rouse him with the announcement of the coming art exhibit. Enid, aware of Calvin's return, avoids him and finally decides to give up her music lessons through fear of an accidental meeting. She requests Rizzio to give her "Traumerei" as her last lesson and the day arrives coincident with Calvin's day of despair. The music of her violin reaches him in the room adjacent, as he sits brooding over a vial of acid, and stays his hand. He sees again the picture of despair and grief that he saw the day he left her and, snatching up brushes and palette, he produces the picture on canvas.

At the exhibit the picture wins highest honors; Enid learns that she is remembered; Rizzio discovers the secret and Vera De Lys, the French actress, who is playing in America with her company, finds Calvin again. Feeling his old infatuation for Vera return, Calvin leaves the exhibit hall with her, sending a message back to Rizzio to meet them that evening at a certain cabaret. The message gives Rizzio an idea and he arranges with the manager of the cabaret for Enid to appear as an entertainer.

That evening the call of the "Traumerei" again goes forth from Enid's violin and stills the noisy crowd. The call penetrates to a secluded nook, where Calvin and Vera have withdrawn, and reaches Calvin as he is about to succumb to his infatuation for the designing actress. Calvin answers the call, but Enid eludes him and disappears. He returns to his studio, where Rizzio again finds him in despair; but he quickly recovers and understands when Rizzio tells him to follow the call of the "Traumerei." It leads him back to the old trysting place, where he finds Enid waiting for him.

A STORY OF LITTLE ITALY (Mar. 14).—Tony, a product of one of the gangs of the Italian quarter, is released from a country institutional farm, fully determined to be a good man. But old associations, and the ridicule of his former friends lead him into the old ways, and the entire gang is caught looting an empty house. John, the leader of the gang and Tony's old pal, believes that Tony "squealed," and he swears eternal vengeance. Tony, in seeing a chance to break away, grapples with a policeman and in the struggle, the policemn is shot, not fatally.

Tony escapes into the hills, where a young revenue officer is looking for a gang of moonshiners, and here Tony meets the daughter of the leader. Mara, and they fall in love. As accommodations at the inn are few, Tony is compelled to double with the revenue officer. The sheriff, receiving a description of Tony, is about to arrest him, when Tony thinks of a badge left by the revenue officer and claims to be the revenue officer. The sheriff is satisfied, but the gang is aroused. Tony flees with Mara and the gang starts to pursue, but are captured by the revenue officers. Barclay, the leader, thinking Tony to be responsible, swears eternal revenge.

Tony and Mara settle down, and with a child there comes a full measure of happiness. But, released from prison, John and Barclay come to wreak vengeance on Tony, and Tony is only saved by the fact that, through a trick of fate, the three come together at once, and John and Barclay are so jealous of each other, that neither will permit the other to attack Tony. Barclay then coming to Tony's house, finds the true state of affairs—that Tony is not a revenue officer, and when he sees the happiness if Mara, he not only forgives Tony, but effects a reconciliation between John and Tony.

BRONCHO.

THE ADVENTURES OF SHORTY (2 parts—March 18).—Because the girls in the dance hall refuse to dance with Shorty, who is a little worse for liquor, and because the cowboys play a joke on him by having one of the boys dress up as a woman, he proceeds to shoot up the place. The boys see no way out of the excitement but to put Shorty aboard a freight train bound for parts unknown. Shorty comes to himself with a very bad head and the sounds of a quarrel in another part of the car. He investigates and finds a bum abusing a boy. Shorty interferes and gets the worse of it. The brakeman hears the noise of the struggle and attempts to stop the fight by drawing a gun, but the bum takes the weapon from the brakeman and shoots him. Shorty is accused of the crime, but the sheriff happens to be the boy's father; he gives Shorty money and returns to his home ranch.

KAY-BEE.

NORTH OF 53 (2 parts—Feb. 27).—'Poleon and Francois, two French-Canadian trappers, leave for the North on their winter trapping expedition. 'Poleon leaves his sister, Celestine, in the care and protection of Jim Lewis, a private in the Canadian Mounted Police. Celestine and Lewis are engaged; she loves not wisely, but too well. Lewis refuses to keep his promise to marry her. Conscience stricken and fearing the vengeance of 'Poleon, he resigns from the service and leaves for the far North under another name. Celestine dies before her brother can reach her. 'Poleon and Francois, swearing vengeance, take the trail to the North in search of Lewis. He is employed in a fur company and has become engaged to Annie MacDougal, daughter of the bookkeeper, who betroths his daughter against her will. On her wedding eve, she runs away, seeking refuge in an abandoned log cabin, where Francois and 'Poleon happen to be. Lewis comes in search of Annie. He and 'Poleon meet. A fierce fight follows. When 'Poleon is about to be killed by Lewis, Francois comes to the rescue and kills Lewis.

DOMINO.

FOR THE WEARING OF THE GREEN (2 parts—March 5).—Paddy Dwyer, the Irish blacksmith, and his helper, Dennis Grady, who is also his daughter Norah's sweetheart, are the prime leaders in the conspiracy against the Crown. Michael Finn, a young chap about the age of Dennis, is also concerned in the movement, together with a number of Irish patriots. Michael drinks too freely one day and calls upon Norah. She resents his attentions and Dennis arrives in time to find her in the embrace of Michael; he gives him a good beating. A company of English soldiers has landed in the town and the Colonel posts a notice of reward for the capture of Paddy and Dennis. To avenge himself, Michael informs the Colonel, on shipboard, of a meeting that is to take place at the Dwyer home that evening, to which Dennis and a number of Irish patriots are invited. They put Michael to bed on shipboard after giving him something to drink. He has a very disturbing dream about the result of his act and awakens only to be filled with remorse at the betrayal of his friends. He jumps overboard, swims to shore and manages to reach the home of Dwyer, nearly exhausted, just ahead of the English troops, but too late to enable them to escape. A fierce encounter ensues after the priest and Norah are permitted to leave the cottage. The soldiers fire the thatch roof, the Irishmen fighting valiantly until their ammunition is gone. Michael is severely wounded. He suggests that he open the door, allow the soldiers to use him for a target and in the meantime Dennis and Dwyer can escape. This is done. Norah has warned the patriots of the attack and they come to the rescue, routing the soldiers. Michael dies surrounded by his friends, they ignorant of his perfidy.

RELIANCE.

OUR MUTUAL GIRL (Chapter 7—March 2).—The seventh reel is exclusively a dancing reel wherein Margaret goes for the time being "Tango mad." The story opens with Margaret and her aunt driving in Central Park. They alight from their automobile and walk about enjoying the many beautiful scenes. While returning home they pass a gathering of suffragettes in Times Square and Margaret's aunt, recognizing many of the leaders, stops and seizes the opportunity to introduce her niece to the ladies, among them being Mrs. Harriet Stanton Blatch, Mrs. James Cooley, Miss Inez Milholland and Mrs. Snyder, all of whom are prominent in the "cause." So interested has Margaret become in suffrage that accompanied by her aunt, she visits the Woman's Poitical Union. While there she prevails upon her aunt to contribute a sum of money in aid of suffrage.

Upon returning home, Margaret's aunt suggests that her niece take dancing lessons and to this end retains Miss Grace Field and Mr. A. Baldwin Sloane, both of whom are noted instructors in fancy dancing. Margaret, however, dislikes the idea and finds it hard to learn, but when the two instructors glide over the floor in a whirlwind Tango dance, Margaret is all enthusiasm. So interested has she become in this dance that, characteristically, she tries to master it in a moment and thereby furnishes the material for many subsequent laughable incidents. With the departure of the teachers, Margaret presses her maid, the butler, her aunt, her dog and even pieces of furniture into service, much to their irritation. That night Margaret dreams that she is the center of a merry group who are likewise Tango mad and that the tall skyscrapers of Wall Street have

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HUGH HOFFMAN

caught the craze and are endeavoring to seek her for a partner.

The aunt, whose nerves have been overwrought the whole day, dreams that her niece is standing on some street corner imploring passersby to dance with her.

A LESSON IN BRIDGE (March 4).—The fascinating game of bridge has completely ensnared Mrs. Willis, the pretty young wife of a Wall Street clerk, and money that should have been spent to pay household bills is squandered on cards. Mr. Willis does not approve of the game and frequently remonstrates with his wife for her extravagance. In an effort to discover who is divulging certain information at the brokerage office, both Willis and another clerk come under the surveillance of detectives. A bribe is offered Willis, which he accepts, that he might entrap the man who offers it. Two men know of this intention of Willis. One is a traveling man, the other the suspected clerk at the office.

Willis takes the money home and hides it carefully. His wife discovers it and uses a portion to pay her debts, later denying any knowledge of it. The bills are marked. One of these falls into the hands of the detectives and other evidences of Willis' seeming disloyalty are easily obtained. Summoned before the firm, he fully expects his fellow clerk to testify in his behalf. The latter stoutly denies that the conversation ever took place, and when Willis mentions the traveling man, he is confronted with the account of his death. Mrs. Willis tries to come to the rescue, but her story is not credited and Willis is discharged in disgrace. The traveling man, who is only slightly injured, learns of his friend's predicament and comes to the rescue. His reappearance frightens the guilty man into confession and the wife is cured of her love for cards by a bitter lesson.

WHEN FATE FROWNED (March 7).—A man and his wife living on the lowlands. She is a consumptive and he is out of work. A stranger comes with a sprained ankle, and the husband takes him in and gives him a bed. Later the wife's condition growing worse, the stranger now well, about to bid adieu, the husband proposes a hold-up to raise the necessary funds to take the wife out of the country. The stranger, being a fugitive from justice, readily consents. The two go to town. The husband leaves a note for his wife, telling her to be ready when they return. They rob the express office, and escape to the hills. The posse go in pursuit of the men. They elude the posse. The stranger being struck by the woman's beauty strikes the husband a blow on the head with his pistol, goes back and gets the wife, lies to her and tells her he is taking her to her husband. They start across the desert. The husband gains consciousness, finds the wife gone and thinks her untrue to him, and starts in pursuit of them. The girth from the woman's saddle breaks, giving the husband a chance to gain on them, having seen them from the top of a mountain upon which he climbed. After repairing the saddle girth, the stranger takes the woman further into the desert. Lust overcomes him. He dismounts, trying to find a secluded spot. In looking for this they pass a grave. The stranger attacks the woman. She repulses him. The effort being too much for her, she faints. The stranger sees the husband, runs on and hides behind the grave and takes deliberate aim at the unsuspecting husband. The revolver refuses to fire. A bad cartridge causes a click, which is heard by the husband. A duel follows. The woman regains consciousness, sees her husband, runs to him smilingly. He sees her, takes deliberate aim, mortally wounding an innocent woman. The stranger seeing the wife fall at the husband's feet, shoots him. Stranger clears the wife, remorse getting the better of him. Sees the posse, tries to escape. He is captured, however, and the sheriff asks him where the other man is. Then remembering that he himself had caused all of the trouble, takes the posse and shows them the grave, telling them that he killed the other man, allowing the husband freedom. But alas! too late, the woman's wound proves fatal and she dies in her husband's arms, after forgiving her husband, and he, poor fellow, is left with the body of the one he loved.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 61 (Feb. 25).—An Outdoor School.—Elizabeth McCormick's pupils in Chicago are exponents.

Fast Racing in Denmark.—Copenhagen enjoying magnificent winter weather.

A Record Load.—30-horse team pulls 50-ton steam turbine and 10-ton truck in Portland, Ore.

Bob-Sledding on Long Island.—Huntington society participates in swift and exciting races.

A New Schoolship for Germany.—Kaiser's navy launches graceful craft at Geestemunde.

Celilo Canal Almost Completed.—Water finally turned on in great government work in Oregon.

Japanese Jugglers.—Troupe from Flowery kingdom reaches Honolulu.

Germany Takes Up Ice-Boating.—Many sail-sleighs in annual meet on Lake Muggel, Fredericksport.

Winter on the Hudson.—Traffic badly impeded in New York's ice-packed river.

French Bicycles with Legs.—Paris Inventor produces unique supporter for two-wheeled vehicles.

Hard Going in Manhattan.—Horses meet with many accidents in the streets of New York.

A New Loop-the-Loop.—Paris automobilists attempt quick turns with their machines.

Gayety in Garfield Park.—Champion Chicago skaters defy snow and cold.

Dartmouth's Carnival.—New Hampshire College boys celebrate at 15 below zero. Sub.: Ski-Sleds Recently Invented.

FEATURE FILM STORIES

APEX.

BROTHER OFFICERS (Four parts).—After returning from quieting the natives in the Hills, Lieutenant Trevor is seen relating to his brother officers an exciting experience during the recent skirmish in which his life was saved by Colonel Graham, but his yarn is cut short by the Mess Sergeant, who hands him a note requesting him to go to the Colonel's quarters at once to be introduced to his son, Harry, who has just arrived from England and gazetted to the regiment. Colonel Graham is proud of his boy's appointment and particularly asks Trevor to keep an eye on him generally, which he willingly undertakes.

For a time, while the novelty of the new life lasts young Graham is attentive to his duties, but like so many before him he fails in the strength of will to withstand the "chipping" of the older officers and the temptation of the card tables, with the result that he is unable to meet his obligations. Trevor learns of his indebtedness, and for the Colonel's sake gives him sufficient to pay off his debts, making him promise to be a man and refuse to play again. Nevertheless, the promise soon falls through, and at dinner one night Trevor notices that he scarcely touches his meal and is so unconscious of the surroundings that he has to be told to rise and toast the King. This is unnoticed by the other officers, but Trevor keeps a sharp eye on his charge. Shortly after young Graham leaves the mess room, and is quickly followed by Trevor, who, with the aid of a mirror, hanging in the card room, sees the foolish youth tamper with the cards. Other officers now enter, and a game is suggested, in which Trevor very unusually offers to join, knowing as he does that the cards have been faked by young Graham. The game goes on smoothly for the first few hands before young Graham has an occasion to introduce his foul play. One of the officers has a good hand and backs it heavily, while Harry knows that by introducing a certain card he can beat him. The temptation proves too great, considering the stakes laid, and he substitutes the card for one of his own and wins. Trevor has watched him and removes the other cards from his knee, but in the meantime the fraud has been discovered by one of the others, who openly remarks: "Gentlemen, there is a cheat among us." These unusual words in the card room bring the whole company to their feet with the exception of Harry Graham, who remains seated with bended head. In the midst of the uproar the Colonel enters, and Trevor, to save the situation, confesses to be the cheat, and is placed under arrest, awaiting an inquiry. As he leaves the room his brother officers turn their backs, and the Colonel, believing his trust has been misplaced in the man whose life he saved, addresses the remaining officers before leaving, almost broken-hearted. The incident is kept secret from his daughter, Mabel, with whom Trevor has become intimate, and had often escorted on her morning ride.

Next day, when Trevor does not come as usual, the Colonel has difficulty in explaining the reason of his absence. Believing him to be on duty, she goes off unaccompanied, and by chance meets Mr. Jackson, a civil commissioner of the district, and an old friend of the Colonel's. Mabel is persuaded by Mr. Jackson to visit his wife, which she consents to do, and he undertakes to inform her father. Mrs. Jackson makes her unexpected guest very welcome; but their pleasure is cut short by their black boy entering, who informs them that the natives are coming to attack the bungalow.

Preparations are at once made by Mabel, Mrs. Jackson, and her daughter, to defend themselves, while the boy is despatched to ask Colonel Graham for assistance. The Colonel, on learning the news, decides to send Lieutenant Trevor in charge of the relief party in the hope that he will choose death sooner than disgrace at the inquiry into the card scandal. Trevor receives the news, and, accompanied by young Graham, sets out with a company of men to disband the raiders. Soon after the departure Mr. Jackson arrives, and, in ignorance of what is taking place at his bungalow, informs his old friend, the Colonel, of his daughter's intentions. Naturally the Colonel is much concerned at the news, and accompanied by Mr. Jackson, heads another relief party.

In the meantime, the women have made a bold resistance, but are about to give in when Trevor and his party arrive only to find that the natives are far superior in numbers and that their ammunition is insufficient. The faithful black boy again comes to the rescue and leads the party to safety by an underground passage, Trevor alone remaining to carry out his Colonel's wishes; but young Graham's conscience forces him to return and stand by the man who has befriended him. Together they fight until Graham falls wounded, when Trevor continues single-handed.

As the remainder of the party, led by the boy, come into the open from the passage they are met by Colonel Graham and Mr. Jackson with the second relief. After a hasty but impressive meeting no time is lost in saving the two officers. The Colonel is broken-hearted to see his son wounded while Trevor is untouched, but young Graham explains to his father how his companion shielded him and had, though innocent, tried to carry out the Colonel's wishes, and the contingent returns to barracks triumphant in the fight, the incident of the card party being forgotten.

THE GREAT BULLION ROBBERY (Three parts).—"Probably the largest consignment of bullion ever made to a local bank was delivered yesterday to the Great Western Bank."

The announcement in a newspaper that attracts the attention of Stephen Crasp, a notorious swell mobsman, and he at once sets his evil hand to work to devise a scheme whereby the bullion may become his own. He at once pays a visit to a gang of men, on whom he can rely to carry out any enterprise of this character, no matter how dangerous or daring. Crasp selects a man from among the interested group of desperadoes, and together they visit the bank and spy out the lay of the land. An empty shop next door to the bank premises attracts the attention of the pair. Crasp at once calls on the estate agents, and by means of false credentials secures the lease of the shop and basement. The gang, under the direction of the master mind of Crasp, make hasty preparations to carry out their coup, and later a van pulls up to the empty shop, and a number of cases are deposited in the cellar.

These are opened and disclose the latest types of instruments and tools for drilling and boring. In the course of a short while an entrance is effected into the bank vaults, and there is discovered a tempting pile of gold bars. The gang speedily transfer these to cases, which are loaded on to the van, and soon disappears into the night. In the country lane, however, the van breaks down, and the robbers are for the time being brought to a standstill. At this critical moment in their affairs, fate helps them. A motor car appears round the bend of the road. The chauffeur is at once knocked senseless, and the car commandeered. Once more the gang are on the road with the precious metal. The chauffeur recovers from the attack, and struggling to his feet, hastily journeys to the nearest police station, where the alarm is raised. The mounted police are called out, and a tremendous chase ensues.

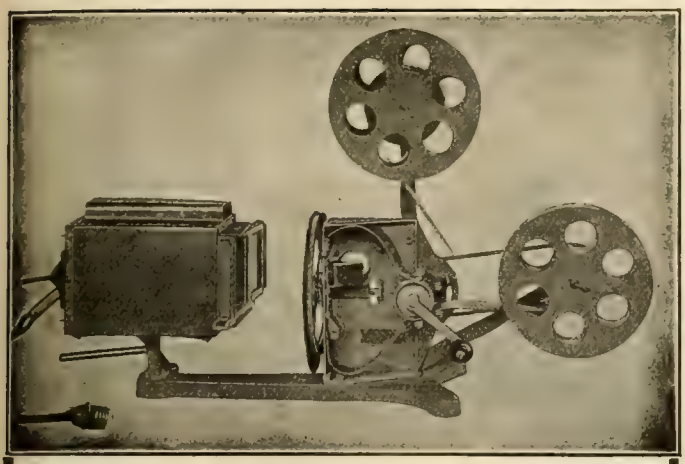
At a level crossing the car manages to evade the pursuers, but the chauffeur keeps well up to the gang, and, growing desperate, takes a thrilling leap from his horse into the tonneau of the car. In a short while the river is reached, and Crasp with his men, with the now unconscious chauffeur and the ingots of gold, cross the stream in a boat that has been awaiting their arrival. While the booty is being transferred into the riverside building, the chauffeur, reviving, leaps overboard and swims rapidly away, escaping the revolver shots aimed at him by the gang. The river police, hearing the sound of firing, row in the direction of the shooting, and pick up the nearly exhausted chauffeur. More police are called, and then an amazing struggle takes place between the gang and the police on the boat and in the water. Eventually Stephen Crasp is cornered within the wharf premises, and the entire gang placed under arrest. The plucky chauffeur is congratulated for his very important share in the capture of a dangerous man and his criminal associates.

GAUMONT.

THE JUDGMENT OF THE JUNGLE (Three parts).—Tom Holkar and John Palmer, in love with Betty, decided to go into the jungle unarmed and there attract the attention of the wild beasts, leaving them to decide who should marry the girl. At the last moment Holkar's nerve failed and, dooming Palmer to death he shot at him with a revolver and fled into the jungle. Betty, anxious at the long absence of the men, went in search of them and found Palmer lying seriously wounded with difficulty defending himself from the attacks of a panther. Betty succeeded in despatching the animal and rescuing Palmer. Later the body of the revengeful Holkar was found in the jungle partly devoured by wild beasts. For a long time there was much conjecture as to the cause of his mysterious death, but neither Betty nor Palmer allowed such treachery as his to interfere with their happiness.

WARNER'S FEATURES.

THE DIAMOND SMUGGLERS (Three parts).—William Burgess and his accomplice, Rose Bender, go to the Kimberly mines in South Africa to purchase stolen diamonds and smuggle them to the



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NEWBURGH N. Y.

United States. They are spied and the Secret Service Department is notified of their operations. A detective, John Carey, is sent to shadow them. On the way across the ocean he meets Miss Andrews, a young American heiress and her mother, who are to tour Europe. Carey falls in love with Miss Andrews. Before parting when the ship arrives, Miss Andrews gives Carey her photograph. The smugglers arrive in Tangier. They are notified by a criminal, who sees them examining diamonds. He follows them in their room and attacks Burgess. A fight ensues on the balcony. Carey, the detective, rushes to their assistance and saves the life of Burgess. He finds a diamond in their room, presumably lost by Burgess in the scuffle, and deduces from this discovery that Burgess, and his companion are the fugitives he is after.

They meet again on the ship. Miss Andrews and her mother are also passengers. He is soon engaged to Miss Andrews. The smugglers take advantage of this fact, forge a letter purporting to come from her, stating that she will take in some of the diamonds without declaring them. This note comes to Carey's attention and he is led to believe that his sweetheart is in league with the smugglers. On nearing port, Burgess slides over the side of the vessel and starts to row to shore. Carey discovers him in time, fires a shot, which makes a hole in the boat. Carey sends a wireless message to the customs men for help. Seeing his man drowning, he dives in after him and holds him up till the revenue launch arrives, thus placing Burgess under arrest for smuggling. The diamonds are confiscated. Carey is promoted and marries the heiress.

WHEN MEN WOULD KILL (Three parts).—Briefly told, the story concerns the long standing warfare between the Charltons and Redferns. Grace Charlton, a general favorite with everybody, is sent to New York to study voice under the leading teachers of the metropolis. During her rise to fame, and her subsequent successful appearance in grand opera, Grace never forgets the lion-hearted Jim Redfern, who has completely won her by his primitive wooing. Much as she loves Jim, she does not hesitate to take sides with her family against him when the feud breaks out anew.

Grace receives a telegram that her father has been wounded, and hastens to her humble Southern home to direct the fight for revenge waged by her brothers against the Redferns. Later, Grace receives a bullet in her shoulder that was intended for her father. The next night, the Charltons' home takes fire, and they are rescued with great difficulty by old man Redfern and his sons. Jim Redfern's heroism in rescuing Grace has brought the feud to an end, and the story closes with the marriage of Grace and Jim, and the pact of friendship sealed forever between the families of Charlton and Redfern.

THE CONFESSION (Three parts).—Enrico Carlos, an Italian peasant, is the official gamekeeper for County Ferny. Rose, his wife, is an invalid, and the family is in hard straits. Tony, the son, is anxious to aid his sick mother and struggling father, and emigrates to America. After a number of years in which he has made money, he returns to Italy. He is heartbroken on landing, to learn of his dear mother's death. His father has acquired money in some way, and now shares the luxuries of life with Tony's sister, Lisa, and an adopted sister, named Mary.

Tony is attracted by Mary's charming way, and spends much of his time in her company, but he cannot discover the source of his father's income. One day he comes across an old wallet of Count Ferny's. He is in deep thought when his father enters. Questioning him, Tony finally gets him to confess that he stole the money from the Count when he discovered him murdered by some unknown assassins. Tony retells the story to Mary of his father's crime. Fired by a mutual desire to escape the influence of the tainted money, they marry and sail for America.

A FATHER'S CRIME (Three parts).—Marius, a young painter, is in love with Irene Lambert, but is rejected by her father, and ordered from the house. Manfredi, supposedly wealthy, seeks Irene's hand and is favored by Lambert.

Irene receives reports from America dictated by her father, that Marius has been killed in a fight with some ruffians. Lambert finally persuades Irene to marry Manfredi. Five years later, Manfredi is in bad straits from gambling and dissipation, and treats Irene and his child cruelly.

Marius, who has acquired wealth in America, returns to summer at a French watering resort. He risks his life to rescue a small child from drowning, but cannot save the child's father, who drowns. The mother of the child (Irene) calls on the rescuer to express her gratitude, and recognizes Marius. After a lapse of time, they are [illegible]

AMERICAN KINETO CORPORATION.

THE MAN WHO CAME BACK (Columbus—5 parts).—[illegible] Roberts, ably assisted by his son, Stanton, has built up a large manufacturing business. Mr. Roberts arranges with a friend of the family, a wealthy banker named Vincent Martin, to advance sufficient money to completely rebuild and extend his factories, and to also extend payment of various notes and mortgages which the banker holds. Martin accepts the proposals and confident of success, Roberts proceeds to carry out his schemes. Some months later the work is completed and the shareholders gather to inspect and approve the rebuilt factory. Vincent Martin, at heart a scoundrel and unscrupulous man, chooses this opportune moment to avenge himself for an old grievance which had long since been forgotten and forgiven by Roberts. He calls in his notes and without giving justifiable reasons refuses to meet bills that he promised to back. Broken-hearted, Franklin Roberts seeks oblivion in the river. Just at this time the first child arrives in the home of Stanton Roberts, a little girl. The sad end of the manufacturer causes a sensation in the money market and at a meeting of shareholders and creditors of the firm, the son, Stanton, has to face the fury of the men who have lost heavily through his father's misfortune. He vows to repay all. A few days later, mournful, but determined, Stanton gazes upon the scene of his former triumphs for the last time, bids farewell to his young wife and baby and starts off for distant Africa to rebuild his shattered fortune. Fate turns against him again, however, and the ship sinks in midocean with all on board. The shock kills the wife; her little daughter is adopted by a neighbor, Mrs. Wild.

Twenty years pass and one evening Roger Martin, son of the wealthy banker, visits the theater to witness the debut of a pretty and talented dancer, "La Marquita," who is none other than the daughter of Stanton Roberts. Young Roger Martin is fascinated by the dancer's charms and obtains an introduction through a friend, with the result that a mutual affection springs up. About this time the papers are filled with reports of a rich gold discovery at the Cape. These reports interest the banker, Martin, who is prominent in mining affairs. He commissions a skillful woman, named Maud Sterling, to go to South Africa to make secret inquiries for him, and obtain information which would be difficult for a man to get. Meanwhile La Mariquita and Roger seek every opportunity to meet each other. One day Mrs. Wild receives an anonymous letter containing a photograph warning her of her adopted daughter's meeting with the banker's son and advising her to put a stop to a match which, owing to the young people's different stations in life cannot end happily. Mrs. Wild calls at the banker's house, and a family meeting ends by Roger announcing his intention to stick to La Mariquita. The banker, realizing argument is futile, calls secretly the next day on Mrs. Wild and La Mariquita and offers the former $2,500 if she will promise never to see Roger again. He receives his crumpled check in the face for his pains; but the poor girl, in spite of her love for Roger, realizes that it would be best to flee from such men to forget. They decide to sail for a new land and next day book passage on the "S. S. Portugal" for South Africa. On the same boat Maud Sterling is a passenger. In the gold fields the prospectors eagerly stake their claims. Among them is a stalwart square jawed man. Alone he sits and reads over his little diary. He calls himself Treberson, but he is none other than Stanton Roberts.

Fortune favors him. Maud Sterling is attracted by him, and is the means of getting two roughnecks to steal his horses in order to prevent him from registering his claim and getting his license at the stipulated hour. He manages to outwit them, however, and in spite of his enemies crowding the sheriff's office, by a clever ruse obtains the necessary papers. The next day the horse thieves try to waylay him on his way to take possession of the mine, but again he wins. Maud Sterling now proceeds to seize every opportunity of meeting the wealthy miner. La Mariquita, who is earning her living by dancing, gives a special performance in a saloon at Long Creek.

Treberson attends and protects the pretty dancer from some drunken miners. She is very grateful to her rescuer and subsequently tells him the story of her life. Treberson is overjoyed at so strangely finding his lost daughter, but decides it will be best policy not to announce the fact. But alas! he notices that some melancholy secret makes the young girl sad. It is her unhappy love affair, but her father must not know. In honor of his daughter the new mine is named "La Mariquita." Maud Sterling is jealous of the dancer and accuses Treberson of neglecting her since his meeting with that lady. She subsequently persuades one of the horse thieves to commit a cowardly crime. While resting with her foster mother the scoundrel rides by and in cold blood, shoots the defenseless and innocent girl. The dastardly act is witnessed by a friend of Treberson, who gives chase. An exciting melee ensues, and the would-be murderer receives just punishment for his crime. Analysis is taken of the ore of various mines in the district and that of "La Mariquita" proves to be by far the richest. The adjoining mine, the "Eldorado," turns out to be valueless. This mine has been worked and financed for some time by Martin Vincent, the banker.

A few days later, to celebrate the recovery from her injuries, Treberson announces a remarkable firework display. The golden soil of the "La Mariquita" mine is to be broken by a terrific dynamite explosion. Crowds gather and witness the unusual sight of thousands of tons of rock and earth being hurled into the air.

In Paris some time later, Treberson, with his daughter, visits scenes of his former life, unrecognized. For twenty years he has been harboring his vengeance, and one day posing as a friend, phones up the banker, Martin, and suggests that he might like to meet the now famous Treberson, the mining magnate. Martin, who is deeply involved in mining stock, arranges to meet him the next day. Treberson disguises himself with a beard, and is not recognized by the banker, who invites him to his house. La Mariquita attends and again meets her old lover, Roger. The pent up wrath of twenty years cannot be kept back longer by Treberson. In a private room he reveals his identity and taking his enemy in a grip of steel forces the trembling coward to his knees, at the same time telling him that his African mines are worthless. Producing a revolver, Treberson suggests that the now ruined man should do one honest act in his miserable existence by taking his own life. Just at this moment Roger Martin breaks into the room and dashes between his father and Treberson. La Mariquita, who has been fearful of something dreadful happening, now arrives on the scene and tells her father of her love for Roger. The young man has plenty of grit and tells his father he has not lost courage, but will work and repay his creditors, and try to atone for his father's misdeeds. Treberson, at heart a kind man, is greatly impressed by the young man's courage and forgives the banker, afterward consenting to the marriage between his daughter and the banker's son.

A. BLINKHORN.

THE CLOISTER AND THE HEARTH.—Gerard, the eldest son of a wealthy family, is destined by his father for the church, although his own inclinations lie elsewhere. The young fellow is a born artist. His first success comes when he reads of the announcement of a public competition in which a big prize is to be paid for the best picture. It is at this period that he meets Margaret and her aged father. He falls in love with Margaret, and their fast-growing affection is viewed with great concern by the burgomaster of Rotterdam who is keeping in his possession some valuable parchments which relate to Margaret's fortune. Gerard's affection is discovered by his father, who sternly reprimands him, bidding him to think of the vocation in life that he has to fill. Gerard defies his father and family, and goes to his patroness, who, on hearing his story, tells him to put aside all ideas of priesthood for the present, and that she will pay for him to go to Rome and study art. Gerard gratefully accepts her offer, but at the same time he determines that before he leaves, he will wed Margaret secretly.

In the meantime his father has been to the burgomaster, attempting to put the law in force against his disobedient son. The burgomaster, fearing for himself if the union between Gerard and Margaret should come to pass, promises his aid. Accordingly Gerard is torn from the arms of his newly-made bride at the very foot of the altar. He is imprisoned in the burgomaster's house, but thanks to the efforts of Margaret and his sister and crippled brother, he makes his escape. While escaping he accidentally discloses a trapdoor which conceals the secret hiding-place of the burgomaster's papers, and thinking that some of them will be useful to him in his work as an artist, he fills his pockets full. He finds on examination that one of them is the actual document relating to Margaret's fortune, and he keeps this, giving the others to Margaret to bury in the garden. He then sets out for Rome and on his way falls in with Denys of Burgundy, a Burgundian soldier of fortune. A friendship springs up between the gentle artist and the rough soldier. Then follows the attempted murder of the two men in the inn by the rascally landlord and his two accomplices, from which Gerard and his companion emerge victorious.

Gerard arrives at Rome, and continues his studies. In the meantime his brothers, who have always been jealous of him, discover his whereabouts, and with the connivance of the burgomaster, send a letter to him to the effect that Margaret is dead. This information drives Gerard to such a state of despair that when his life is attempted by an assassin who is bribed to kill him by Princess Cloelia, whose overtures he has rejected, he offers no resistance; but the assassin overcome with remorse drops his dagger and flees from the scene.

A year elapses, and Gerard, now a priest, returns to his own country. He is summoned to the death-bed of an old hermit and when he dies, Gerard takes up his life in the old man's cave. His wife comes to the spot to pray, and recognizes Gerard by a birthmark on his hand. The unfortunate man then learns for the first time that he has been deceived, that his wife is alive and that he has a son five years old. When he realizes the extent of the treacherous trick that has been played upon him, he bursts in upon his family and denounces his brothers. The rage of his father knows no bounds, and he is with difficulty restrained from slaying the son who has wrecked his elder brother's life.

He next visits the burgomaster, and by the aid of the incriminating parchment, which he has

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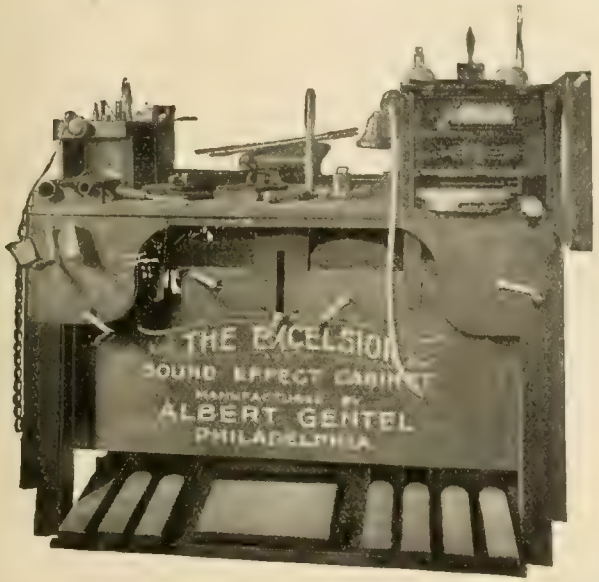

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kept all these years, forces him to restore Margaret's fortune. This, however, is the most he can do, and, after taking an agonizing farewell of his wife and child, he is forced to go out in the world alone, for there is no power that can absolve him from the duties of his holy calling, nor is it possible for a man to mix again with the world over whose head the sacred words have been spoken, "Thou art a priest forever, after the order of Melchisedech."

ECLECTIC.

JOAN OF ARC (2 parts).—In the Fifteenth Century, France was in the throes of a warfare in which the French, aided by the Scotch, were pitted against the English, who were assisted by the Burgundians. In October, 1428, the English began the siege of Orleans. This siege was intermittently broken by the French, who occasionally sallied forth to attack the enemy. In February, 1429, however, the siege was tightened and remained so until the arrival of Joan of Arc at the end of April. Up to that time the inhabitants of Orleans suffered many privations.

Joan of Arc was born about January 5, 1412, in the village of Domremy, on the banks of the Meuse. When she was about thirteen years of age, she received a spiritual command to set forth to save France. For five years she heard these commands and finally determined to obey them. She persuaded her uncle to conduct her to Captain Robert de Baudricourt at Vaucouleurs, to whom she explained her mission. At first he had no faith in her, but was subsequently convinced and sent her to Charles VII at Chinon. When her arrival was announced, the dauphin tested her wonderful powers by changing places with one of his courtiers, but Joan was not deceived. She promised him that she would lead him to Rheims to be crowned King of France. After some delay at Chinon, Joan set out at the head of an army to relieve Orleans, arriving there on April 29, 1429. She sent a letter to the English besiegers commanding them to raise the siege of Orleans, but she received only defiance in return. A desperate battle followed, which ended in a brilliant victory for the French. But their task was not completed, and on the 7th of May the French attacked the stronghold of the English at Les Tourelles, which was directly across the river from Orleans. The battle was a furious one, at which the Maid was wounded by an arrow which passed through her armor. This, however, did not deter her, and she pressed the enemy still harder until the battle ended in another triumph for the French.

After her victorious campaign, Joan of Arc successfully conducted Charles VII to the city of Rheims, where he was crowned King of France on July 17, 1429. A long campaign followed, which extended to May, 1430, when Joan led an attack against the Duke of Burgundy at Compiegne. On May 24 while making a sortie, the Maid was surrounded and taken prisoner by the Burgundians. She was taken to Rouen and placed in prison. After a trial which lasted for several days, she was condemned to die as a heretic. On May 30, 1431, Joan of Arc was taken to the Old Market in the city of Rouen and burned to death. Thus ended the tragic career of the Maid of Orleans.

CRITERION FEATURE FILM CO.

THE DESERT'S STING (Three parts—Feb. 28).—Many years ago, John Blake, Will Blake's grandfather, on a hunt for curios among the Indains, is made love to by an Indian girl, who, after the Indian fashion of wooing, sings to him the song of lamentation, and when he waves her away she prophesies that one day one of her race will call to one of his, and the white man will answer.

Years later, Will Blake, the grandson, goes into the western desert, on a hunt for radium, with Professor Edwards; his fiancee, Helen Edwards, the Professor's daughter, accompanies them. Before starting on the trip, Helen, in examining the many curious Indian relics in Blake's apartments, has a vision of an Indian girl sitting playing with a rattlesnake. Arriving in the West, the party start prospecting and Blake is bitten by a snake concealed in the cactus. Alema, a half-breed Indian girl, sucks part of the poison from his arm, and takes him to her tent, saying that in three days she will know if he will live or die. She refuses to allow anyone to see him until the allotted time.

Apoe, a Navajo brave, tries to induce Alema to return to the Navajoe camp. She refuses, having fallen in love with Blake. Apoe understanding, attempts to kill Blake, but is prevented by Alema. During his convalescence, Blake has become infatuated with Alema, and Helen mistaking his restlessness for symptoms of ill health, they decide to return home. They are ready to return to the East, when Blake hears Alema outside his window singing the song of Lamentation; he is irresistably drawn to her, and follows her to her tent. Helen, seeing them going away into the desert, follows and demands that he choose between them. He decides to remain with Alema, whom Helen now recognizes as the girl of her vision.

Apoe succeeds in filling Blake's water bag with poisoned water. Blake becomes sick and in his delirium calls for Helen. Alema, believing it will save his life, goes to the city for Helen, arriving on the [illegible] is to be married to a former sweetheart. Throwing aside her wedding garments, she hurries with the Indian to the side of her lost love, only to find that in the absence of Alema, Apoe has murdered the sick man. The story ends with Helen and Alema, grief stricken, and wandering each in a different direction, as the sun goes down over the desert waste.

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circulation in point of quality is unexcelled by any newspaper or other trade journal catering to the film industry, which in its entirety can be reached only through the

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Advertising Department

KENNEDY FEATURES, INC.

ELSIE VENNER (Three Parts—Mar. 4).—Elsie Venner is a posthumous child that is infected with the venom of the snake that killed her mother previous to the birth of Elsie. She is beautiful in appearance, except for the blemish of a birthmark resembling the bite of a snake, which is kept concealed by a heavy gold chain about her neck. In fits of temper which occur upon the slightest provocation, the characteristic rage of the deadly reptile is plainly evident. Her every action is suggestive of the movements of the serpent, and she subconsciously exerts the hypnotic influence of the rattlesnake, whose nature has become part of her own.

Dick Venner, her cousin, is madly in love with Elsie and is insanely jealous of Barnard Langdon, the young school master, for whom Elsie shows a decided preference. Elsie comes upon Langdon sitting in the woods and discovers a snake, coiled and ready to strike him. She hypnotizes it, and saves his life.

Dick threatens to kill Langdon if he does not cease his attentions to Elsie, and plots with Arabella Brown, with whom he is carrying on a clandestine love affair, to discredit Langdon. Langdon confides in Doctor Kittredge, the Venner family physician, telling him of his love for Elsie and of the strange influence she has over him. Doctor Kittredge, realizing that the secret must now be divulged, tells Langdon of Elsie's half serpent nature and advises against marriage. Langdon refuses to be dissuaded and the doctor hurries to Mr. Venner with a powerful but dangerous antidote, that he believes will cure Elsie, but may prove fatal.

He explains to Mr. Venner that the time has come when a desperate chance must be taken, and informs him that for safety sake, he has labelled the bottle "Poison." Mr. Venner, hesitating to take so serious a step, places the bottle on the mantle shelf.

Langdon, disregarding the advice of the doctor, proposes marriage to Elsie and is accepted. Elsie in her joy tels of her happiness to the old negress, who was her mother's maid. The faithful old servant, fearful of the results of a marriage, tells Elsie of the circumstance of her mother's death, and the effect it has had on her, and advises her never to marry. Elsie, feeling that the old servant has attempted to rob her of her happiness, goes into one of her wild rages and drives the old negress from the room. She finds the bottle labelled "Poison," and conceals it in her dress, determined to take it, if anything prevented her marriage to Langdon.

On his way through the woods to visit Elsie, Langdon is intercepted by Arabella, who at a signal from Dick, throws her arms about Langdon's neck, just as Elsie arrives, having been told by Dick that Langdon was waiting there. Believing her lover unfaithful, Elsie rushes off into the thickest part of the woods, and drinks the contents of the bottle. After an all night search she is found by her father, the doctor and Langdon. The doctor, finding the empty bottle, removes the gold cord from her neck, and discovering that the birthmark has disappeared, announces that she has been cured, just as Elsie recovers consciousness and is folded in the arms of her lover.

MISCELLANEOUS.

LIFE PHOTO FILM COMPANY.

NEW YORK WEEKLY, NO. 4. (Feb. 24).—Floating ice sinks the tug "Libby."

The ice is melted from the engines by steam.

Children have a big time sledding in Central Park.

Fifteen thousand dollars worth of guns, knives and pistols confiscated by the New York Police Department are sunk in the ocean.

The Brooklyn and Newark baseball teams leave for their Southern training camps.

President Ebbetts, owner of the Brooklyn Base Ball Club.

Public school teachers attend a lecture at the City College of N. Y.

City College of New York.

Daughters of the Revolution escorted by Company D of the 7th Regiment, attend services at the Puritan Church, on Washington' sBirthday.

Sons of the Revolution, escorted by the 71st Regiment, attend services at St. Thomas Church, on Washington's Birthday.

ACME FEATURES

Mr. Exhibitor: If you are not doing capacity business you are not satisfied, what you need is something to "Pull them in." Our unequaled features will double your receipts. Call or write at once for list and prices.

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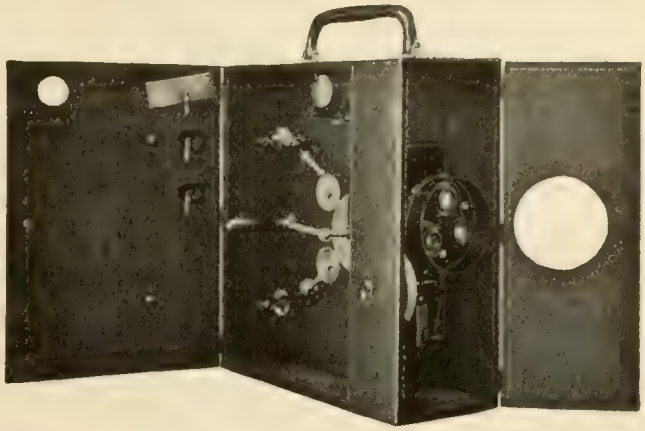

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There's one film that's recognized the world over as the standard of quality—that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

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EDITORIAL

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Are you a firm believer in local advertising?

We, of Warner's Features, Inc., honestly believe that our three part releases are the finest in the land; in fact, we can furnish indisputable proof to substantiate our belief. But observation has taught us that the average exhibitor does not realize the immense value of printer's ink and white space. Our productions may be ever so good, and still may not prove to be house-packers if not properly advertised through local mediums.

Warner's Features, plus advertising, equals a sure gain in attendance.

Think it over!

—o—

THE MIDNIGHT STRIKE

Teems With Excitement

IN THREE PARTS

A particularly interesting picture showing how a mean, contemptible mill manager tries to ruin a promising young inventor by inciting labor strikes and blaming dastardly deeds on him. Such scenes as the thugs' attack upon the mill owner's home, the midnight strike, the test of the deadly mine,

(continued in column three)

THE RUBY OF DESTINY

A Remarkable Detective Story

IN THREE PARTS

A beautiful, thrilling story of a modern European Dynasty that teems with the chivalry and romance enveloping the royalty of this hidden monarchy. A superb picture story that will recall George Barr McCutcheon's famous "Graustark Stories."

"I SHALL SERVE YOU FAITHFULLY"

The story carries one through Italy, France and Switzerland. A superb cast portrays a fascinating plot with perfect settings. The quest for the stolen ruby of the Royal household is filled with dramatic action, and exciting situations. The Photography is so perfect that you will unanimously proclaim it a superior production.

THE PERIL OF THE HOUSE OF STYR

Sequel to the Ruby of Destiny

IN THREE PARTS

This fitting second chapter further tells us of the chase for the precious jewel. The plot is here carried out with precision. You follow the culprits to Venice (with its Grand Canal and the far famed St Mark's

"A DETECTIVE TIE HIM UP"

Cathedral). Then you are taken up into the heights of the wonderful Tyrolean Alps, and thus held in a state of speculation until the very end.

The superb scenes about the beautiful medieval Castle of the House of Styr are most fascinating. In fact, the entire picture is wonderful and will arouse intense interest.

THUGS ATTACK THE MILL OWNER

the Normandie wedding etc., are very impressive.

There are many big dramatic situations and scenes of teeming action where your heart will ache for the little cripple girl, the idol of the mill hands; and her pathetic struggle for a livelihood. Likewise the inventor's successful fight for the recognition of his invention.

NEXT WEEK

A Startling Announcement

Coming: A Masterpiece in Twelve Reels

ARE YOU TANGO-CRAZY?

OF COURSE YOU ARE!
SO IS

"Our MUTUAL Girl"

You cannot possibly afford to miss this Seventh Reel of the Most Novel Motion Picture Series ever conceived. Seven is a lucky number, and the Seventh Reel of

"Our MUTUAL Girl"

Is Lucky For Us and For You, Just Because It Is Far and Away the Best Yet!

Margaret hears how everybody is wild about the tango and her indulgent aunt engages the most prominent society teachers to instruct her in all the latest steps. A. Baldwin Sloane and Grace Field, who are the two most prominent society dancers of the present time in New York City, are the artists selected by the aunt, and they demonstrate all the new society dances in the utmost detail.

BE A "MUTUAL GIRL" YOURSELF

and take advantage of this opportunity, just as Margaret does in the picture. You can learn just as much from Mr. Sloane and Miss Field as if you were paying them $50 an hour, which is what they actually get from their metropolitan pupils. The titles of all the dances and the names of all the steps are given on the screen.

After you have seen this wonderful picture perhaps you will dream the way "Our Mutual Girl" does. Her excitement about the tango gets to be such an infatuation that she dances with everybody—her Aunt, the Butler, the Footman and the Count. At night, with the fever of the dance still in her veins, she gets up and whirls dizzily about with the furniture. And then she imagines that she is

DANCING WITH THE WOOLWORTH BUILDING!

The Mutual now has ready for release another collection of

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Showing the departure of the Rebel Army, under General Pancho Villa, from Chihuahua to Torreon, where the next battle between the Federal and the Constitutionalist forces will be fought.

DON'T DELAY **ARRANGE YOUR BOOKINGS NOW**

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William FOX Features

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That Demand Your Attention

See Before You Book

Exhibitors in or near New York City, and those residing at distant points in New York State, Northern New Jersey, or any of the New England States, have an opportunity to see the three and four-part money-drawing features of the Box Office Attraction Film Rental Co. before they book them. The latest releases are shown Wednesdays and Fridays of each week, beginning at 10.30 A. M., at the Academy of Music, Fourteenth Street and Irving Place. These performances, given for the special benefit of owners and managers of motion picture theatres, are complimentary, and everybody interested is invited to be present. At the headquarters of the Box Office Attraction Film Rental Co., 130 West Forty-sixth Street, two beautiful little theatres have been built. Each is equipped with the very latest and most approved projectors, and features will be shown at any time upon request. This makes it possible for exhibitors to make up their programs intelligently, and inasmuch as exclusive territorial rights are guaranteed to each exhibitor, his interests are fully protected. Adjoining the Two Little Theatres is a large room in which all paper is displayed —one, three and six sheets, colored pictures for lobby displays in attractive frames, heralds and photographs. In fact, features and all accompanying advertising matter are offered on their merits, and exhibitors have a chance to accept or reject that which does not please them.

Releases for the Second Week in March

"A Paradise Lost"—***Released Monday, March 9th***—A Great Northern feature in 4 parts—starring Miss Betty Nansen, the greatest of motion picture actresses.

"Beneath the Czar"—***Released Wednesday, March 11th***—A magnificent Solax production in 4 parts. Intensely interesting from beginning to end.

"The Lion Tamer's Revenge, or The Divine Appeal"—***Released Friday, March 13th***—A genuine sensation from the Eclair Company in 3 thrilling parts.

"The Governor's Ghost"—***Released Saturday, March 14th***—One of the Ramo Company's greatest 4 part features. A photoplay that holds all spellbound.

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"The Secret of Adrianople"—A three-part war drama by the Film Releases of America Sensational in the extreme.

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"Madam Satan"—Three-part drama by the Film Releases of America—Story of avarice, love and revenge.

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"Shadows of the Moulin Rouge"—A four-reel Solax production—Strong, powerful, gripping.

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"Fortune Hunters"—A Blache production in four parts.

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"Fangs of Hate"—A Ramo production in three parts.

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FOR SALE.—Power's No. 5 Moving Picture Machine, equipped with two Rausch and Lomb Lenses, one stereopticon lense, also Edison projecting rheostat. Price $80. Address P. O. BOX 125, South River, N. J.

EDISON.—Underwriter machine $40, Power's $60, Economizer $30. Gas outfit $15. Films $3 to $5. Other bargains. CONDOR FILM EXCHANGE, 154 Third Ave., New York.

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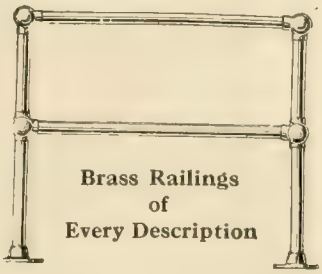

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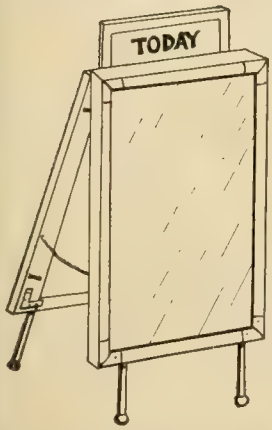

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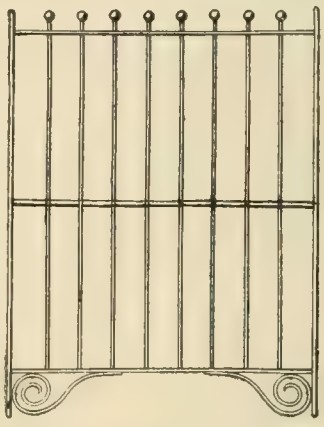

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Jan. 29—The Scheme That Failed (Comedy)..
Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy).....
Feb. 12—That Spring Lock (Comedy).....
Feb. 12—The Plumber and Percy (Comedy)..
Feb. 19—A Birthday Present (Comedy).....
Feb. 19—Getting a Suit Pressed (Comedy).....
March 5—The Impostor (Drama).....

LUX.

Feb. 13—An Elopement by Aeroplane (Comedy) 475
Feb. 13—Animal Export from Algiers (Travel). 450
Feb. 20—Shortsighted Miss Prim (Comedy).... 520
Feb. 20—Boating on the Seine (Scenic)..... 370
Feb. 27—Pat's Motor (Comedy)..... 595
Feb. 27—Lakes and Falls (Scenic)..... 310
March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420

MAJESTIC.

Feb. 15—The Orange Bandit (Comedy-Drama)..
Feb. 17—The Clerk (Drama).....
Feb. 21—Higher Law (Drama).....
Feb. 22—The Reform Candidate (3 parts—Dr.)
Feb. 24—(No Release This Date).
Feb. 28—The Rival Barbers (Comedy).....
March 1—(No Release This Date.)
March 3—The Stronger Hand (2 parts—Dr.)..
March 7—The Rector's Story (Drama).....

NESTOR.

Feb. 6—Twixt Love and Flour (Comedy).....
Feb. 11—The Greater Devotion (Drama).....
Feb. 13—His Royal Pants (Comedy).....
Feb. 18—A Flash in the Dark (Drama).....
Feb. 20—Scooped By a Hen Coop (Comedy)...
Feb. 25—Breed O' the Mountains (Drama)....
Feb. 27—One of the Finest (Comedy).....
March 4—The Voice of the Viola (Drama)....
March 6—She Was Only a Working Girl (2 parts—Comedy) .....
March 11—The Mexican's Last Raid (Drama).
March 13—What a Baby Did (Comedy).....

POWERS.

Feb. 9—An Academy Romance (Comedy).....
Feb. 13—Withered Hands (Drama).....
Feb. 16—Almost a White Hope (Comedy).....
Feb. 20—My Mother's Irish Shawls (Drama)..
Feb. 23—The Rival Dentists (Comedy).....
Feb. 27—Regeneration (Comedy) .....
Feb. 27—Tightwad Buys a Laundry (Comedy)..
March 2—The Tale of a Dog (Comedy).....
March 2—Trieste To Porto Rose, Austria (Scenic) .....
March 9—A Murderous Elopement (Comedy)..
March 13—The Faith of the Two (Drama).....

PRINCESS.

Feb. 6—Where Paths Diverge (Drama).....
Feb. 13—The Tangled Cat (Comedy).....
Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....

RELIANCE.

Feb. 7—For His Master (2 parts—Drama)....
Feb. 9—Our Mutual Girl (Fourth Release—Dr.)
Feb. 11—Pat Flannagan's Family (Comedy)..
Feb. 14—The Idler (Drama).....
Feb. 16—Our Mutual Girl (Fifth Release—Dr.)
Feb. 18—A Working Girl's Romance (Drama)
Feb. 21—An Interrupted Seance (Drama).....
Feb. 23—Our Mutual Girl (Chapter 6—Drama).
Feb. 25—The Musician's Wife (Drama).....
Feb. 28—The Green-Eyed Devil (2 parts—Dr.).2000
March 2—Our Mutual Girl (Chapter 7—Dr.).
March 4—A Lesson in Bridge (Drama).....
March 7—When Fate Frowned (Drama).....

REX.

Feb. 1—The Fourth Proposal (Comedy).....
Feb. 5—A Race With Death (Drama).....
Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....
March 5—The House Across the Street (Dr.).
March 8—A Modern Fairy Tale (Drama)....
March 12—Heart of the Hills (2 parts—Dr.)..
March 15—The Senator's Bill (Drama).....

THANHOUSER.

Feb. 8—Percy's First Holiday (Comedy).....
Feb. 10—The Dancer (2 parts—Drama).....
Feb. 13—(No Release This Date).
Feb. 15—The Skating Master (Com.-Dr.).....
Feb. 17—The Leak in the Foreign Office (2 parts—Drama) .....
Feb. 20—No Release this Date.
Feb. 22—A Can of Baked Beans (Drama)....
Feb. 24—The Golden Cross (2 parts—Drama).
Feb. 27—Their Best Friend (Drama).....
March 1—The Scientist's Doll (Drama).....
March 3—The Desert Tribesman (2 parts—Dr.)
March 6—(No Release This Date.)

UNIVERSAL IKE.

March 3—Universal Ike Gets a Goat (Comedy)
March 10—Universal Ike's Wooing (Comedy)..

VICTOR.

Feb. 9—The Man Who Slept (Drama).....
Feb. 13—The Law's Decree (2 parts—Drama)..
Feb. 16—Votes for Men (2 parts—Comedy)...
Feb. 20—Love's Victory (2 parts—Drama)...
Feb. 23—Remember Mary Magdalene (Drama)..
Feb. 27—The Stepmother (2 parts—Drama)....
March 2—The Man Between (2 parts—Drama).
March 6—The Nemesis That Passed (Drama).
March 9—Hearts and Flowers (Drama).....
March 13—The Honeymooners (2 parts—Comedy-Drama) .....

FEATURES— (A. Blinkhorn).

Jan. 5—The Vicar of Wakefield (Hepworth's —4 parts—Drama) .....
Jan. 8—The Younger Sister (Turner Films, Ltd.—Drama) .....
Jan. 12—Jean's Evidence (Turner Films, Ltd. —2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's —2 parts—Comedy-Drama).....

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RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Feb. 12—As It Might Have Been (Com.-Drama)
Feb. 14—A Nest Unfeathered (Drama).....
Feb. 16—Her Old Teacher (Drama).....
Feb. 19—A Desperate Hero (Comedy).....
Feb. 19—Skelley and the Turkey (Comedy)....
Feb. 21—Criminology and Reform (Com.-Drama)
Feb. 23—Her Father's Silent Partner (Drama)
Feb. 26—The Massacre (2 parts—Drama).....
Feb. 28—Chocolate Dynamite (Comedy).....
Feb. 28—Because of a Hat (Comedy).....
March 2—A Bunch of Flowers (Drama).....
March 5—Politics and Suffragettes (Comedy).
March 5—Pa and Ma Elope (Comedy).....
March 7—Children of Destiny (Drama) .....

EDISON.

Feb. 24—The Mystery of the Ladder (Fourth of Mystery of the Chronicles of Cleek—Drama) 1000
Feb. 25—Love's Young Dream (Comedy)..... 500
Feb. 25—Cheese Mining (Comedy)..... 500
Feb. 27—The Drama of Heyville (Special—2 parts—Comedy).....2000
Feb. 28—The Ghost of Mother Eve (Second of the Dolly of the Dailies—Drama)..1000
Mar. 2—Mr. Sniffkins' Widow (Comedy).....1000
Mar. 3—With the Eyes of Love (Drama).....1000
Mar. 4—An Absent-Minded Mother (Comedy) 500
Mar. 4—A Four Footed Desperado (Comedy.. 500
Mar. 6—Comedy and Tragedy (Special 2 parts—Drama).....2000
Mar. 17—When the Cartridges Failed (Dr.)...1000
March 9—The Sultan and the Roller (Comedy).1000
March 10—The Mexican's Gratitude (Drama) .1000
March 11—Andy, the Actor (Fourth of the Andy Series) (Comedy).....1000
March 13—The Price of the Necklace (Special—2 parts Drama) 2000
March 14—An Affair of Dress (Third of the Dolly of the Dailies Series) (Com.).1000
March 16—The Adventure of the Alarm Clock (Third of the Octavius Amateur Detective Series) (Comedy) 1000

ESSANAY.

Feb. 24—Hear No Evil (Drama).....1000
Feb. 25—Mrs. Manly's Baby (Comedy).....1000
Feb. 26—The Arm of Vengeance (Drama).....1000
Feb. 27—Let No Man Escape (Special—2 parts—Drama) 2000
Feb. 28—Broncho Billy's Bible (Drama).....1000
Mar. 3—The Long Cold Night (Drama).....1000
Mar. 4—"Presto" Willie—Magician (Comedy).1000
Mar. 5—The Conquest of Man (Drama).....1000
Mar. 6—Chains of Bondage (Special—2 parts—Drama).....2000
Mar. 7—Sophie's Birthday Party (Comedy)...1000
March 10—The Counter Melody (Drama) 1000
March 11 The Girl, the Cop, the Burgler (Comedy) 1000
March 12—The Warning (Drama) 1000
March 13—Grass County Goes Dry (Special—2 parts—Comedy) 2000
March 14—The Interference of Broncho Billy (Drama) 1000

KALEM.

Feb. 18—Chasing the Smugglers (Special—2 parts (Drama) 2000
Feb. 20—Too Many Johnnies (Comedy).....
Feb. 20—A Bottled Romance (Comedy).....
Feb. 21—An Indian's Honor (Drama).....
Feb. 21—A Long Island Skunk Farm (Ind.)....
Feb. 23—The Shadow (Special—2 parts—Dr.)..2000
Feb. 25—The Tigers of the Hills (Special—2 parts—Drama) 2000
Feb. 27—Reggie, the Squaw Man (Comedy)....1000
Feb. 28—The Delayed Special (Drama).....1000
Mar. 2—Chest of Fortune (Special—2 parts—Drama).....2000
Mar. 4—The Intrigue (Special—2 parts—Dr.)..2000
Mar. 6—Hiram's Hotel (Comedy).....
Mar. 6—Beauty, the Educated Horse (Edu.).
Mar. 7—The Hopi Raiders (Comedy).....
Mar. 7—Unveiling the Maine Monument (Topical).....
March 9—The Secret of the Will (Special—2 parts—Drama) 2000
March 11—The Medicine Man's Vengeance (Special—2 parts—Drama) 2000
March 13—Her Fallen Hero (Comedy).....
March 13—Looking For a Fortune (Comedy)...
March 14—The Race for a Mine (Drama).....1000

GEORGE KLEINE.

Jan. 27—Wrecked In Mid-Air (Eclipse—Special—Three parts—Drama) .....
Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....
Feb. 24—The Money-Sharks (Cines—Three Parts—Drama) .....
Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17 Gypsy Love (Cines special 2 parts Drama) 2000

LUBIN.

Feb. 20—In the Dredger's Claw (Drama).....1000
Feb. 21—A Winning Mistake (Comedy)..... 400
Feb. 21—The Female Book Agent (Comedy)... 600
Feb. 24—The Lost Child (Comedy) 400
Feb. 24—The Rise of Officer Casey (Comedy).. 600
Feb. 25—Sealed Orders (Special—2 parts—Dr.).2000
Feb. 26—The Two Roses (Spec.—2 parts—Dr.).2000
Feb. 27—A Desperate Chance (Drama).....1000
Feb. 28—Coon Town Suffragettes (Comedy).. 400
Feb. 28—Father's Temper (Comedy)..... 600
Mar. 3—The Best Man (Comedy)..... 400
Mar. 3—That Terrible Kid (Comedy)..... 600
Mar. 4—In the Gambler's Web (Special—2 parts—Drama) 2000
Mar. 5—His Wife (Special—2 parts—Drama).2000
Mar. 6—A Romance of the Northwest (Dr.).1000
Mar. 7—When Dooley Passed Away (Comedy).1000
March 10—A Dangerous Case (Comedy) ... 400
March 10—Slumberville's Scare (Comedy) ... 600
March 11—A Cruel Revenge (Special—2 parts—Drama) 2000
March 12—A Strange Melody (Special—2 parts—Drama) 2000
March 13 The Tell-Tale Star (Drama) 1000
March 14 Just a Note (Comedy) 400
March 14 She Wanted a Count (Comedy)..... 600

MELIES.

Jan. 15—Wooing the Sales Lady (Comedy)...1000
Jan. 22—Monte Cristo Up-to-Date (Comedy)..
Jan. 29—Batty Bill's Honeymoon (Comedy).. 600
Jan. 29—Winky Willy and the Fisherman (Com.) 870
Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700
March 5—Winky Willy and the Telephone Crime (Comedy) 300
March 5—A Village Scandal (Comedy) ... 700

PATHE.

Feb. 11—All on Account of Polly (Comedy).....
Feb. 11—A Typical Buddhist Temple (Typical)
Feb. 11—Scenes Along the Canvery River (India) (Scenic) .....
Feb. 12—Broken Lives (Special—2 parts—Dr.)..
Feb. 12—Pathe's Weekly No. 13, 1914.....
Feb. 14—Chains of Honor (Special—2 parts—Drama) .....
Feb. 16—Pathe's Weekly No. 14 1914 (News)
Feb. 17—Whiffles Balcony Buds (Comedy)....
Feb. 17—Rambles in Bourges, France (Scenic)..
Feb. 18—Won By a Nose (Comedy).....
Feb. 18—Monuments of Upper Egypt (Architec.)
Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts—Drama) .....
Feb. 28—The Parasites (Special—2 parts—Dr.).2000
Mar. 2—Pathe's Weekly, No. 18 (News).....
Mar. 3—The Second Generation (Drama).....
Mar. 4—Hogan's Alley (Comedy).....
Mar. 5—The Brother Counts (Special—2 parts—Drama).....
Mar. 5—Pathe's Weekly, No. 19 (News).....
Mar. 7—On the Altar of Patriotism (Special—2 parts—Drama).....
March 9—Pathe's Weekly No. 20 (News)....
March 10—The Hunting Spiders (Zoology).....
March 10—The Picturesque Coast of Catalonia—(Scenic) .....
March 11—Abide With Me (Drama).....
March 12—Pathe's Weekly No. 21 (News).....
March 12—A Spoiled Life (Special—2 parts—Drama) .....
March 12—Making Lace Fans (Industry).....
March 14—Against Heavy Odds (Special—2 parts—Drama) .....
March 14 A Trip to the Great Nile Dam (Travel) .....

SELIG.

Feb. 16—The Uphill Climb (Special—2 parts—Drama) 2000
Feb. 17—Through the Centuries (Drama).....1000
Feb. 18—Thou Shalt Not Kill (Drama).....1000
Feb. 19—Venus and Adonis (Comedy).....
Feb. 19—A Mad Marathon (Comedy).....
Feb. 20—Memories (Drama).....1000
Feb. 23—The Adventures of Kathlyn No. 5—A Colonel in Chains (Special—2 parts—Drama) 2000
Feb. 24—The Cynic (Drama).....
Feb. 24—Doc Yak, the Cartoonist (Comedy)..
Feb. 25—King Baby's Birthday (Drama)....1000
Feb. 26—Tested By Fire (Drama).....1000
Feb. 27—The Attic Above (Drama).....1000
Mar. 2—The Tragedy of Ambition (Special—2 parts—Drama) 2000
Mar. 3—The Smuggler's Sister—(Drama)....1000
Mar. 4—The Countess and the Burglar (Dr.)..1000
Mar. 5—Little Lillian Turns the Tide (Dr.)..1000
Mar. 6—The Renegade's Vengeance (Drama)..1000
March 9. The Adventures of Kathlyn, No. 6—Three Bags of Silver Special—2 parts—Drama) 2000
March 10—Suppressed News (Drama).. ... 1000
March 11 The Speedway of Despair (Drama)
March 11 The Cathedral and Leaning Tower of Pisa (Travel) .....
March 12—Kid Pink and the Maharajah (Dr.).1000
March 13 Elizabeth's Prayer (Drama).. ... 1000

VITAGRAPH.

Feb. 18—Fatty On the Job (Comedy)..... 600
Feb. 18—Lumbering in Sweden (Indus.)..... 400
Feb. 19—The First Endorsement (Drama).....1000
Feb. 20—His Little Page (Comedy).....1000
Feb. 21—Iron and Steel (Special—2 parts—Drama) 2000
Feb. 23—In the Old Attic (Drama).....1000
Feb. 24—Doctor Polly (Special—2 parts—Comedy-Drama) 2000
Feb. 25—The Hero (Comedy) 750
Feb. 25—Crawfishing (Educational) 250
Feb. 26—The Old Oak's Secret ,Drama).....1000
Feb. 27—A Change in Baggage Checks (Com.).1000
Feb. 28—The Drudge (Spec.—2 parts—Drama).2000
Mar. 2—Buffalo Jim (Drama).....1000
Mar. 3—The Sacrifice of Kathleen (Special—2 parts—Drama).....2000
Mar. 4—A Pair of Frauds (Comedy).....
Mar. 5—Silent Trails (Drama).....
Mar. 5—Scenes In Norsland (Scenic).....
Mar. 6—The Speeder's Revenge (Comedy).....1000
Mar. 7—The Mischief Maker (Special—2 parts—Drama) 2000
March 9 Ginger's Reign (Drama) 1000
March 10—The Portrait (Special—2 parts—Drama) 2000
March 11 Art for a Heart (Comedy)..... 1000
March 12—The Way to Heaven (Drama) 1000
March 13 Mrs. Maloney's Fortune (Comedy) 1000
March 14 An Officer and a Gentleman (Special—2 parts—Drama) 2000

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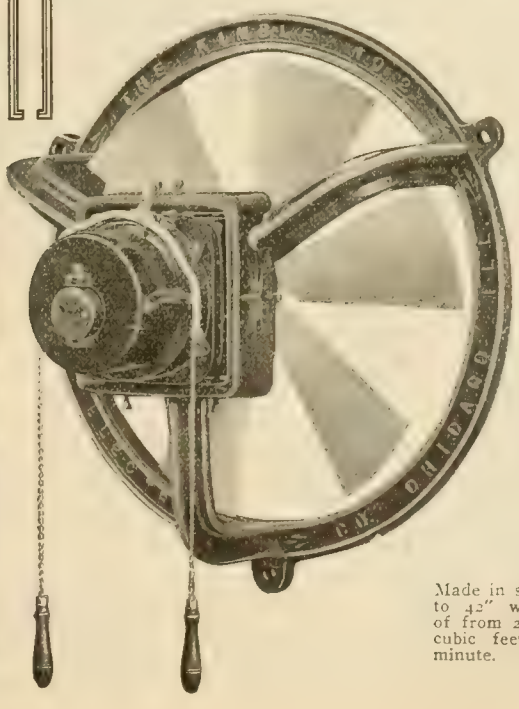

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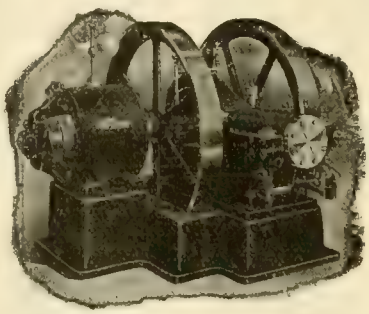

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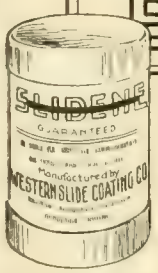

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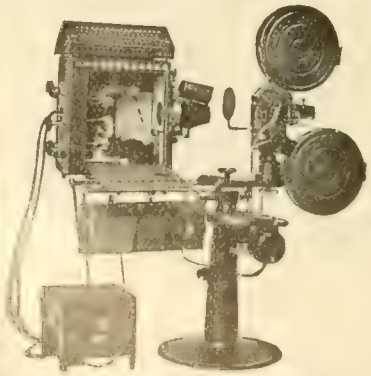

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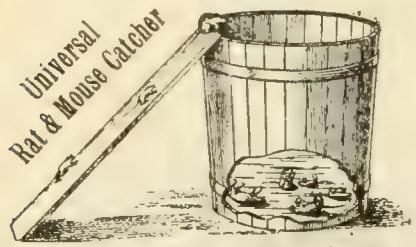

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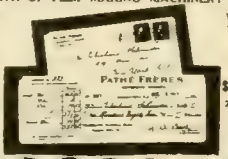

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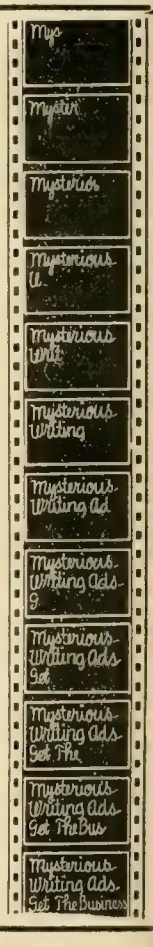

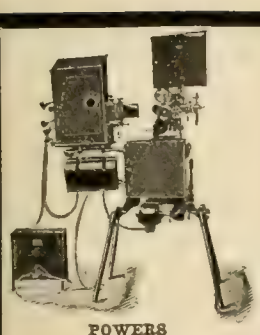
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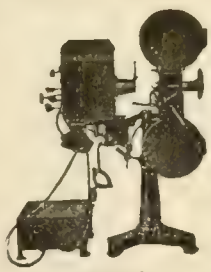
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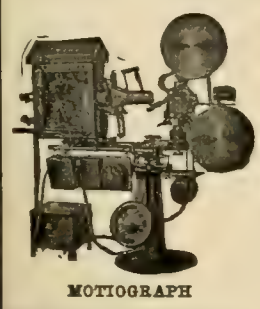
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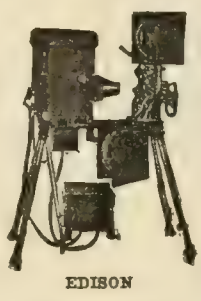
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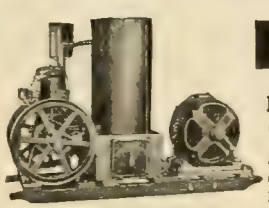

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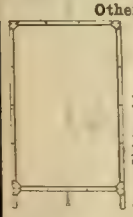

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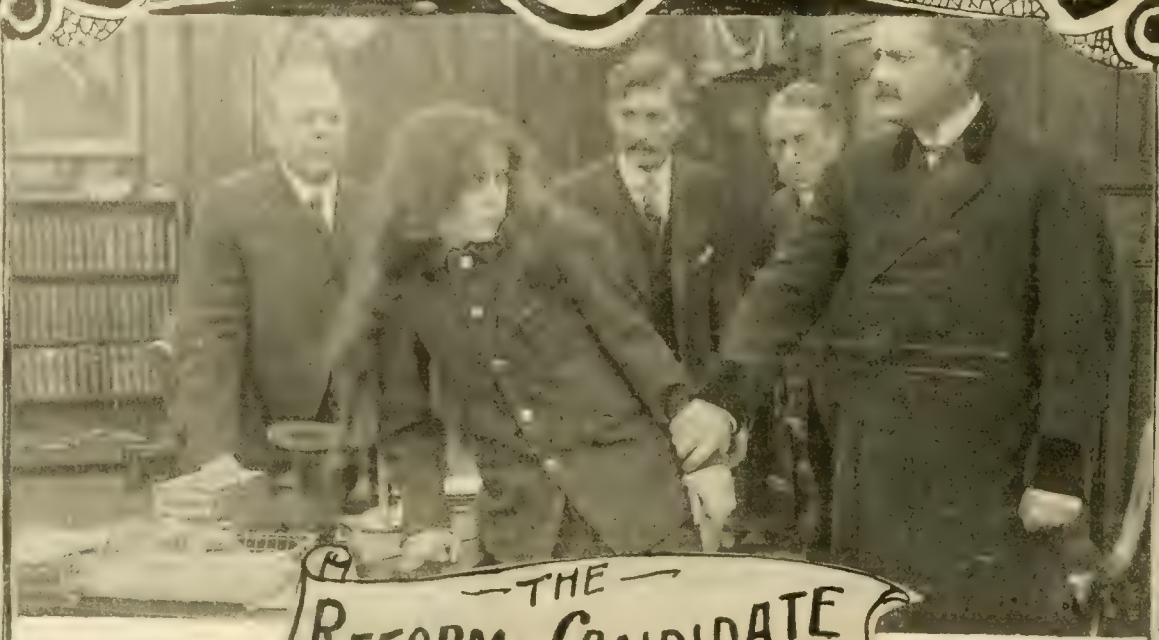

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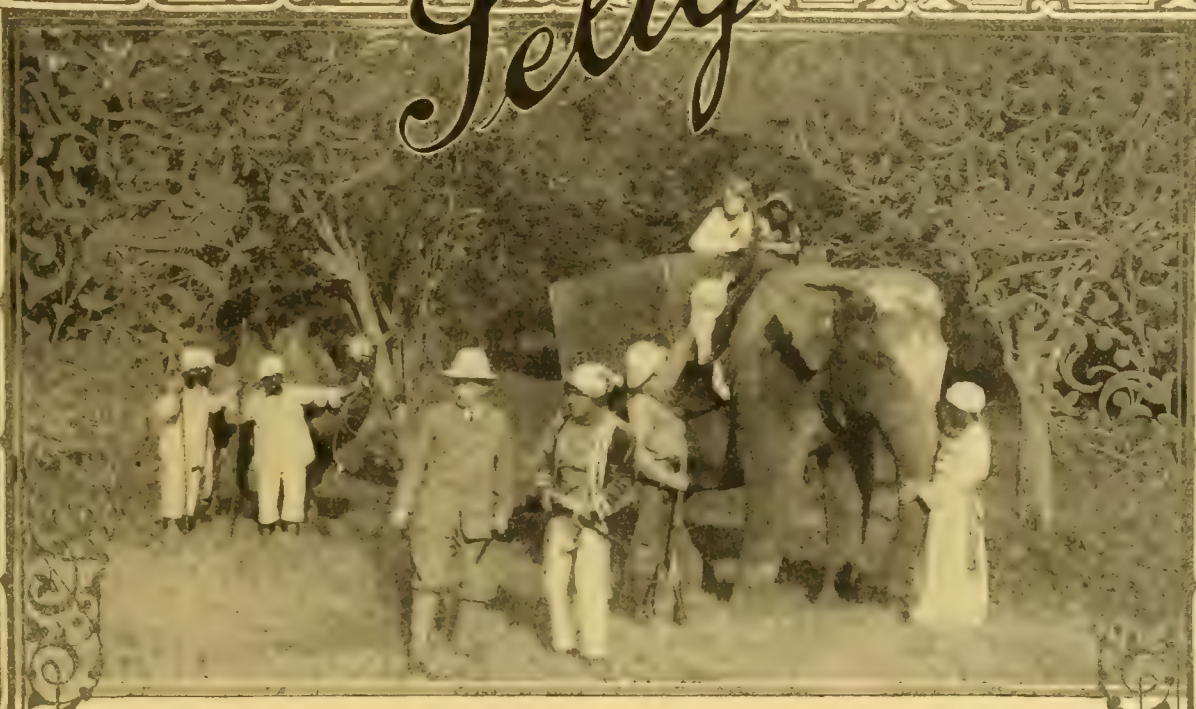

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March 10th **"SUPPRESSED NEWS"**

A star reporter "kills" a sensation, and wins a wife. Up-to-date drama.

March 11th **"THE SPEEDWAY OF DESPAIR"**

An innocent man serves time, and is freed with murder in his heart; but is saved from himself. A pathetic play. *On the same reel with*

"THE CATHEDRAL AND LEANING TOWER OF PISA"

March 12th **"KID PINK AND THE MAHARAJAH"**

A boasting sheriff is hypnotized and dreams he is having a triumphant adventure. Corking comedy.

March 13th **"ELIZABETH'S PRAYER"**

The petition of a little girl removes the estrangement of her parents. A sympathetic story.

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CHICAGO

ALAN DALE

The Celebrated Dramatic Critic, Writes in the New York American of Sunday, February 15th, 1914

I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain piquancy to it. Nothing to do but look! Plays were there, wihout voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the "words" that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, **without a flicker in them.**

Alan Dale is right:—

The pictures shown at the Vitagraph Theatre and all other theatres that use the Power's Cameragraph No. 6A are shown ***"without a flicker."*** Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing ***POWER'S CAMERAGRAPH No. 6A,*** the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog G.

NICHOLAS POWER COMPANY

Ninety Gold Street, New York City

Vol. 19. No. 11 March 14, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "The Ruby of Destiny" (Warner's Features).

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THANHOUSER THREE-A-WEEK

Sunday, March 8th—"GUILTY OR NOT GUILTY" is a Mignon Anderson dramatic feature—you'll cry for her when she faces Judge Charles Horan! For the first time in picture history one of the Thanhouser Twins appears in a film without the other—which one we leave you to puzzle out! Other of the marvelous Thanhouser juveniles who take part in this picture are The Kidlet, Leland Benham and Roy Hauck.

Tuesday, March 10th—"KATHLEEN, THE IRISH ROSE," TWO REELS, is a Maude Fealy film that you're lucky to get in the regular no-extra-charge service—put into that to boom her "Big Productions" with you. David Thompson, her leading man, will make all the girls fall in love with him as the witty Terence O'Moore, peasant and lover. Arthur Ellery is Thompson's rival for the Rose's hand, and Carey L. Hastings plays the fair one's mother. It's the finest Irish romance the films have shown in some time.

Friday, March 13th—NO RELEASE because of extra-reel subject of preceding release day.

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THE GIRL, THE COP, THE BURGLAR.

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A beautiful dramatic symphony in harmony with present-day conditions. Ruth Stonehouse and E. H. Calvert featured.

Released Wednesday, March 11th.

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A side-splitting comedy that will keep your audiences laughing during its entire depiction. Wallace Beery, Ruth Hennessy and Leo White at your service.

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"THE WARNING"

A thrilling Western drama with many complications that makes it exceedingly interesting.

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A gripping Western drama featuring the world's most popular photo-player, G. M. ANDERSON.

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This is positively one of the most sensational melodramas ever produced for the screen. A gang of counterfeiters are passing the "queer" on everybody. A detective and a newspaper reporter are assigned to "get the offenders." It is thrilling in the extreme.

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OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg. Chicago

Factory and Studio, 1333 Argyle St., Chicago, Ill.
Branch offices in London, Paris, Berlin, Barcelona

"Washington at Valley Forge"

FOUR REELS!

UNIVERSAL SPECIAL FEATURE

RELEASED LAST WEEK IN MARCH!

In which you see Francis Ford and Grace Cunard at their best, supported by a smashing big cast. The midnight ride of Paul Revere, the battles between minute men and redcoats, the battle of Valley Forge, love, intrigue, mystery, plots and counterplots are all packed into four reels of intense excitement. Get your booking and your ads NOW!

IMPORTANT UNIVERSAL BULLETINS:

SPECIAL UNIVERSAL FEATURES

Coming!

"Won In The Clouds"

Three reel UNIVERSAL SPECIAL FEATURE in which wild animals, fires, fierce fighting and KNABENSHUE'S DIRIGIBLE BALLOON are some of the unusual "punches." A masterpiece of sensationalism. BOOK IT WITHOUT DELAY AND BILL IT WITH ALL YOUR MIGHT! Released the middle of March. Every kind of posters from six sheets down to half sheets and window cards. Buy an extra supply of lithos from your exchange and begin making your announcements long before you show the film!

What name shall we give the new brand of Universal film in which

Ford Sterling

will appear ? We offer

$25 REWARD

for the best suggestion received on or before March 20th. We won't advertise this announcement again.

IMPORTANT!

Don't send your suggestion to us! Mail or wire it to

FRED. BALSHOFER

Care of Universal Film Mfg. Co., Hollywood, California

SPECIAL UNIVERSAL FEATURES

Coming!

"The Spy" "The Spy"

President Laemmle wires from our westcoast ranch:—"Hammer hard on Fenimore Cooper's 'THE SPY,' produced by Otis Turner with HERBERT RAWLINSON, EDNA MAISON and WM. WORTHINGTON in leading roles. Unquestionably one of the best four reelers since inception of pictures. Made me stand up and yell when I saw it. Impress upon exhibitors that it is worth a good deal more than extra price exchanges will have to charge them." Watch for further details and illustrations of "The Spy."

ASK YOUR EXCHANGE FOR "THE VANDERBILT CUP RACE"

Universal beat everybody else on this, as usual!

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

HEPWORTH'S, LONDON, PRESENT

CHARLES READE'S

THE CLOISTER AND THE HEARTH

MISS ALMA TAYLOR
Who plays Charles Reade's Character "Margaret"

In Five Parts

Charles Reade wrote "The Cloister and the Hearth"—he is also credited with being the author of "It's Never Too Late To Mend"—those who have never purchased a Hepworth production may learn to their advantage by practicing what Reade preached.

HEPWORTH'S CROWNING MASTERPIECE!

Special Publicity Matter—1, 3, 6, 24 Sheet Lithographs, Special Heralds, Photographs, Slides, Cuts, etc.

STATE RIGHTS NOW BEING SOLD!

State Rights for "THE CLOISTER AND THE HEARTH" and "JUSTICE", for the States New England, New York State, Greater New York and Northern New Jersey

SOLD TO

ANIMA FILM RENTAL CO.
M. WESTEBBE, Manager
110-112 West 40th Street, New York City

HEPWORTH'S
JUSTICE
A Powerful Four Part Photo Melodrama

HEPWORTH'S
BLIND FATE
A Two Part Drama of Excellence

A. BLINKHORN

110-112 WEST 40th STREET
NEW YORK CITY

Two Single Reels Released Weekly—Comedy and Drama

Usual line of Publicity Matter
I Help You Help the Exhibitor

Another Mighty Kleine Multiple!

Made by "Cines"

Says The Chicago Daily News:

"The sidelights of Napoleon's life that are injected into this picture play add to it interest and strength and help to make it a massive production."

Immensely spectacular in its interpretation of the inspiring military movements of Napoleon, photographed in sunny Italy by the best of Europe's technical experts, bearing throughout in story and setting the evidence of the master hand that made "QUO VADIS?" and "ANTONY AND CLEOPATRA," you are offered a

George Kleine Attraction

of splendid business-bringing possibilities!
Ready for booking on or about March 15th.

Copyright, 1914, by George Kleine.

FOR RELEASE THROUGH THE GENERAL FILM COMPANY

Kleine-Ambrosio

Copyright, 1913, by George Kleine.

"THE BARBER OF SEVILLE"

(In Three Parts)

For Release March 24th

Figaro aids the Count to checkmate a guardian and win a bride—Rossini's charming opera story marvelously acted and magnificently staged.

GEORGE KLEINE

166 N. State Street **CHICAGO, ILL.**

NAPOLEON

(Copyrighted)

In Five Parts — Ready Mar. 10th

THE MAIN BATTLES AND THE STIRRING EVENTS OF THE TEMPESTUOUS CAREER OF NAPOLEON ARE REALISTICALLY PRESENTED. THEY WERE ACTUALLY REPRODUCED ON THE EXACT SITES WHERE THEY ORIGINALLY OCCURRED, THUS ASSURING NOT ONLY AN INTERESTING WAR PICTURE, BUT ONE THAT IS ABSOLUTELY ACCURATE IN EVERY DETAIL.

Full Line of Effective Publicity Matter

ESTHER

(Copyrighted)

In Three Parts — Ready Mar. 20th

A SUPERB DEVOTIONAL PHOTOPLAY THAT IS PARTICULARLY APPROPRIATE FOR THE LENTEN SEASON. A BIBLICAL PICTURE THAT WILL APPEAL TO THOUSANDS OF THEATRE-GOERS. ESTHER, TO SAVE HER PEOPLE FROM THE CRUEL MASSACRE PLOTTED BY HAMAN, DEFIES THE KING, AHASUERAS, AND SUCCEEDS IN BRINGING ABOUT THEIR DELIVERANCE. SHE CAUSES THE WRATH OF THE KING TO DESCEND ON HAMAN, WHO IS HANGED.

THE RECKONING

(Copyrighted)

In Four Parts — Ready Apr. 1st

THIS ABSORBING PICTURE-DRAMA WILL POSITIVELY SATISFY THE MOST EXACTING DEMANDS FOR REAL LIVE ACTION. IT'S ONE CONTINUOUS SUCCESSION OF CLIMAXES.

Eclectic Feature Film Exchanges:

NEW YORK—CHICAGO—BOSTON—MINNEAPOLIS—ATLANTA—DALLAS

ECLECTIC FILM CO.

110 West 40th Street — **New York City**

"THE CREAM OF AMERICAN AND EUROPEAN STUDIOS"

A WONDERFUL PRODUCTION

There hasn't been one dissenting voice to detract from the unstinted and unanimous compliment which has been accorded this Moving Picture Presentation of

EUGENE WALTERS'

Powerful Social Drama and
Five-Season Theatrical Success

"PAID in FULL"

(In Five Parts)

With Members of the Original Broadway Cast
Featuring

TULLY MARSHALL

and Produced Under the
Personal Direction of

AUGUSTUS THOMAS

Coming Productions

MARCH 16th
BURR McINTOSH
IN
AUGUSTUS THOMAS'
"IN MIZZOURA"

APRIL 12th
EDGAR SELWYN
IN HIS OWN PLAY
"PIERRE OF THE PLAINS"

Book of Our Distributors—They Girdle the Earth

All Star Feature Corporation

HARRY RAVER
President

220 W. 42nd St., New York

AUGUSTUS THOMAS
Director-General

"30 FAMOUS FEATURES A YEAR"

THE PLAY THAT STARTLED METROPOLITAN SOCIETY.

Daniel Frohman Presents

Grace George's Famous Success,

"CLOTHES"

The Celebrated Society Drama,

By Avery Hopwood and Channing Pollock

In Motion Pictures

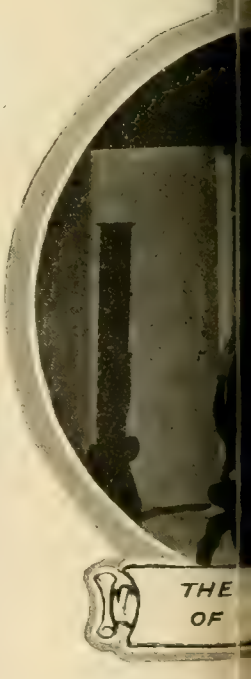
With

Charlotte Ives,

and a Notable Cast including

House Peters.

"Clothes," based upon Carlyle's immortal line, "Society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity. The film production is mounted to the minutest detail with elaborate care and faithful adherence to the imposing dignity of the original stage presentation.



In Four Reels

Released March 10th

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

A PRODUCTION WITH A SOUL.

"30 FAMOUS FEATURES A YEAR"

JUST FOR THE SAKE of SOCIETY.

"LOVE IS EVERYTHING— ALL ELSE IS SHAM."

OTHER SIDE OCIETY.

"THE SOUL IS GREATER THAN ALL THE CLOTHES THAT COVER IT!"

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

HELEN PICTURE

A NAME THAT BRINGS A CONTINUOUS

Wire Now for Unsold Territory

"A PRINCESS OF BAGDAD" — **6 Reels**
New and original Arabian Nights story of ancient Bagdad.

"PIECES OF SILVER" — **4 Reels**
An intensely gripping story of hearts and souls beautifully portrayed.

"THE WIFE OF CAIN" — **3 Reels**
A Romance of the Primal.

Coming **"AND THERE WAS LIGHT"**

THE HELEN GARDNER PRODUCTIONS Insure Packed Houses

WESTE
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RECEIVED AT 1398 Broadway, New Y
B79 NY YU 35 PAID
FM DAYTON OHIO
HELGAR CORPORATION;
110 WEST 40
THE PRINCESS OF BAGDAD IS THE BIG
HANDLED AND IS CONSIDERED THE GRE
IN OHIO HATS OFF TO THE PRODUCERS
COMPANY.
THE EDWARDS ZETLER

A PRINCESS OF BAGDAD

The exhibitor can rely or
tions. It has been fully
of America and Europe tha
magnet that insures "Standing
productions command the
If you want to monopolize
—communicate with us
WIRE—WRITE o
Magnificent printing
lobby display, illustrated
slides and complete publicity

THE HELGAR CORPORATION, WORLDS
PHONE, BRYANT 7697-8 SOLE SELLING

GARDNER PLAYERS

FLOW OF MONEY INTO THE BOX OFFICE

UNION

Form 1864

RAM

PRESIDENT

ALWAYS OPEN

B 28 1914

NY

MONEY MAKING FEATURE WE EVER

MASTER PIECE EVER SEEN

GARDNER AND HER EXCELLENT

TURE FILM CO.

54PM

Wire Now for Unsold Territory

"FLEUR DE LYS" **3 Reels**

A masterful story of a young and beautiful girl who left her country home to study art. It is filled with the atmosphere of the Latin quarter.

"A SISTER TO CARMEN" **3 Reels**

A picturesque portrayal of love and tragedy in a Spanish village on the borders of France and Spain.

"The GIRL with the HOLE in HER STOCKING" **3 Reels**

A laughable farce in which a goat takes a prominent part.

Coming **"AND THERE WAS LIGHT"**

THE HELEN GARDNER PRODUCTIONS Insure Packed Houses

ne Helen Gardner produc-
emonstrated in all parts
Helen Gardner's name is a
Room Only" business. These
dmiration of the entire world.
ne business in your territory
t once. Action! Action!
HONE.
eautiful photos for
eralds, newspaper cuts,
quipment.

PIECES OF SILVER

OWER BLDG., NEW YORK CITY, U. S. A.

AGENTS

CABLE ADDRESS "HELGAR"

THE GRIP OF IRON

OUR LATEST—IN FOUR PARTS

IN THE HANDS OF LONDON CROOKS—By Barker—5 PARTS

BATTLE IN THE CLOUDS, Sequel to "Black 13"—3 PARTS

THE DEAD MAN WHO KILLED—IN 4 PARTS

QUEEN OF THE 40 THIEVES—4 PARTS

GREAT DOCK DISASTER—3 PARTS

A FINE LIST, TRY IT

APEX FILM COMPANY
145 WEST 45TH ST., NEW YORK—P. P. CRAFT, MANAGER

WE WISH THERE WERE A FEW MORE THRILLERS LIKE THIS ONE. NOTHING MORE WONDERFUL HAS EVER BEEN SEEN THAN THE SPLENDID CHARACTER WORK OF LOUIS BOUWMEESTER AS THE HOPELESS INVALID WHOSE GREAT STRENGTH RETURNED AT THE BIG CRISIS

Bigger Than We Thought

The kind of a Success that brings the public's dimes and nickels to the little window down in front—the kind of a Success that makes people tell their friends about the Show they saw—the kind of a Success that sends your patrons away completely satisfied and makes them want to come back again day after day, week after week—that's the kind of a Success long-headed Exhibitors are looking for, and that's the kind of a Success the

HEARST-SELIG NEWS PICTORIAL

has proved to be—only it has turned out to be ***far bigger than we thought.*** This weekly news film, flashing on the screens each week the vital, throbbing events of the ***world's living drama*** as they have never been flashed before, has become a giant success from the very first film. No such combination of the best trained newspaper men in the world, working hand in hand with a matchless producing company, has ever before been known. No staging, no make-believe, no "play-acting"—just the ***actual drama of life*** with its heroes, unconscious of their audience, snapped in the great crises of the world's events and their every look, every gesture, every movement brought from the uttermost ends of the earth and flashed upon your theatre screen.

The greatest advertising you can do is to give your patrons the kind of pictures that will bring them back again and again and again—that will make them willing to ***stand in line for half an hour TO SEE YOUR SHOW.*** A hundred thousand dollars spent in advertising your theatre wouldn't do for you what good pictures will. Here's an opportunity for you to get a really ***GOOD*** picture ***every week—a REAL NEWS REEL***—the kind that will build your patronage up and ***hold it.*** Thousands of exhibitors have already jumped at the chance to get the ***HEARST-SELIG NEWS PICTORIAL*** weekly service, and are ***already*** reaping the benefits. ***Don't LAG BEHIND. Get it from your Exchange TODAY.***

SUPPLIED BY THE

GENERAL FILM COMPANY (INC.)

SELIG POLYSCOPE COMPANY

CHICAGO

LONDON·PARIS·NEW YORK·BERLIN·ROME·MILAN·VIENNA·MADR

TRADE MARK

PATHÉ

OFFICES IN ALL PRINCIPAL

·KIEV·CAIRO·BOMBAY·SHANGHAI·SINGAPORE·HONGKONG·SMYRNA·ALGIERS·

GERM

IN 5

THE PICTURE OF PICTURES
GRAPHY AND ACTING. IT
AFTER THE LIGHT HAS

TO BE RELEASED **MARCH**

GENERAL FILM CO. AS A SPECIAL

TRADE MARK

PATHÉ'S WEEKLY

COVERS THE

·AMSTERDAM·MUNICH·MARSEILLES·NOUMEA·ZURICH·ODESSA·MOSCO

ETERSBURG·DRESDEN·HAMBURG·BRUSSELS·STOKHOLM·ATHENS·

PATHÉ

CITIES OF THE WORLD

INAL

REELS

PERFECT IN STORY. PHOTO-
WILL BE REMEMBERED LONG
FADED FROM THE SCREEN.

16 TH. THROUGH THE

FEATURE PHOTOPLAY MASTERPIECE.

BARCELONA·MEXICO·BUENOSAIRES·RIO JANEIRO·SYDNEY·MANILA·

PATHÉ'S WEEKLY

WHOLE GLOBE

PATHÉ FRÈRES 1 CONGRESS ST. JERSEY CITY, N.J.

STOFF·WARSAW·BAKU·BELGRADE·BATAVIA·BUCAREST·SOFIA·

·LONDON·PARIS·NEW YORK·BERLIN·VIENNA·BRUSSELS·ROME·MILAN·HAMBURG·

PATHÉ

OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD

·AMSTERDAM·MUNICH·ATHENS·ROSSTOFF·SYDNEY·ALGIERS·SINGAPORE·SHANGHAI·MANILA·CAIRO·HONGKONG·BACOU·

·BUENOS AIRES·MEXICO·RIO JANEIRO·BARCELONA·BELGRADE·BUCAREST·ZURICH·WARSAW·SOFIA·MARSEILLES·BUDAPEST·

SCENE FROM "HIS WIFE WINS"

THE WASTED YEARS

AN AMERICAN DRAMA IN TWO PARTS

A strongly dramatic story in which an unworthy son, justly disinherited, deprives his brother of his rightful inheritance. A good cast, with Francis Carlyle, Pearl Sindelar, Jack Standing and M. O. Penn. Released Thursday, March 19th.

HIS WIFE WINS

A COMEDY IN TWO PARTS

A Whiffles comedy that is a scream. Whiffles tries to lead a double life and gets what he deserves. A suspicious mother-in-law, aided by a woman friend, thwarts all his carefully hatched plans. Released Saturday, March 21st.

Insist on these films at your exchange. If you can't get them, write us and we will help you.

PATHÉ'S WEEKLY

COVERS THE WHOLE WORLD

PATHÉ FRÈRES 1 CONGRESS ST., JERSEY CITY, N.J.

·ST PETERSBURG·STOCKHOLM·DRESDEN·MADRID·ODESSA·MOSKOW·KIEW·

EDISON

WOOD B. WEDD SERIES *Starring* WILLIAM WADSWORTH

WOOD B. is having a terrible time capturing a wife but he surely has captured the public. The popular cry is for comedy—here is a comedy classic getting better with every release. You couldn't find a better film to wind up the program than a "Wood B. Wedd" comedy. They will go home with a laugh and come back for another.

EVERY FILM A SEPARATE STORY

***Coming*—"The Vision in the Window," Released Monday, March 30th**

COMING SINGLE REELS

****The Adventure of the Alarm Clock**
Third "Octavius" story.
Comedy. Monday, March 16th.

***A Real Helpmate**
Drama. Tuesday, March 17th.

A Winter Holiday in the Bernese, Oberland, Switzerland

***A Boarding House Romance**
Scenic and Comedy. Wednesday, March 18th.

****The Message in the Rose**
Drama. Saturday, March 21st.

COMING MULTIPLE REELS

*****The Double Shadow**
Drama. Friday, March 20th.

*****The Brass Bowl**
From the novel by Louis Joseph Vance.
Drama. Friday, March 27th.

**One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.*

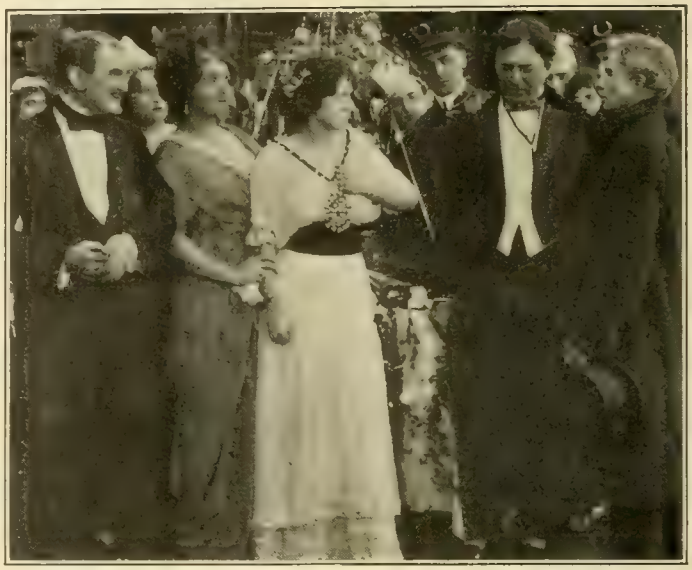
TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
239 Lakeside Ave., Orange, N. J.
Makers of the Edison Kinetoscope, Type "D."

LUBIN

FIVE RELEASES EACH WEEK

A Two Reel Feature Every Wednesday and Thursday



A Comedy Every Tuesday and Saturday

A Drama Every Friday

"A Cruel Revenge"—Two Reels—Released Wednesday, March 11th.

SPECIAL FEATURES

Through the General Film Co.

"Through Fire to Fortune" In Five Reels — OR "THE SUNKEN VILLAGE" By Clay M. Greene

"The Gamblers" FIVE REELS — By Charles Klein

"The Daughters of Men" FIVE REELS — By Charles Klein

"Officer Jim" THREE REELS — By Lawrence S. McCloskey

FIVE REGULAR RELEASES EACH WEEK

"A DANGEROUS CASE" / "SLUMBERVILLE'S SCARE" —Split Reel Comedy	Tuesday, March 10th
"A CRUEL REVENGE"—Two Reel Feature	Wednesday, March 11th
"A STRANGE MELODY"—Two Reel Feature	Thursday, March 12th
"THE TELL-TALE STAR"—Drama	Friday, March 13th
"JUST A NOTE" / "SHE WANTED A COUNT" —Split Reel Comedy	Saturday, March 14th

LUBIN'S ATTRACTIVE POSTERS

One and Three Sheets with Single Reels—One, Three and Six Sheets with all Multiple Reels—in Five Colors. Order from your Exchange or A. B. C. Co., Cleveland, Ohio.

Lubin Manufacturing Co.

Philadelphia, Pa.

Chicago Office, 154 West Lake Street

VITAGRAPH

Every Week
Two Vitagraph
Special Features
Each in Two Parts
Tuesday and Saturday
Every Week
A Comedy
every
Wednesday and Friday.

"GINGER'S REIGN"

Western Drama. Monday, March 9th

She knows her power over men. She conquers herself as well and helps those in need, and does good instead of evil. Margaret Gibson assumes the title role.

"THE PORTRAIT"

Drama. Special Two-Part Feature
Tuesday, March 10th

It is full of soul and leads a discouraged young fellow to success and reunites him with his mother. It is a prize winner and contains a story that inspires and delights the heart. James Young, Mary Maurice, James Morrison, Naomi Childers and Donald Hall are the cast.

"ART FOR A HEART"

Comedy. Wednesday, March 11th

It has a vegetable flavor. It wins the heart of a sweet young artist and the praise of those who see it. Lillian Walker paints well, but Wallie Van wins her and the prize.

"THE WAY TO HEAVEN"

Drama. Thursday, March 12th

A child's appeal brings a desperado to repentance. He protects her in her helplessness and leads her to the loving care of others. Anne Schaefer, George Holt and Buddy Harris are the principals.

"MRS. MALONEY'S FORTUNE"

Comedy. Friday, March 13th

It enriches her financially. She loses it and it enriches an orphan boy whom she cares for. She returns to her old home and finds the joy that riches cannot buy. Rich in subtle humor and wholesome thought. Kate Price, William Shea, Charles Kent and George Stewart comprise the cast.

"An Officer and a Gentleman"

Military Drama. Special Two-Part Feature
Saturday, March 14th

The man, wrongfully accused, suffers rather than implicate a good, but foolish woman. Her folly ends in the death of one man, which leads to the exoneration of the innocent gentleman and the punishment of the guilty one. An all star cast.

SIX A WEEK

"AUNTIE"
Drama .....MONDAY, MARCH 16th
"THE PRICE OF VANITY"
Drama—Special Two-Part Feature.....TUESDAY, MARCH 17th
"THE GHOSTS"
Comedy .....WEDNESDAY, MARCH 18th
"THE IDLER"
Drama .....THURSDAY, MARCH 19th
"A MODEL YOUNG MAN"
Comedy .....FRIDAY, MARCH 20th
"OLD RELIABLE"
Drama—Two-Part Special Feature.....SATURDAY, MARCH 21st

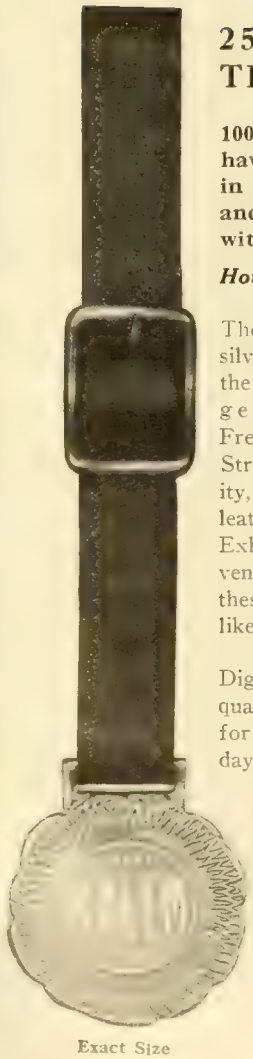
THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY TUESDAY AND SATURDAY AND A COMEDY EVERY WEDNESDAY AND FRIDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—7 x 9 PHOTOS OF VITAGRAPH PLAYERS.

BROADWAY STAR FEATURES, SURPASSING ALL PREVIOUS VITAGRAPH ACHIEVEMENTS.

"LOST IN MID-OCEAN," IN THREE PARTS, SPECIAL SERVICE, RELEASED BY THE GENERAL FILM COMPANY.

THE VITAGRAPH CO. OF AMERICA
East 15th St. and Locust Ave., Brooklyn, N. Y.



Exact Size

25c. FOR THIS FOB!

1000 Kalem fans have already sent in their quarters and are delighted with their fobs.

How about you?

The fob is heavily silver-plated, while the center is of genuine blue French enamel. Strap is best quality, black, grained leather. At the Exhibitors' Convention, last year, these fobs went like hot cakes!

Dig down for that quarter and send for your fob, today.

THE DISTRICT ATTORNEY'S DUTY

An Exciting Two-Part Drama of the Fight to Smash the Gambling Ring

Although he knows it will cost him the girl he loves, the district attorney fearlessly battles with the gambling ring and sends its head, his sweetheart's father, to jail.

Released Monday, March 23rd

Kalem Posters Catch the Eye. Get the Special 1, 3 and 6-Sheets

THE REFRIGERATOR CAR'S CAPTIVE

A Stirring Story of a Man's Battle Against a Fruit Combine. In Two Parts

Baffled in his attempt to ruin Crane, his rival, Buckley, of the trust, entraps him in a freight car and sends it dashing down the hill.

Released Wednesday, March 25th

The Kalem 1, 3 and 6-Sheet Posters Will Bring the Crowd Your Way

AND THE VILLAIN STILL PURSUED HER

What happens to Reggie, when he attempts to make love to another man's wife, makes this a side-splitting comedy.

(On the same reel)

PHOSPHATE MINING

The great dredges scooping tremendous masses of phosphate from the bed, one of the interesting scenes.

Released Friday, March 27th

A LEAP FOR LIFE

To save his daughter from a terrible death, the railroad president leaps from a bridge to a runaway freight train. One of the most exciting railroad dramas ever filmed.

Released Saturday, March 28th

Special 1 and 3-Sheet Posters

Watch for "A PASSOVER MIRACLE," a two-part Kalem drama, based upon the Jewish Feast of Passover. Released Monday, March 30th.

KALEM COMPANY

TRADE KALEM MARK

237 W. 23rd St. NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
John Wylie .....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, Chicago, Ill. Telephone: Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 a year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The index for this issue will be found on page 1462.*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, March 14, 1914.

Facts and Comments

THE motion picture as a spreader of publicity is not new, but an interesting situation which developed the other day in a small town in New Jersey is worth noting. A physician who lectured with the aid of motion picture exhibits on the evils of tuberculosis showed two beds and several cribs in one room. Just as he started to comment upon such conditions, a woman in the audience arose and threatened to smash his machine if he did not immediately "take the picture off the screen." It appeared that the doctor had gone into the woman's home and without her permission had taken such pictures of it as he thought he needed. The woman resented this intrusion upon her privacy, declaring that she was doing the best she could in her extreme poverty. The incident shows the all-pervading publicity of the motion picture, from which in these days none of us can hide.

* * *

FROM every part of the country THE MOVING PICTURE WORLD receives through the kindness of its friends and readers clippings from newspapers dealing with the motion picture in an editorial way. A good many of these editorial comments are entirely favorable, while others show ignorance or prejudice on the part of the writers. We have on numerous occasions complied with requests to comment upon the comments, and will no doubt often do so again. It would, however, be very appropriate and much to the point if some of our correspondents would address themselves directly to the offending newspapers. In the first place, a communication from a local reader is almost always printed near the editorial columns, and in the second place it is well to have the public realize that the exhibitor is an intelligent man well able to come to the defence of his profession. We have had some fine examples of exhibitors doing this very thing, and inspiring new thoughts in the editorial brains. Prejudice is not always malicious, and may be conquered by an appeal to reason.

* * *

LATEST reports from the Chicago battlefield would seem to indicate that the marble-headed Funkhouser has scruples about allowing the exhibition of "The Merchant of Venice" because some Hebrews might object to Shylock. At the recent performances of "The Merchant of Venice" on the legitimate stage, a famous English actor appearing in the part of Shylock, no inconsiderable portion of the audience were Jews, and the theater in which the play was performed was and is owned by Jews. Funkhouser has all the distressing earmarks of a medieval reincarnation. To follow his reasoning to its ultimate postulate we would have to put "Hamlet" on the "Index Expurgatorius" because it contains some unflattering comments on the social customs of the Danes. We suppose that a committee of Danes in Chicago calling upon Funkhouser to suppress "Hamlet" would be accommodated. This committee might be followed by a Moorish society to protest against "Othello." There are passages in "Macbeth" which may easily be construed as offensive to Norwegians, and so on, including almost everything the immortal bard has ever written. Another policeman in the New England States recently objected to the filming of "The Scarlet Letter" because it might tend to diminish the public respect for the clergy. We are seriously asking ourselves, in view of these facts, whether we are actually living under an Anglo-Saxon form of government, and whether the old American spirit is dead entirely. Had it not been for the action of The Mutual Film Company the chances are that the surrender to the censor fiends would have taken place before this. There is but one thing more offensive and disgusting than censorship, and that is the craven spirit of those who want to submit to it and who go abroad like certain characters in the Bible asking to be cleansed. Submission to censorship is a shameful surrender of manhood and our rights as Americans.

* * *

THE exhibitor who asks for an educational subject should be encouraged to the utmost. It is sheer folly to take extraordinary pains with an inquiry from an educational institution and to refer the exhibitor "to the nearest exchange." The exhibitor who wants an educational picture, nine times out of ten, does not want it for exhibition to his general audience, but for the purpose of attracting high school pupils, members of the Y. M. C. A. or the K. of C. He makes up a special program for these patrons and advertises the subjects for their special benefit. Now, it stands to reason that he is in this way doing the most valuable missionary work, which no other man in the industry has the opportunities of doing. Through such an exhibitor, teachers and men and women generally interested in educational work are for the first time in their lives made acquainted with the educative power of the kinematograph. An exhibitor who has the intelligence to perceive that there is a demand for good educational pictures and who has the ability to cater to this demand and to stimulate it is the best friend of the motion picture industry. It is incomprehensible to us how the exchanges and educational departments fail to grasp so obvious and important a fact.

Picturing Americans

By Louis Reeves Harrison

IS IT *not time to tell the truth about our people?*
It is high time to tell the truth about Americans.
Are there distinctive Americans?

Certain physical characteristics result, after a few generations, from climate and territorial influences; then our laws and customs have an effect on character, also form of government and methods of education, but our people present wide physical and mental differences according to culture, condition and race derivation, just as in all other civilizations, especially those outbreeding for vigor. But there are certain dominant traits in one section or another of the country which are rarely, if ever, accorded truthful representation in screen portrayals.

Do sections breed types?

Not the stale, time-worn, moth-eaten and mildewed types of theatricalism. "Character parts" have crept from the stage to the studio like a lot of highly-undesirable water bugs, harmless in a way, but repulsive to people of good common sense. They may get an occasional laugh among the rawest element of a mixed audience, but they offend more than they please, do more harm than good.

What true types do sections breed?

A man whose paternal ancestors were for ten generations of New England stock, whose maternal ancestors were almost exclusively from old Virginia families, whose early life was spent among people of the West, could easily answer from what he has felt within him and observed in his first environment, but it is not difficult for any intelligent and traveled American to recognize certain distinctive peculiarities in pure New England and Southern strains, and, almost as easily, their delightful combination in men and women of the West.

How are these three types defined?

They are very well defined by Hamilton Wright Mabie in his "American Ideals." He says, "New England was settled by men and women of resolute will, strong convictions, self-denying frugality and great industry." He remarks their independence of judgment, but that judgment was formulated more in a spirit of revolt against bitter conditions of existence, for it was very often as narrow as it was rebellious. They were a hard-fighting lot of Roundheads in the beginning, born reformers, eternally preaching, not only the gospel as they understood it, but every conceivable suggestion as to improvement of social and ethical conditions in general. They are even now slow to relinquish the idea that their special mission in life is to bring mankind to judgment. They evade direct questions and are often equivocal in statement, though almost as often honest in intent. Self-satisfaction is their marked characteristic. Their finest faith is that in education.

Is New England strength a Southern weakness?

Conditions of existence were less strenuous for the best class of people in the South; life in the open was more delightful; both climate and prodigality of nature contributed to an elegance and ease of living; people inclined to observe conventions rather than revolt against them; culture was more ideal and less practical, and a race of gracious manners and genial social relations was thus evolved. People inclined to belief in the inheritance of ability; opportunity went to the "first families," and a form of aristocracy arose that was not entirely in accord with the spirit of our country. The men were brave, and the women were fair, but their conservatism was not destined to endure in a land of restless progressive people.

How did these diverse types mix in the West?

Both sections left their impress to the advantage of the third section. New England faith in education resulted in a marvelous spread of common enlightenment throughout the West, and, although Western universities lack the endowments of wealth and time, they are broad in their scope and are shaping a passion for intellectual achievement. With no loss of energy, the Western people have many lovable Southern qualities, particularly that of hospitality. More democratic than the old Virginians, they are generous entertainers, and their manners are unconventionally cordial. Their politeness springs straight from kind hearts. Such ruffianism and crudeness of both character and manners is more exhibited in dear little old New York City than in any well-known section west of the Mississippi River. If we are to learn anything about ourselves from screen portrayals, let the truth be told.

Where are the cowboys to be found?

Hanging around Times Square booking offices, wearing spats on their pats and round-handled canes on their arms. Most of them are actor gentlemen, more at ease in dress suit and silk hat than in fringed trousers and sombrero. Whatever the cowboy may typify, it is not the big, broad-minded Westerner of ample educational opportunity, a developer by instinct and training, deeply concerned with giving women and children the freedom of thought and action they deserve, foremost in solving problems that hamper humanity's progress the world over. Realizing that there are all kinds of people in these three sections that are to be found in all three, the people of each section can be truthfully typified only by portraying certain recognizable dominant traits.

What are the distinctive racial traits?

Practical energy and consuming activity. The American is supposed to be interested in nothing but the Almighty Dollar, but this is because he loves to measure his strength against men of other nations in tremendous enterprises, such as the Panama Canal, because he likes to put forth his full strength in solving great problems. It is the same in international yacht races and athletic games—he plays the game less for the stakes than to win in competition. He does not count the cost where there is a question of sentiment involved, as in the Civil War, gives with a free hand to educational and other institutions created for the betterment of humanity. It is no easy matter to discriminate among men of intelligence born and raised in this or that part of the earth except in small, and often unimportant details of conduct. Men of New England and Old England closely resemble one another in their way of acting except in the almost childish forms still observed on those state occasions, British circus parades. Royalty caters to vanity with gaudy uniforms—that is part of the game to hold hereditary office. An American will enjoy the parade as much as any one, though he could not participate from lack of servility in his nature, but that sort of trumpery arouses in him amusement rather than respect. Moving pictures please him more because they represent splendid future opportunity rather than preservation of antiquated forms. He believes that they will prove a source of world inspiration—they are already educational in an attractive way, seem destined to play a part in the ultimate destiny of human beings and appeal strongly to the progressive tendency of the American mind. It is hard to draw obvious racial lines, but it is safe to show the American as deeply interested in one or another form of service to humanity. The trend of his political ideals seem to be towards "Peace on earth and good will to men."

The Cavemen

By W. Stephen Bush

SIX years ago I sat in a motion picture theater in a small city in Eastern Pennsylvania. The place was badly ventilated, successfully defying every effort at disinfecting, the pianist was thumping away "regardless," and the illustrated singer, like a cuckoo in a Swiss clock, came out with dreadful regularity and made the welkin suffer. The offering on the screen was a "Western" of the most pronounced type, one of those cowboy and Indian films for which in those days exhibitors would fight with fistic fierceness. When the cowboy riding through weird scenery would get near the robbed stage coach and cover the "road agent" with his gun, the audience, led by the feverish crowd of scrupulously unwashed boys in front, would cheer and bellow like a lynching mob in a melodrama. The place was crowded to the last inch. A new crowd was waiting in the lobby while the operator put on full speed. The crowd in the lobby stormed the place just as the innocent hero with a rope around his neck was rescued from his fate by Ouk-Ido, the Indian prairie flower.

I well remember the happy expression on the exhibitor's face as the nickels came down in torrents. "That's the stuff they want," he exclaimed complacently, "none of them high-brow fillums for me." In the short period of two years the exhibitor was a rich man, had become the possessor of an automobile and had lifted the mortgage on a handsome mansion, as mansions go in the mining districts. Recently I saw the exhibitor again, passing through the city for a friendly call. He had made some changes in his theater, chiefly at the request of the local authorities; he still had his worldly belongings intact, but he was far from being the old complacent exhibitor of six years ago. He could not understand the changes in the film business. He prided himself on always having stuck to one kind of service, and could not comprehend why the old-time rush was no longer in evidence. He had not seen a crowd waiting in the lobby in many a month. On Washington's Birthday he had taken in $76.00, compared to more than $200 two years before.

With all the delicacy at my command I intimated that he might have lost his grip. He scouted the idea, not with the vehemence which is often the forerunner of conversion, but with that peculiarly placid and vapid conceit which is wholly incurable.

"What!" he replied, pointing with pride to the evidences of his former success, "me losing my grip? There is nobody can teach me anything in this game: look at all the money I have made in the business!"

Is this man typical of a vanishing race of exhibitors? In other words, has the era of the cavemen in the motion picture industry passed, never to return? These are interesting questions, and to many men engaged in the exhibiting profession they are vital and pressing questions. I do not profess any prophetic gifts, but it does seem to me that the old order of things is rapidly passing away and that the men who, like the Bourbons of old, can neither forget nor learn, are doomed to gradual extinction.

Who, with an observant eye, can fail to perceive the upward trend of the day? Nothing can prevent the fullest development of all the possibilities of the motion picture. The progress in the nature of the subjects now filmed has been sudden and general, the multiple reel has opened up new fields and has given a new impulse to talent in all branches of the industry, there are more first class theaters in the country to-day devoted entirely to motion pictures, Broadway has more motion picture entertainments than ever before, new blood is flowing into the industry every day, artists of the highest type and world-wide reputation have joined the ranks of those who act in pictures, projection has improved and is constantly improving, music more than ever before and more skilfully than ever before is enlisted in proper presentation, all the foolish tricks of the quondam "moving picture parlor" are disappearing from view, educators the world over are awakening to the new medium of reaching and teaching the human mind, the prints on the sands of time are large enough to be seen by all except the vanishing race of the cavemen, a specimen of which I have attempted to describe.

Their audiences have felt the touch of progress and have consigned the "Western" to oblivion; they demand newer and better things of the motion picture, but the caveman is unable to respond. He laments the decay of the chase and the cheap melodrama, and has no use whatever for new-fangled notions in presenting his show. In less than a year he will find his occupation gone. There will be few regrets for this vanishing race.

In the new reign of quality now dawning all through the industry the sceptre will pass into the hands of the leaders and thinkers. We believe that their number is on the increase. We believe that the day of the stereotyped show has almost passed out. The future belongs to him who is capable of selecting the best pictures, wherever those pictures are to be found.

The reign of quality means that the despotism of quantity, with its deadly overproduction, must soon come to an end. For this reign of quality rather than quantity The Moving Picture World has contended as far back as 1908 and 1909. Other problems then occupied the dominant spirits in the industry, which needed regulation first of all. That this regulation, drastic and severe as it seemed at times, was an absolute necessity and really brought about the salvation of the industry, few students of affairs are now disposed to deny.

To-day we can swim without life-preservers, and by the free use of our arms and legs. It is much the better and surely the more graceful and artistic way of swimming.

The motion picture to-day is rapidly paralleling the legitimate stage. We know that our progress must move along these lines. The cavemen cannot march in this procession. They have had their sway. Too long have they set up as the arbiters of public taste, too long have they dominated the policy of producers. If the motion picture has survived them it happened in spite of the cavemen and not by any means through their assistance. The crude notions of showmanship developed in the dime museum, the shooting gallery, the skating rink, the penny arcade and the merry-go-rounds have long been serious handicaps to the development of quality in motion pictures. Too many producers have yielded to the short-sighted policy of playing down to the level of these cavemen. All of us have been guilty of accepting the cavemen's estimate of public taste. The caveman's vociferous and dogmatic "The Public Wants This" has too often stilled truer voices in our own hearts and has made cowards of us all.

Let us bid a long farewell to the vanishing race of the cavemen.

"For Napoleon and France"

An Ambitious Cines-Kleine Production in Six Parts.

Reviewed by James S. McQuade.

AFTER viewing the six-part photodrama by Societa Italiana Cines, entitled "For Napoleon and France," I was especially impressed by the absorbing interest that is created and retained through the entire 6,500 feet of film. Not for an instant did I feel the relaxation that usually ends in a yawn, one of the sure indications of faulty construction or the lack of a meaty story. The reels throughout are brimful of action. The martial atmosphere is intense, and the fortunes of the chief characters in the story are cleverly interwoven with realistic spectacular battles that were fought during the Napoleonic wars.

These battle scenes are supposed to be laid in France, Spain, Italy and Austria. The crowning engagement of the opposing forces, as shown in the films, is the battle of Austerlitz, where Napoleon shattered the Austrian forces, paving the way for the decisive battle of Jena that laid the German states at his feet. This filmed battle of Austerlitz shows great masses of troops and the famous charge of veterans on the Austrian center. We see shells falling and bursting among the ranks of the advancing force. One of these disables a brave little drummer boy, who is sounding the charge, and one's heart aches as the little fellow rises repeatedly from his knees, his tiny body wavering and tottering as he continues to sound the notes that are carrying his comrades to victory. It is more than a mere view of the carnage of war; we are right in the midst of it!

Several magnificent interiors are revealed during the telling of the filmed story. The reception and ball at the Paris home of Marshal Larive, Madame De Longueville's apartments, and the ball given by Marshal Marmont, are marvels in the line of photodramatic settings and costuming. These scenes are highly educational, in that they furnish us so vividly living pictures of men and women of fashion, their costumes and uniforms and the manners and customs that prevailed during the time of the First Consul.

Several of our old Cines friends, who have distinguished themselves by talented photodramatic art in former Cines-Kleine special features, have added to their laurels in this subject. Foremost among them is Sig. Anthony Novelli, who can count his American admirers by the hundreds of thousands, and who will always be remembered as the Vinitius of "Quo Vadis?" and as the Antony of "Antony and Cleopatra." In this instance he appears in the role of Captain Robert Larive. For my part, I think he fits better in this character than in any other in which I have viewed him. Another finely drawn character is that of Napoleon. Sig. George Cattaneo, who will be remembered for his great characterization of Nero in "Quo Vadis?" affects cleverly the well known personal peculiarities of the Little Corsican. In make-up he bears a striking resemblance to the generally accepted likenesses of the world's foremost general. Indeed, it is admitted that no other actor on the boards, of the present day, is so fitted, both physically and in conception of the character, to portray the first Napoleon to the life.

Madame De Longueville, a lady of Napoleon's court, who bears the stamp of a high bred adventuress, is in the hands of no less an artiste than Signora Giovanna Gonzales, whose Cleopatra is still winning favor throughout this continent. By reason of subtle characterization and for the magnificent costumes worn during the run of this photodrama, Signora Gonzales has placed herself still more firmly in public favor. Rina Larive, sister of the captain of that name, is most pleasingly represented by Signora Pina Menichelli. As the fearless vivandiere, Signora Menichelli—"Minnie Kelly," as some of her American admirers call her—is positively bewitching.

"For Napoleon and France" introduces another fine actor in Signor Philip Maieroni. His Marshal Larive is a model of character drawing. It is so strong in every way that it cannot fail to win general praise from the judicious. Another fine character part is the Count D'Arcy, of Signor Leonardo Vinci.

Many of the exterior views in these films are beautifully tinted. Several fine effects are produced in light olive hues.

Scene from "For Napoleon and France" (Cines-Kleine).

The photography is in full keeping with the high class merit of the subject in the respects already referred to.

The Story.

The story cannot be classed as historical. It is a romance based on historical events that occurred during the life of the great Napoleon, the current of the story running through them, but also largely through the broader field of fiction.

Lieutenant Larive, a brave young officer, is stationed for a time near the home of a relative. His wife and two children—a boy and girl—set out to join him from a distant point. They are waylaid by bandits and Mrs. Larive is killed. The children, during the melee, wander out into the surrounding woods, where they are found by a kindhearted peasant and his wife, who adopt them.

The father is advised by his relative that his wife and children have been lost on the way. He immediately resigns his command to undertake a search, but he soon gives up in despair. Then he rejoins the army, and by reason of his dare-devil recklessness and bravery is raised to the rank of marshal. This occurred ten years after the loss of his wife and children.

Scene from "For Napoleon and France" (Cines-Kleine).

At this time Robert and Rina, his children, are living happily with the good peasants in their home, in southern France. At this time, also, Napoleon is in need of recruits and Robert enlists as a drummer boy. His first great experience in the field is at the famous battle of Austerlitz, where, by his courage, he enthuses the soldiers to persist in their charge on the Austrian center. Napoleon, from a commanding height, witnesses the heroic efforts of the wounded drummer boy. He visits the hospital in which Robert is being cared for, after the victory, and pins on his breast the coveted medal for bravery. Seven years later Robert is captain of a crack troop of cavalry; and, strange to say, his command is under Marshal Larive.

Captain Larive has become a hero, and is much sought after by women. Madame De Longueville, of Napoleon's court, shows him special favor, thereby incurring for Robert the hatred of an old admirer of that lady, Count D'Arcy. The adventuress goes so far as to attempt to induce Robert to disobey military orders; but his sister Rina saves him. Full of revenge because of Robert's renunciation, she joins hands with Count D'Arcy to bring about his downfall.

Robert is selected by Napoleon for an all important mission, on which great issues depend. Just as he is about to undertake it, he receives a letter from Madame De Longueville pleading that he call on her for the last time, as she is at the point of death. His sister warns him of the danger, and he pays temporary heed; but his way runs past the chateau of the adventuress and, yielding to the temptation, he calls. He finds the supposed dying woman in perfect health and denounces her. In a rage she calls D'Arcy and

Scene from "For Napoleon and France" (Cines-Kleine).

his adherents, and Robert is overcome and held prisoner. The precious papers in his possession are luckily overlooked by his enemies.

His sister Rina, strangely impressed that something is amiss, rides to the chateau and succeeds in attracting the attention of the prisoner. He drops the secret orders from his prison window, and she carries them to their destination. Through the loyalty of an old soldier of Napoleon, Robert escapes from the chateau, and rejoins his regiment. There he is arrested for desertion and is court-martialed. He is found guilty and is sentenced to death, Marshal Larive, his father, being president of the court.

By Rina's efforts Marshal Larive discovers that Robert and Rina are his long lost children, and through the clemency of Napoleon, Robert is pardoned.

This special Cines-Kleine subject will be handled similarly to "Quo Vadis?" and "The Last Days of Pompeii." It will be given its first public presentations on or about March 15.

OPENING OF U. S. THEATER, DENVER.

The United States Theater, Denver, was opened February 12, under the auspices of two leading local newspapers. Ten thousand people attended on the opening day, it is said. Nine presentations were given.

Lubin's "Lion and the Mouse," the chief feature of the program, made a big hit. Another pleasing feature was a fine orchestra. There was no delay between the reels of the pictures shown, two picture machines being installed in the operating room.

The United States is fireproof and the very latest ventilating system has been provided. Attractive rest rooms for women, equipped with lounges and chairs, were much appreciated by the crowds of visitors at the opening.

A special officer was in constant attendance during the day, and his services will be retained by the management to insure the privacy of lady patrons.

The theater is owned by a stock company, the members being nearly all Denverites. J. J. McClusky is manager. Licensed programs are used. The seating capacity is 1,200.

TO CONDUCT A CIRCUIT OF THEATERS.

The Burke Amusement Co., Kenosha, Wis., will conduct a number of picture houses in Kenosha, Milwaukee, Beloit and other Wisconsin cities and towns. The incorporators of the company are Walter M. Burke, B. Leutrity, and William M. Meyer. The charter of the company entitles the company to enter into anything theatrical.

"His Comrade's Wife"

An Edison One-Reel Drama, Released Through the General Film Company.

Reviewed by Louis Reeves Harrison.

A BEAUTIFULLY presented story, one of the kind that made moving pictures popular before attenuated features put in an appearance. The one reel "His Comrade's Wife," is replete with interest—it was all there was to tell and no attempt was made to stretch it with incongruous matter. This may sound inconsistent from one who has advocated feature plays for many years, but it is not. The feature is the novel, the one-reel is the short story—that is about as far as the average scenario writer has figured it out. There are, however, decided points of difference besides those of length between the short story and the novel, between the single-reel and the five-reel screen portrayal, that need not be discussed here, that director Ridgely possibly appreciated in keeping his production within its natural limitations.

Scene from "His Comrade's Wife" (Edison).

Ridgely's love of the beautiful, manifest ever in his backgrounds, is so great that he is liable to be misled by it into the presentation of attractive scenes to the detriment of characterization and plot, but he has nicely adjusted the essentials in "His Comrade's Wife." He starts well by visualizing the stolid, mind-destroying grief of a young widow who has suddenly idealized her husband, an officer of the British army in Africa, by believing that he died in

Scene from "His Comrade's Wife" (Edison).

glorious self-sacrifice, a veritable hero. Whether or not she had appreciated him in life, she is on the verge of losing her sanity from the combined bitterness of sorrow and regret. Mabel Trunelle succeeds in picturing this mental condition without any straining for effect.

A brother officer, impersonated by Richard Tucker, who had been with her husband's detachment, who has done all in his power to comfort and help the unhappy widow, finds himself confronted with a grave problem. The unhappy woman's regrets can be relieved by telling the truth about her husband—he did not die like a hero—but the spell of misery under which she is laboring is broken by a child, whose sympathies bring her the relief of tears. The brother officer decides to let her preserve her illusion.

He reaches this decision in meditation over his pipe, and the true story of the husband's rank cowardice, resulting in his death, and the actual heroism of his modest brother officer, the one who survived a series of deadly perils in his ride for reinforcements and disclaimed the credit he deserved, is reviewed in some lively scenes. Learning from the coward's own servant that he has been killed in trying to save himself, the brave comrade takes the duty on himself and performs it, thereby saving his detachment. On his ride back to the lines he is captured by a band of Zulus, bound to a stake and left to writhe in very realistic flames when the natives are attacked by the reinforcements. When he at last reaches the main division of the army, he finds that the coward has been credited with the mission he executed.

He let it go at that for the wife's sake. He does not undeceive her during an intimate relation that follows, but two years later, while in her company, the old servant reappears and gives credit where credit is due. The cast of this little drama is remarkable and the acting is flawless.

"The Battle in the Clouds"

Three Reels—Apex Films.

Reviewed by W. Stephen Bush.

THE stolen papers, fruitful source next to the stolen jewels of conventional melodrama, constitute the head and front and plot of this feature. Do not run away with the idea, however, that this Apex is a conventional drama. It is far more than that and far better. In the conventional melodrama the stolen papers rarely got further than the hollow tree at the old mill, but here the battle rages first on earth and then as the title indicates in the sky.

This offering is highly spiced with pieces of that sensationalism, which in the opinion of many exhibitors, the public cry for. It has some artistic merit as witness the fine settings and the good acting. It is chiefly notable, however, for hairbreadth escapes, blood-curdling races between train and auto and the "battle in the clouds." The stolen papers, having passed into the hands of a precious and accomplished set of modern villains, are hunted in the grounds and rooms of a fashionable hotel with a wonderful esplanade. They are searched for in high-powered automobiles and finally pursued into the upper regions.

Along toward the middle of the third reel it looks bad for the rightful owners of the purloined valuable papers. The villains who in the modern feature seem fond of traveling in company, have secured a good start and are sailing toward the empyrean with evident skill and satisfaction. The detective sees them soaring above and grits his teeth in disappointment, figuratively if not literally. At this moment he runs across a balloon being made ready for an ascent. He offers a thousand dollars for the immediate use of the balloon. When told that this is impossible because it will take at least an hour to attach the basket, he tells the managers of the ascent, that he will use his horse in place of the basket, and a moment later the balloon, with the horse acting as a steadier, is seen coursing slowly through the air. It is a thrilling moment, no matter how sorry you may feel for the horse.

While at times the plot seems to become slightly obscured, there is constant movement in the feature and the story carries one along in wonder and interest. The direction of the feature was evidently in competent hands, the tense situations and the frequent climaxes were brought about in a most convincing manner. A word of special praise is due to the superb photography of the feature. Altogether this feature hits the taste of many motion picture patrons and will strengthen many a program. It is absolutely free from the slightest objection on moral grounds even in the eyes of the severest of judges.

PURCHASES THEATER.

W. S. Weston, of Webster City, Ia., has purchased the Princess moving picture theater at Ames, Ia., of Sears, Narvis & Hardin. Associated with Mr. Weston is Col. N. P. Hiatt, of Webster City, manager of the Orpheum theater, that city.

BUILDING NEW THEATER AT FULTON, N. Y.

Fitzer Bros. are building a moving picture theater at Fulton, N. Y., to seat 820, which will cost about $22,000. It is expected that this new house will be opened in a few months. Fitzer Bros. are doing a good business with the Happy-Hour moving picture theater opened in Fulton in last September.

"The Sky Monster."

Four-Reel German Subject Shown at Republic Marks Opening of Universal Feature Service.

Reviewed by George Blaisdell.

THE Universal Film Manufacturing Company is showing at the Republic Theater a four-part subject "made in Germany," but not under the direction of the exhibiting company. The picture is lacking in those elements which constitute a great picture—first and chiefest of all, in dramatic quality. Then, again, through the title, a part of the story is laid in New York where as a matter of fact the entire production was made in Europe and probably in Germany only. The locations ascribed to New York — the streets, the buildings, the steamship pier—will jar the American eye; plainly they are of the other side of the water. The foreign atmosphere is so illusion destroying that it handicaps the picture beyond repair. Of American atmosphere there is not a trace.

The story is loosely woven around a Zeppelin airship, said to be the only one which has been really a success. The craft appearing in the picture is described as having covered 8,000 miles. Certainly she is a stately sailing flyer. There are many views of the great cigar-shaped affair, sometimes above the land but more frequently over a smooth sea. There are some pictures taken from the Zeppelin, a few showing the faces of two of the principals. There are two views that stand out. One is of the great craft sailing in a subdued light high over the water and at such a distance away as also to include in the field of the lens the white-sailed craft on the sea below. The other is a sharply defined photograph of the great Imperator under steam as the airship passes several hundred feet above her decks.

Two men, one young, the other considerably older, are sitting in a New York restaurant. The older is smitten with a woman diner. He meets her and learns she is on her way to take a steamer en route to Berlin to appear in a picture—an unusual proceeding surely. The old gallant escorts the charmer to the pier in his machine. He induces her to write her name on the window of his car with a diamond he furnishes. On the pier a drunken laborer smashes a plank through the glass, destroying the writing. Back in his club, disconsolate, the man is chided by Parker, his friend, who tells him he is going to take a trip to Europe in his airship and that he will bring back the woman with him—and in ten days' time.

Parker arrives in Berlin three days later—we see the aircraft make the landing. Two days following he visits the studio and finds Miss Bell, but is thrown out. That evening Parker through his inseparable monocle sees the actress at supper with her director. His efforts to talk with her fail. She writes him she will see him the next night at a theater in St. Petersburg. There he travels in his airship. From a box he sees the dancer in a good light effect. There is a cossack officer in the same box who also admires the dancer. Later in a dance hall of the fashionable sort Parker sends a five-pound note to the orchestra leader with a request that he play an American turkey-trot. With the aid of the music he lures the woman from the Russian. After she partakes of a drink she becomes unconscious and Parker has her hurried into an automobile, then to the shore, into a boat, and lifted into the airship. The woman does not recover consciousness until she is safely aboard the flyer — hardly an ordinary fainting spell, as the title would have us believe.

The only near thrill in the picture is the pursuit by the cossack officer, but the illusion is shortly dispelled by the ability of a troop of horses to keep up with the machine. Then, again, the arrival of the cavalcade is so badly timed that the animals have to be turned around after they reach the water's edge to avoid overtaking the abductor and his prisoner. On board the aircraft the lady is peevish at first and refuses to be sociable, but long before New York is reached she relents. Parker arrives at the club at the appointed minute a la Phileas Fogg, and all ends happily—that is, except for the old beau, who finally yields his singular claim on the damoiselle and gives his blessing to the lovers.

The setting of the dance hall is of unusual size and well put on. The restaurant and club scenes are good examples of staging. The photography is clear, barring the presence of occasional static. The acting is indifferent; in the case of the captain of the aircraft noticeably poor. When the flyer runs out of gasoline and it is necessary to lighten ship we get a glimpse of what may on the other side pass for comedy; the jettisoning by the cabin boy of the bit of toilet furnishing will by most picture patrons be classified as vulgarity.

"The Sky Monster" is the first release of the Universal's special feature department. Those so far announced to follow it are from the company's own studios.

"The Diamonds of Destiny."

Four Reels—Midgar Features.

Reviewed by W. Stephen Bush.

THIS second offering of the Imperator brand of films, released through the Midgar features, has, like its predecessor, one great merit, which covers many a defect: it actually carries a plot, in which adults, unaccompanied by children may take an interest. Here and there the joining of the scenes by the director may lack smoothness, for a complete dove-tailing of events in detective stories is extremely rare, but the logic of events is present from the opening scene to the last. The climax is powerful. It is unexpected and artistically as well as ethically the best and strongest denouement that I have seen in many a day.

A strangely scented woman's glove is the only clue to a most mysterious diamond robbery. A detective is engaged to solve the mystery and he succeeds in picking up a some-

Scene from "The Diamonds of Destiny" (Midgar).

what doubtful trail, which leads him to a French seaside resort. Here he becomes acquainted with a young woman. He notices the same strange perfume which he had discovered in the glove given him as his only clue by the victimized jeweler. He hesitates. The woman whom his judgment as an investigator of crime tends to connect with the commission of the robbery, has become dear to him and he is loath to believe that he is actually on the trail of the criminal. Remembering his duty, however, he follows up the clue and soon discovers that the woman's brother is in receipt of telegrams of warning addressed to him from London. His suspicion finally becomes a certainty when the woman and her brother hurriedly leave the hotel. He gives chase immediately and now follow a series of hairbreadth escapes by the thief and deeds of extraordinary daring by the pursuer. The thief is escaping from the detective in a fast motor boat. The detective leaps from a bridge into the river, enlists the aid of another motor boat and after a stern chase captures the thief. The latter is turned over to the authorities after the diamond has been recovered. The sister, who had been forced by the guilty brother to aid him in his criminal acts, returns the love of the detective and at his command retires to her room to be ready for surrender to the police whenever the detective demands it. The latter is struggling with his love for the woman and hesitates to arrest her, when she tells him that he need not fear, for she has taken poison, realizing that she cannot marry the detective, stained as she deems herself with the same guilt which landed her brother in prison. It is a tragic and affecting ending, but the only ending which was logically possible.

Rarely have I seen better photography. The settings are of the best, the acting on the whole satisfactory. There was now and then a slight tendency to overacting, but the principal characters were portrayed quite convincingly.

MINING TOWN GETS PICTURE HOUSE.

In the mining town of Freeland, Pa., which has a population of 7,000, a picture theater has been opened by Refowich Bros. The name of the new house is the Refowich, and it cost $40,000 to build. It has a seating capacity of 800, 500 on the parquette floor and the balance on the balcony. Mutual and General Film Company service is used. The admission prices are 5 and 10 cents.

"The Billionaire."

A Creditable K & E Feature Released by the General Film Company.

Reviewed by Harry W. DeLong.

THIS photoplay is offered to the public under the brand of Klaw & Erlanger, being one of their early releases. It is a three-reel offering of a sensational, farcical comedy nature. John Doe, a cognomen familiar to newspaper readers, especially of the police news department, is a billionaire. How he contracted the disease is not clearly visualized. If you have no other theory to expound we will consider it was heredity that forced him to indulge in champagne baths with the assistance of several valets of different nationalities. Having nothing better to do he also looked over his private gymnasium and lifted a dumb-bell and squinted at an Indian club. An inspiration suddenly seizes him and he concludes to go abroad. Packing his grip full of yellow-backed money with a comedy valet as custodian of the exchequer, he takes the suite de luxe on a real steamer and proceeds to make the passengers and crew sit up and take notice.

About this time the Peppercorn family loom into view, boarding the same steamer, pa, ma, and daughter. Then the trouble begins to ooze through the plot and help along with the comedy. In the course of time our Billionaire strikes Nice, as do the Peppercorn family. Our rapid-fire billionaire proceeds to burn up daylight and bright light in a most extravagant manner. In fact his supply of cash appears so unlimited that the proprietor fires him out unceremoniously, for fear he will "bust" the bank. He is forced to repeat the fire-out several times before it takes. He stakes all the losers possible for him to find, especially the ladies—one particularly. Finally he gets into an altercation and presenting his card to a dozen or more gentlemen has as many duels on his hands at daybreak the next morning. The crowd appearing appalls him and he hikes 'cross country. He fortunately encounters an aeroplane about to arise and bribes the airman to give him a boost, thus escaping his opponents by a close call. His cashier falls several hundred feet, but alighting on the wad breaks only one bill. In the second part he attends several cabaret shows and discovers a wonder in a girl, Pansy, whom he befriends.

Later he starts for home, taking her with him, after engaging a victorious pugilist at a ring contest as his bodyguard, to protect him from a bloodthirsty Frenchman who has found his card and photograph in the possession of his wife (the lady to whom he gave the money at Nice), and who follows him to America. On his leaving for America he sends a wireless to his office manager, "Have a theater built and ready to open on my arrival —six days—get busy." He arrives on time and the theater has been completed. The company is engaged, rehearsed, and the show opens to a large and fashionable audience.

During the performance the stage hands, orchestra and chorus strike because John Doe has no union card, and he is forced to call upon volunteers from the audience to finish out the show. At the conclusion of the performance he purchases several papers from a newsboy to read the criticisms and in payment for the papers gives him the theater and he and Pansy take a taxi for the minister's, in company with the wad-holder and bodyguard. This picture play was written and produced evidently for laugh-producing purposes and, curiously, it fulfills its mission. It is produced in a first-class manner, in every respect.

H. B. WARNER TO PLAY FOR LASKY.

The activities of the Jesse L. Lasky Feature Play Company, in gathering in important stars and plays, is resulting in the securing of some of the foremost stage stars accepting motion picture engagements. Announcement is made that the Lasky organization has garnered Henry B. Warner to appear in his most recent success, "The Ghost Breaker," and another prominent star to appear in "The Man On the Box."

Mr. Warner played for two seasons in "The Ghost Breaker," one of which was spent at the Lyceum Theater, New York, and another on the road. The play has never been done in stock and this more than anything else appealed to the Lasky Company, the officers of which endeavor to secure recognized stage successes for presentation in motion pictures before they have outlived their usefulness on the stock stage.

By special arrangement with Bobbs-Merrill Company, "The Man On the Box" will be produced with a prominent juvenile man in the leading role, now playing a star part in a Broadway success, and who has requested that his name be withheld until the Broadway engagement ends.

"Brewster's Millions" will be the next release of the Lasky Company and is now in an almost completed stage. It is being made at the Lasky Studios, Hollywood, Calif., under the direction of Cecil B. DeMille and Oscar Apfel, and will be a five-reel picture.

Hite Engages Three.

Miss Fan Bourke in Character.

WHILE reports of "cutting companies" and "retrenching" floats all around the producing end of the industry, C. J. Hite recently signed three more leading people for the Thanhouser Company. They are Morris Foster, for general leading work; Arthur Bower, for character leads, and Fan Bourke for comedy leads. In conformance with the usual Thanhouser policy, it is the first time in pictures for all three. That is, in pictures this side the water —Bower worked for a European studio some years ago. Morris Foster's career started in 1903 at the Central Theater, San Francisco, where Lawrence Griffith was "heavy man" at an ordinary salary and didn't dream of moving pictures. Later Foster was leading man in a stock company at the Court, Wheeling, W. Va., where Marguerite Snow, the present Thanhouser star, was his leading woman. Other stock company engagements were in the famous Forepaugh organization at Indianapolis and the Harry Davis, Pittsburgh. Foster served with Henrietta Crossman and last year with Olive Windham in "What Happened to Mary." Miss Fan Bourke is a comedienne whose stage talents have been exploited by Charles Dillingham, Cecil De Mille and the late Henry B. Harris at various times. Arthur Bower played at the Great Northern Film Studios in Denmark some years ago, but Thanhouser is his first American picture engagement. He made a noise a few years ago by fine work in the original "Merry Widow" company. One thousand and eight performances in this piece was his record. Henry W. Savage, who produced the "Widow," had Bower under his management seven consecutive years.

Morris Foster.

W. I. CHERRY GETS LASKY FEATURES.

W. I. Cherry, president of the Southern Feature Film Association, with offices at Dallas, New Orleans and Atlanta, and controlling numerous features throughout the various Southern States, contracted last week for the entire output of the Jesse L. Lasky Feature Play Company for Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Tennessee, Texas, Arkansas, Oklahoma and the Canal Zone, and will make the first release of a Lasky production next week in "The Squaw Man," in which Dustin Farnum makes such a masterful success. Contracts for the large territory outlined above were closed ten minutes after the picture was shown in private at the Longacre Theater.

"Fantomas, the Crook Detective."

The Fourth of the Gaumont's Famous Series Is an Exciting and Exceptionally Well Produced Play.

Reviewed by George Blaisdell.

THE Gaumont Company's fourth series of "Fantomas, the Crook Detective," is an unusually good production. One of the factors of the several that stand out is the work of those usually described as "extras," or, in other words, the humbler members of the cast, which, by the way, is a very large one. Victor Navarre, who plays Fantomas and three other characters, is skillful and convincing. James Breon, who portrays Detective Inspector Juve, is a fine type of policeman, as he is a most competent actor. Mme. Renee Carl, who has appeared in earlier "Fantomas" pictures, has a new role in this one, that of the Grand Duchess. She plays the grand dame as easily and gracefully as she does the peasant naturally. The acting is noteworthy.

Scene from "Fantomas" (Gaumont).

There is a note of suspense running throughout the four reels. In the first part there is a thrilling scene when the two apaches who have killed the bank messenger come down stairs to the rooms of Father Moche and very properly accuse him of the robbery of the wallet they had intended to secure. The facility with which the disguised and crooked detective takes from the desperate apache the knife will more than interest. It will stir. The events in the cellar, where the newspaper man, hiding in a large cask, through the bunghole advises the bound detective, are highly exciting, as also is the rounding up of the band of thieves.

While there is a bit of life in the underworld in this interesting story the major part of it is of people of position. There is a reception and masked costume dance at the mansion of the grand duchess which is exceptionally well staged and directed. It is here that there are developed effective dramatic situations.

The picture will hold an audience of any degree.

KALEM BOOKING "FROM MANGER TO THE CROSS" DIRECT.

Because of the many inquiries received by Kalem within the last few weeks relative to the booking of its superb, five-part masterpiece "From Manger to the Cross," that company has just issued an announcement to the effect that it is now booking this great production direct in all states, with the exception of the following:

Maine, Vermont, New Hampshire, Minnesota, District of Columbia, Kentucky, Ohio, Pennsylvania, Connecticut, Rhode Island and West Virginia.

"From Manger to the Cross," is without doubt, the greatest production of all times and has been indorsed by clergy and laity the world over. Exhibitors, with the exception of those situated in the states mentioned above, who wish to secure this extraordinary attraction, should communicate with Kalem direct.

FAMOUS PLAYERS RETURN FROM CUBA.

The last few members of the company that recently went to Cuba for the Famous Players Film Company, and who remained there under the direction of J. Searle Dawley after Daniel Frohman, Madame Kalich and her supporting company left the island, have returned to New York. Among the last home-comers was Laura Sawyer.

Hugo Amberg Goes to Germany.

WITH a view of putting the publicity department maintained in Germany, Austria and Denmark by the Universal on the same efficient and progressive basis which characterizes the company's American offices, the Universal Film Manufacturing Company are sending to Germany Hugo Amberg, a young Americanized German, who had a brilliant career in the local film game.

Hugo Amberg.

Mr. Amberg sailed on the American of the Hamburg-American Line, February 19th. On arriving in Hamburg, Germany, he will go direct to the company's offices in Berlin, where he will immediately take over the publicity department, which includes the getting out of the German edition of the Universal Weekly. He will make his home in that country indefinitely.

It was a question for some time in the minds of the Universal officials as to whether it would not be more advisable to seek out a competent man on the ground for the position. But, after investigation, it was found that such a man would be most difficult to secure; a man who combined original ideas with American progressiveness was best found in this country. The choice of Mr. Amberg, the company feels, was a happy one, for, while he is German himself, having been born and raised in that country, understanding the German customs and temperament, he is alive to the most improved American methods of publicity and advertising.

Mr. Amberg came to this country some five years ago. He first found his way into the motion picture field as a road man for Carl Laemmle's exchange in Chicago. This experience brought him into close touch with exhibitors and instilled a sympathy for and an understanding of them. Following this, he came into the office to take charge of the correspondence and advertising departments. During the three years connected with President Laemmle's interests, he has studied the film business from every angle. He goes to his new field with fresh ideas, and if German conservation can assimilate the progressiveness found in the American market, the trade may safely look for some changes and innovations.

VANOSCOPE COMPANY IN LITIGATION.

William J. Robinson, a British subject, has brought suit against Vanoscope Company and Lewes C. Van Riper, said to be the inventor of the Vanoscope. Robinson claims that he both financed and promoted the enterprise and that there is due to him for loans and services the sum of $2,000,000. Robinson, until recently, was president of the company and claims to have been induced to relinquish his office through the efforts of Van Riper. The action has been brought in one of the Federal Courts in New York State. Robinson now has changed his residence from New York to Chicago.

OFFICERS OF PALESTINE, TEXAS, LOCAL, I. A. T. S. E.

The officers of the Palestine, Texas, Local of the I. A. T. S. E. for the year 1914 are as follows: President, Will Thresti; vice-president, Douglas Potter; secretary and treasurer, Oscar B. Bridges; trustees, Frank Bell, Earl Mathis and Fred Droby; sergeant-at-arms, O. B. Allstold; business agent, W. H. Bridges.

THEATER CHANGES HANDS.

The Musee, a moving picture theater at Nevada, Ohio, has been sold, by Ed. McLaughlin, to Sponseller & Bachr. The house is situated on Main Street, which is the principal thoroughfare of the town. Besides operating the picture theater, the managers will also be factors in the Electric Wire and Supply Co., of Nevada.

"King Charles."

Manufacturers' Film Agency—Four Reels.

Reviewed by W. Stephen Bush.

THIS feature deals with the adventures of Charles II of England, between the battle of Worcester and the escape of the king from the pursuit of the Cromwellian soldiers.

The very choice of a subject of this character deserves commendation. While the filming itself is not free from crudities and lack of detail the feature is possessed of considerable merit; it was planned and executed on a fairly ambitious scale. The director had the benefit of a well-known historical novel

Scene from "King Charles" (Mfrs. Film Agency).

to guide him and he used his advantage to the utmost. The exterior settings are almost without exception good, while the interiors do not always come up to expectations. The acting leaves little to be desired, the impersonation of the Merry Monarch may at times seem somewhat exaggerated, but there is warrant in history and tradition for most of it. The characters of Cavaliers and Roundheads are drawn substantially correct, though the drinking propensities of the Royalists seem unduly exaggerated. The film is rich in episode. The hiding of the king in the famous Boscobel oak, his narrow escapes from the followers of Cromwell, the instances of loyalty and devotion on the part of his subjects, his gallantry, always so close to licentiousness, his personal charm of manner are portrayed with a laudable degree of accuracy. His escape to the boat which bore him to France and safety was a fine piece of realism and likewise the reentry of the royal wanderer into the city of London.

A pretty love story is interwoven with the historical tale and gives an additional element of interest to the film. The ending is very satisfactory.

The costumes both of the Puritans and the Cavaliers had evidently been chosen with great and intelligent care, the armor and the weapons of the soldiers were historically correct and altogether there was an atmosphere of the Cromwellian days which gave the feature one of its principal points of merit.

The title is too vague and indefinable. There are two kings of the name of Charles in English history; both were men of uncommon type and both stood in the center of great events. There are many kings of the same name in the history of other lands and it would be well to have the title make it plain that this feature deals with Charles the Second, the Merry Monarch.

TO BUILD ANOTHER THEATER.

The Electra Theater Company, Electra, Texas, owners of the Dixie and Sunner theaters and the White City Airdome, are proposing to build another picture house in Electra. The dimensions of the proposed house are 50 x 140 feet, and will cost about $10,000. The seating capacity will be 700. The company would like to hear from architects, designers, etc.

MANHATTAN FEATURE FILM CO. MOVES.

The Manhattan Feature Film Co., of 341 Fifth Ave., New York, has moved to larger offices in the New Centre Building, 41 West 32nd Street. Increase in business necessitated the move. Joseph E. Arnett is the general manager of this concern.

Edward O'Connor.

IF THERE is any one man whose mere stepping into a photoplay is a signal for a ripple of laughter, he is Edward O'Connor. This jovial Edison player has the gift of humor so phenomenally developed that he might well be accused of having the Blarney stone as his birthstone, instead of one of the commoner gems. Of course, he was born in Dublin — no other city in the auld country could boast so Irish an Irishman, except, perhaps, Cork. After spending his childhood in Lancashire, England, he came to the United States when still very young.

Edward O'Connor.

He made his first professional appearance in "Uncle Tom's Cabin" — not as little Eva. Since that time he has devoted himself to the theatrical profession exclusively, his activities including Shakespeare, burlesque, melodrama, comedy, vaudeville, repertoire, farce, extravaganza, comic opera, and several stock engagements. Though he is a comedian, born and bred, he has played a great many serious roles, among them the ghost in "Hamlet." During a stock engagement in Denver he played the leading heavy parts, such as Jaques in "The Two Orphans," Count de Morney in "The Celebrated Case" and others.

Among the notables with whom he has appeared during his stage career are McKee Rankin, Sidney Drew, Kathryn Kidder, Andrew Mack and the Rogers Brothers. He has played hundreds of parts during his long theatrical career, and not a few of them have been created by him. Mendoza in "Mlle Fifi," Doxey in Jacob Litt's "Sporting Life," Mazey in William Gillette's "A Legal Wreck," O'Donovan Duff in "Two Old Cronies," in which he was featured; Sheridan in "Tom Moore" with Andrew Mack, Bat Lynch in "The Rogers Brothers, in Ireland," and Harrigan in George Cohan's "Fifty Miles from Boston" are a few of the more prominent parts which he has presented.

Since becoming an Edison player, O'Connor has turned his attention entirely to comedy, appearing in such notable comic films as "Hogan's Alley," "The Embarrassment of Riches," "A Pair of Foils," "He Would Fix Things," "Bill's Career as Butler," "His First Performance," and "A Pious Undertaking." "A Night Out" shows O'Connor in his element.

If there is a laugh in any story, O'Connor can bring it out. It makes no difference whether he is a janitor or a burlesque nobleman, his own irrepressible individuality brings to the surface every particle of humor in the scene. The secret of his success lies in the fact that he fairly enjoys his work. Next to smoking his pipe he knows nothing more enjoyable than a good comedy scene. If the pipe figures in the scene, he can ask nothing more.

O'Connor has won a well-deserved place among the foremost funny men of photoplaydom. His popularity with the public is steadily growing and he numbers his loyal friends to-day by the thousands.

OBTAINING MONEY UNDER FALSE PRETENSES.

Users of Power's Cameragraphs in certain sections of the south and middle west have been imposed upon by parties representing themselves to be demonstrators for the Nicholas Power Company, by passing worthless checks, and in several instances large advances were made these individuals by various managers of motion picture theaters as well as by proprietors of hotels. The Nicholas Power Company requests its friends throughout the country to refrain from furnishing funds or cashing checks for anyone purporting to be a representative of that company unless the individuals desiring to be so favored are personally known to them to be such.

Jewish Religious Subject.

Kalem and Jewish Organization Co-operate on a Drama of the Feast of the Passover.

What is undoubtedly the most important contribution to the films which depict racial customs is "A Passover Miracle," recently completed by Kalem, and scheduled for release, Monday, March 30th.

"A Passover Miracle" shows with great fidelity the Feast of the Passover, the Hebrew holy day which commemorates the flight of the Children of Israel from Egypt.

Unusual interest is attached to this Kalem production, in that it has the sanction of the Bureau of Education of the Jewish Community. In fact, it represents the joint efforts of this Jewish organization and Kalem.

Sometime ago, Benjamin Barondess, a well-known photo-playwright and student, submitted the scenario of the Pass-

Scene from "A Passover Miracle" (Kalem).

over feature to Kalem Company. In discussing the feasibility of producing this drama, it was decided to broach the subject to the Bureau of Education of the Jewish Community and ascertain as to whether the Jewish element would object to the portrayal of one of their sacred feasts upon the screen.

Far from taking a negative stand, the organization indorsed the subject, declaring that it would enlighten the people at large as to the significance of the Feast of the Passover. The Bureau of Education went further and in the correspondence which ensued, Dr. S. Benderly, director of the Bureau, which is composed of the leading Jews in New York, made the following suggestion: "I would suggest that you arrange with our Mr. Maximon not only to be present when you produce the religious scenes, but, if possible, to watch the production of the entire scenario. * * * Here and there in a scenario, there may be scenes which to you would seem independent of any religious element, which, however, might require a better knowledge of Jewish mass psychology than you probably have at your disposal in your studio."

This suggestion was promptly acted upon and Mr. Maximon was on hand throughout the period these scenes were made. Furthermore, to secure the proper interpretation of the leading roles, eminent Jewish actors were employed. One of these, Henri Leone, was cast for the role of "Joseph Ratkowitz," the patriarchal orthodox Jew who is the father of "Sam," a boy who forsakes his humble family because he is ashamed of them. The latter role was played by Samuel Lowett. These performers, by virtue of their knowledge of the usages of their race, imbued the production with a Hebrew atmosphere such as has never before been attained in motion pictures.

"A Passover Miracle" will be issued at a particularly timely season, inasmuch as the Feast of the Passover, occurs at sundown, Friday, April 10th, ten days after the drama is released. The subject is dealt with in a spirit of reverence that is sure to appeal to Jewish communities everywhere. It reveals the Passover as a celebration of thanksgiving because of the deliverance of the Children of Israel from Egyptian bondage. It is an occasion when the most humble member of the race can enter the home of the proudest and sit at the feast table, a welcome and honored guest.

The story woven about the Feast of Passover is one of rare beauty. Briefly, it tells of how Sam, the son of Ratkowitz, leaves home because he is ashamed of his humble family. This, despite the fact they had slaved to send him through medical college. The major portion of his tuition fees had been furnished by Lena, an adopted sister, to whom he is betrothed.

A flashy stenographer is the cause of the trouble. This girl, however, throws Sam over for another man who is plentifully supplied with money. Sam eventually comes back to his father's home, but hesitates to enter the door. Inside, the father and Lena are celebrating a rather desolate Passover.

Then comes the moment when the old man, in accordance with the ancient Hebrew ceremony, chants "Let all who are hungry enter and eat hereof; and all who are needy come and celebrate the Passover." Lena opens the door, which according to custom admits Elijah, the Lord's messenger of comfort and peace, who is supposed to visit every Jewish home and taste of the wine. Sam is discovered. The climax which follows shows the wayward boy back in the home of his father.

"The Three Musketeers."

Anglo-American Film Corporation Opens Old New York Theater With Famous Story In Picture Form.

Reviewed by Harry W. DeLong.

THE Anglo-American Film Corporation having leased the New York Theater, Broadway and Forty-fifth Street, opened it Friday night, with a private performance to invited guests, as a photoplay theater. The attraction offered was "The Three Musketeers," an adaptation of Alexander Dumas's romantic novel of the same title. The audience was made up of professional people and their friends, for the most part, and was a very fashionable one, also a very enthusiastic one. The actors comprised in the cast in the picture were all French stars from various Paris theaters. M. Cande, of the Theater Vaudeville, as Porthos, and Mlle. Nellie Cormon, of the Theater du Gymnase, had the role of Milady de Winter. Others in the cast are: M. Dehelly, of the Theater de la Comedie Francais, as Le Chevalier D'Artagnan; M. Phillipe Garnier, of the Theater de la Comedie Francais, as Le Cardinal Richelieu; M. Vibert, of the Theater de l'Antoine, as Athos; Mlle. Aimee de Raynal, of the Theater de la Comedie Royale, as La Reine Anne; Mlle. Guizelle, of the Theater de l'Athence, as Constance Bonacieux; M. Marquet, of the Theater de l'Odeon, as Louis XIII; M. Stellid, of the Theater Apollo, as Aramis.

This magnificent pictureplay, said to have cost upward of $100,000, consists of 279 scenes and is the acme of film art. The photography could not be improved upon. The costuming and scenic environments are perfect in every detail and the direction is marvellous. All combine to give it the atmosphere with which the author surrounded his characters in his novel. The plot deviates somewhat from the stage dramatization, but is held as close to the original as possible in the silent drama.

"The Three Musketeers" is so well known that only a mere sketch of the plot is necessary. Charlotte Backson, an adventuress, is arrested for theft and branded with the disgraceful fleur-de-lys and later poses as Milady de Winter. She marries the Comte de Ferre, who, by accident, discovers the brand on her shoulder, he shoots her and leaves her for dead. She recovers and escapes to England where she contracts a second marriage with Lord Winter. She becomes the confidant of the Duke of Buckingham, who is in love with the Queen of France. She undertakes to deliver a message from him to the Queen. As one of the spies of Cardinal Richelieu, the enemy of the Queen, she delivers the secret to him instead. The Comte, in the meanwhile, has joined the King's musketeers, under the name of Athos. With him are his three inseparable friends, Aramis, Porthos, and D'Artagnan. The four friends plot against the Cardinal. The Queen prospers, and Milady, the spy, is caught and put to death by the musketeers, but not before she has poisoned D'Artagnan's sweetheart, Madame Bonacieux.

The New York Theater has been transformed for the occasion, which makes it one of the largest and best equipped, devoted to high-class pictures in the city. An innovation has been introduced in the way of a stage setting made of plaster, on which the pictures are thrown instead of a canvas screen. "The Three Musketeers" will run indefinitely. Difficulty was found in securing proper music to accompany these pictures so the opening was postponed to have it written, or selected. Max Hirshfield conducted the full orchestra, which added life to the production materially.

"Buffalo Bill" Picture Shown

Audience of Distinguished Government Officials View Remarkable Subject in Washington.

AS the result of the expedition made by Colonel William F. Cody, better known the length and breadth of the continent and abroad as "Buffalo Bill," and other famous warriors, American history will still further be preserved through the medium of the moving pictures. These gentlemen have just returned from an expedition to South Dakota and have brought with them more than 30,000 feet of film, nearly every foot of which contains some breath of excitement and adventure.

To reproduce these scenes of the Indian wars of North America it required the service of some 3,000 men, women and horses; some of the scenes requiring up to 2,000 individuals in their production, and the action extends over more than 2,000 miles of territory. Those interested left Chicago for the Pine Ridge Indian Agency in South Dakota and from September 26, to November 1, last, they were busily engaged in real, hard work.

The story is well told by Colonel Cody, who explained his object in taking these pictures before an audience of which the Hon. Franklin K. Lane, secretary of the interior; other members of President Wilson's cabinet, members of both branches of Congress, and other dignitaries, which gathered at the New Home Club, on Jackson Place, Washington, D. C., Friday evening, Feb. 27, to witness the first exhibition of these most wonderful pictures. "My object and desire," said Buffalo Bill, "has been to preserve history by the aid of the camera with as many of the living participants in the closing Indian wars of North America as could be procured. It is something that has never been done before; that is, to preserve our old wars for future generations by living or moving pictures.

"I first broached the subject to Secretary of War Lindley M. Garrison and Secretary of the Interior Franklin K. Lane, and they approved of taking these remarkable pictures, provided they could be made historically correct, and would tell the story of the old Indian wars and the progress of the Indian up to the present time. Secretary Garrison gave me permission to use the United States troops for this expedition, and Secretary Lane authorized the mobilization of the Indians necessary for the purpose.

"Then I looked around and found as many of the old-time army officers as are now living, who had actually participated in these campaigns and events that occurred twenty-five to forty years ago, and I finally succeeded in getting them to agree to appear in reproducing these battles with the aid of the modern camera, true to life and history. My efforts were rewarded in securing such men as: Generals Nelson A. Miles, Jesse M. Lee, Frank D. Baldwin, Marion P. Maus, and Charles King, and Colonel H. G. Sickles, now of the 12th United States Cavalry. These men, of course, were then younger, and with less rank than they have at the present time.

"We then proceeded to the Pine Ridge and 'fought' the Indians at the Battle of Warbonnet Creek. We have reproduced the campaign of 1890 and 1891, known as the Ghost Dance or Messiah Craze War, which included the capture of Chief Big Foot and his followers, December 28th; the Battle of Wounded Knee, December 29th, under the command of General James William Forsyth, with the 7th Cavalry, and the Battle of the Mission, December 30, 1890, where General Guy V. Henry went to the relief of the 7th Cavalry; the Battle of Summit Springs, fought on June 11, 1869, on the eastern borders of Colorado, under command of General Eugene A. Carr, and the battle known as Warbonnet Creek, fought on July 17, 1876, under command of General Wesley Merritt, at which time General Charles King was adjutant of the 5th United States Cavalry."

Since the taking of these pictures some of the participants have died and others, perhaps more especially the Indians, are too old to again go through the stirring times of the old days.

Of the Indians, "Short Bull," still a moving spirit in a more moderate religious sense among his people, led in person hundreds of warriors, many veterans of the warpath of the powerful Red Cloud, Ogallalla and Spotted Tail Brule, Sioux, through the familiar scenes. The greatest difficulty encountered in getting these men together was to convince them that the purpose of this mobilization was merely to reproduce the wars and not to annihilate them, for when they saw the Hotchkiss guns, the rifles, revolvers and cases of ammunition, there was a feeling of unrest, as though the time had come when they were to be gathered in by the Great Spirit through the agency of the white men. When this feeling was finally dispelled one of the Indians, who felt disgruntled because he was not allowed to enact the part of a chief, tried to prevent a continuance of the work by causing the withdrawal of the Indians.

Other difficulties which presented themselves was the coming of a blizzard following a "take" in the Bad Lands and a portion of the return trip was made through the snow, giving however, an excellent opportunity to the cameramen to depict the hardships experienced by the troops in the old days, for they were successful in getting a picture of the troops on the march through the snow.

In assigning places to the participants in these pictures, no particular parts were given out to other than the leading characters—all were told to simply reenact the parts taken by them at the original battles. Thus another difficulty presented itself for the Indians refused to remain "dead" after being "killed" unless they were absolutely without ammunition and then they would roll over that they might get a better view of the antics of their brothers. Thus, often comedy is injected into an otherwise very serious affair. No five-cent novel of our boyhood days is nearly as exciting as are these pictures; the war dances of the Indians in the native costumes, the encircling of the camps of the settlers, the killing of settlers and Indians and the burning of camps and tepees, horse rustling, scalping, real battles between redskins and troops, wonderful rescues, and other hair-raising thrillers are all to be found in the reels. The effect of the pictures on an audience was evidenced by the alternate handclapping, cheers and hisses which greeted individual action when viewed by the aforementioned gentlemen, who make laws and do other things in the interest of the country, and their families.

Following the "action," one is carried into more peaceful scenes where Indian boys and girls in the uniforms of the schools which they attend are seen saluting the American flag, Indian-farmers bringing in the results of a season's work, the schools, agencies, and other modern buildings, and we may also see the last word in civilization, a seven-passenger touring car.

The picture was produced by the Essanay Company under the direction of Vernon M. Day and Theodore Wharton.

Jack Hopkins

JACK HOPKINS is an artist of rare ability. His theatrical career began in college days where he acquired the unique sobriquet of "The Man of Many Faces." His brother, "Ben Walker" Hopkins, then stage manager of the Broadwells Opera House, Saginaw, Michigan, was the instrumentality through which his real theatrical career began.

Jack Hopkins.

Mr. Hopkins was first cast under Johnny Ray's direction as "Jim," the dumb messenger boy, in "The Village Blacksmith." Next "Reuben," in "Joshua Whitcomb."

After fourteen months as leading man of this stock company, Mr. Hopkins harkened to the call of the movies. A. D. Hotaling, comedy director of Lubinville was the one through whom the call came. While at Lubin's, Mr. Hopkins proved himself "The Man of Many Faces," being featured in everything from a negro to King Lear.

Mr. Hopkins' pet project is the playwright game. During one of his "peddling expeditions," in New York, he had the good fortune to meet James Montgomery Flagg. Mr. Flagg, always on the lookout for classic types, managed to secure some of Mr. Hopkins' time to pose for the hero in his serial sketches "The Adventures of Kitty Cobb," contracted for by the New York World. Mr. Hopkins is to be featured in the forthcoming moving picture series of short stories which derive their name from this serial story.

The Screen Children's Gallery

By W. Stephen Bush

Master Robert J. Connelly.

THE interview with Master Robert J. Connelly, aged four, was robbed of all privacy through the enthusiastic interest displayed in the proceedings by the staff and the bystanders in the offices of the Vitagraph publicity department. At an early stage of the affair it was deemed wise to suspend the ordinary formalities attendant upon an interview, and to conduct negotiations through the helpful medium of the mother, who urged the young man "to tell the nice gentleman all about himself." Master Robert was far from being impressed, and only when it was further explained to him that the "nice gentleman" would put his picture in THE MOVING PICTURE WORLD was there anything like a cheerful response, and even then he caught his clue rather from his mother's manner than from any inward conviction, that the proceedings would result in any tangible benefit to him.

Master Robert J. Connelly.

Master Robert, when queried as to his preferences, made the most remarkable statement, that he liked "sick parts." This no doubt was due to the fact that he had just been in a picture where the action required him to walk on a crutch.

Robert is a clever, manly little chap, earnest in his manner and possessed of that frankness which is the chief charm of extreme youth. He has tremendous respect for his director, and, upon demand, will shed real tears. His mother has perfect control over his emotions, and when the action in the film require him to cry he asks his mother "to get him started." The mother then pictures a woeful vision of domestic tragedy, and instantly the lachrymal flow is in motion. Bedewed on the right cheek and the left with bona fide tears, Robert "enters." The camera does the rest. Asked for a few biographical data, the mother was about to impart the desired information when Master Robert very ingenuously interrupted her and related how, upon a recent occasion, his mother and his aunt had enjoyed an ice cream debauch in which he had not participated. Oh, the wrongs of our childhood, our horrible infantile wrongs. Robert assured the interviewer that he received his "enghelope" promptly on the Saturday of every week.

Robert has appeared to great advantage in "Bunny's Mistake," "Carpenter," "Street Singers," "Goodness Gracious," etc. He has developed wonderfully in the last year, and in a number of coming Vitagraph releases he will be seen to the great delight of audiences all over the world. Two of these releases in the near future will be "The Crutch" and "The Portrait." I heard it rumored that he will soon be featured in a series of special pictures.

The Young Actor at His Work.

Helen E. Connelly.

Miss Helen E. Connelly, aged six, and sister of Robert, is a most bewitching little lady with soft brown eyes and an air of artistic languor, which, I fear, is not her normal attitude, but one especially assumed for the benefit of the interviewer. I thought so at least until, in reply to my question concerning her preferences, the young lady declared that she liked "dying parts" better than any other. She liked people to be sorry for her she said and she just knew that she had everybody's sympathy in a "dying part." A glimpse of the eternal feminine. Miss Helen was quite willing to give an exhibition of her "dying powers" on the spot, but was gently restrained by her mother. Next to "dying parts," the young lady likes "rich parts" best.

Helen E. Connelly.

I learned, nevertheless, that Miss Connelly started her career as miniature motion picture artiste with the Pathé Company at the tender age of three. Her directors found her intelligent and pliable, and she quickly rose in favor. She played "quite a part" in the "Girl in the Film," which is accounted one of her decided successes. She is versatile and can jump from one part to another without any apparent effort. She is, in the truest artistic sense of the word, as impressionable as wax. Other plays in which Miss Helen has acted with success were "The Feudist" and "The Ancient Order of Good Fellows." The Vitagraph Company always has splendid opportunities for gifted children, and I hear that little Helen is scheduled for much interesting work in the near future.

It Has Been Said That All Women Are Actresses.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AT the meeting of the Executive Board of the Motion Picture Exhibitors' Association in this city last week it was reported that only fifty per cent. of the 1,700 exhibitors in the State of New York are paying dues to the organization. As a result of this report an organizer was appointed to travel through the state and endeavor to secure the enrollment of every exhibitor now outside the fold.

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The report is not a surprising one. Since the business was first started the disposition of more than half the exhibitors has been to get all they can with the least possible outlay of effort and money, and let their fellow exhibitors do the fighting for rights and protection. The movement of the association to "round up" the delinquent exhibitors is a good one and should be encouraged by every exhibitor in the state, but no matter how energetic and effective the undertaking may be carried on it will not get all the exhibitors into the ranks.

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There is no other field that embraces more men of crude business ability and careless, reckless methods than that of the motion picture exhibitors. The reason for this is that it is such a peculiar field that men of absolutely no business training, in fact without even a normal amount of intelligence, have been able to embark in it if they had a few hundred dollars with which to pave the way. They know nothing about standards, or the elevation of them. Everything tending in that direction looks to them like graft, or some blackmailing scheme. Once they get hold of a picture house they have but one aim—get all the nickels and dimes they can at the lowest possible cost. Tell these people that the object of the association is to secure ordinances and laws for their protection and to outline plans for the advancement of their business and they look at you blankly. To most of them there is but one effective appeal. They laugh when told there is danger of some law being enacted or enforced to put them out of business, because of the supreme confidence they have in an acquaintance with some one of the law makers. But tell them that if they do not enroll and keep their dues paid up a bomb be placed under their theaters and their business seriously interfered with and they will flock like frightened geese for protection. This is not stated as a hint to the organizer for the exhibitors as to his procedure, but to show as pointedly as possible the calibre of some people who still exist in the motion picture business and unfortunately have the right of claim to being exhibitors.

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There is another class which helps swell the number of non-organization men. They are of the speculative variety. They wait for a chance to buy cheap from someone who has been unfortunate, or for some other reason cannot make his place pay. They are primarily responsible for keeping undesirable people in the exhibiting field and one of the chief aims of the Exhibitors' Association should be to try and devise some means whereby the operations of these speculators may be squelched, or curtailed to some extent. They will take hold of any old place and by elevating the service increase the box office receipts sufficiently to tempt some "boob" who is anxious to become a theater owner. Then they unload. Many of them do not take the time or trouble to legitimately better the health of the box office, but daringly pad the daily reports, or pack the house with co-conspirators at opportune times, and the number of times they get away with it is surprising. There is not the least doubt that this leprous part of the business could be wiped out by application of the laws relating to conspiracy to defraud, but up to date none of the victims have taken the step. Most of them have said they will do the best they can with the bad bargains, as they have lost too much and cannot afford to spend money in law suits. If they were members of the Exhibitors' Association and the association had itself equipped to co-operate in such cases the results might be different and the panhandlers driven out of the field, leaving it to the people who are in it for a legitimate purpose.

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The temptation to indulge in such operations for the purpose of turning over money quick at a good profit has become so great that many men and women well known in the business are taking a hand in it. Only a few days ago the writer asked an exhibitor how he was getting along at a place he recently opened. The reply was: "Oh, fairly well. To be honest about the matter, business is not good. We are making a living out of it; but the receipts are growing. We'll have it so in a little while that some 'sucker' will come along and be glad to grab it. Then we'll clean up. That is the only way to make money in the business nowadays." Heaven help the business, and give those in authority the ability to intelligently demonstrate the difference between such operations and the "salting" of mines for prospective purchasers.

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These are the opportune days—the days of John Doe proceedings—to instill into some of the victims enough courage to enable them to come forward and have such transactions scrutinized. The lepers not only rob the unwary, but harass legitimate exhibitors who are unfortunately located in or near the field of operations. Their transactions are a theme for serious consideration and should be discussed at the next national convention of the exhibitors.

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Another commendable movement by the executive committee of the Exhibitors' Association was a motion endorsing the national censor board as against all state censorships and requesting all manufacturers to send their films to be censored. It is a double header of some weight. The first part of the motion is opportune, as it is contemporaneous with the institution of injunction proceedings by the Mutual Film Corporation to restrain the city of Chicago from censoring films, on the ground that the censorship is unconstitutional. This suit will bring the question squarely to the front and if the injunction is sustained the decision will kill state censorship agitations.

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The second part of the motion places on record the desire of the exhibitors to exhibit nothing only that which can stand censorship. While the thought is not detailed by the motion it is clear that the exhibitors have full confidence in the methods of the National Board of Censors; that they are ready at all times to abide by all regulations and restrictions that are not arbitrarily imposed and do not work upon the manufacturers unnecessary loss of time and money when the same result can be obtained under existing conditions. The interest of the exhibitors in the latter phase of the case lies in the fact that they should not be deprived of anything to their benefit by the whims of local authorities.

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The latter part of the motion may also be assumed to reflect an intention on the part of the Association Exhibitors to ultimately refrain from using films produced by firms who refuse to submit their subjects for censorship. If this assumption is not correct, then the invitation embodied by the motion will fall upon barren soil. There are lepers in the producing field, as well as among the exhibitors. There are some who dare not, and others who will not, submit to censorship even under the most favorable conditions. The business as a whole suffers from their connection with it and it is in the power of the exhibitors to drive them out. It is a power equal to that of the censor board, if not greater, because it reaches producers who, for obvious reasons, the board cannot get hold of. It is the same power the city of Chicago will have, even if the Mutual injunction suit prevails against it.

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One exhibitor, in discussing the matter, said that to turn down a film because it had not been censored would be boycotting the producer, and he did not believe in boycotts. This is not sound reasoning. To accept it would be an endorsement of evasion of the pure food laws. If there is any violation of principle, or compunction of conscience, it can only affect the producer who refuses inspection of his wares. If the city of Chicago is beaten in the Mutual suit it will still have the alternative of turning down the subject because it has not been censored by the National Board. If an exhibitor who has the welfare of the business in view is offered an uncensored film he will be justified in refusing to use it until it receives the stamp of approval.

A $100,000 PICTURE HOUSE AT JACKSONVILLE, FLA.

The Republic Theater Company is a new corporation formed at Jacksonville, Fla., for the purpose of building a $100,000 moving picture and vaudeville theater on the south side of Forsyth Street, between Main and Laura, that city. When the new theater is completed it will be under the management of G. N. Montgomery, one of the Board of Directors of the new company. The structure will be absolutely fireproof and it will be one of the finest in the South. The new house will be located in one of the best centers of Jacksonville, and it is expected to be ready for occupancy about September 1, 1914.

Moving Picture Educator

The Picture as a Lecturer.

THE moving picture has become so great an aid to the lecturer that it bids fair upon many occasions to supplant the human agency and perform those functions itself. In Battle Creek, Mich., recently, two large conventions were held, in each of which the pictures almost entirely supplanted the speakers. For the Michigan Retail Monument Dealers, films were shown, depicting the granite and marble industries of Barre, Vt. No speeches could possibly have given so much, or such valuable information, as did the pictures. Consequently, the delegates were rewarded with a greater store of helpful information than the old-fashioned convention could possibly impart. For the Farmers' "Round-up" Convention, films showing model farms in all parts of the country were shown, as also all kinds of modern methods, modern implements and utensils and modern dairying processes were shown which, in the vocabulary of the reporter, "proved a bigger hit than the speeches." It is only natural that the moving picture should be installed as the "permanent lecturer" in the schools of the deaf and dumb. Reports in the daily press from different parts of the country show how the use of the pictures in the instruction of deaf mutes is rapidly increasing; surely, nowhere can the pictures make more rapid educational advances than among this unfortunate class, to whom they must be a great joy.

In Debate: "Are Moving Pictures a Menace or a Help?"

A high school in Pennsylvania has adopted the above subject for their school debate; there can no doubt be much profit in the discussion. Both the positive and negative sides will be helpful; "pros and cons" always bring out the "reals"—even the faults may be exaggerated; they only make the truths more apparent and real. There is only one condition upon which such debates may be rightly conducted, and that is that the debaters must know, from personal contact and experience, what they are talking about. The writer has heard many impromptu debates between men of public standing on the merits or demerits of the pictures; in the majority of instances he has found that the most bitter opponents or critics of the pictures were the most ignorant; conspicuous among these was a teacher who said, "I have never seen a moving picture, and never intend to see one," thus parading his ignorance as an argument. It is not likely that among high school pupils that there will be any but intelligent discussion, and we do not doubt the outcome; indeed, let us hope that this method of talking about the pictures will continue and spread—it will do good to the debaters, to their hearers, and to the pictures.

"Millions for Safety."

"Coal Age," one of the most important industrial papers in the United States, in recording the enormous loss of life and the more enormous numbers of those injured in the hazardous occupations, reports also that never before were such vast amounts of money being spent, especially by the large and wealthy corporations, for safety devices and protective methods as to-day. It is, therefore, most interesting in this connection to note that the moving picture is one of the most opportune and beneficial instruments to aid in this laudable work.

It is now becoming popular to organize "Safety First" exhibitions in the large centers, where films showing views of "preventable accidents" with simple precautions and methods, causing little attentions to otherwise omitted details, which mean much, in that instant of time when to do the right thing means to save a life or lives. To mention one out of many conspicuous instances, the superintendent of the Fort Wayne and Indiana Northern Traction Company gives weekly exhibitions with the object of "educating those concerned" in the best ways to avoid accidents. Besides pictures for employees, the public is invited, including children, for, surely, safety pictures are those to which censorship would be strangely misapplied. To those to whom the usefulness of the moving picture has been a hobby, it now becomes interesting to note, that, in its ascent to more profitable heights, the picture has now become a "life saver."

A helpful set of films has been acquired by The Western Utilities Company on "Preversation," in association with the Bureau of Safety of Chicago.

Social organizations everywhere are combining for the introduction of lectures to the general public and to school children, on the common dangers of everyday life, so that no part of an ordinary day's living shall be without its knowledge of that intuition which comes as a result of training which has not been hard to learn. That the kinematograph should be called upon to take such an important part in safety, efficiency, lifesaving, and all that goes with the value of human existence is a delight to all its admirers.

It may be well to add that not alone in the industrial and everyday commercial aspects of life is the kinematograph becoming so valuable an aid, but also in the enjoyments of life, sports on land or water, are being safely taught, enjoyment without its former attendant dangers is the possible future of the coming generation, who will be loud in their praises of that good fortune which gave them birth in the days of the educational possibilities of kinematography.

THE RAVAGES OF THE SERBS IN ALBANIA.

Before an audience consisting of many of the city's most noted philanthropists and clergymen, seven reels of pictures were shown last Saturday in the Kinemacolor exhibition room, picturing the horrible ravages and cruelties of the Servian soldiery in Albania. The pictures had been taken by the Rev. William Willard Howard, a missionary in the afflicted country. Mr. Howard had made a four hundred mile journey through the devastated regions and had gathered up eloquent and irrefutable evidence of the brutal outrages committed by the Serbs.

Mr. Howard explained the pictures as they were shown on the screen. He said that Servia, without any apparent provocation and just to gratify her religious fanaticism, had gone through Albania with fire and sword and had reduced a part of the country to ashes. Thousands of Albanians had been slain by the ruthless soldiers, who spared neither sex nor age and who were habitually guilty of the most revolting treachery and cruelty. Mr. Howard showed the misery of the poor people driven from house and home utterly without means of subsistence and in grave danger of starvation. He said that unless relief came quickly hundreds if not thousands of the wretched refugees would, in all probability, perish of starvation or exposure.

The invitations to attend the showing of these remarkable films had been sent out by Oscar S. Straus, who acted on behalf of the American Constantinople Relief Committee, which has its offices in the Bible House in this city. Mr. Howard hopes to be able to return to Albania with enough funds to save at least a portion of the refugees who are tramping the country or cooped up in the crowded quarters of Scutari.

CHANGE OF TITLE FOR KLEINE'S "NAPOLEON."

Through error George Kleine's new eight part subject "For Napoleon and France" was announced in the trade press as simply "Napoleon." The Kleine offices wish to advise that the correct title is "For Napoleon and France," and the subject will be ready for exhibition under that title during March.

TO PUT MORE TEETH IN THE SHERMAN LAW.

The sub-committee of the judiciary committees of Congress, to which have been referred four of the five proposed amendments to the Sherman law, held a hearing recently at which various representatives of alleged monopolized industries were heard. A New York attorney, Mr. G. Rogers, appeared before the committee and made a plea for more drastic legislation to prevent monopolistic practice in the motion picture business.

Foreign Trade Notes

PARIS LETTER.

(Special Correspondence to The World.)

HENNION, the Prefect of Police, has organized a complete course of moving pictures for the education of members of the Paris police force. Commencing this month, regular cinematograph educational classes will be given at the police headquarters. The elaborate series of moving pictures, which have been specially prepared under the supervision of the prefect, will show youthful police officers how to deal with lawbreakers, regulate traffic, assist the young and infirm, and a hundred and one other essential parts of a policeman's duty. Views of the principal sights of Paris and the way in which the men are rewarded for bravery and good work are also included in this unique collection of films. In an official communiqué, Hennion describes his films as a "History of Crime," and says that he believes that in a few months his men will be able to gain knowledge which would take several years to pick up while on duty in the streets. The prefect will, from time to time, attend in person at the classes.

The "four to seven" Kinemacolor conference at the Edouard VII Theater are proving very popular, and the management is showing no little enterprise in engaging a host of talented speakers to lecture in conjunction with the natural color pictures.

The Magic Cinema Palace, located at Magic City, has secured the district rights for Gaumont first-run programs.

F. G. Goldsoll's Napoleon feature film, "The Hundred Days," after having been shown at the Gaumont Palace Hippodrome with much success, is now the star item at the Passy Cinema Theater.

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Two huge picture theaters are now being constructed on the main boulevards. The respective proprietors are the Tivoli Company and Messrs Delac, who run the Film d' Art Company. The Cinema des Nouveautes is located on the site of the old theater of the same name within a few seconds' walk of the Pathé Palace, while the other edifice will stand a couple of hundred yards further down the boulevard des Italiens. The Cinema des Nouveautes is being equipped by the well-known firm of Etablissements Jacopozzi, and will have a seating capacity of fifteen hundred.

When these two places are running, it will be interesting to see their respective programs. It is problematical whether the Electric Palace, Gab Ka and Pathé Palace, which are all on the same boulevard, will be able to compete with the new departures.

Edison's laughable film, "Why Girls Go Wrong," has made a big hit here.

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I have it on good authority that the Paris branch of the Universal Company is doing excellent business, and that the firm's policy of selling films on the open market has met with success.

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The lion tamer, George Marck, is presenting a remarkable act at the Moulin Rouge Music Hall. The production is a combination of moving pictures and stage spectacle. This is the story told by the moving pictures. A hunter rescues a little girl from the clutches of a beggar and takes her off on a lion-hunting expedition. In Africa, by means of traps, the hunter catches some fine lions alive and sends them back as trophies to his sweetheart. She has a den constructed in her garden. When the screen rises the hunter is shown, as he was a second before in the pictures, standing outside the woman's mansion. To the right are seen the lions. While a dinner party is in progress the beggar manages to release the lions, and the animals roam about the garden. Then follows an exciting fight between the hero and the lions. Marck falls to the ground, and the climax is reached when little Yvonne Marck climbs out of the window, and, armed with a revolver, comes to the rescue of her foster parent, who, recovering, drives the lions back to their den. The stage setting is very effective, and the sketch is the most applauded item in the Moulin Rouge revue. Messrs. Eclair were responsible for the cinematograph portion of the act, which is splendidly done. Nothing like this has ever been seen here before, and indeed I believe this is the first time living lions and cinematograph pictures have been presented in one act.

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Fouquet has resigned his position of editor of a cinematograph paper to take up a post with the Eclipse Company.

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Jacques Haik, who made himself popular while with the Paris branch of the M. P. Sales Company, has started on his own account. He has been fortunate enough to obtain the French concessions for Kay-Bee, Broncho, Keystone, Majestic and Reliance films, all of which are handled in England by the Western Import Company which has granted the French agency.

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Max Maurey, director of the world-famous Grand Guignol Theater, intends to produce picture plays, and has registered the title, "Grand Guignol."

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Charles Urban, giving his address as 8 Rue Edouard VII, Paris, has registered the word "Simplex" and Charles Delac, of 5 Boulevard Montmartre that of "Minerva."

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Selig's Tom Mix series is very popular here and Charles Helfer is smiling, while E. H. Montague is despatching big bales of reels from London.

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The Exclusive Agency are handling a sensational feature entitled, "How We Are Robbed, How We Are Killed." It is a moving picture version of a book written by a detective, Eugene Villiod, who advertises his profession on a large scale. Sixty thousand copies of the printed work were sold.

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The Film d' Art announces the forthcoming release of "Le Roman d'un Spahi," by Pierre Loti.

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On February 27th, a comedy featuring the low comedienne, Jeanne Bloch, was released by the Agence Moderne, acting for the producers, "Le Film Parisien."

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Owing to a dispute, a party of exhibitors have started a renting business on coöperative lines. The renting firms holding sole agencies for films refuse to supply these to members of the Coöperative, which is hard-pressed for good programs.

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Monat, who trades under the name of Monatfilm, has secured from the B. & C. Co., of London, the world's rights, England and her colonies and Italy, excepted, F. Burlingham's remarkable film, "Down the Crater of Vesuvius."

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In spite of French antipathy—which, by the way, is non-existent in trade circles—the Imperator Company, of Berlin, is offering the rights of Doctor Paul Meissner's cinetragedy in five acts, "The Man Without Arms."

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I just learn that Horace D. Sedger, who is associated with Edward Laurillard in the management of Electric Palaces (London) has joined the board of the Societé des Films Menchen. This will assure for Joseph Menchen a good showing for all his productions in London. Menchen's novelty film, made by Michel Carré, entitled "Tangomania," has created a big sensation.

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A. H. Kaffenburgh, the American proprietor of the American Theater here, was the recipient of an astonishing letter the other day. The writer was a regular patron of the hall and he said that if Mr. Kaffenburgh continued to exhibit German productions he and his friends would cease to pay their twice-weekly visits. Public feeling here has done much to stop the sales of films from Germany, and it is practically impossible to disguise a Teutonic photoplay.

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The first production of the Filma Company was secured as an exclusive at the Colisee Cinema in the Champs Elysees. The play was a detective drama, entitled, "La Trace." Plaisetty,

president of the Filma Company, announces other sensations in the near future, and says he has secured the service of a new photoplay actress.

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Henny Porten is featured at the Electric Palace. Names are at last beginning to count in photoplay bills here.

JOHN CHER.

BRITISH NOTES.

(Special Correspondence to THE WORLD.)

ARE we to have a "boom" in natural color moving pictures? The question suggests itself from the fact that since December over a round dozen different processes for producing self-colored films have been deposited at the Patent Office for registration. Two-thirds of these appear, from the specifications obtainable, to be but variations of the principle of taking a negative in the ordinary course through three filters of different colors and exhibiting them in a manner similar to the present successful process known as "Kinemacolor." One of these which appears to embody outstanding features is the discovery of Mr. Colin Bennett, a well known authority upon moving picture technicalities in this country and the writer is not the only one anticipating far-reaching improvements when the system comes into the market. Another invention relating to the production of stereoscopic moving pictures in colors is by Lord Tiverton and Mr. E. A. Merckel. An alternating series of negatives is taken, each series forming a complete three color record, and the whole projected through color screens in stereoscopic relation. Mr. J. E. Thornton, of Rochester, N. Y., has applied for a patent for color pictures upon the superimposition principle, while another peculiar procedure specifies the taking of color films by a two-color process and exhibiting the results simultaneously through two projectors. A feature claimed for the latter process is that the absorption of light experienced when a single projector is used is compensated by the use of two machines.

* * *

Nevada, the new brand of western pictures is being released in Great Britain from the London office of the Cosmopolitan Film Co. "The Bugle Call," the first of the series, is dated for liberation on March 9th.

H. A. Spoor, the London manager of the Essanay Co., is by common consent one of the most enterprising American agents in the metropolis. Hitherto it has been the custom to show a continuous program of new releases to the trade at the Essanay private theater from Monday to Thursday. Another commodious theater has now been acquired and fitted with two projectors and will be used for the screening of any particular film it may be desired to show at a moment's notice.

"The Life of Shakespeare," the next feature of the British & Colonial Co. is, I am informed, rapidly nearing completion. During the past three months all the scenes have been photographed, mostly in the immediate vicinity of Stratford on Avon, and the advance copies will probably reach America in the course of the next few weeks.

* * *

Will Barker, of the Barker Co., returned this week from New York. He has arranged for "Sixty Years a Queen" to be handled in the U. S. A. by the Anglo-American Film Corporation.

J. B. SUTCLIFFE.

BRITISH ARMY FILMS.

As an evidence of the constant expansion of the usefulness of motion pictures, the British newspapers report the filming of the British Army by permission of the British Army Council. An English firm, Messrs. Keith, Prowse and Company, have done the filming. The pictures had their first public exhibition in London, where they drew vast crowds. The American rights for this picture are now offered for sale as appears in the advertising columns.

UNIVERSAL COMPANY TO HAWAII.

On or about March 1st, Henry McRae, director of 101 Bison dramas at the Universal Pacific Coast studios, and his entire company, will sail from San Francisco for the Hawaiian Islands for the purpose of taking a dozen or more motion pictures characteristic of Hawaiian history, customs, traditions and institutions.

Among the actors who will accompany Mr. McRae are: William Clifford, Sherman Bainbridge, Valentine Paul, Marie Walcamp and Lula Warrenton. Miss Ruth Ann Baldwin will accompany the party in the capacity of scenario writer.

"ONCE OVER"

By Hugh Hoffman.

PROBABLY the severest sentence a modern boy ever received was when a Minneapolis lad, for misbehavior, was ordered recently by a judge to stay away from moving picture theaters for one year.

* * *

As an example of the psychological influence of local color on the aesthetic mind; two Irish girls with fine native brogue recently sold to many Vitagraph actresses quantities of real Irish lace, made in Cincinnati.

* * *

"It has been so long since the Sanford opera house was used that no doubt [illegible] opera companies have entirely quit coming this way. The moving picture show seems to have taken the place of opera house plays."—(Sanford, N. C. Express.)

Why not hang a crepe on the door in memory of "Opry"?

* * *

"I don't know why I'm doing it," said Mr. Carnegie yesterday, "but I don't seem to mind it at all." (News Item).

Is this the beginning of the "Fearless Players Film Co."?

* * *

Garrell, Ind., Jan. 31.—"D. C. Beehler has purchased a moving picture show at Avilla and Huntington and is conducting the same two nights a week at each place. His son, Monroe, assists in running the machine, Miss Marian presides at the piano and little Miss Elnora, who is well known from appearing as a soloist, is doing her part."—(Fort Wayne Sentinel).

Evidently mother died young.

* * *

"'Absinthe,' with King Baggot, in four parts, will be featured tomorrow at the Twelfth Street Theater."—(St. Louis, Mo., Star).

Poor King. He must feel all broken up.

* * *

"'A Lady of Quality,' with Cecelia Loftus, in five parts, will be shown at the Broadmour Theater, Sunday and Monday."—(Same paper).

According to this combination feels 25% more [illegible] than King.

* * *

Public inspection of motion picture theaters should be done to the accompaniment of a brass band. In that way the people would get a run for their money and know that the work was being done.

* * *

Some Detroit boys liberated 200 mice in a picture theater. The report does not give the list of casualities but the survivors are doing as well as could be expected.

* * *

Former city marshall, of South Superior, Wyoming, goes to Arizona to become an actor in "Western" photoplays. Showing to what lengths motion picture companies will go in search of realism.

* * *

There's a good chance open for Chicago exhibitors to test the political power of their screens.

* * *

"You'd never catch me refusing," says Commissioner Ryan, of Jersey City. "They could go ahead and indict me, but you'd never get a jury in Hudson County to convict a man for allowing a good, clean show for the benefit of a sick man on Sunday."

Invite him to the next banquet, boys; and feed him well.

* * *

Independent Congregational Church, of Battle Creek, Michigan, gives up motion pictures as an "added attraction" because there were "not enough Indians and train-robbers to please the youths." Strange how the movies are blamed for everything; even for bad management.

* * *

A common newspaper headline from all states these days—"To Introduce Bill for State Censorship of Movies."

* * *

The female of the species is more deadly than the male when it comes to censoring.

* * *

A Milwaukee paper states that Maurice Costello objects to the Tango. Ain't he getting to be the particular thing?

* * *

Last fall Keith's Union Square Theater cast out the silent drama for a return to straight vaudeville. In January the celluloid program replaced the vaudeville. When in doubt try pictures.

JOHN PELZER WITH PATHE.

John Pelzer, for many years with Edison and more recently with the General Film Company, is now with Pathe as sales manager. Mr. Ramirez has the general supervision of this department as well as the film and shipping departments.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

To Bill

LATELY we have been thinking of writing to Bill and telling him to spruce up a bit, and this intention has been strengthened by recent letters that others have written us, so this is what Bill got:

Dear Bill,—

Either you have the writer's cramp or you are shy of two-cent stamps, for you never even acknowledged the postcard I sent you, but be that as it may, I have a weight on our metaphorical chest and I'm going to spill it on your metaphorical shoulders and let you lug it around for a time. And the sum and substance of the whole thing, Bill, is doll up. I don't mean invest in red neckties and the other habiliments of joy that pass current in your native town if not in New York. Your wife can look after that end, but you spend some money on your house. There was a time in the memory of man when any old shop with any old screen would pull in the nickels like the kids going in to swim the first warm day of spring, but the time is wenting, William, and if you do not want to went along with the times, get busy with the pretty-pretty stuff and lug some of it into your house. Now that doesn't mean doing something. It means doing everything, and doing everything doesn't mean spending money like a drunken sailor, but making the money you do spend count.

Some exhibitors buy one of those electrical fountains to put in the lobby, or a couple of those pots with electrical flowers and think the whole place is dressed up like a plush horse. But friend patron gets past the electrical display and forgets all about that as he sits facing the screen. It made an impression on him as he entered, but the impression didn't last. All the display is at his back after he once gets through the door. He takes perhaps two minutes getting into his seat and he spends an hour or so looking at the screen. Give him something at that end of the house and you hit him at least thirty times as hard.

With Frills.

You have seen how it has been done—and you've seen how it should not be done. Now get hep to the fact that there is coming a change in fashions. A house out of fashion is seven times more miserable than a woman in last year's bonnet and a dress made over last year from the year before. She may have her health, but she isn't happy and she shows it. Even her smile hurts you. It's the same with a house. You look to see more than you used to and the fad for dressing the stage is presently going to sweep the country. The Vitagraph Theater in New York is not setting the fashion, but following it, but it's a shining mark and more will take the hint from the Vitagraph Theater than from Rothapfel, who started it all.

That Vitagraph special set cost a lot of money; more money than a small house can afford, but good taste and quick wits can replace the actual outlay of the hard coin, and if you cannot get a special setting painted, you can put the frills on the stage—only don't get too frilly. Dress your stage; don't overdress it or underdress it. Don't put on a gilt chair and a table and think the stage is set. Don't set the stage at all, for that matter, *set your screen*. Don't put anything on that will detract from the picture when it is running, but dress the frame to soften the harshness of the stage and help along the illusion.

Don't bank in with a lot of cloth flowers and pea lights. That is good for the lobby—if you dust the flowers daily—but for the stage you want nothing so pronounced, you need something soft, vague, indefinite; something the eye sees, but seeing, does not see. For that reason you cannot play up light tones and yet you want nothing somber, nothing that suggests that you hired an undertaker instead of a decorator. You need something that looks well when the lights are full on and that is pleasing when the picture runs.

This sounds like a pretty large order, but it need not be. Get a small stage, the sort the kiddies play with. Experiment with that and you can do it inexpensively and make lots of experiments. You'll hit on something good after a while. Then you can build the big stage. If you cut the opening to fit your own proscenium measurements, you'll have your design to scale, which will help a lot.

The Reason Why.

And the reason why is very simple. The new stuff, the big reel stuff, is bringing to the houses better people; people who were coaxed by "Quo Vadis?" and that sort of stuff and who turn to the regular picture theaters once they have found that the pictures are something bigger and better than they thought they were.

These are persons of good taste and refinement, who demand not only good pictures and good projection, but who want pleasant surroundings, something that approximates the comfort of their own homes. These want what they want, and if they cannot have it they will not stay long as a permanent patronage. They are willing to pay for what they want, and they would rather pay a quarter than a dime and will be willing to kiss a half dollar good-bye for stuff that is worth the half—and they do not demand too much for their money, either. You can keep on kicking along as a ten-cent house with a ten-cent crowd and a ten-cent show if you want to, but I know blamed well you won't want to, so I am wising you up ferninst the time when you'll either have to be there all set and ready to start or be scratched from the race.

Pull in with the real people, be the first in your town to follow the lead, and the fellow down the street will make some money on your turnaway, but not as much as you'll be making. There will always be five-and ten-cent houses, but if you'll back up the vacuum cleaner with some tasteful house decoration and a well set stage, you'll have to use two banks to keep your money in.

And make a side note that this sort of an audience will want the pictures played. They won't like it if Prof. Gustenberg and his orchestra of soloists pound out Tannhauser all through a farce, and wind up with the big noise just as a new picture is starting, and they are trying to get into the atmosphere of a drama. They don't want to hear music, because they do not belong to the class of people who will follow a minstrel band seven blocks. They appreciate the musical accompaniment to a picture, but they don't like noise.

Now see what you can do and let me know what you have done and next time you come to town we'll split fifty-fifty on some Clover Clubs—yes?

Six for a Quarter.

Wirt S. McLaren, of the Princess Theater, Chelsea, Mich., sends a ticket with this explanation:

> Enclose find three hand-bills or dodgers, which we would like to have you pass an opinion on. We are ofttimes unable to get regular heralds on many of our pictures, so have to have the local printer try "his best."
>
> We also enclose a "Ticket" to our theater for Anniversary Week, February 2 to 7. We ordinarily run a straight 10 cent house, three reels, but felt that we could get a lot of those who come only "once-in-a-while" to become steady patrons, by giving them a solid week of shows at less than half price. We feel that from our heavy advance sale that our plan promises to be a success. People who never have gone to our house are asking for the tickets. The idea in making the tickets "Not Transferable" is to get the holder to come the whole week, and we are convinced that by that time he will have "become converted." What do you think of the stunt?

The ticket is a strip of cardboard with the program for the week divided by perforating rule, each section of the program being good for that night only, the entire ticket being purchased at once for a quarter. The average man or woman is apt to figure that if but three coupons are used they are five cents in, and having the ticket for the week will use all of the coupons. Three reels are run each evening.

The plan is good for use once. It brings strangers into the house, though not many perhaps, the latter depending upon the temper of the town. It is, however, a good idea for the regular patron, and serves to mark the anniversary. It would have been better had the proposition been stated with greater definiteness on the stub of the ticket. Nothing has been done to give it the appearance of a "regular" ticket. The mental suggestion of much for little is absent because the ticket itself is so unimpressive. It looks more like an advertisement than an admission slip, indeed, the same type was used for a dodger with no other change than reversing the section to have Monday at the top of the dodger instead of at the bottom of the ticket as being the first to be removed.

Dodgers.

Two of the three dodgers sent follow the same lines, the title of the film in large black letters and some connecting reading matter. Part of the bill for "The Last Days of Pompeii" reading:

> THE
> Princess Theater offers its patrons the greatest feature attraction before the public. It's their first and
> LAST
> chance to see this most wonderful picture. Owing to the great popularity, to-day, Wednesday, Jan. 29, promises to be the day of
> DAYS
> In the history of the Princess, etc.

This would do well enough for once, but there is no punch, no argument to the material. Evidently Mr. McLaren wrote it in a hurry, but it would have been better to have taken a little more time in which to have written something that would be more than the mere announcement. It tells that the picture cost $100,000 to produce, but there is no hint of the various talking points that would make a person *want* to see it. If he wants to see "The Last Days of Pompeii," this is intimation that the picture is in town, but there is no coaxing argument.

The cut shows the front dressed for "Beauty and the Beast." The Santa Claus person and the greens suggest that it must have been given around Christmas and that the whiskered figure is not the Beast of the film. An animal mask could have been rented and the Beast would have attracted more attention to the film than the conventional Santa Claus, perhaps bringing in enough more business to pay for the rental of the mask and

express charges to and from the city. Many houses are turning strongly to the live advertisement and where it is desired to attract the transient

patronage it seems to pay well to hire a man and a costume. The good feature of the cut is that they use much paper without seeming to overcrowd the lobby. This is done by setting some of the paper back against the wall instead of permitting it to dangle from the front just high enough to hit the hats of the patrons as they enter.

What Means M. M. B. A. A. T. S. G.

That is what Philip Reich, of the Auditorium, Meyersdale, Pa., is asking his patrons. As he uses the Mutual program we can guess that the first two letters stand for Mutual Movies. Mr. Reich uses a card program printed on both sides. It carries rather too much type to interest the reader who is not a confirmed fan, but the use of uniform type for the different features and descriptions helps to keep the card from looking too jumbled. Six reels on Saturday for five cents is too much film. It should not be necessary to offer a double show on what generally is the best day of the week. If he can get the crowd with three reels other days, he should be able to do it on Saturday. The readers for the various titles are well done, apparently being specially written. The feature is pulled up to advantage without too much being said, two to four lines being given each subject, which should be plenty where the matter is interestingly put.

Melies Matter.

In keeping with the rest of the Melies awakening, they are circularizing the managers with offers of lobby displays and photographs. If you did not get their letter, write them anyway.

Local Stuff.

The Gotham Film ompany is making a specialty of reels of home scenes for local exhibitors. Newell's Theater, White Plains, N. Y., was one of the early patrons and the local reel excited far greater interest than any multiple reel feature could have been. This has been the case ever since the early days of the fifty foot subjects when local pictures excited far greater interest than the most vivid pictures of European scenery. It gave the Biograph the inside track over the Lumiere machine in the Keith theaters because people preferred to see the pictures of the town to the best that Europe had to offer.

Still Running.

Quite a long time ago we spoke of the Palace Daily News, a one-page publication of the Milledgeville, Ga., Palace. In renewing his subscription (and he says this paper is as necessary to him as the films), Edmund Reid sends volume three, number one hundred and nine. It evidently runs two volumes to the year. It does not run quite as much local news as it did on account of a greater proportion of advertising. It seems to be the local news medium. It is run off on colored news stock, printed on one side only, the sheet being 10 by 15 inches, printed the wide way. It is elementary as compared to some of the pretentious sheets, but it has stuck through nearly eighteen months and seems to be making money and doing the work it is asked to do. You can't ask more.

Breezy.

The Weekly Bulletin is a breezy youngster in the interest of the Atlas Theater, Milwaukee. If it can hold to the gait it has started on it is going to be widely read. There is a snap and go to it that will cause it to be read with a smile and the advertising items will be read along with the rest that nothing may be missed. H. E. Hood seems to be cut out to be an editor, though he admits that this is his first editorial job and that he had to create it for himself. It's the sort of a weekly program that will give a return to outside advertisers if he goes after them, for the sheet will be looked for each week. He offers to run a kicker's column if anyone will kick and a question box if he can get questions. We particularly like the tone of this paragraph, which perhaps will come in useful to others:

> We received an anonymous letter the other day. It was a criticism on our theater. However just it might have been, we had no chance for rebuttal or explanation. Had that person come to us in person we would have been pleased to talk over matters with him and undoubtedly have been able to have satisfied him and not have left the matter up in the air as it is at present.

The anonymous letter writer is one of the meanest imitations of a human being; a man who has not the nerve to back up his charges, but there is no use getting wrought up over it. A dignified retort of this sort is much better and if there is any decency in the writer's hide this will bring it out more quickly than a "get back."

The second issue keeps up to the first, but it is the fifty-second that counts. We hope that Mr. Hood beats the fifty-two many times over.

Solomon's Ghost Club.

Julian M. Solomon, of the Susquehanna Theater, Philadelphia, explains his Ghost Club idea. This was used to advertise the film of the same name, but the title of the film was not used in the advance work. The work is done with small cards reading "Join the Ghost Club," which are distributed about two weeks before the film is shown. A few days later this is followed up with the statement, "This is to certify that the holder may become a member of the Ghost Club. Ask the Cashier." Then comes "The Ghost Club meets officially at the Lafayette Theater, on January 28th." The day the reels are run the sign in front of the theater reads, "The Ghost Club meets here to-day, initiation ten cents," or whatever the admission may be. The cards are 1¼ by 4¾, the type being set across the narrow measurement, mostly a word to a line and topped by one of the odd ornament cuts from the American type foundries. It makes an odd looking advertisement in keeping with the title and the idea has been used in many of the Philadelphia theaters with advantage. The use of the extremely narrow slip will commend itself for the advertisement of other films, since any unusual cutting attracts attention.

We like one line in Mr. Solomon's advertising that runs: "A smile with every ticket."

Figuring Costs.

A new manager wants to know if we think that with a house seating 400 persons, he is jusified in retaining the orchestra that the former manager had. It costs him $52 a week and he thinks he could save $40 by putting in a $12-a-week pianist.

He might cut the expense down by forty dollars, but whether he would save the money is another question. Here is the way to look at it:

To talk in round numbers we will suppose that he takes in $100 a day. His orchestra costs him $8 a day. A pianist alone would cost but two dollars a day; a saving of $6 a day. The patrons are used to an orchestra. The question is simply this:

Will the patronage remain $100 a day or will the absence of an orchestra keep away a sufficient number of persons to drop the daily receipts below $94? If the patronage falls off more than the $6 represented by the apparent saving, it is not a saving, but a direct loss.

Look at your advertising the same way. You hesitate to spend $5 on some special work, figuring that it will add that much to the expense. That is not the right way to look at it. Figure out if that advertising will bring you in an additional $5 or more on the day. If it will, that $5 does not represent an added expense. It is an investment on which you realize all but the $5 and, even at that, most advertising has an effect that lasts beyond the actual day the advertising is supposed to be effective. If you cannot figure on the results, why not gamble the five and find out?

Too many managers seem to figure only the expense without looking to the returns as well, but the clever exhibitor knows that there are two sides to the question and looks at both. It is in these little points that so many fail.

Still They Come.

The Third Street Theater, Easton Pa., is another house to come into line with a weekly program and this is its salutation:

> ANNOUNCEMENT
>
> The steady increasing popularity of moving pictures and the remarkable interest in special features, has led us to believe our patrons will enjoy something in the form of a program. We shall therefore issue this leaflet every Saturday. It will contain our announcements for a week in advance, comments on the films and notes of the players, which may be of interest to the public.
>
> Third Street Theater Co.

We like the looks of the youngster for the most part. It is clean looking, because the job type is held down in the advertising. We do not mean that no display type is used, but that it is of a size in keeping with the size of the column used and this in turn with the size of the page. This is a point wherein many programs fail.

The make-up is well planned. The house program goes down the center of the three-column page, each page carrying a cross page advertisement across one third of the page at the top. Not all of the program columns are filled in with type, possibly because the miscellaneous matter was all used up. The sixth and seventh pages are solid reading matter, mostly manufacturers' announcements, but with some good general matter as well, using one and two bank heads. Bullfinch border is used instead of cut off rules. It seems to be the product of a regular printer plus a man who has the editorial faculty. They come out flat-footed against the sex films and in general show the right spirit. We think it would be well to box in the program with heavy rule or even the bullfinch border. The general effect is better than usual and we hope that the Third Street will send samples to those who ask for help through this department. It is a good model, once the white spaces are filled in. This looks unfinished.

Help Wanted.

L. Garman, 102 West Woodland Avenue, Arlington, Md., is going to open a new house shortly and will appreciate announcements from brother managers.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Dinner.

OWING to the fact that the Inquest and I Am clubs have practically replaced the former photoplay dinners, there has been none announced for this year, but the two clubs will join as hosts in a dinner to be given at Keen's Chop House, West 36th Street, on Saturday evening, March 21st, when any person interested in photoplay and his wife or best girl will be made welcome with no further formality than expressing the desire to be present and sending two dollars for each cover. Reservation must be made in advance, that the committee may know how to provide for the guests. Remittance may be sent to this writer at Box 70, Madison Square Station.

The Inquest Club.

Although the last meeting of the Inquest Club was held on Washington's Birthday, there was nearly a full attendance of the membership and an interesting meeting. Monte Katterjohn, of the Universal, was a witness, but Pop Hoadley went down the street to get some supper. The latter end of it must have been his breakfast. E. M. Wickes rose to a point of personal order anent the last report and stated that the lady stuck "pins" in him, not "pints," as the otherwise and sometimes intelligence compositor had it.

Of the show seen at the Savoy an Edison showed how little plot was needed to make a good comedy, the incidents more than masking the lack of involved plot, but it was pointed out that the incidents all had an actual bearing on the plot and were essential to it. It was also remarked that Edison can get over many nice pieces of business that the average comedy director will slight, the reel showing many little things that might not have been funny in other hands, but which gained laughs.

A Kalem, "The Shadow," was somewhat unusual in that not a single member of the cast held interest at the end of the picture. All of them managed to get "in bad" with the audience at some point in the double reel.

A Vitagraph was chiefly interesting as an example of bridging the excision of scenes by means of leaders to get within the required footage.

Most of the members present announced their intention of being present at the Inquest I Am Dinner Meet.

The next meeting will be held March 9th. There will be no meeting March 23d on account of the dinner the Saturday before.

A Good Scheme.

Here's a really good scheme that is offered by Myron Wells. When he writes his practise scripts, he uses news (sometimes called "mill") paper, cut into sheets about four by five inches. He writes but one scene on each and he can shift scenes, alter them, rewrite them, or do anything he wants with them. After he thinks he has done all he can, then he puts it on the regular typewriter paper and sends it out, but meantime he has his material in such shape that no alteration or change to a scene musses up all the rest of the script. For those who still need to work over their material, it is one of the best schemes we have met with. If there is a print shop in your neighborhood, you might arrange to get trimmings from odd stock cut to the size you require for almost nothing. For those who write in longhand we think that a five by seven sheet would be handier, but the size is not the essential part, that essential is the fact that you can change your scenes at will with never a thought that each material change means a fresh copy. It is an idea we wish we had thought of ourselves.

The Essanay at Niles, by George G. Cantwell, Editor.

This company, under the management of Mr. J. J. Robbins, is now housed in their brand new glass studio at Niles, California, 30 miles south of San Francisco, and is probably the largest motion picture studio under one roof in the West.

With the big expanse of glass in the studio proper, almost any interior set is possible; the company at present, being at work on several three- and four-reel feature subjects that are going to attract much attention.

Special electric light installation will enable the force to practically be independent of weather conditions.

The scenic advantages around Niles for picturesque settings are ideal for the work, with its rugged canyons, rolling hills and beautiful valleys.

Should city scenes or water stuff be needed, an hour's ride takes the troupe to San Francisco and the Golden Gate.

While the Essanay Company make a specialty of Western pictures, stories of the great out-doors in all its moods are wanted. Good, clean, wholesome drama, with thrilling situations and a live story are always in demand, but cheap "heroics" and "mellow" melodrama will be barred.

While gun plays may be necessary in some stories, do not hold the story to this idea alone, and the less killing and robbing in the action, the more likely the chance of an acceptance by the company.

Comedy-drama, as well as comedy, in both straight and farce, are especially wanted at the present time.

In a general way, Director Lloyd Ingraham, prefers light dramas and comedy-dramas, featuring Miss Reina Valdez, Evelyn Selbie, True Boardman and Carl Stockdale.

Director Roy Clements at present is busy with comedy and farce, with Victor Potel, Margaret Joslin and Harry Todd in the "Slippery Slim" and "Snakeville" series.

While Mr. G. M. Anderson as a rule, furnishes his own stories for the "Broncho Billy" pictures, he is not averse to accepting a good idea from others. Miss Marguerite Clayton is his leading lady.

Everybody is able to ride, but there are no Diving Girls in the lot.

The scenario department has been given special attention, and is in charge of Mr. Geo. G. Cantwell, as editor, where all scripts are read and passed upon. Those rejected are returned at once, and any of merit are later taken up with the various directors, and those found available are purchased at the market price.

It may be of interest to contributors to know that any delay in the return of their manuscripts, as a rule, is an indication that their story is being favorably considered.

In regard to the KIND of a story we want: there is practically no restriction in this, for an available IDEA may come to us in most any guise, and as few writers are able to furnish a working script, it is suggested that beginners furnish a full SYNOPSIS only, say of 300 to 500 words. This will have as good chances of sale as a full scenario and save lots of trouble for both the writer and the editor.

Any requests for information MUST be accompanied by a stamped, self-addressed envelope.

We Are Not Mad.

Now and then someone tries to "scald" us for being so nawsty and unpleasant generally, but now and then someone else sees that we are not merely doing it to be unpleasant. We've even been accused of insulting those we have sought to help, and so it is pleasant to get a letter like this one from Myron E. Wells:

> After six months' pegging away at scenarios, I begin to feel like I did when I graduated from college; i. e., that I don't know much after all. I have always felt that a fellow was getting along *some* when he got that far.
>
> I enjoyed very much your "How to Become an Author," in the issue of February 7th, but, *gee*, how the shafts of sarcasm did cut. It remained, however, for the most important lesson from this article, to come to me later on. I got a scenario back a few days ago, and there were so many things wrong in it that I felt like writing the editor and begging his pardon for having bothered him with it; but I didn't for his sake and his time. However, in going over this scenario I was so forcibly reminded of your article again that I hunted it out and read it through once more, this time finding a lot more shafts that did not get through the hide the first time. Let 'em come, Sargent, they do us a lot of good even if they do hurt when they strike. I know I have been wasting postage—but—and especially so since the editors don't give the slightest intimation as to WHY. The slips that Essanay used once helped some, i. e., a list of reasons for rejection printed and a check mark at those applying.

Now we thought that "How to Become an Author" was a pretty mild and nicely behaved story, one without a kick in it, but Mr. Wells sees some shafts of sarcasm in it, and perhaps there were, but there is a reason. We do not hate the whole photoplay world and we are not mad at them for any reason. To the contrary, we want to help them all we can, but a long time since we found out that it did no good merely to hand out sage advice.

A large number of our readers are graduates of the schools, and they have been told that they are the best little writers on earth, and they believe it. A lot more know without being told that they are good. All are wrapped in an armor of self-content so impenetrable that in comparison a chilled steel safe looks like the stuff they fill charlotte russes with. We must take a can opener and pull off that armor before we can make the slightest impression, and we do it, not because we hate the writers, but because we like them and want to help them, and we know we must husk them a little before we can get to the core.

We have been through the mill ourselves. We have been kicked and cuffed into line and we know how much it hurts, but we know, too, that unless these raps are given there is no progress, and so we are writing with what the bromides call a "vitrolic" pen, merely because that is the only kind of ink to use on armor plate.

Recently an other writer complained that we were doing our pretty best to discourage the novice and hinted that soon we would have all the novices discouraged and so would have no one to write to. Bless his lovin' li'l thoughtful heart, you *can't* kill the man who is bound to write, and the others ought to be killed; the people who talk about their "rights" and all the rest of them. We are writing this department for the greatest good of the bunch, and we are, perhaps, to be excused if we think that we may know a shade more about it than some of the complainants. We can do no one any good until they get into the frame of mind that Mr. Wells represents, but once they waken to the fact that the man who has written three scripts that all his friends say are good, is not a writer, they are hopeless. Personally we are the mildest-mannered, bald-headed cuss you ever saw, and we are not mean because we like to be mean. We are doing the best we can for you, so please, Mr. and Mrs. and Miss Writer, realize that and read the straight word and realize that it hurts us more than it does you—and that right after a remark about bromides!

Tap! Tap! Tap!

(Continued from last week)

Scene 25.—"I DON'T LOVE YOU."

Pier.

Adam and Hilda discovered—he proposes to her earnestly and almost hopelessly, she says no—putting her friendly hand in his—he is pleading, when she looks over towards "The Wanda"—involuntarily says leader—Adam looks also. Cut to;

Scene 26.—The Houseboat.

Glimpse of Forbes in row-boat leaving for pier.

Scene 27.—DILEMMA.

Pier.

Forbes comes from boat and Hilda welcomes him so that Adam, watching—has no longer doubt. Hilda looks from one to other—then simply and naturally turns to Forbes, puts her hand on his shoulder and looks back at Adam, showing she has made her choice. Forbes glances uneasily towards "The Wanda"—shows he is in a dilemma—doesn't know quite what to do—Adam notes this—and going toward him eyes him

steadily. As the two men face each other—eye to eye—Adam searches for Forbes' motives—shows threat if evil comes to Hilda—and turning to her—holds out his hand—she slowly places hers in it. With a last warning look at Forbes he enters his fishing boat and rows off, down the river showing resignation. (Note: Scene 27 to 30 to be cut "ad lib" in joining room.)

Scene 28.—Deck of houseboat.
Mrs. Forbes looking toward shore very much out of temper. Makes up mind—calls sailors—gives orders to go down the river—bustle in preparation to raise anchors. Mother takes megaphone and calls peremptorally. Cut to:

Scene 29.—Hilda distracted by Forbes' nervous attempts to check her demonstrations of affection, as he hears and sees his mother with megaphone. Forbes hesitates before registering decision—then doggedly forms megaphone of hands and calls that he is coming, evidently recognizing he had better get out of the situation. Shame-faced he bids Hilda a hasty good bye and brushes past her to get into boat. Hilda's braid catches on the button of his sleeve. Mechanically she tears the braid away. Forbes into boat and off. Hilda stunned, dazed.

Scene 30.—"I WANT TO SAVE YOU FROM YOURSELF."
Deck of houseboat, already in motion.
Forbes and mother apart from guests but keenly observed by Evelyn. Forbes is reluctantly convinced and with a last look back toward Hilda and with evident effort crosses to Evelyn and begins to talk to her in constrained manner.

Scene 31.—DESERTED.
Pier.
Hilda still standing as though stunned.

Scene 32.—Flash of houseboat in far distance moving slowly down stream.

Scene 33.—Pier.
Hilda reaches both arms imploringly toward the parting boat.

Scene 34.—TAP—TAP—TAP!
(Moonlight). Deck of houseboat moving slowly along or anchored elsewhere. Gay party on deck. Forbes seated on rail near Evelyn chatting. He looks down on the water shining in the moonlight becomes distrait. Evelyn annoyed at his lack of attention tap—tap—taps with the end of her fan on the railing. (Note: Tempo of tapping slow like the tapping of Daddy's cane.) Forbes apparently does not notice tapping—but leans gazing intently at the water.

Scene 35.—Section of moonlit water.
Dissolve in and out—Hilda's head with hair floating about her as she smiled at Forbes in scene 20. Cut back to.

Scene 36.—Deck of houseboat.
Evelyn still tapping with her fan and looking at Forbes with great displeasure. He starts, collects himself, attention caught by the tapping fan; he reaches out nervously—checks Evelyn's mechanical tapping.

Scene 37.—AFTER DAYS OF LONELINESS AND LONGING HOPE IS DEAD.
Interior of hulk.
Daddy is dozing in chair, toddy-mug in front of him and cane between his knees. Hilda very despondent and unhappy sits at the table thinking, looking toward window. Double exposure—dissolve in outside of window of Forbes in evening clothes as seen in window in scene 19. Vision fades out and Hilda's head droops. Suddenly she raises head, tense determined registers decision with cautious look toward father, gets paper and ink out of table-drawer and writes letter. Daddy rises, says good-night and stumps out of room. Hilda looks after him and listens; registers with nods of head the tap—tap—tap of the old man's cane, resumes writing.

Scene 38.—(Moonlight.)
Flash of Forbes on deck of boat among merry friends. Back to:

Scene 39.—Interior of hulk.
Hilda reading her letter. Screen portion of letter:
"I CANNOT LIVE WITHOUT YOU. THE MERCY OF THE RIVER MAY BE GREATER THAN YOURS. I HEAR THE TAP—TAP—TAP OF DADDY'S CANE.—POOR DADDY.
Back to scene:
Hilda deliberately folds and puts letter in envelope addressed, ready, and stamped—takes a second sheet of paper and writing a line or two leaves it beside mug, then exits with long sad survey of room from doorway.

Scene 40.—Section of fishing hamlet street corner old-fashioned oil lamp-post with mail box on it. Scene so dark that while action can be seen but nothing else clearly except light of lamp. Hilda enters—with finality of motion—she puts the letter in box—exits.

Scene 41.—The old pier. Dark night.
Hilda approaches, jumps in a boat at side of pier near the end—deliberately throws oars onto the pier and unfastens the rope and pushes the boat along. The boat starts and a projecting beam strikes the back of Hilda's head as the boat moves under it. She staggers, presses both hands to head and falls across seat of boat unconscious. And the boat drifts outward and down the river.

Scene 42.—Forbes' study as in scene 4. Night, lamp on desk.
Forbes at desk is distracted—registers retrospective thoughts and sighs, student lamp lighted.

Scene 43.—Flash of river—night light.
Hilda's form lying huddled across seat in drifting boat.

Scene 44.—TO THE NETS. ?
(Gray light of daybreak.)
Exterior of humble fisherman's cottage on river bank.
Adam in fisherman's rig, high boots, etc.—opens door—comes from house and exits from scene. His mother is seen through door which he leaves open.

Scene 45.—Interior hulk.
Daddy enters from room—calls—no answer—puzzled—goes to table, seeing note picks it up and reads. (Screen):
"I'M GOING AWAY FOREVER—CANNOT TELL YOU MORE—GOOD-BYE, DEAR, DEAR DADDY."
Poor Daddy dazed—staring before him.

Scene 46.—River.
Fish net leaders stretched from poles. Hilda's boat has been caught in the net.

Scene 47.—"SHE'S GONE TO THE CITY TO THAT MAN—I MUST TRY TO FIND HER."
Interior hulk.
Daddy as before—gives leader registering determination.

Scene 48.—River. Net as in scene 46.
Adam comes rowing into scene—looking in horror at Hilda in boat—sees she is not dead, starts to lift her out. Cut to:

Scene 49.—Pier near hulk.
Daddy getting in boat—pulls off.

Scene 50.—Exterior Adam's cottage.
He enters carrying Hilda in his arms, she is still unconscious—at his call his mother comes to the door—exclaims in pity and they enter cottage.

Scene 51.—Steamer dock as in scene 6.
Daddy arriving at wharf in small boat as steamer docks facing down river.

Prize Schemes.

Keep away from prize schemes. One recent one announces that all scripts submitted, accepted and not winning a prize will be paid for at the company's rate. In several instances it appears that the company's rate is $10 for a thoroughly professional script. In other words, someone will get $200, and perhaps a thousand dollars worth of stuff will be purchased for a hundred. Can you see where you will win?

At best the prize contest ties up a script even longer than some regular companies hold them, and for this reason we do not even like that Cines contest idea, though unquestionably the Cines contest will be conducted absolutely without fraud of any sort.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

M. S. T.—There seems to be little or no interest in the matter. Not even a single inquiry.

A. C. H.—We are sorry, but we do not know what the editor means when he asks for more scenes with "class." It's a new one on us. It is not a common studio phrase. It is possible that he is asking for some lighter scenes to relieve the heavy, but that is merely guesswork.

J. McC.—Sorry, but the Answers Man cannot undertake to get a house in Troy to run pictures of your trouble play. If you have a scene in a forthcoming release, how is it you do not know the name? This is not the press agent's column, you know.

C. B. L.—"Plot does not appear," as one of the studio bromides. It later all needs that the story is told the way that the studio producer sees. Twenty-three assists to a thirty-scene script. You ought to enjoy the reaction of any story. Please explain with a line what you mean by a combination of inserts appearing two or three scenes in advance of their proper place." It certainly seems that such a procedure would destroy the continuity. Better to send directly West.

F. B. M.—On the leased side Edwin August has played with Rosemary Lubin and Vitagraph. He had the title role in His Lordship Buys Stock."

RUBEENA.—Hope you enjoyed the picture. Seems like a pretty outdoor. Miss Cissell seems to be with Essanay though we have not seen her cast lately. Cines pictures are made in Italy.

R. J. H.—We do not know how long it requires for Essanay to pay off on a release. It might take a couple of weeks if the rock sister happens to be away. Wait a month and then query. Don't worry in the meantime. Most companies do cast their plays to their greatest matter. It takes up too much film on the screen. We do not understand that American is now releasing in Chicago. The companies mentioned are buying, though taking little from the general market. They are always open for the really good script.

R. D. P.—It is not customary to acknowledge the receipt of a manuscript. It would cost the leading companies several thousand dollars a year to extend this simple courtesy. Let a script be eight weeks and then, if you wish, send in a polite inquiry. A lengthy stay is generally a favorable augury, but not always. It at least shows that the script is being considered.

M. G. R.—Mr. Kerrigan is working in Los Angeles. Miss Ethel Cooke was the leading woman in "What Might Have Been." Miss Balcom was the lead in "L'Article 47." Joe King was John Vance in "The Missionary and the Actress."

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IT is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service, those sending 4 cents in stamps to cover cost will receive a carbon copy of the department reply by mail immediately.

The first 74 questions are now in print in neat booklet form and may be obtained by remitting twenty-five cents, money or stamps, to the editor.

Question No. 23.

Best answers will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Suppose one of your armature coils burned in two, or became disconnected right in the middle of a show. Tell us what you would do; also, give probable cause of the trouble. Explain, in detail, the things which might cause a compound-wound generator to refuse to pick up its load, even though running mechanically perfect.

Roll of Honor on Question No. 17.

All but one of you seem to have fallen down on that part of question 17, which deals with the grounding of the generator. Nobody but Ernest D. Wills, Brookings, S. Dak., seems to have thought of looking in the National Electric Code, which governs in matters of this kind. I was rather astonished at the diversity of opinion, and the wide range of reasons given for and against grounding. Various correspondents dealt with static, electrolysis, induced current, and many other things. L. B. Minges, Lestershire, N. Y., came pretty close to it, as he would ground for anything under 500 volts. Taking it by and large brother Wills again swipes the pie, captures the glory and gives you the Merry Haw, Haw! While none of the other replies were correct as to the insulating matter, still the following are entitled to be on the Roll of Honor, and were, for the most part, correct in other portions of their reply, though every one of you made some mistakes. Now, gentlemen, get busy and don't let brother Wills run off with the whole works; he is getting too darn chesty. The roll of honor on question 17 is: W. B. Minges, Lestershire, N. Y.; W. S. James, Camden, N. J.; Chicago, Ill., (5), all members of No. 2; L. C. LaGrow, Albany, N. Y.; Harry S. Dobson, Toronto, Canada; Fort Worth, Texas; L. S. Usher, Winnipeg, Canada; W. L. Johnston, Toronto, Canada; Boston, Mass.; Seattle, Wash.; St. Joseph, Mo.; and Cleveland, Ohio (3).

Answer to Question No. 17,

By Ernest D. Willis, Brookings, South Dakota.

The question:

Would you or would you not ground the frame of your motor, your generator, or your motor-generator? Explain, in detail, reasons for your answer. What is a "ground" as applied to an armature or a field coil, and what is the effect of each? Give method which may be applied by the average operator for testing for armature and field coil grounds. If you are using 35 amperes d. c., the current being 110 volts, how many additional h.p. must the engine exert at the power plant, or your own engine if an isolated plant, when you are using your arc, and how much of this power is used in actual production of light at the arc? Where does the rest go? What difference would it make if the supply were a. c.? What difference would it make if the current were 70 volt? If it were 220?

The answer:

The National Electrical Code recommends all motors or generators 550 volts and under to be insulated from the ground, and all over this voltage to be grounded. When you ground your set the insulation and the liability of the entire system to ground depends upon the insulation of your machine. If there is one ground present in a system, a second ground will at once cause trouble, while if there were no grounds in the first place the acquired ground would not cause trouble. In some places the secondaries of the transformers are grounded so as to protect life and property in case the transformer breaks down and allows the primary voltage to be impressed upon the secondary. If such is the case and you are using alternating current, a grounded machine frame will at once cause trouble as soon as a local ground shows up in the machine. Suppose your frame is grounded and through this, of course, you are protected from shocks while touching the frame yourself, but you are never able to tell how soon a ground may take place upon the outside circuit impressing high enough voltage upon the insulation of your machine, causing it to break down. I would advise insulating the frame if for no other reason than that if there is one ground the chances are a hundred to one there will be another.

When any of the wiring on an armature or field coil either makes a good metallic connection or, due to weak insulation, forms an arc with the metal of the machine, a "ground" is said to be formed. One ground will not cause trouble, but if, for instance, you have two grounds in the field coils, then, due to the grounded path having less resistance, some of the coils will receive little or no current. If there are two grounds in the armature some of the coils will be short circuited and the result will be observed on the voltmeter; also if an iron bar is held near the revolving armature it will vibrate as the bad coil or coils pass. The coils on the machine will also be heated. One ground in the armature and one ground in the field will cause part of the field coils to be weaker than others and the machine will show uneven running. Start the machine running with a slight load and run till machine is warmed up, then connect one side of a voltmeter to the frame and the other side to one of the terminals. Now, if you get a deflection more than 1/20 the terminal voltage of the machine, and it remains fairly steady, you can be sure there is a ground in the field coils near the other terminal. If you get no deflection, however, or a very small one, connect the voltmeter between the other terminal and the frame and see what results. If the deflection is not steady, but is vibratory, you can assume, with a fair degree of certainty, that it is an armature ground. If, after this elimination test, you decide the ground is in the field coils, disconnect them from each other and connect one side of the lighting circuit (110 volts) to the frame the other side of the circuit through a voltmeter to either wire of the field coil. If a decided deflection is produced you have found the trouble. Proceed in the same manner with the rest of the coils. An electric bell may be used instead of the voltmeter, using several dry cells instead of the lighting circuit or a telephone receiver may be used instead of the bell. A magneto testing set is also good if you have one. Grounds in the armature make themselves manifest by the voltmeter fluctuations, or by the vibrating of a piece of iron held near the revolving armature as the bad coils pass by; also by excessive heating. If you cannot find the short circuited coils by superficial examination, the best thing to do is to make the bar to bar test. A direct current controlled by a lamp bank is sent into the armature and a millivolt-meter or a galvanometer is connected to adjacent bars around the commutator. The average deflection will soon be found. Then as you proceed testing adjacent bars, and you reach a point of little or no deflection you have a short circuited coil or coils, and by moving the wires of the voltmeter further apart the number of coils short circuited by the grounds can be found.

And now for the other portions of the question: the d. c. arc operates at about 48 volts and since, in the example proposed, the amperage is 35, the power for light alone is $35\times48=1680$ watts. But with 110 volts on the line the power registered at the meter will be $110\times35=3850$ watts. We then have a difference of $3850-1680=2170$ watts, which is used up in heat in the coils of the rheostat or other controlling device. The h.p. necessary for the arc is the total wattage $3850\div746=5.1$ h.p. In the case of a. c. the arc voltage would be 35 instead of 48 and we would have to use more current when using a. c. than when using d. c. With the same resistance in the rheostat, since the resistance of the arc is less, therefore the resistance of the circuit is less, so that the amperage would be $110-35\div1.8=41.6$ amperes, 1.8 ohms being resistance of rheostat to deliver 35 amperes d. c. at arc. Watts taken from line, $41.6\times110=4576$. Watts at arc $35\times41.6=1456$; difference equals 3120 watts which is consumed in the rheostat and appears in the form of heat. If the voltage were 70, arc consumption would be 1680 watts as before. Line watts equals $70\times35=2450$; difference equals 770 watts into heat. If voltage were 220, arc consumption being the same, 1680 watts. Line watts equals $220\times35=7700$, difference equals 6020 watts into heat.

The only error I find in Brother Wills' reply is where he says "or other controlling device." This is incorrect; a d. c. to d. c. economizer has a very decided loss, but only a very small portion of it shows up in the form of heat. With a. c. there is almost no loss at all if an efficient economizer be used. Brother Wills' reply is very excellent indeed insofar as it applies to resistance, but as I understand him he recommends grounding in defiance of the National Code and this is entirely wrong. Had he simply remarked that he personally believed the code rule to be wrong; no one could possibly object, but a recommendation is quite different and Brother Wills was very wrong in making it. The code is the law in such matters and it must govern.

An Excellent Little Book.

The Nicholas Power Company has put out a very neat little leather-covered booklet, entitled "Hints to Operators." This work is supplied gratis upon application, and it is well worth writing for. In the back is a pocket for the operator's license card. It also contains a fund of useful information in convenient form, mainly on the care and adjustment of the Power's Six mechanism. The credit for this little work is due Mr. William Smith, assistant general manager of the Power Company.

A Fine Piece of Work.

Chas. D. Armstrong, Majestic Theater, Ashland, Wisconsin, writes as follows:

> Introducing myself as a "student" operator. I am mailing drawing illustrating the theory for determining the size of picture, equivalent focus, size of aperture, or length of throw with relation to the projection upon the screen. I also attach thereto my reasonings, determined from the sketch, or, in other words, "the cause for why" relative to rules for the different determinations.
>
> In defense I wish to say that I have never studied physics, or anything else directly bearing upon this subject, except that I have "digested" from your Handbook. The sketch is strictly original and I submit it in part as an illustration of my method or system of study. On page 360 of the Handbook you give the formula for determining the equivalent focus (size of picture you say, which is a typographical error) in substance as follows: "Multiply the length of throw in feet, by the width of the aperture in fractions of an inch, and divide this result by the width of the picture you desire, in feet." Accepting this as correct I wanted to know the "cause for why" of this rule, and the sketch I present is the product of my endeavor to ascertain the fundamental base of this rule. To enable readers to understand the sketch I will say that the point I endeavor to bring out is that the size of the picture is increased once over the size of the aperture to each time the length of the throw is increased over the equivalent focus of the lens. In the sketch I have illustrated, in figures and words, the actual working out of the formula for determining the size of the picture. The methods for determining any of the other quantities are as readily deduced. The drawing is based on a lens with a surface of a four-inch sphere, four-inch equivalent focus and an aperture of one inch. The length of throw is extended in inches, but would eventually progress into feet if the extensions were continued. However, what is shown is sufficient to illustrate my point. In closing I will give a

DEDUCTION OF RULES.

Theory Expressed in Sketch, to Find the Following:

Equivalent focus. The size of the picture divided by the size of the aperture gives the number of times the length of the throw is increased over the equivalent focus, hence the equivalent focus is equal to the number of times this amount is contained in the length of the throw.

Rule: Equivalent focus equals size of picture divided by size of aperture contained times in length of throw.

Size of picture. The length of throw divided by the equivalent focus gives the number of times the size of the picture is increased over the size of the aperture, hence the size of the picture is equal to this amount times the size of the aperture.

Rule: Size of picture equals length of throw divided by the equivalent focus times size of aperture.

Size of aperture. The length of throw divided by the equivalent focus gives the number of times the size of the picture is increased over the size of the aperture, hence the size of the aperture is equal to the number of times this amount is contained times in the size of the picture.

Rule: Size of aperture equals length of throw divided by the equivalent focus contained times in size of picture.

Length of throw: The size of the picture divided by the size of the aperture gives the number of times the length of the throw is increased over the equivalent focus, hence the length of the throw is equal to this amount times the equivalent focus.

Rule: The length of throw equals size of the picture divided by the size of the aperture times equivalent focus.

As coming from an operator, this is indeed a remarkable piece of work. The drawing would not do discredit to a regular mechanical draughtsman, and this is no idle compliment. It is certainly encouraging to know we have men in operating rooms who can sit down and reason out, and not only reason out, but illustrate an argument and a proposition such as this, with nothing to go on, except the rule or rules quoted in a handbook. I very much doubt if I could have done it myself. Brother Armstrong is herewith added to the roster of names of operators whom I regard as distinctly progressive high-class men. He has stepped into the class with Woods and Dolliver, of San Francisco, Cal.; James, of Camden, N. J.; Smith, of Fort Worth, Texas; Day, of Sherman, Texas; Griffiths, of Ansonia, Conn.; Wills, of Brookings, So. Dakota; La Grow, of Albany, N. Y.; Johnston, of Canada, and others. (Now that "others" includes quite a few, so those of you who know I think well of you and whose names are not included please don't get insulted. I simply named a few I happened to think of first.) And by the way, while I think of it, progressive managers who want high-class results will do well to watch the Roll of Honor on the questions now being propounded. Men who have the enterprise, progressiveness and ability to answer the questions I am asking will, I think, prove to be without exception good men. In the first place, they already possess knowledge, or are willing to dig down and get it when the way is pointed out to them. The fact that they do possess knowledge presumes that they are men of brains and ability, and it also proves they are not lazy, and those two things form a large proportion of the necessary ingredients of the high-class operator who can find and will produce results. A great many readers of the department would like to answer these questions, but they love their ease too well to get out and hustle and dig up the answers for themselves, and the lazy man never did and never will make a high-class operator. Now, please don't misunderstand me. I don't mean to say that failure to answer these questions, or attempt to answer them, is any proof that a man is not a good operator, or even a high-class operator, but, on the other hand, the fact that a man does answer them, or makes a stab at it anyhow, goes a long way to prove that he is, or will be, a mighty good man in an operating room.

From Greenwood.

James Surlson, Greenwood, South Carolina, writes:

> Have not seen anything in our department from this neck of the woods, therefore, this letter. I am running a Simplex, taking a.c. through a Fort Wayne compensarc, with good results. I added considerably to the brilliancy of my picture by perforating the flicker blade of my shutter, filling it full of small holes with an ordinary punch. Removed the regular blade, and made another one just like it out of metal so as to keep the regular machine shutter as it was.

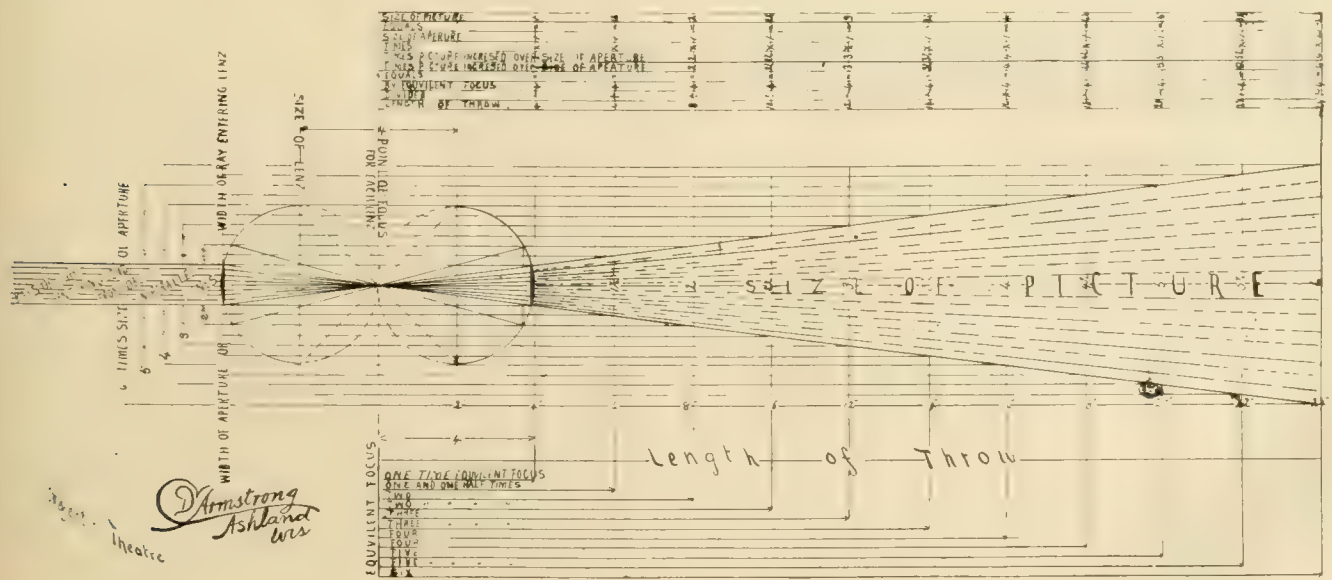
Glad to hear from you, Brother Surlson, though I think the benefit of perforating the shutter is, if you will pardon me, largely imaginary. That stunt has been tried out and discarded long ago. For one thing, any light thrown on the screen during the dark period tends to injure the highlight of the picture. The Edison Company used a perforated flicker blade for a long time, on the theory that it reduced flicker, but they have, I believe, abandoned that particular scheme and come back to the solid blade.

Theater Heating.

H. E. Briggs, Deerwood Theater, Crosby, Minnesota, asks our opinion as to the following:

> What do you think about a hot air plant for theater heating, the auditorium being 25 x 100 feet? Knowing that it would cost more to intsall it, would it cost less for operation? I know what the heating company's man would tell me, but would like to know the experience of others.

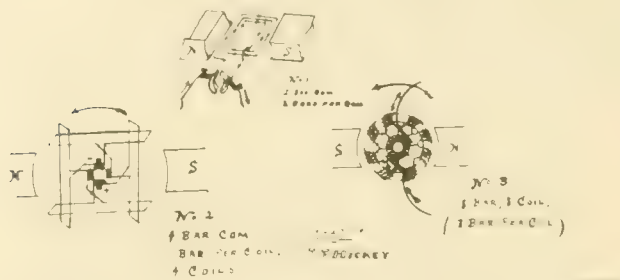
I would rather refer this particular matter to managers who have had experience, and would request them to write friend Briggs direct. Personally, I believe it costs a little more in fuel to operate a hot air plant than it does to operate either steam or hot water, but in my opinion there is a large advantage in the fact that the hot air plant supplies a great deal of ventilation; it brings the fresh air in from the outside constantly, whereas steam heat or hot water does not do anything of the sort. However, I admit I have had no personal experience with the two, when it comes to their application in theater heating.



Concerning Question No. 10.

Stillwater, New York, sends in the following:

> In commenting on the reply of L. C. LaGrow to question 10, January 24th issue, with regard to that part of his statement concerning the peculiarity of the winding of some generators, you say you would like a little more detailed explanation. Of course, it is up to Brother LaGrow to supply this, and I suppose he will, he being apparently well qualified to do so, as is made evident by his most excellent answers, so far, to the questions. Still I don't think it would be any harm for us who are just beginning to learn to give our explanation, to the end that if we are in the wrong we may be set right.
>
> The attached tracing illustrates my understanding of this matter. Sketch No. 1 shows the theory, and Nos. 2 and 3 the actual practice. Sketch No. 2 has its proportions drawn wrong in order to make it clear. The dead part of the wire is drawn very long and the active part very short, while in the actual winding it is just the reverse. Sketch No. 3 is not drawn to suit me, but is the best I could do. If you can understand it my purpose will have been accomplished. It shows a ring winding with eight coils and eight commutator bars. In winding the armature the wire is laid on in a continuous spiral, as shown. It will be noticed that the complete winding can



> be divided into two parts, as shown, one influenced by the N-pole and the other by the S-pole. When looked at from the commutator end the N-pole side moving upward has e.m.f. in direction from back to front of armature through the inductors; the S-pole side has e.m.f. in direction from back to front of armature through the dead wire. The e.m.f. in each half of the armature is in series and current flows from one coil to the other, except at the points where the N-half and the S-half of the armature meet. Here the e.m.fs. meet, or oppose, and if wires were connected to the winding at this point for an instant the two oppossing e.m.fs. would both force current out into the wire at the top of the armature, and draw it in at the bottom, as shown by the direction of the arrows. Now, if the junctions of the coils are connected to eight commutator bars, one coil to each bar, and the ends of the external circuit be connected by brushes to the commutator bars half way between the poles, each half of the armature separately generates an e.m.f. and delivers current to the external circuit. If I am not right in this I shall look forward to being corrected by some of our department fans.

Stillwater, this may sound like a bluff, but I literally have not the time to dope this out just now. I am giving it as you put it, and when it is in print I will sit down and study the matter some evening, and come to a thorough understanding of it. At first glance, however, the thing looks reasonable, and I should say that you have given a very lucid explanation, and that your solution is probably correct.

Picture Moves.

Clyde Stakebake, Winchester, Indiana, says:

> I am projecting a picture 58 feet on a mirror screen with a Power's Six-A, and have trouble with the picture moving up and down and sideways on the screen. Intermittent is apparently properly adjusted and seems to have no play either way. At times the picture is steady and there is very little motion, but again it will move as much as four to six inches on the screen.

From what you say I am inclined to think a part of the trouble is due to a dirty intermittent sprocket. The least bit of dirt on the face of the sprocket will cause a jump, therefore, wash the same with kerosene every day, using an ordinary tooth brush. See that the top gate rollers hug the film reasonably tight, stretching the springs, if necessary, to accomplish this. Possibly some of the movement is in the films themselves, as some of the manufacturers have not yet succeeded in perfecting their sprocket perforations, but a jump of six inches is terrible. Be sure that your tension springs are tight enough. Study the Power's Six instructions in the Handbook closely. If the intermittent sprocket has no end play, then none of the fault lies there, since if the shaft was sprung, or the sprocket itself out of round the film would jump all the time. As to your last question: You will have to take that up with the Nicholas Power Company, 90 Gold Street, New York City. I think they will take care of you as the Power's machines are or were put out with a year's guarantee.

Screen Color.

Harry H. Finney, Convent, Louisiana, wants to know if light green alabastine on light canvas is as good as white. Says he has no black border on his screen, which is in a college hall seating 500. Also inquires if a cracked condenser will make any difference in the light. Friend Finney is in a college where a few films are run every Sunday evening.

As to the light green, I, myself, would prefer the plain white alabastine with a border of black. I am not a believer in those various screen "dopes." I think the benefit derived through their use is not only largely, but entirely imaginary. I have never seen anything which I thought equalled the plain white screen. It depends on how the lens is cracked; a straight crack does not seem to make much difference, provided the two halves will stay in place. There is, of course—there must be—some difference, but not sufficient to be visible to the naked eye.

Carrying Reels.

Again we must call attention to an abuse of long standing and one which this department has spoken of before, viz.: The carrying of reels. The manager should understand when he employs an operator that he is employing a man to take charge of his operating room, and project upon the screen of his theater results upon which will depend to a large extent, the receipts at his box office. Yet the average manager seems to think that this man ought to be a sort of a combination operator and errand boy. Just where he gets that idea from I don't know, and I guess nobody else does either. It is no more reasonable and right to expect the operator to go to the film exchange, or to the express office and get the films than it would be to demand that he paint the theater or scrub the floor or go to the coal yard and lug the coal with which to feed the theater furnace. The excuse that "the operator understands he was to carry the reels when he was employed," is no excuse at all. It simply means that the poor chap was forced into submitting to an abuse in order to procure a position. Managers ought to be more fair minded than to demand any such thing as this. In large cities this carrying of reels is a very serious matter to the operator. I know of cases right here in New York where operators are obliged to start the first show at 9 a.m. and work through an eight-hour grind, but before they enter upon this grind, which is hard enough in all conscience, they are obliged to go to a film exchange and get the reels. Now, sometimes these men live from five to ten miles from the theater, and they have to pass right by the theater and go three or four miles further to the exchange, and then come back, which means that instead of working eight hours they are working nearer ten. And does the manager offer them anything extra for this service he has put upon them? Well, not so you could notice it! Instead of doing this too many managers put up a terrific howl because they are obliged to pay their operator for ten hours' work, fully two-thirds the sum they would have to pay a bricklayer for eight hours. Good managers don't do these things. They realize the fact that their box office income depends to a very large extent upon the class of work turned out by their operators, and they also realize the fact that if the operator really turns out high-class work he has got all any one man can possibly attend to, right there in his operating room and that anything demanded of him outside of his operating room duties will mean a lowering of the standard of the results he puts on the screen, because the man will be overworked. That is not any fairy tale, but just good, hard, sound, horse sense.

Six hours of a steady grind is as much as any operator can stand, and continue to stand it for any length of time and put perfect results on the screen. Accepting this as a fact, and it is a fact, one sees how utterly unreasonable managers are who demand six to eight hours' service of their operators, and top that off by a further demand for reel carrying. But aside from all that it is not an operator's business to carry reels, no matter whether he works eight hours or two hours a day. The operator is an operator, not an errand boy.

From Mudlavia.

B. F. Hittle writes from Kramer, Indiana, where is located the Mudlavia Sanitarium. He says:

> For the past four years I have been connected with a little storeroom theater, and during that time, through the aid of the department and the Handbook, have been able to head off trouble in connection with projection, wherefore you have my sincere thanks. During that time I was located at Attica, Ind. I am now in the employ of the Mudlavia Bath Institution. The theater building was built for a chapel and is being remodeled and is to be known as the Mudlavia Orpheum. Equipment will be of the very best. I have never used a transformer and would like to ask if it would improve the light at the arc. We have our own power plant, 110 volt d.c., so that the saving of current is no object. For certain reasons it is imperative that I have a screen which will roll. Can you give me directions for making one which will not check or peel?

A transformer cannot be used on d.c. On page 183 of the second edition of the Handbook you will find a d.c. to d.c. economizer described, but if current saving is no object its installation would not benefit you. As to the curtain, I would suggest the installation of one of the patent screens, and I will have literature sent to you describing the same. Otherwise the paint described on page 338 of the Handbook will probably serve as well as anything.

Cheap Men.

J. Kresh, New York City, writes:

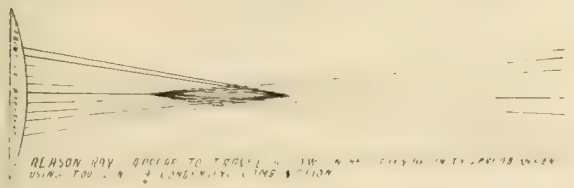
> Will you express your opinion of operators who call upon managers and seek to secure a position by offering to work below the scale the present operator is receiving.

It is hardly necessary to express my opinion of this proposition, Brother Kresh, because it has already been set forth a great many times. I am absolutely out of sympathy with anything of that kind, and I think the progressive manager is out of sympathy with it also. It is a step backward. The operator who has ability, and has demonstrated that ability, does not have to do anything of that sort, and the manager who employs a man who seeks to secure a position on those terms is very foolish indeed. He is more than likely to regret his bargain. The cheap man is seldom or never really cheap. Real ability demands decent remuneration, and gets it, too. The man who comes along trying to secure a position by undermining, or, putting it broadly, cutting the throat of another man, certainly is one who has very little principle. If he would thus "do" his fellow operator, he would also "do" his employer if he got the chance. That is a proposition a blind man could see. I take it your manager did not accept the services of the man in question. By so doing he showed his good sense, and demonstrated the fact that he is wise in his generation.

Should Be Spanked.

Alfred A. Criswell, Camden, New Jersey, writes:

With regard to L. C. LaGrow's article, page 800, February 14th issue: the article by my friend, W. S. James, says that the rays *appear* to spread, not actually spread. The sketch which I am enclosing, by courtesy of brother James, shows the reason for this



appearance. In the near future it is the intention of friend James to submit a photograph illustrating this. Mr. James understands that the diffused light not only causes flicker, but also a hazy or out-of-focus effect. You are requested to inform Brother LaGrow, that he will be severely spanked if he is not more careful in his statements in the future.

Not wishing to get my fingers burned, or my hair scorched, I think I will keep out of this. Of course, my real reason is that I don't know myself which one is right, but I don't want anybody to catch on to that fact. It is a state secret, and I would not tell anybody for the world, or in the world.

P. S. Kindly inform me when the spanking is pulled off and I will buy an orchestra seat, way down front in the bald-headed row. I can't see that that explanatory sketch explains very much.

Is With Us.

Cleveland, Ohio, sends in 25 cents for the questions and says:

All I need to say concerning your action in standing for better work on the part of the operator is that I am with you, and have myself been striving to that end ever since Local 160 was organized.

I have recently had several letters from members of 160 which were to all intents and purposes duplicates of the above. I am glad to receive these letters from Cleveland, because I have been led to believe that some of the members of 160 are still imbued with the idea that the dissemination of knowledge is injurious to their cause. I am sorry that this is the fact, because I believe that Local 160 is for the most part composed of good men, and men who are, according to the present standard, well up in their business, but the qualification "present standard" means considerable. I met President Hulburt at the convention at Seattle, and, while we differ in opinion on the matter of what is best for the operator, still Brother Hulburt impressed me as a man who is thoroughly honest, and is simply standing by his own convictions. I admire a man who will do this, even though he may differ with me. I think, also, that friend Hulburt, as well as other able men in 160, will change their views. I am sure that Mr. Hulburt can see through a knot hole just as well as the next man, and that his ideas concerning the work of the editor of this department are largely due to the fact that he has not taken a broad enough view of the situation. He does not, perhaps, realize that we cannot conscientiously claim that the work of the operator is of prime importance—that the box office receipts and the income upon an investment of many thousands of dollars depends very largely upon the excellence of the work turned out by the operator—and then, in the next breath, object to the promulgation of information, instruction and knowledge which will enable the operator to better his work. In other words, if the work of the operator is of no particular importance, then nobody carse two whoops in the new Jerusalem whether he is expert in his business or not, but if it is of prime importance then every man in the moving picture industry, including film producers, exchange men and theater managers, is vitally interested in the operator being taught everything he possibly can be taught which will tend to increase his knowledge and improve the result upon the screen. I want Brother Hulburt and others holding like views to retire to the depths of their closets, and there in peace, quiet and solitude study that proposition over. Think upon it deeply and, if necessary, prayerfully. You have got to lie down on one of the two things, gentlemen, or else stand convicted as willing to be unfair to the theater manager, to the exchange man, to the film producer as well as to the great public, millions of whom daily depend upon the excellence of the work of operators for their amusement, and for the return they get for the money paid in at the box office at 15,000 or more theaters.

Please understand, gentlemen, and Brother Hulburt in particular, that this is written in the kindest spirit. I have mentioned Mr. Hulburt by name because he did something in the convention which proved to me that he is thoroughly honest, therefore, I am moved to some extent to argue with him personally, though putting it in a way which will argue equally with other men who hold the same views, which are, I am compelled to say, non-progressive views. Hulburt is too good a man to take any such position as this. It is a position which neither he or any other man can maintain, therefore, the sooner it is vacated the better. I wish again to reiterate an oft' made statement of mine, viz.: That not more than one per cent. of the moving picture operators of this country and Canada are really thoroughly capable and competent, in all that that term implies, and please remember that one per cent. means one in a hundred. That is a big statement, but nevertheless it is an absolutely true statement. By this I don't mean that only 1 per cent, of the men are good operators, but, judging by results on the screen, I very much doubt if it can be shown (and I am liberal in this statement) that 25 per cent of the men are even good operators. That is to say, put fairly good results on the screen, but by "fairly good results" remember I mean as compared with possible results—with results which could be produced were the man a careful, painstaking, conscientious operator who thoroughly understood both the practical and technical side of projection.

With this fact in view, and, gentlemen, it absolutely is a fact, it comes with very poor grace to have the operators' organization, which should by all means stand for the best—stand for improvement and perfection of results on the screen, oppose, either actively or passively, the spread of knowledge.

Of course, the basis of this opposition is thoroughly understood by the editor. It lies in the conviction that the work of the writer will tend to create operators, and thus render the improvement of conditions more difficult by over-crowding the market. In my opinion and judgment, and I am 47 years of old age, and have had a wide and active experience in the labor movement, there is little or nothing in this proposition, and there would be absolutely nothing in it if the unions themselves took the opposite view, and encouraged their own members to use the avenues of knowledge which are made available. They have such a long start on the tyro that by no possibility could he overtake them. But, laying that aside, let me close by repeating that, in any event, under existing conditions, opposition to the spread of knowledge simply advertises the operator as being willing to attempt to advance his own interest at the expense of every other division of the moving picture industry, including the audiences.

Defends the Operator.

L. C. LaGrow, Albany, N. Y., writes:

On page 539, January 31st issue, is a letter from some person who is either suffering from sore-head or advance criticism. In either case I wish to defend the operator. In the first place, he admits his weakness in attending the theater he so ironically described. Must have gone back for more. Why? In the second place, he attempts to criticise that of which he knows nothing until informed by you, viz.: Speed. Then he, as does the entire uneducated public, lays the blame at the door of the operator. Now, Mr. Editor, you will have to show me the operator who will voluntarily race a show. To race is to run more reels in a given time, which means more work for the operator. You can bet your last copper that operator had strict orders from the manager to "get 'em out," and if the aforesaid operator did not "chase-'em-through" someone else will. And why? Because that same fellow who took up good space in our department, knocking one of us, and thousands of others like him, fall over themselves to give the "chase-'em-through" manager their good coin. Verily there is one born every minute.

Well, Brother LaGrow, you and I do not agree on this proposition at all. It is quite true, no doubt, that the operator himself was not directly to blame for the speeding of the films. But how about the film jumping from the sprocket, and the shadows on the screen? I am a firm believer in the fact that just such criticism as this, provided that it be given only when deserved, which is when the performance is rank, does a whole lot of good. I do not regard it as knocking anyone, but simply setting forth the facts, and if the facts don't look good, why that is the fault of the theater; in this case probably of both the manager and the operator. I have done a little hammering myself lately, and you may take it from me, friend LaGrow, I am going to do some more, if I find faults in the projection of the theaters I visit. Of course, there is always danger that one who does not understand all the details of the business will do injustice, but, on the other hand, these fellows you speak of are, you must remember, the very ones who are paying in their money and supporting the industry off which you and I live. Don't let that fact escape you, neighbor LaGrow. They are entitled to be heard, and when they pay their good money to see a show, and instead see a bunch of shadows and a jumping travesty of projection, they have a very legitimate kick coming.

Dissolving Stunt.

W. B. McNaughton, Longview, Texas, writes:

Have watched closely for someone to spring the little scheme which we have evolved here in Longview. Here it is, and if you think it will be of use please publish. With two machines connected through one Fort Wayne compensarc, we show our slides as follows: On machine No. 1 show the slide under ordinary conditions, except that the carbons must be kept as close together as possible without freezing them. Then cut in lamp No. 2 holding the carbons close and gradually separating those on machine No. 1. This will hold the light on No. 2 and fade it out on No. 1. After which the process is reversed until the slides are all run. It produces a good dissolving view effect without any extra expense for apparatus. My explanation may not be very clear, but I think any one familiar with the work can dope it out.

As I understand it, it is simply a proposition of the lamps being wired in multiple so that the striking of one arc kills the other, and, while the effect as set forth is well known, I did not know it had as yet been applied to dissolving, though I see no reason why the effect should not be fairly good. Many thanks for the idea, which no doubt will be of value to other operators and managers.

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Comments on the Films

THE CYNIC (Selig), Feb. 24.—This is a somewhat different offering and proves conclusively that a philosopher with his broad mind is much happier than a pessimist or cynic, and that human beings exist that are innately honest when sorely tempted; even when dire need drives. The author is E. Lynn Summers and director, Ralph Delmore. Walter Roberts was the cynic and John O'Hara the philosopher. It is an enjoyable picture without a severe punch.

DOC YAK, THE CARTOONIST (Selig), Feb. 24.—This is on the same reel with "The Cynic," and is "about the same" as usual.

THE MYSTERY OF THE LADDER OF LIGHT (Edison), Feb. 24.—(Fourth Mystery in the Chronicles of Cleek, by Thomas W. Hanshew.) There were several mysteries in this offering. It is a sort of concrete affair and things happen that seem to have no continuity. Cause and effect seems to have been eliminated altogether. How Cleek took it in his head to take a walk and go to just where he was needed the worst, must have been an inspiration, as nothing indicates his purpose in doing so. The actors—a large cast—did the best they could in a poor vehicle. The camera work for the most part was fine. It did not create much excitement.

HEAR NO EVIL (Essanay), Feb. 24.—A very pretty and well-worked out picture which carries with it a moral lesson. Jealousy and vituperation in a busines office force furnish the theme, with a counter plot of love hinged on, of course. It is all interesting and well acted and directed. The clean-cut plot is void of anything objectionable, the action is a little abrupt in some instances, which seems to be a growing fault with directors. However, this is worth sitting through and will be thought of afterward.

THE LOST CHILD (Lubin), Feb. 24.—A very laughable little comedy by Helena Moore, directed by Joseph Smiley. The limit of license is almost reached by the author and director to start this plot going. Nothing short of a "non compos mentis" would do as the boy did in this picture. It is funny in its development and subsequently causes hearty laughter all through. It involves a pair of newlyweds in several embarrassing situations that create a guessing match. It is a well acted and taken offering.

THE RISE OF OFFICER CASEY (Lubin), Feb. 24.—Casey is the "boob" of the police force and the butt of ridicule for his fellow patrolmen. Some people acquire good luck through their efforts, others are born to it, but Casey simply tumbles into his good luck by accident. This picture is funny, even if it is ridiculous and caused hearty laughter. It was consistently acted, considering it borders on slap-stick comedy.

THE WINNING HAND (Pathe), Feb. 24.—This picture offering combines in its plot several interesting complications, contrasting selfishness with self-sacrifice. Tom Brooks is a big-hearted gambler (Francis Carlyle), whose whole heart is wrapped up in his son. He sends him to school to get him out of the atmosphere of his own life and keeps him there until grown up. A consistent story with a love interest running through it lends interest to it. Eleanor Woodruff, Paul Panzer, Jack Standing and Rae Tompkins are the principals and do good work. Well produced in every respect. The finale is satisfactory.

MRS. MANLY'S BABY (Essanay), Feb. 25.—A woman who has been guilty of bigamy is furnished with funds to escape the law by a suffrage organization to which she belongs. Later, she sends her baby to one of these ladies, claiming that she cannot care for it, and the other woman has no children. The victim prepares for the baby. When it arrives she is greatly surprised, for the baby is not of exactly the proportion she had anticipated and prepared for. It is a laughable picture and well produced.

THE HERO (Vitagraph), Feb. 25.—This offering did make some laugh in the audience. There is no accounting for different tastes, but how such a cute little picture of femininity as Nora Talmadge could admire such a creature of avoirdupois as Hughie Mack, presented, in comparison with her brothers's friend is beyond ken. Mr. Mack was very unctuous in his role. James Morrison, George Cooper and William Shea ably assisted in making this an amusing number. The photography is as good as the Vitagraph brand always make.

LOVE'S YOUNG DREAM (Edison), Feb. 25.—This comedy was written and directed by Charles H. France. Its plot involves several amusing scenes, logical and illogical. However, it serves its mission. The henpecked husbands finally revolt and turn the tables, after years of subjection, to a supremacy that relieves them of domestic humiliation and much strenuousness. It caused considerable laughter. The theater scene was above the average. It is worth seeing.

CRAWFISHING (Vitagraph), Feb. 25.—On the same reel is an educational picture that is very interesting.

SEPTEMBER MORN (Pathe), Feb. 25.—This comedy has been created evidently to exploit the caption and arouse curiosity. It is rather farfetched, but original and serves its purpose. Chas. Arling works hard to help along, as does Caroline Rankin and Joseph Burke. The "votes for women" is incorporated in the working out of the plot. It is amusing and will please.

CHEESE MINING (Edison), Feb. 25.—On the same reel with "Love's Young Dream" is this interesting industrial, with above caption, illustrating the method of mining cheese (?). It is intended to be quite comical, but could have been made more amusing if the strenuous efforts to get laughs were modified considerably. The idea is a good one. It is better than some near comedies. Can't say as to the quality of the cheese.

KING BABY'S BIRTHDAY (Selig), Feb. 25.—This photoplay was written by W. E. Wing and M. McGregor was the director. While it smacks of the newlyweds, it is rather original in conception and well done. It is baby's birthday and the parents buying ridiculous presents furnish the comedy, also their extravagant affection for the child is amusing. It is a clean, logical little comedy and worthy of a place on any program. The acting of Thomas Santschi, Harriet Notter, and Lyllian Brown Leighton is very natural.

TESTED BY FIRE (Selig), Feb. 26.—This film makes interesting use of some picturesque forest scenery, the hero being a government ranger. The country girl falls in love with a city stranger, but when the forest bursts into flame he deserts her in a cowardly manner. Some picturesque effects are achieved, and while the story is not powerful it holds the attention well.

WINKY WILLIE'S ARITHMETIC (Melies), Feb. 26.—A delicately amusing half reel, in which the small lad takes his hard problem in arithmetic to the grocer, who accepts it as an order for supplies. The boy's parents are greatly surprised when the groceries are delivered.

BATTY BILLY AND HIS PAL'S LEGACY (Melies), Feb. 26.—This, on same reel with above, has some good eccentric humor in it. Batty Bill's antics in search of the hidden securities are very amusing.

THE ARM OF VENGEANCE (Essanay), Feb. 26.—A Western offering which tells an entertaining story. The little girl becomes lost in the woods and is cared for by the friendly Indian. The Indian, suspected of stealing her, is shot in the arm by one of the cowboys. The close of the picture shows the Indian being cared for by the child's parents. A simple story with a pleasing out-door atmosphere.

THE OLD OAK'S SECRET (Vitagraph), Feb. 26.—This is a well-rounded story of love and war. The opening and closing scenes are taken about an old oak tree on which the lovers have carved their initials. The fighting episodes are merely incidental and the chief interest centers about a missing will. A good number.

REGGIE THE SQUAW MAN (Kalem), Feb. 27.—The idea inculcated in this offering is a good one and deserves better treatment. The direction seems to be the fault. The business given the Indian wife of Reggie is ridiculous and in places disgusting. The actors worked hard, too hard to get it over. Such pictures will never elevate the film business in the estimation of enlightened audiences. The camera work was excellent.

A CHANGE IN BAGGAGE CHECKS (Vitagraph), Feb. 27.—This is a very funny comedy picture play, the plot hinged on a change of baggage checks of two vaudevillians who play the same theaters. What makes it more funny than it would be otherwise is the fact that John Bunny and Flora Finch are playing the leading parts. The picture is well done in every detail. It caused great hilarity.

A DESPERATE CHANCE (Lubin), Feb. 27.—A very plausible and interesting dramatic story concerning a drunken worthless husband, with a sick wife. It is quite emotional in many places, but there are details lacking. There has been a murder and $500 reward is offered for the murderer. The drunken husband redeems himself by proclaiming that he did the deed. It is all rather peculiar, but terminates satisfactorily. The cast—Justina Huff, John Smiley, Billy Carr, Jas. Daly and Alex. Miller—did finely. A worthy number in every way.

THE ATTIC ABOVE (Selig), Feb. 27.—This story concerns the working out of a plan of revenge on a banker who's cashier has been sent to prison for a term of years for forgery. On his release he immediately gets his plans under way. Several very fine scenes are shown, but the lighting for the most part is not up to the standard. The principals are Henry Otto, Harold Lockwood, H. B. Carpenter, Mrs. A. D. Blake and little Utanah La Reno. It interests.

CHOCOLATE DYNAMITE (Biograph), Feb. 28.—A pictureplay comedy with moments that border on the tragic. It is rural in atmosphere and full of ginger. It elucidates the quick wit of a girl under trying circumstances. She causes the arrest of two tramp burglars by a strategic movement worthy of a general; the denouement causes spontaneous laughter. The girl deserves mention for good work.

BECAUSE OF A HAT (Biograph), Feb. 28.—On the same reel with "Chocolate Dynamite" is one of the best comedies the Biograph ever released. It is a rapid burlesque, but clean cut. It deservedly got more hearty laughs from the audience than the majority of comedies usually receive. The fight scene is immense, especially in the ring. If this offering doesn't make you laugh, you have forgotten how. Exhibitors treat your patrons to a good one.

THE GHOST OF MOTHER EVE (Edison), Feb. 28.—This is the second of the "Dolly of the Dailies" series, by Acton Davies. It is not

conventional, but full of improbabilities that crop up plentifully. Dolly gets a job writing a fashion column for a society lady who gets the credit; Dolly gets seven dollars per. This innovation serves to show off fashionable gowns on beautiful living models. Dolly throws up her job. Mary Fuller as Dolly is adequate. This will please the ladies.

BRONCHO BILLY'S BIBLE (Essanay), Feb. 28.—This pictureplay is really one of, if not the best, production of the series. In holding up a stage coach with a companion, he finds a bible. What the good book does for Billy is very interesting and surprising, both physically and mentally. It is a fine feature and will satisfy all. This picture is a re-issue.

COON TOWN SUFFRAGETTES (Lubin), Feb. 28.—This is a good inspiration and well produced. It is also well acted, considering that the cast is made up of genuine colored people, with John and Mattie Edwards as principals. It is a very comic offering with a good finish. The revolt in coon town of the wives against their husbands and police gives a good finale.

FATHER'S TEMPER (Lubin), Feb. 28.—On the same reel as "Coon Town Suffragettes." "Gee, but father has a mean disposition"; so mean it hurts him and everybody else. The acting is exaggerated somewhat, but is laughable. He is cured of his temper, by his prospective son-in-law, however. It caused considerable laughter.

THE DELAYED SPECIAL (Kalem), Feb. 28.—This is a very able offering and is well acted and directed. It has some intense and emotional scenes, also several punches (real ones on the reel). It illustrates fully the different natures of men—the sordidness of some and the nobleness of others. The fight in the telegraph office is well done. The railroad scenes are wonderfully clever and clear. The gentleman playing the lead, and the little boy who is injured deserve special mention. It is all first-class and genuinely realistic and natural.

A BUNCH OF FLOWERS (Biograph), March 2.—Gives us the life story of a husband who is a good "provider," as shown, but very selfish. His wife leaves him until he learns that a woman's love is of more value than success. It is rather crudely done, for the selfishness is "rubbed in," and this makes it seem more like a tract than a story. There are many lovely pictures among the scenes and the offering will please the many.

BUFFALO JIM (Vitagraph), March 2.—A Western picture with little that is new or deeply convincing. Its central character is a frivolous woman who is discredited. We dare not call it better than fair.

PATHE'S WEEKLY NO. 18, March 2.—Interesting and very truly worth while. There is room for improvement in photography.

Licensed Special

DOCTOR POLLY (Vitagraph), Feb. 24.—A story of shattered nerves relieved in a peculiar and original manner. It is a two-reel picture and the various scenes are beautiful and well lighted. Miss Lillian Walker and Wallie Van are the leading characters and well supported by others in the cast. It is a clean, wholesome offering and, like Oliver Twist, makes one wish for more. Anyone afflicted with nervous prostration take a look at this demonstration of a new cure; it is guaranteed. Exhibitors will do well to book it.

THE MONEY SHARKS (Cines), Feb. 24.—This three-reel production is, as far as scenic environments and photographic excellence are concerned, a high-class photoplay. The acting is up to the standard also. The plot is conventional and fails to convince in several scenes, but the superior direction eliminates many faults and makes the spectator forget discrepancies. It is padded generously through the three reels and the same story could have been elucidated on half the film. It involves love, greed, dishonesty, and several inconsistencies, if one stops to think. The redeeming feature is the fact that the "Money Shark" came to grief in the finale. It is gripping and will interest the average audience.

SEALED ORDERS (Lubin), Feb. 25.—This two-reel production is not only interesting, but pretentious. The author is Will M. Ritchey and it was directed by Wilbert Melville. The plot develops the workings of the secret service of Mexico in connection with that of the United States and illustrates what extremes will be resorted to and risk run by the participants to fulfill their commissions. Miss Velma Whitman and L. C. Shumway were in the leads, and well supported. This is a well-produced offering and will please.

THE TIGERS OF THE HILLS (Kalem), Feb. 25.—This picture play depicts the method the Indians follow in disposing of their dead and the plot involves the desecration of one of their cemeteries by ignorant emigrants who are driving over the plains to the West. By this unintentional act they incur the vengeance of the Indians. A love story is woven in; a romance of an army post. It is all very interesting and void of suggestiveness. The "Hero," branded as a coward, wins out. The battle in the stockade is lacking in detail and action somewhat. The acting is fairly done.

THE MASSACRE (Biograph), Feb. 26.—A two-reel offering which reproduces on an elaborate scale actual scenes from the government war with the Indians of the Northwest. The story interest is conventional, but well sustained. It is in the tremendous fighting and scenic effects that this production excels. The photography is excellent and the story as it progresses seems to carry the observer into the heart of the early West. Bears and coyotes are pictured at the scene of the massacre and some interesting types, such as the preacher and the gambler, are portrayed. A fine release.

THE DEVIL'S ASSISTANT (Pathe), Feb. 26.—This two-reel number presents a strong study of the hereditary influence of drink. The daughter of a drunkard is induced by an artist to become his model. The girl playing this part is possessed of a wonderfully strong and expressive face. She rises from her squalid surroundings under the spur of her new work, but in the end the artist selfishly casts her back into the life from which she has come. The scene in which the girl destroys his painting was well put on. An artistic production.

THE TWO ROSES (Lubin), Feb. 26.—A well-sustained story of a young married man who is lured from his cold, undemonstrative wife by a designing woman. The pictures are particularly good and the acting quiet and effective. The heartless woman is fatally injured in an auto accident and her last wish is that the husband return to his wife. Edward J. Piel, Ormi Hawley and Ada Charles are in the cast. The boy's part was also nicely played. A strong offering of its type.

THE DRAMA IN HEYVILLE (Edison), Feb. 27.—Mr. Ashley Miller, who wrote and produced the above two-reel comedy, certainly did himself proud, for it is a happy, original thought, and runs the gamut from the sublime to the ridiculous. Hod Mullins, actor and manager of the Demosthenes Dramatic Club of Heyville, pirates and reproduces the "Union Spy," a drama he has attended in the city, with the assistance of the members of his club. In the first part is shown the city production by a strong professional cast. Hod takes copious notes from a lower box. The second part he is shown casting, rehearsing and producing the play in the town hall. He has to contend with the usual bickerings, jealousies, etc., but wins out. The scenery, costumes and properties are almost as good as the show. The cast is made up of the best Edison people. It is difficult to visualize any spectator who fails to laugh at and enjoy this picture.

LET NO MAN ESCAPE (Essanay), Feb. 27.—This is a very well constructed two-reel pictureplay and contains several strong, dramatic situations that hold interest. It seemed a little long drawn out, in some places. A murder has been committed and the real culprit, Gordon Thorne (John H. Cossar), accuses John Brannon (Richard C. Travers) of being guilty. Circumstances are such that Brannon believes himself guilty and he flees to the West, taking his little daughter. The plot runs through years, but is easy to follow. Brannon's daughter is finely done by Baby Madden, 4 years; Eleanor Kahn, 7 years; Ruth Stonehouse, 18 years. William Bailey, as Gunther, a detective, caught the real murderer after a fourteen-year chase. A good offering, with Mr. Bailey showing to great advantage.

THE DRUDGE (Vitagraph), Feb. 28.—An emotional drama which contains several dramatic scenes, some of which are intense. The plot is not of a very pleasant nature and carries with it a flavor of improbabilities. A young girl school teacher, a young indigent lover, her fiance, and a rich, rascally ranch owner, also owner of an unruly young son, are the principals. The lover leaves to make his fortune and the ranchman intercepts her letters from her lover and prevails on her to marry him—hence, in time she is his drudge. The ending is depressing, however, it is a good picture, and well acted.

THE TRAGEDY OF AMBITION (Selig), March 2.—A two-part feature giving a sentimental melodrama with a love story between the son of socially prominent people and the cashier of a cheap eating house of not very savory reputation. Bessie Eyton carries her role (the heroine) with grace and humanity, if not power; but Wheeler Oakman, in the opposite role, is decidedly unconvincing—the truth is he made some laugh by his playing the last act, which shows him on his sick bed. We dare not call it a strong release: the story is weak, although the picture has many very pretty scenes that are beautifully photographed. Lanier Bartlett is the author and the script was produced by Colin Campbell.

THE CHEST OF FORTUNE (Kalem), March 2.—A two-reel story of the South in war time and later. It is fresh and, with the exception of the over-drawn melodrama at the end of the second reel, is reasonable and human. We can call it a good production, for many of its scenes—those showing war and peaceful occupations—are well handled and full of good atmosphere. But the audience was critical this morning and laughed at its series of casualties from the bullets of Morgan's men who want the treasure chest which is thrown overboard and saved to identify the hero later, when grown up. These deaths do become a bit amusing, for they are many and not convincing. The photography is good and there's good entertainment in the picture.

Independent

THE HOLD-UP (Princess), Feb. 27.—This picture has a plot a bit too old to amount to much as entertainment, although it is true that to many spectators even this trite story will be interesting. In order to cure a too romantic miss, her parents conspire with a man who loves her and let her elope with her music teacher, whom they know is a bigamist and forger, and then hold up the two, bring them both home and show the girl the forger's picture as a wan "wanted" by the police. The setting and photography are of high quality, but the acting is not strong.

OUR MUTUAL GIRL NO. 7 (Reliance), Mar. 2.—The girl has gone tango "nutty" and it gives a very welcome touch of humor to this installment of the series. The story doesn't progress much. We get a chance to see how the newest dance steps are taught, including the "hesitation," "Cortez," "hitch," "scissors," "media luna," and others. It has a very fair entertainment value. The photography is first-class and it has some pretty scenes.

THE STRONGER HAND (Majestic), Mar. 3.—There is little of the taste of true life in this story and, though, of course, it is only a tale, the ethics of its characters is not exactly normal. It is also too unconvincing to be effective as a tale. Yet it is full of incidents and in particular there is a novel and well-handled mob scene, although the meaning of the mob is not clear enough to give a punch to the situation. The photography is clear.

THE OPAL RING (Imp), Mar. 5.—This two reel subject is based on the popular superstition of the opal. It is good melodrama. Frank Crane is the producer. The leads are played by Alexander Gaden and Ethel Grandin. The story is well directed and care has been given to the settings.

PRETZEL CAPTURES THE SMUGGLERS (Frontier), Mar. 5.—This is a burlesque. It may make the simple laugh, but surely it will cause grief among the judicious.

THE IMPOSTOR (Komic), Mar. 5.—There is no real strength in what this picture shows; it isn't unbiased or fair to life. But it is ably acted throughout and well presented and, although it decides nothing, it does suggest thought, so we dare commend it as an acceptable offering. With many it will pass as a strong indictment of hypocrisy; for it contrasts the subtle

Thanksgiving of a wealthy rector with the simple deceit of a street "blind man." There has been some attempt to make a pathetic story and it is fairly successful.

WHEN FATE FROWNED (Reliance), Mar. 7.—A tragic story of untamed passion set in a rough mountainous country and of dramatic quality that will surely hold attention. The acting and staging make the situations effective. It is Western stuff, but has the sense of life that passes for convincing truth while it is being looked at. Miriam Cooper and R. M. Welsh play the leading roles well. The camera work is very fair.

THE MYSTERY OF BUFFALO GAP (Frontier), Mar. 7.—Western melodrama. The story is of a mysterious bandit, which later proves to be none other than the sheriff himself. There is considerable action, but there is an absence of holding quality.

SOME BOY (Joker), Mar. 7.—This reel, written by Gus Inglis, pictures the antics of a bad boy. He interferes with the love affairs of the grocer and policeman and later creates trouble at a party. This is a rough type of humor, but will appeal to some observers.

A MODERN FAIRY TALE (Rex), Mar. 8.—A pretty little story written by Lois Weber, with Ella Hall and Phillips Smalley in the leads. The princess, in love with a supposed country swain, rebels when her grandfather insists upon her marriage to Lord Burleigh. The observers share her delight when it is discovered that they are one and the same. A good romance, well photographed.

BIRDS OF PASSAGE (Eclair), Mar. 8.—This is a clever and artistic comedy of the lightest type. It deals with the experiences of a young artist and musician who cannot pay the rent. The tinted pictures are very appealing and the story well presented.

ORCHIDS (Eclair), Mar. 8.—Some extremely attractive views of orchids, showing them in the process of blooming. This, with the above half reel, makes a desirable release.

LIZZIE AND THE ICE MAN (Crystal), Mar. 8.—A knockabout domestic comedy, in which Pearl White appears as a hired girl with athletic tendencies. The ice man carries a man upstairs with his tongs, which furnishes some amusement. When the plot thins out the hired girl brings her rolling pin into play and damages the heads of her numerous admirers.

HEARTS AND FLOWERS (Victor), Mar. 9.—J. Warren Kerrigan and Cleo Madison are featured in this. The girl boasts to her friends that she can induce the gardener to kiss her, and succeeds in this, but her own lover rejects her as a result. A highly improbable plot, and uncertain in its development, but well acted and by no means uninteresting. The title should have given some clue to the plot.

BIMBERG'S LOVE AFFAIR (Crystal), Mar. 10.—This concerns the matrimonial entanglements of an uncle, an aunt, a nephew and a niece. The characters are quite pleasing, but the story is of a very familiar style.

BALDY BELMONT BREAKS OUT (Crystal), Mar. 10.—This, on same reel with above, pictures Belmont as an escaped convict. He poses as a scarecrow and has other adventures. Fairly amusing.

UNIVERSAL IKE'S MOVING (Universal Ike), Mar. 10.—For persons who enjoy a travesty on anything as solemn as a funeral, this film will afford plenty of amusement. Augustus Carney, in the part of Ike, pretends he is dead. He comes to life after the last sad rites and pushes his wife and her new admirer into the grave, covering them with earth.

THE MEXICO MIX (Joker), Mar. 11.—This half-reel, written by Capt. L. T. Peacock, is a burlesque on the Mexican revolution. The subtitles and many of the situations are very funny and are sure to bring laughter. The war ends with everybody dancing the tango.

JEALOUSY AND GIANT POWDER (Imp), Mar. 12.—The extravagant wife is being measured by a man tailor and her husband plants a can of giant powder outside her door, with a lighted fuse. The following scenes are of a burlesque type and furnish a fair amount of amusement of the slapstick sort.

THE COLONEL OF THE NUTTS (Frontier), Mar. 12.—This offering depicts in eccentric manner the efforts of a certain man to get patients for an insane asylum. There is no definite plot and the humor does not get hold very strongly. Some of the scenes were well photographed.

WHAT A BABY DID (Nestor), Mar. 13.—This puts some fresh touches on the familiar story of the young man with a strange baby on his hands. The dash through the department store, and substitution of the negro baby, was very amusing. This cast, consisting of Eddie Lyons, Victoria Ford, Lee Moran, Stella Adams and Russell Basset, is unusually pleasing in light comedy offerings.

THE FAITH OF TWO (Powers), Mar. 13.—The opening scenes in this number, featuring Edwin August and Ethel Davis, were very attractive, but a little too jerky to get up proper feeling. The separation of the young violinist from his wife and their subsequent bringing together makes quite a pleasing story; in the meantime Terio has won the artistic success he craved. Good photography helps the film story.

HIS YOUNGER BROTHER (Frontier), Mar. 14.—Three love affairs become entangled in this picture, the scenes being taken on a Western ranch. The relationship of the characters was not made very clear at the start, but toward the close the film gets hold of the interest very nicely.

A STORY OF LITTLE ITALY (American), Mar. 14.—Lack of reasonable construction in the plot of this story keeps it from being effective as a whole; but the business of its scenes keeps it awake and the players help it by their acting. Tony is so simple an Italian that he gets continually in hot water; but finds a woman to look out for him and, after little Tony comes, luck changes. No one will believe that any human being had these experiences just as here given. The photography is excellent and the offering will get by.

AT THE COURT OF PRINCE MAKE-BELIEVE (Eclair), Mar. 15.—A children's story in which a small boy has a fantastic dream. The film leaves the observer somewhat uncertain in the beginning as to just what is intended and the sub-titles were too oldish in tone to fit the story, but later the plot becomes more interesting. The child actors were pleasing.

KELLY'S GHOST (Crystal), Mar. 15.—This reel opens with a spiritualistic seance in a boarding house and winds up with a travesty on a funeral. Kelly becomes intoxicated and is supposed to be dead. He is placed in a coffin full of cracked ice. Later he recovers and causes much excitement. This is distinctly low comedy, but will have numerous amusing moments for those who enjoy this sort of fun.

Independent Specials

THE GOLDEN CROSS (Thanhouser), Feb. 24.—This two-reel picture features Maud Fealey and has evidently been written for her to display her talents. It is a romantic vehicle and serves the purpose for which it was intended. She is very pleasing in the part and has good support. The story is a complicated one and a little dense in places. The settings are fine, especially the exteriors. With Maud Fealey as the star in a picture it could not be anything else but a success. If exhibitors book this reel they will surely please their patrons.

THE PROFESSOR'S AWAKENING (Beauty), Feb. 25.—A farcical love story without much plot and though not all of it is amusing, it can't be said to drag. The professor, who is not convincingly absent-minded, but acts queerly, is played by Harry Pollard and the fisher girl, with whom he falls in love, by Margarita Fisher. There are some fine views of sea and shore. The titles are in a queer purple color not wholly pleasing. A fair offering.

THE YAQUI'S REVENGE (Bison 101), Mar. 7.—There is much action in these two reels—that is, rushing around and keeping things moving. There is much of the melodrama, if frequent use of pistols and knives constitute such. There is an absence of suspense, if we except the train fight, which did furnish a few tense moments.

CALL OF THE TRAUMEREI (American), Mar. 9.—For extended review of this three-reel offering see page 1214 of March 7, 1914.

THE FLAMING DIAGRAM (Imp), Mar. 9.—The manner in which the key to the formula is figured out by the inventor's son makes an original and pleasing feature of this offering. It leaves the observer well pleased with the double reel, although the fore part of the story is rather conventional in plot. This is a drama of international intrigue, the interest centering about the possession of the valuable formula. The action is good, but there is not much suspense till toward the last. King Baggott, Leah Baird and Frank Smith are in the cast.

THE HONEYMOONERS (Victor), Mar. 13.—A two-reel subject with Florence Lawrence and Matt Moore in the cast. This follows the fortunes of two young married couples, whose tastes diverge on the subject of cards and music. Deciding they have been mismated, they all go to Reno, but in the end their matrimonial troubles are readjusted. The plot is rather slight and the settings lack variety, but at the same time the story moves along easily and becomes quite diverting toward the close.

A MARRIAGE OF CONVENIENCE (Ammex).—In three reels, a feature with enough to its credit to insure a following, although the story is somewhat more "brassy" in what it makes human beings do than the average story. There are many lovely scenes due to staging and photography which are both creditable. The heroine is all that could be desired; but the quality on which the offering really stands is its sense of romance. The story is clear; the setting is Western and there is a little typical "Western stuff," horses, etc., just for their own sake, in it. A fair offering.

THE GAMBLER'S PENALTY (Great Northern).—A strongly acted three-part picture that has been staged in the best style of the Great Northern studio which is high praise for it. It makes a very safe offering for all kinds of audiences. The story is sensational and clear once it gets under way. In the scenes there is grace, charm and dignity derived from the prettiness of its sets and its lovely photography and from the conduct of the players in the roles. The art quality of its photographs is marked; so much so that spectators of discrimination will find unqualified delight in many of them. It is strange how the wonder and marvel of truly life-like camera work never leaves us; before perfect photography, we will always be astonished.

WINNING HIS FIRST CASE (Photodrama).—A four-reel melodrama in which a young lawyer wins a girl by saving her innocent brother from the electric chair. It is overdrawn melodrama, not at all artistic; but, although it would have been the better for condensation, it has action—the story keeps going. There's a freshly conceived "third degree" episode in which a confession is wrung from the innocent youth by the police. There are also other good things as a realistic (actual) fire scene and a fine trial picture. The acting is acceptable except in those scenes in the house of the real murderer, in which two players' rather lame work marred somewhat. The camera work is fair.

LILLIAN WALKER'S COME-BACK.

After an absence of two weeks, Lillian Walker, the Vitagraph player and general favorite, returned to the studios to again enter the pictures in which she is to portray the lead. Miss Walker has been very much under the weather of late. While her health has not been in any way impaired, she has been very much exhausted and her brief vacation was very much appreciated by her, although she regretted it did not last longer. She wishes to convey to her many friends her gratitude for their expressions of interest in her work and in her; also says that she will reply to their letters as soon as time and opportunity presents itself.

NOVELTY DANCE.

The employees of the American Film Manufacturing Company will hold their first novelty dancing party at Colonial Ballroom, 20 W. Randolph Street, Chicago, St. Patrick's night, Tuesday, March 17, 1914. Program at nine. Novelties of all description will be rendered throughout the evening.

The Camera in the Arctics

Captain F. E. Kleinschmidt Has Demonstrated What Can Be Done in Scientific Exploration With the Aid of a Camera—His Latest Pictures Show Marvelous Progress.

By W. Stephen Bush.

WHATEVER work the kinematograph has done to aid scientific explorations in the past it is as nothing compared to its certain achievements in the future. As an inkling of the great improvement which may be expected of the motion picture portrayal of nature in our own country, the new Kleinschmidt pictures may be cited with every confidence. Captain F. E. Kleinschmidt, in his first attempt at kinematographic work in Alaska, took some remarkable pictures despite the fact that he was then a comparative novice and that his difficulties were extraordinary. With the experience which he gathered in 1912, he went back to Alaska, not only with a full realization of the possibilities for his work, but better equipped in every conceivable way and with dearly-bought experience as a new and most valuable asset. It is not intended in these lines to describe in detail his most recent work with the camera in Alaska. THE MOVING PICTURE WORLD has given some account of that, but no appreciation of the captain's work would be complete without giving the readers of the paper some idea of the man behind the enterprise. Captain Kleinschmidt, like most men who achieve things, is reluctant to step into the limelight and be gazed upon by the multitude, but he is willing at all times to speak of the "pleasure" (as he calls it) of his toil in the arctic regions.

Captain F. E. Kleinschmidt.

The idea that Alaska is a sort of refrigerator in which nature stores things, and is, on the whole, inhospitable, has been dispelled by the captain's work.

"I want to assure the readers of THE MOVING PICTURE WORLD," he said, "that this wonderful new world is only just beginning to be discovered. Nature has indeed locked her gold in some of the most forbidding parts of the great territory and this has spread abroad the impression that Alaska is mainly composed of ice and a few grains of gold and an odd herd or two of reindeer, with possibly a polar bear or walrus to vary the program. As a matter of fact, the Alaskan flora has a sweet and fragrant beauty of its own. During part of the year we have sunlight twenty-four hours in the day, and the spring and summer in Alaska have charms and beauties which can never be forgotten by those who have enjoyed them, and which draw men and women back to that country. I have learned much in the way of camera work. I think I have proved in my pictures that Alaska is the greatest natural game preserve of the world and may be rivaled, but not surpassed, by Africa. The animal life in the arctic regions has an interest of its own quite peculiar and always fascinating. The task which I set myself was not merely to portray specimens of animals, but to show them as they live and breathe in nature.

When I first took up this work I sought the coöperation of many prominent producers of films, but I could not make much headway. I was told that any zoological garden would supply all that was wanted of arctic animal lore. The fallacy of this has now been amply proved, not only by my own, but other animal pictures as well. It is one thing to take pictures of a caged animal and another thing to take a picture of the same animal in its wild state. It is impossible to get a true notion of the habits, character and peculiarities of animals by watching the captive specimen. About the only thing the caged animal does is to pace the floor of its prison, to feed and to sleep. What a different picture is offered by nature! The animal in its freedom out in the wilds shows the grace and strength and cunning and love of life which it never displays in the cage, circus or the zoological garden. Take, for instance, the bull moose in nature. The animal believes it is unobserved; with a free, natural, graceful stride it stalks through the forest, now coming to a halt to drink, perhaps, or to peer cautiously through the twigs and branches to see if all is safe. To watch such an animal step slowly and majestically from the edge of the woods into the open gives one an indescribable thrill."

Growing enthusiastic in talking of his many reminiscences, the captain exclaimed:

"How much more I prefer hunting with the camera to hunting with the rifle. After all, what sportsmanship is there in a man equipped with a modern high-powered rifle to shoot down an animal at a safe distance which has done him no harm. What useful object does it serve, unless, of course, we except those who kill for food? How much more instructive and interesting to catch the characteristic pose of the creature on the film and show it, and delight thousands and hundreds of thousands of men, women and children. Hunting with the camera is far more difficult than hunting with the rifle. To do effective camera work, you have to get within mighty close range of the animals, and stalking becomes a science indeed. I have often cheerfully endured cold and all kinds of privations and hardships for the sake of a few feet of interesting film, and I have always felt most amply repaid by the delight and pleasure I have been able to bring to others with such films.

"Another thing worth while learning about Alaska is the change in its trade and commercial conditions, and these, too, I have portrayed whenever they held any matter of human interest."

"The Stag at Eve Had Drunk His Fill."

The captain refuses to admit that he ever was in "imminent deadly peril." He returns the admiration of the city dweller by wondering how he manages to avoid the combined dangers of the third rail, the subway and the taxis.

As soon as he has disposed of his film in this country, the captain will go on a well-earned holiday with his wife and children. He is keen to see the old homestead in Germany, which he has not seen since he left it in early boyhood. He wants to travel all through Europe, touching, at his leisure, all the beautiful and historic spots. He may be gone for a year, but he knows where to go when he gets back here. Alaska is his home. It was there he met his wife—his children were born in Alaska, and in Alaska he achieved his successes in life. He is still a young man and an intense lover of nature. Educational and scientific kinematography, of which he has been an enthusiastic and self-sacrificing pioneer, will occupy much of his time in the days to come.

EXPOSITION COMMITTEE ACTIVE.

The committees of the exposition of motion picture art announced to be held at the Grand Central Palace, New York City, June 8 to 13, 1914, appear to be quite active in the work of promotion. They report that they have a number of contracts for space signed and that the success of the undertaking is settled. A printed floor plan has been received which is the same as that laid out for the exposition of last year. The management is in practically the same hands as last year. Frank E. Samuels is manager, with offices at the Grand Central Palace. J. A. Koerpel is chairman of the hotel and transportation committee, and A. A. Corn is chairman of arrangements and entertainment committee.

CHICAGO LETTER

BY JAS. S. McQUADE.

The Humane Efforts of a Colorado Prison Warden Bear Fruit.

SEVERAL issues ago, a section of my letter referred to the use of moving pictures by Warden Thomas J. Tynan, of the Colorado Penitentiary, at Canon City, to benefit the convicts in his charge. Now his system of improving and building public highways by honor convicts, so successfully employed by him for the last year, is being reproduced in moving pictures, and in the near future scenes depicting prison road camps and road building will be flashed on screens throughout the country.

A short time ago Edward A. Morrell, of San Francisco, a representative of the California Anti-Capital Punishment League, accompanied by Victor L. Duhem, a moving picture camera man, and Miss M. Ewing, a student of sociology in the University of California, at Berkeley, were the guests of Warden Tynan, for the purpose of studying his methods of reforming convicts in working the honor men on public roads.

Extensive moving pictures of the Colorado convicts at work and their camp life were taken by Duhem, and these will be produced on the Pacific coast immediately, with the idea of creating sentiment in favor of Warden Tynan's humane methods.

Mr. Morrell, who was himself at one time an officer in the California state prison at San Quentin, is making a study of the prisons in five Western states where the honor system is in operation. He already has visited Salem, Ore.; Walla Walla, Wash., and Florence, Ariz. After he leaves Canon City he will inspect the Utah state prison.

Although he has at one time or another visited all the larger penal institutions of the United States, he says the system of prison management in Colorado and Arizona is the most advanced and humanitarian in the country, and gives the best results in reforming prisoners.

According to Mr. Morrell, California has the largest percentage of convicts behind prison walls of any state in the Union, or any civilized country in the world, in proportion to its population.

The Native Sons and Daughters of the land of sunshine, fruit and flowers should join hands in spirited action to remove this stigma from the fair name of their beloved state.

Kathlyn Vogue Becomes a Craze.

Here, in Chicago, the Kathlyn vogue has fairly become a craze. The Kathlyn waltz came out last week and is making a big hit everywhere. It is played by nearly every musical organization that caters to the public, and many requests are made for its playing.

The Kathlyn cocktail has also made its appearance. It is a seductive decoction, of delicious boquet and appetizing excellence. The ladies are strong for it and the men are willing.

The Kathlyn post card is another of the popular fads nowadays. I have been told, on reliable authority, that the largest single order ever given for the same post card was awarded about two weeks ago to a big firm for the Kathlyn type. The order was for one million! Last week 50,000 were sold in one theater, in Chicago, alone, and the country is following suit.

But the foregoing do not include all of the Kathlyn novelties. Not much! Exclusive rights have been secured by several prominent New York and Chicago manufacturers for the making of Kathlyn gowns, Kathlyn hats and Kathlyn beads, all of which styles will be offered during the spring and summer seasons.

What next? Maybe Wm. N. Selig can enlighten us. But he also seems puzzled by developments.

Priest Praises the Photodrama, "Joan of Arc."

The management of the United States Theater, in Denver, during a recent presentation of "Joan of Arc," invited the Rev. Hugh McMendmin, of the Cathedral of Immaculate Conception, to view the films preparatory to showing them to special audiences of children. The reverend gentleman commended the subject and its production in the following words:

"This production of 'Joan of Arc' is beautiful, inspiring and wonderful. The photoplay will help make the whole world love the Maid of Orleans in somewhat the same reverence that France holds for her, and this love of the people of France for Joan should prove a powerful factor in their salvation. To one who brings with him some knowledge of the history of Joan of Arc, the production is a revelation.

"Constituted Authority" Claims Immunity.

On Saturday, Feb. 28, a Mr. Withers, theatrical producer and author of a vaudeville act, entitled "Police—A Dramatic Sketch," secured a temporary injunction from Master-in-Chancery Turnock, restraining the city of Chicago, Chief of Police Gleason, and M. L. C. Funkhouser, second deputy superintendent of police, from preventing the production of the act. Hearing on whether this will be made permanent will take place in a few days.

Withers' petition declared that the play has nothing objectionable in it, but that it portrays the methods used by some police officers in various parts of this country and Europe to obtain confessions from suspects.

It was urged that the meaning of the Latin word "censor" relates to the regulation of morals and conduct and declares that, since there is nothing in any way immoral in the play in question, it should not be censored.

"The police of this city, or of any other city, should not be immune from being shown up before the public, if practices obtain among some of them that are either uncalled for, brutal or illegal," is one of the contentions of the petition for an injunction.

The police of Chicago are intrusted with the censorship of public amusement. Is it not clear that in this case, as in many others in which moving pictures are concerned, they claim an immunity for "constituted authority" contrary to law and plain, common sense justice?

Master-in-Chancery Turnock, at the hearing, gave the following opinion: "We are not living in Russia. There is nothing immoral or indecent in this play. Neither the mayor nor the police have the right to censor this play nor to prevent its presentation because brutality is depicted in the scenes. 'Uncle Tom's Cabin' is founded on brutality, and is powerful because of the brutality in it. It tore a nation asunder, yet the police have never prevented its presentation, nor have they the right to stop it."

Beautiful New Theaters in Seattle and Vancouver, B. C.

J. M. McLaughlin, manager of the northwest for A. H. Andrews & Co., this city, with headquarters at Seattle, has been here since Feb. 17, familiarizing himself with the latest styles in opera chairs handled by his company. He has been stationed in Seattle since April 15 last year, and during that time he has increased largely the firm's business in that section, having secured contracts from the majority of the finer modern houses, with seating capacities of 700 to 2,000.

He states that three fine moving picture theaters are now under construction in Seattle, viz: the Liberty, with a capacity of 2,000, to be opened about August 1; the Mission, seating 900, to be finished near the end of April, and the Alaskan, seating 1,200, to be opened about July 1. Mr. McLaughlin has already secured the order for chairs from the Mission, but the Liberty order has not yet been let. The Andrews Company's beautiful chair, the Marlborough, has been contracted for by the Mission management. The Rex Theater, Vancouver, a new house, with a main floor accommodating 1,000 people, has also installed the Andrews Company's chairs. "This is a very beautiful house," says Mr. McLaughlin. "Indeed, it has the most beautiful interior I have ever seen." Mr. McLaughlin will leave for the coast March 5.

Private Presentations in Washington of Buffalo Bill Pictures.

V. R. Day, manager of the city office of the Essanay Co., was in Washington, the week of Feb. 23rd, where he arranged for two private presentations of the Buffalo Bill series of pictures (taken last fall), at the Columbia Theater, that city, on Friday, Feb. 27. Handsomely engraved invitation cards, signed by Col. W. F. Cody, of the Historical Pictures Co., were mailed to a wide circle of government officials and senators and members of the House of Representatives.

Two presentations were given; one in the afternoon and one in the evening, and the handsome little theater was taxed to its seating capacity on both occasions. The pictures were viewed with wrapt interest, and much applause was given during each presentation.

Among those present were: Secretary of the Interior Lane and Mrs. Lane, Secretary of Labor Wilson, former Secretary of the Interior Walter L. Fisher, of Chicago; Assistant Secretary of the Interior Jones and Mrs. Jones, Senator and Mrs. Francis E. Warren, of Wyoming; Senator and Mrs. Benjamin R. Tillman, Senator and Mrs. John F. Shafroth, of Colorado; Representative and Mrs. Wm. R. Smith, of Texas; Representative and Mrs. James A. Frear, of Winconsin; Representative and Mrs. Addison T. Smith, of Idaho; Representative and Mrs. Philip P. Campbell, of Kansas; Represen-

tative Murray, of Oklahoma; Nicholas J. Finnett, Oregon; Representative and Mrs. Clarence Miller, of Minnesota, Representative Wm. Kent, of California; Representative and Mrs. James M. Graham, of Illinois; Representative and Mrs. John H. Stevens, of Texas; Representative and Mrs. John E. Raeker, of California; Commissioner of Indian Affairs Cato Sells and Mrs. Sells; George Otis Smith, director of Geological Surveys; Thomas Ewing, Commissioner of Patents; J. A. Holmes, director of the Bureau of Mines; Dr. Van Barveneld, director of the Mining and Metallurgical Exhibit in the Panama-Pacific Exposition; Secretary of War Garrison, and Mrs. Eugene Carr, wife of General Carr, who participated in the Summit Springs battle.

Chicago Film Brevities.

On Wednesday, March 4, the Chicago offices of the Moving Picture World were removed to 917-919 Schiller Building. We cordially invite our numerous friends to call and see us in our new quarters.

* * *

Among the films barred by the Chicago censor board last week were: Alphonse Daudet's "Sapho," "The Second Generation," "When Dooley Passed Away," and "The Governor's Ghost." "The Scarlet Letter," at first slated for rejection, was finally given a permit when it was agreed by the owners to confine its presentation to Loop theaters, at an advanced admission price.

* * *

The Amusement Protective League has announced another meeting on Wednesday, March 4, at the Sherman House, when censorship and the coming aldermanic elections will come up for future action.

* * *

The Virginia Theater, 809 West Madison Street, was damaged to the extent of $2,000 by vandals, on Friday night, Feb. 27. The seats were smashed, the machine rendered useless, and the screen cut into shreds. Police Captain Meagher and the manager charge members of the Electrical Workers' union, with which the house had been in trouble, with the vandalism.

* * *

Firemen battling a blaze which destroyed the old Humboldt Theater, at West Ohio Street and Milwaukee Avenue, on Feb. 27, narrowly escaped being overcome by gas. The structure was a West Side landmark. It was closed for repairs several months ago and was about to be remodeled. The loss was $5,000.

* * *

A prediction that every public school in the United States would have a moving picture machine of its own within the next five years, because of the great educational value of moving pictures, was made one night last week by Second Deputy M. L. C. Funkhouser, in an address before members of the North End Neighborhood Club, which met in the Lincoln Wood School, Evanston. The second deputy also told why he was waging a fight against certain moving picture plays. He also gave a suggestion to the members of the club as to how they could "boss" the aldermen of their ward and not allow the city officials to rule them.

* * *

The Chicago censor board rejected the film "How Mocha Came Back," last week because the members objected to the portrayal of Jewish character in it. This was done although an Irishman got the worst of a spat, in which he got mixed up with a Jew.

* * *

F. R. Bromley, traveling representative for the Anti-Trust branch of the Universal, made a pleasant call at the office last week. He reported very encouraging business.

* * *

Messrs. Redding and Stroud write that they have plans under way for the erection of a new theater in Windom, Minn., and that work will begin early this spring. The theater will be 35 by 115 feet, with balcony. It will seat, when completed, about 600 people. The cost will be about $10,000.

* * *

The Chicago Song Slide Exchange moved its office from 37 S. Wabash Ave. to the Thomas Church Building, 32 S. Wabash Ave., on March 1st. A piano room has been installed in the new quarters for the convenience of patrons.

* * *

M. W. McGee, who resigned from the Pathe Freres forces last week, after acting in Pathe films for one and a half years, was in the city Sunday Feb. 22nd. Mr. McGee intends staying in Chicago for three or four weeks.

* * *

Abe Sola, owner of the Model Theater, 1348 S. Halsted St., paid us a visit last week, and renewed his subscription for the World. The Model was opened on Jan. 15 last, and has been playing to good business. Licensed service is used and an admission of five cents is charged. The seating capacity is 299.

* * *

M. C. Cohen, representing the Apex Film Co. and the Cosmos Film Co., New York, called at the World office Wednesday, Feb. 25th. Mr. Cohen stated that he had sold the rights for Wisconsin and Illinois to the "Famous Battles of Napoleon" (Cosmos), and the same rights to "The Great Dock Disaster" (Apex), to the G. & G. Feature Film Co. He has also sold the rights for Iowa and Nebraska to "The Black Thirteen" (Apex), to Sam Benjamin.

* * *

Phil Solomon, Chicago Manager of Warner's, is one of the most ardent hustlers in the ranks of the Amusement Protective League. Mr. Solomon states that the chief object of the organization is to bring about a change in the present city ordinance which governs the censorship of films.

* * *

Mrs. Margaret D. Conway, formerly assistant principal of Franklin School, Denver, has been appointed censor of public amusement in that city by Commissioner of Safety Nisbet. Mrs. Conway was backed by twenty-five women's organizations for the position.

* * *

The Chicago Examiner, of Sunday, March 1, devoted a whole page to moving pictures; so did the Tribune. The page in the latter was in colors, with a magnificent cut, and accompanying biographical sketch, of Miss Kathlyn Williams. There was also an interview with Geo. Kleine and other live matter pertaining to the film and screen. The Examiner page had an article by Josephine Tyson on the recent doings of Mme. Bertha Kalich and company, under Daniel Frohman's direction, in Cuba, where "Marta of the Lowlands" and "The Pride of Jennico" were produced. The other Chicago Sunday papers were fully in the running. During week days a great deal of space was given to pictures by every Chicago newspaper. The Kathlyn series has certainly started an epoch-making publicity campaign for pictures.

* * *

Prince Henry, of Prussia, is undergoing a course of instruction in the operation of moving picture films with the idea of reproducing incidents of his approaching trip in South America. He will sail from Hamburg March 10.

* * *

"From Dusk to Dawn," a five-part production, in which Clarence Darrow, a noted Chicago attorney for labor organizations, prominently appears, was given its premier in several theaters here Sunday, March 1. The scenes are laid in Los Angeles, and the famous trial of the lawyer there is told in the pictures. The members of the jury, before whom he was tried and acquitted, and others prominent in his prosecution and defence, also prominent witnesses, are clearly shown.

* * *

H. H. Buckwalter, of Denver, has succeeded in stirring up citizens of that city to carry out a fixed program on March 15, to celebrate the passage of the cruiser Denver through the Panama canal on that date. Elaborate preparations have been made toward that end. Pastors will refer, in their Sunday morning sermons, to the benefits of this great waterway to the nations of the world and to civilization, the usual Sunday afternoon concert will be devoted to the playing of patriotic airs, and an illuminated automobile parade carrying out the impression of marine floats will take place in the evening. Letters from President Wilson, President Porras, of Panama, and Col. Goethals will be read in the afternoon and a speech will be made by Dr. Morales, of Panama. Mr. Buckwalter has spent several months in the canal zone from time to time, taking a complete series of moving pictures showing the construction of the canal from the outset up to the present time. The series, which will also include the events of the official opening of the canal, has been made for the Selig Polyscope Co.

* * *

Ray A. Grombacher, manager of the Pacific Film Exchange, Seattle, was in the city Tuesday, March 3rd, and paid a visit to the World office.

ANNA HELD WANTS DAMAGES.

Anna Held, the well-known actress, who has never been noted for any pronounced aversion to publicity and whose famous milk baths of a quarter of a century ago are still remembered, has brought suit against the Kinemacolor Company for the sum of $250,000. She claims to have been injured to this extent by an alleged unauthorized use of her picture by the Kinemacolor Company. The Kinemacolor Company declare they cannot understand Miss Held's action as they claim to have had her consent to the filming.

Motion Picture Exhibitors' League

BILLS AFFECTING MASSACHUSETTS EXHIBITORS.

ON Thursday, February 26, two bills affecting the exhibitors in Massachusetts came up for hearing before the Committee on Mercantile Affairs. The first bill, petitioned for by William E. Hickey (House No. 1638), called for legislation for the prevention of the over-crowding of theaters, and other places of public entertainment or resort. The exact reading of this bill follows:

> Section 1. No person shall be admitted to a theater or other place of entertainment when all the seats in such theater or other place are already occupied, and it shall be unlawful to sell, give or exchange any tickets admitting persons to a theater or other place of entertainment in excess of the seating capacity of such theater or other place.
> Section 2. Violation of any provision of this act shall be punished by a fine of not less than ten nor more than one hundred dollars for each offence.

Owing to the fact that nobody appeared in favor of the above bill, it was promptly declared "closed" by the committee. The second bill to come up is as follows:

> Section 1. No moving picture entertainment shall depict a scene, or scenes of murder, bloodshed or violence.
> Section 2. This act shall take effect upon its passage.

The petitioner, Mrs. Carrie O. Barr, spoke in favor of her bill, and afforded a vast deal of mirth and loud laughter to all present, even including the Committee on Mercantile Affairs. Mrs. Barr stated that she never visited the real moving picture theaters, but was informed that many of the reels were bad for the young. A real riot of laughter was occasioned when Mrs. Barr stated that she knew of a child of two years of age who was at present in a hospital—with nervous prostration—due to the baneful after affects of visiting moving picture shows!!! This statement broke up the morale of the meeting, and Mrs. Barr retired saying she had not meant to turn the meeting into a burlesque show.

Judge Brackett appeared for the Moving Picture Exhibitors' League, in opposition to the bill. Judge Brackett stated that he had sympathy for Mrs. Barr, who, while well meaning, was obviously entirely ignorant of her subject. The judge pointed out that exhibitors could not be held to account for the extreme youth attending the moving picture theaters, as the law prohibiting children under 14 years of age to attend the theaters, unless accompanied by an adult, was carefully enforced. Judge Brackett called attention to the fact that if scenes of violence were omitted; none of the great classics such as "Julius Caesar" or "Othello" could be shown in pictures, and closed what was considered a most able discourse by showing that the term "violence" might mean almost anything. "Could we show a scenic picture of Niagara Falls, which are very violent and rugged, under the 'Violence' clause?" was Judge Brackett's final shot. There is no doubt but that the bill will be given "leave to withdraw," when the committee reports. The censorship bill, and the amendment to the 20 minute law, are both progressing very favorably to the Massachusetts Exhibitors' League, and there is every reason to believe that no unfair legislation will be enacted into law at this session. HENRY.

MASSACHUSETTS EXHIBITORS' SPECIAL MEETING.

President Ernest H. Horstmann, of the Moving Picture Exhibitors' League of Massachusetts, called a special meeting to order at Rathbone Hall, Washington Street, Boston, at 11 a. m., on Wednesday, February 25, at which the following exhibitors were present: Frank J. Howard, Jacob Lourie, Hugh O'Neill, Frank Wasserman, R. W. Drown, John Patten, J. J. Raymond, General Manager J. A. Eslow, of the New England Universal Film Exchange, and Harry F. Campbell, general manager and treasurer of Warner's Features, of Massachusetts. None of the other exchanges were represented at this meeting, which was of less importance than the last one of the Massachusetts exhibitors, reported in The Moving Picture World of February 28th. It was reported that the league at present has fifty-two members enrolled, and it is anticipated that the meeting to be held at Springfield, Mass., on March 4th, will greatly swell the membership. A good-sized delegation is due to make the Springfield trip from Boston. The Goldstein Brothers' Amusement Company, of Springfield, has arranged for a hall for the meeting.

R. W. Drown, of the committee delegated to keep in touch with Operators' Union, Boston Local No. 182, reported to the meeting that everything was harmonious between the officers of the local and the league, and that nothing had come up since he last reported. On motion of Mr. Harry F. Campbell, a committee of two was appointed to interview all film exchanges not members of the league, and to solicit their coöperation, membership and financial aid. The Mutual Film Exchange of Boston is not a member of the league, although it finally contributed to the defense fund; nor are most of the smaller feature film exchanges. The feeling is that the feature exchanges should be liberal contributors, and loyal workers of the league, and an effort will be made by the committee, Messrs. Raymond and Wasserman, to line these men up.

Harry F. Campbell reported that a movement was on foot to interest the Legislative Committee of the Boston Chamber of Commerce, and to ask its aid against the unjust legislation proposed in the present session of the Massachusetts Legislature. The Chamber of Commerce is a very influential body, and if its coöperation were secured, it would be a most helpful factor.

J. J. Raymond, of Worcester, told of his experiences with local censorship, and Mr. Harry Wasserman related about the report of the Roxbury Welfare League, recently issued.

General Manager J. A. Eslow, of the New England Universal Film Exchange, Boston, made an able and well-received plea for coöperation by the various film interests for the common benefit of all concerned, and promised that his exchange was only too willing to do everything in its power—including liberal contributions—to help the league along. Mr. Eslow stated that he had sent out letters to every theater in New England, urging that each exhibitor personally see his local senator, and explain to him the futility of the censorship bill, now pending before the legislature. This attitude of Mr. Eslow's called forth considerable applause.

Since the last meeting of the league there had been no hearings on any of the various bills affecting this industry "on the hill" at Boston. H. F. Campbell, of the legislative Committee of the League, reported that things appeared to be progressing favorably, and that he was keeping in close touch with Judge J. Albert Brackett, the league's attorney. This committee is fully empowered to act for the league on its own discretion, and will render a report of its activities from time to time, as seems desirable. HENRY.

CLEVELAND EXHIBITORS MEET.

Thirty members of the Cleveland Exhibitors' League attended a "get together" meeting at the Gilsey Hotel, Cleveland, Wednesday, February 25. That the exhibitors are their own censors was brought out in the reports of several members who said they returned to their exchanges many pictures which they did not care to show to their audiences. Lack of interest and incongruities were the chief reasons for rejecting the photoplays, it was stated.

L. H. Becht, of the Mall Theater, said he had a film showing Paul Revere making his dash in a big touring car. "It may have been comedy," said Mr. Becht, "but the films are supposed to instruct, and I did not want to show the children a picture like that." Others reported the use of electric lights in pictures supposed to represent scenes of centuries ago.

Edward Kohl, former film exchange man and owner of several theaters in the city, said the manufacturers, in their haste to make money, were turning out many cheaply produced subjects from uninteresting scenarios. "It was one of the aims of the state censors," said Mr. Kohl, "to eliminate such pictures as well as those containing objectionable scenes or action."

President C. A. McGown, who presided, called upon several of the members present and the interesting session continued half the day. Robert Manchester, former burlesque manager and his partners in the Utopia Amusement Company, Messrs. Hopkins and Leoni, who are building a $60,000 theater at Painesville, were among those who spoke.

ILLINOIS LEAGUE CONVENTION APRIL 28.

Arrangements are being made for the state convention of the Illinois Exhibitors' League, which event will be held at Springfield, Ill., on Tuesday and Wednesday, April 28 and 29. The St. Nicholas Hotel will be the headquarters and the local arrangements are in the hands of W. W. Watts, president of the Vaudette Amusement Company, which owns several theaters in the state. George M. Westley, organizer for the league, is in Illinois canvassing exhibitors and reports a probable large attendance The Illinois League has a membership of more than 100 exhibitors outside of the city of Chicago.

KENTUCKY CONVENTION APRIL 21.

There is considerable enthusiasm being aroused among the exhibitors of Kentucky over the state convention of the Kentucky League, which is to be held at Lexington on April 21 and 22. This is Col. Louis H. Ramsey's town and noted throughout the "blue grass" region for its hospitality, so there will be a royal welcome awaiting exhibitors who attend the convention. J. H. Stamper, Jr., is chairman of the convention committee and has received substantial assistance from the Lexington Chamber of Commerce, which desires to make the meeting of picture men a success.

BOOMING THE BROOKLYN BALL.

Brooklyn exhibitors will hold a mass meeting Monday evening, March 9, at the Albany Theater, 1563 Fulton Street, Brooklyn, N. Y., to complete final arrangements for the big entertainment and ball to be held at Prospect Hall on Monday night, March 16.

This affair promises to be a rousing success. All the leading manufacturers will be present, also the stars of the photoplay world. The grand march will be led by Earle Williams of the Vitagraph Company and Leah Baird of the Universal Company. All the city officials have also promised to be present, and the committee is hustling to introduce some entirely new and novel features never before exhibited. The Kalem Company is going to give to each one entering the hall a souvenir, a bag of the Irish soil imported by the Kalem Company.

GREENPOINT EXHIBITORS ORGANIZE.

The Greenpoint Motion Picture Exhibitors' Association, embracing practically every theater in Greenpoint, Brooklyn, was organized March 3rd. The officers elected were as follows: President, Philip Rosenson; vice-president, H. C. Barrington; secretary-treasurer, David Saks; honorary members, Attorney B. C. Hoff and M. J. Stickel, of the Y. M. C. A.

The executive committee of the Greenpoint Neighborhood Association, having for its interest the benefit of the community, after carefully considering the constitution and by-laws of the association, has approved of them, and will coöperate with the exhibitors, and have enlisted the coöperation of the schools and ministers of Greenpoint. Happily for the exhibitors and the public, educators in Greenpoint have already made suggestions which the exhibitors will carry out. The latter see, in good motion pictures, a mighty force against evil in many forms. It has been proven to the Greenpoint Neighborhood Association that the increased cost of producing pictures and renting them to exhibitors, together with the new laws regulating motion picture theaters, has made it necessary for exhibitors to slightly increase the price of admission at present on Saturday evenings, Sundays and holidays, from a five-cent admission to 10 cents for adults and 5 cents for children.

Meeting-place will be temporarily at the Greenpoint Y. M. C. A., Meserole Avenue, near Manhattan Avenue, where the next meeting will be held Tuesday evening, March 10th, at 8 p.m.

PRESIDENT NEFF COMES EAST.

On his way to New York, President Neff, of the Motion Picture Exhibitors' League, addressed exhibitors at Washington, D. C., Baltimore and Philadelphia. He arrived in New York Sunday, March 8.

Ford Sterling a Universal Star.

Ford Sterling.

FORD STERLING and his two comedy associates of the "Keystone" brand have surely joined the Universal. As stated last week, Mr. Sterling becomes the star of the new Sterling Motion Picture Company, which will manufacture comedies exclusively for the Universal program. Fred Balshofer, the original organizer and producer of the "101 Bison" films, who recently resigned from the New York Motion Picture Company, to form and take charge of the new company, becomes its president.

Henry Pathe Lehrman, who has won wide fame both as a director and originator of many of the bright ideas that went into the Keystone, becomes secretary and treasurer of the new corporation. Robert Thornby, who is also inseparably attached with the success of these comedies, becomes a director under the new banners.

Ford Sterling got his start in life in La Crosse, Wis. It was in the year 1880, and the exact date was Nov. 3. After he had attained the dignity of long trousers, La Crosse ceased to attract him, and he ran away, when he was seventeen years old and joined the old Robinson circus. He was known in the world of the sawdust and tinsel as "Keno, the Boy Clown." Later he played "rep," and still later vaudeville called him for its own. After running the gamut of amusement experience, playing with the Four Mortons, the Rays, Otis Skinner and William Gillette, Sterling joined the forces of the silent drama in 1912, with Mack Sennett at the Biograph. He followed Sennett to the "Keystone" and now he has come under the Universal banners.

Fred J. Balshofer.

Harry Pathe Lehrman.

To encourage suggestions for a new name for the brand that the Sterling Motion Picture Company will release on the Universal Program, the Universal offers a reward of $25 for the best appellation submitted before March 20. The name must have a particular application to the object of the company, the production of comedy, and all letters thereon must be sent to Fred Balshofer himself, at Hollywood, California.

ROTHAPFEL RETURNS.

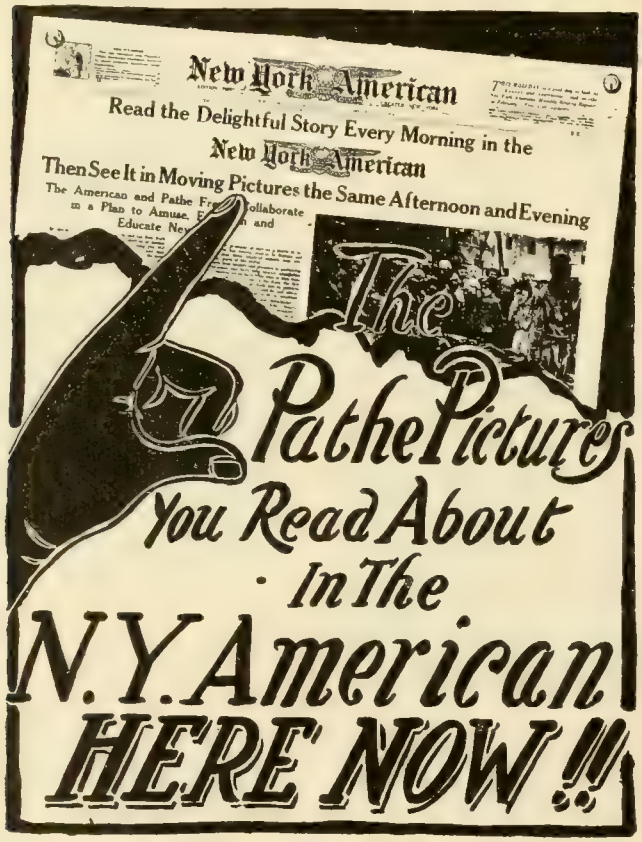
S. L. Rothapfel returned to New York, Wednesday, March 4th, on the S. S. Kaiser Wilhelm II, after a stormy voyage. After making a careful inspection of the picture theaters in England and the Continent, he declared that the Europeans had nothing on America in the way of fine houses, and that our finest had no equals over there. Mr. Rothapfel will have the management of the Strand Theater on Broadway and 48th Street, New York, when it opens in April.

Boosting Pathe Pictures.

Pathe Freres Makes Alliance With the Hearst Dailies Inaugurating Big Advertising Campaign.

NO PLAN for the exploitation of motion pictures in the public press since motion pictures became a popular form of public amusement in this country quite equals in magnitude that which has been adopted by Pathe Freres to popularize the product of that well-known concern. The plan is no less than an alliance with the string of big daily newspapers published by William R. Hearst and a large list of allied dailies in the Hearst syndicate. The Hearst dailies are published in New York, Boston, Chicago, Atlanta, Los Angeles and San Francisco, and are read by several million people every day; what the effect of widespread advertising of this nature will have upon the public can hardly be estimated. In the manner in which it is being handled it would be worth millions of dollars to almost any other commercial project; that it will create a lively interest in Pathe productions cannot be successfully controverted. As a clever stroke of business enterprise it presents the marks of rare acumen, the equal of which has seldom been displayed in the motion picture industry.

The idea of an alliance between some great newspaper and the motion picture maker was conceived by Edward A. McManus, a well-known magazine man, then engaged with the McClure Company. Mr. McManus' first insight into the picture business was gained in connection with the popular "What Happened to Mary" series issued by the Edison Company about two years ago in conjunction with a story of similar title published in the

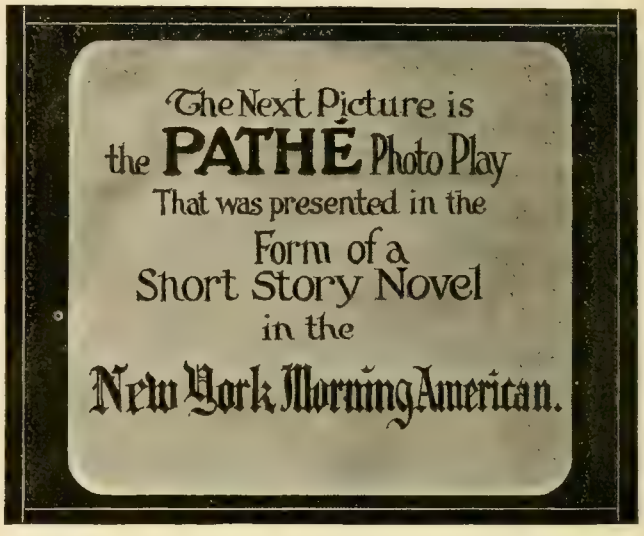


Ladies' World. This idea was also McManus' and was so successful that he couldn't stop thinking about pictures until he finally developed the big idea which Mr. Hearst adopted when it was presented to him.

It has been a matter of considerable satisfaction to Mr. McManus to observe that the Edison Company, which undertook the "What Happened to Mary" series only after considerable persuasion, found the plan so successful that it has since started six similar serial pictures with as many different publications.

Mr. L. P. Bonvillain, vice-president of Pathe Freres, was asked as to the results of the alliance with the Hearst newspapers. "We are much gratified," he said. "From our reports we are led to believe that the scheme is bringing to the picture theaters a new clientele—a fresh class of people is becoming interested. We can now, through the medium of all these newspapers, which cover so large a portion of the more thickly settled sections of the country, tell the story of the picture in a satisfactorily complete form. We can do fully what the sub-titles try to do: we can make more intelligible all the happenings of the play; we can analyze character, explain motives—we can, if you will, amplify the action and set forth those things which cannot be shown on the screen. If a man may be attracted to a theater by reading and studying a poster in the lobby, is it not reasonable that he will be more surely drawn into that house to see portrayed on the screen events and conflicts of character, of dramas, of tragedies, and even of comedies interesting descriptions of which he has already absorbed?

"If a man is interested in a film story he will want to see the picture afterward. The plot appeals to his imagination—the screened production materializes that story to his eye."



"Don't you think, Mr. Bonvillain, the working out of this idea will result in better synopses—that is, that greater attention than has heretofore been bestowed on this formal introduction to the script will be paid to the literary side?"

"Beyond question," was the prompt response. "It means that we have got to study the literary side of our stories, as well as the more technically dramatic—that we have got to expend on language the same thought and skill that the producer does on action. The 'stories of the films' have now in the Pathe Studio a new meaning—we certainly will try to make them as interesting as we endeavor to make our pictures entertaining."

"This unique advertising scheme—if you will permit me so to denominate it—must mean much to the exhibitor?" asked THE WORLD man.

"Indeed it does," replied Mr. Bonvillain. "Instead of limiting the advertising of the picture to the very door of a theater we are carrying it further. We are going into the whole city, into the whole of many cities, to try and bring customers to him, to attract them to his place. It seems to me it would be feasible for exhibitors showing Pathe films to have these stories framed as they appear—that it, for such as are unable for one reason or another to secure first runs—so that they may be accessible to their patrons until such time as the subjects are shown. Has anything like this general scheme been attempted before? So far as we know it has not, anywhere in the world.

"The same amount of publicity in display advertising as Pathe films are receiving to-day would, in the case of the ordinary commercial product, cost several hundreds of thousands of dollars. Advertising to that extent would meet with instant response from the retailer. It is up to the exhibitor to use retail methods. If he will do so he will get results that will be of inestimable value to him."

"I think it is fair to point out," said Mr. Bonvillain, "that the credit for originating this idea rests with Mr. Hearst. He gave his own thought to it and directed the efforts of his staff to it and put the thing on its feet. I also desire to add that we are believing so much in Mr. Hearst's scheme that Pathe Freres have decided that instead of releasing some films that we had marked for a feature service, to place them in our regular straight program and give the exhibitors the full benefit of this departure.

"Pathe Freres will make every effort to aid the exhibitor in obtaining Pathe films when he wants them, and as often as he wants them. To that end any communications will receive prompt personal attention."

The scheme adopted by Pathe Freres to utilize this abundance of publicity placed at its disposal is to publish in the morning editions of the several Hearst papers stories of the pictures as released from day to day, with a scene from the picture, together with a list of picture theaters in the territory covered by the newspaper's circulation where the pictures will be shown. There is no charge to the owner of the picture theater for listing his house in this directory. Frequently an entire page of the paper is required to publish the story of the picture and the list of theaters.

Pathe Freres is advertising extensively its alliance with the Hearst papers in the trade publications and the publicity matter sent out to theater managers. Slides have also been supplied to theaters, to be thrown on the screen, and large quantities of posters are being used to give further publicity to the plan. These are furnished free to theater managers. Reproductions of the slides and one of the posters are shown herewith.

Unquestionably, this large campaign of advertising will result in an increased demand for Pathe pictures. Pathe Freres realize this and have made arrangements to take care of that demand by installing emergency exchanges in the cities in which the Hearst papers are published. Under the agreement between the licensed manufacturers and the Motion Picture Patents Company, Pathe Freres has the right to do this without disturbing the existing arrangement for the distribution of pictures with the General Film Company and, consequently, have opened an exchange at 3 Tremont Row, Boston, with Samuel Bernfield in charge. John Pelzer is now in Chicago arranging to open an exchange in that city.

Regarding this action Vice-President Bonvillain authorized the statement that it was not to be construed as antagonistic to the General Film Company, but that it was planned more to aid that company by developing a larger demand for Pathe pictures. "In this way we are able to supply any immediate and unforseen demand for our pictures which the General Film Company, with its large clientele might not be in position to supply at the moment and would not be justified to provide for, while the effects of our big advertising plans are problematical."

APEX PULLS A BRAND NEW STUNT.

IN THE feature film business, P. P. Craft, of the Apex Film Company, has always been a leader. It was he who started the State Rights ball rolling in America by marketing the first feature of that description.

Now he has started another innovation which will soon be in general use. The new idea is music in the demonstrating room. There are many good features that fall flat on the bare screen of an exhibition room because they have climaxes that must be worked up to be effective. This is particularly true of war pictures. It is all very well to say that if the picture has the punch it will show up just as well without music as it will with it, or that the buyer can imagine how it will get over to an audience; but that theory has proved to be a fallacy. The average film buyer is extremely short on imagination and it is not safe for a feature film concern to leave anything to the buyer's sense of imagination. Many a good war picture has fared badly at the hands of critics who could not imagine the necessary musical accompaniment.

Convinced that this condition is a fact, Mr. Craft decided to inaugurate the musical accompaniment to his features to make sure that they will be shown to the best possible advantage. Accordingly he installed a piano and engaged Prof. Hamburger, leader of the Ansonia Hotel Orchestra, to provide the cue music for the Apex Films. Prof. Hamburger will be in attendance at the Apex offices during the daytime and will play the pictures for buyers and critics. He will also devote some time to arranging musical scores for the Apex features which will be furnished to buyers in printed form to go along with the reels wherever exhibited.

AN INTERESTING CHARACTER.

AN interesting character and a man well-known in European film circles passed through the city the other day on his way to Panama where he intends to make several multiple reel dramas with a genuine Panama atmosphere. He is Joseph Delmont, a director in the employ of the Bioscope Company, of Berlin, Germany.

Joseph Delmont.

Mr. Delmont opened his "sealed orders" as he came in on the belated "President Lincoln" and discovered he had just enough time to take a quick lunch and then go on to Central America. Delmont, though a native of Austria, has spent many years in this country. The last three or four years he has been a director connected with some of the most important motion picture producers of Germany. Some of the features he directed, such as "Nemesis," "The Black Mask," and "Red Powder," have been well received in this country.

Delmont is a keen observer and makes a specialty of studying public taste. He thinks that the American picture is losing ground in Europe because it is too conventional.

"This fault, however," he said to a World man, "is not confined to your side of the Atlantic. The same is true of Europe. The trouble lies largely with the exhibitor and the film buyer who judges the public by his own likes and dislikes. We started a campaign of inquiry in Berlin and other parts of the Empire, taking votes among the picture patrons of various grades of houses. We found that the sentimental stuff was least popular, getting only about 7 per cent. of the total vote, while realism and comedy and sensational films proved to be popular in the order named. We know that life, as it is lived by us and all around us, is not full of happy endings. People want to see life portrayed as it actually is, not as it ought to be. No country in the world can be compared with yours in your natural opportunities, your actors and actresses, your spirit of enterprise and initiative, and you are destined to lead the motion picture industry. You must, however, get away from the melodrama and from the conventional."

Mr. Delmont will be in the wilds of Central America for the next two months and will stop in New York on his way back to Europe.

MELIES TWO-A-WEEK.

It is announced by G. Melies that the large and increasing popularity of the new Melies brand of comedies, "General," has prompted them to issue a second release of this brand on Mondays.

The first Monday release will be issued about April 6th. It will be comedy each week, as is their Thursday release, thus this company will offer two comedies a week.

An especially good selection of subjects has already been made for the Monday release, and it is expected, in view of the shortage of one-reel comedies in the licensed program on that day of the week, that this release will soon attain the popularity now enjoyed by their Thursday release.

WINIK ON THE LUSITANIA.

A cablegram has been received from Mr. H. Winik, of the Apex Features, Ltd., 35 Little Newport St., London, W., England, stating that he was sailing for New York on the "Lusitania" and bringing with him sample copies of two great European productions, the rights of which he has secured for the United States and Canada. The cablegram failed to give the names of the productions or their producers, but it is evident that there is a big surprise in store for the theatrical managers as well as the motion picture fraternity at large, as the fact that Mr. Winik is coming to America personally coupled with his well-known astuteness and discrimination, is positive indication that the big productions he has with him are likely to make Broadway sit up and take notice.

At the Sign of the Flaming Arcs

By George Blaisdell.

ON THE invitation of Nathan Machet, of Machet & Picker, lessees of the Burland Theater, we traveled up to the Bronx on the evening of Tuesday, March 3rd, to witness a de luxe presentation of "Quo Vadis?" The Burland has seating capacity for 2,500 persons. There are about 1,900 chairs in the orchestra. In the balcony are 130 box seats. The house, which, by the way, is a straight picture theater, is handsomely decorated without being overdecorated. There is an orchestra of eight pieces. To supplement this there will shortly be put in operation a Hope-Jones Unit Orchestra. The instrument is already installed, and work on the wiring is proceeding. The projection is from the rear of the balcony; the throw is nearly flat, and at a range of 158 feet. The screen is about 16 by 22, and is a gold fiber. Backing up against the rear of the theater is an "airdome" with a seating capacity of 3,500. This will be in use about four or five months in the year. The entire establishment has a frontage of 460 feet, running on Prospect Avenue from One Hundred and Sixty-third to One Hundred and Sixty-fifth Street. The investment represents a half million dollars. Machet & Picker hold a twenty-one-year lease.

Mr. Machet has been connected with the house for about two months. The theater is filled every night in the week, on some occasions many being turned away. The admission is ordinarily 10 cents. Asked as to the pictures exhibited in his new house, Mr. Machet said, "We show the market." The evening performance runs practically from 7 to 11, with two five-minute intermissions. Mr. Machet has had wide experience as an exhibitor, having for four years conducted the Nostrand Theater in Brooklyn, which house he still controls. Mr. Picker's connection with amusements has been more in a theatrical line, but he said Tuesday night pictures were the coming thing.

As to "Quo Vadis?" It certainly was a fine production. The orchestra had put in five hours of study following the Sunday night performance, and had completed a list of selections that materially added to the effectiveness of the subject. Before and once during the showing of the picture, A. Leon Kronfeldt sang "The Rosary." John De Persia, the staff lecturer of the house, as a prelude recited a selection from the text of the story, and as an interlude "The Burning of Rome." Mr. De Persia, arrayed in Roman garb, stood in a spotlight, while on the screen was thrown a light that looked like the sky glare of a conflagration. The subject was to be shown for three nights, and the admission was advanced to 25 cents. The fine projection of a new print on the gold fiber screen was worth the long journey to the Bronx.

* * *

John Wild, formerly associated with the sales force of the American Kineto Corporation, is now assistant sales manager of the Gaumont Company.

* * *

Clifford H. Pangburn, who has been connected with the picture section of the Morning Telegraph, has resigned to take up the direction of a picture page in the Sunday edition of the New York Tribune. He will be succeeded by Ashley Dickenson.

* * *

A card from Joseph Fornas, minister plenipotentiary and ambassador extraordinary from Mr. Ambrosio to the world at large, who sailed recently from New York en route to his home in Turin, reports his safe arrival in Europe after a pleasant trip.

* * *

The young blizzard which struck the metropolitan district on March 1st caused much trouble over in Jersey. At the Pathe plant in Jersey City the falling wires caused a cessation of work, there being no lights for thirty-six hours. On March 2nd the piled-up snow was responsible for the collapse of eighty-nine panes of glass, which have since been replaced. The Centaur Studio in Bayonne was also deprived of power for a while.

* * *

Miss Mabel Motography Condon, out in Chicago for a "rest week" (isn't it singular that any one should go from New York to Chicago for a rest?), laments the absence of skating ice in the lake metropolis. Miss Mabel, accustomed to the blasts of Chicago, wondered during December and January when New York had its winter. It was suggested that she be patient. She was one of the many who went from New York to New Rochelle on the night of the Thanhouser celebration. At 2 o'clock in the morning when the New Yorkers were waiting for a train the thermometer down in the weather bureau was 6 below zero. No one in Thanhouserville had the hardihood to guess how many degrees below zero it was in that town. Sufficient to say Miss Condon was satisfied that New York does sometimes get a little winter. "But," she added with enthusiasm, "I got some good skating out of it."

* * *

Letters from Herbert Brenon tell of the improved condition of the Imp-Universal director, still in hospital in Bermuda as the result of the collapse of the tank in which with Miss Annette Kellermann he was enacting a scene in "Neptune's Daughter," a feature production. Mr. Brenon, at the last time of writing, had enjoyed his first ride; but the exertion had tired him. The scales showed that he had lost twenty-eight pounds. No wonder. It was a harrowing experience Mr. Brenon went through. He had been in the water a half hour when the accident happened. Then it was forty-five minutes before a surgeon reached him. When he was removed to the hospital it was found that he had six cuts, ranging from four to eighteen inches in length. The surgeons were two and half hours sewing up the wounds. Mr. Brenon, by the tone of his last letter, is getting restive and anxious to be back at work. He says he cannot tell when that time will be, as the healing process seems very slow.

The making of moving pictures is not all cakes and ale.

* * *

Word comes from Chicago that the censors have cut out the dueling scene in "The Three Musketeers." If this be true, and the many strange things that have happened in that sadly censored town incline one to believe it is, about the only man who could be trusted to comment on the situation with any degree of moderation would be one just at the beginning of recuperation from a severe illness.

"Detective Finn"

Three Reels—Manufacturers' Film Agency.

Reviewed by W. Stephen Bush.

THIS feature manifestly of British origin has one exceedingly clever actor in its cast of characters—a most intelligent bulldog, referred to in the subtitles as "The Dog with a Human Instinct." It seems that a detective in search of a stolen diamond has fallen into the hands of three London criminals, two men and a woman. The detective is trussed up with more care than is usual in these stories and is left to his doom. The doom threatens in the shape of a time-clock which in half an hour is to drop a lighted fuse into a bomb or infernal machine of some sort. As the detective is on the lounge right close up to the infernal machine it will be seen that his plight is truly deplorable. Happily for him, his bulldog misses him. The bulldog, handsome in his extreme ugliness, leaves the office of his master and finds him in the den of the "crooks" just as the fuse is bending dangerously near the inflammable matter. This situation may not be entirely novel, but it never fails to thrill, and here an element of both humor and pathos is added by the action of the dog. The animal bites the ropes in pieces and sets its agonized master free. The latter, who even in the most trying moments had never lost his smile entirely, is now confronted by another problem. The chief of the criminal trio is on his way to the Dover Continental Express with the diamond in his possession. If he makes the connection with the boat Finn is beaten. Obviously this could never be permitted to happen; a fast auto is therefore hired and there is a heartbreaking race between the car and the Dover Continental Express. Finn gets to the landing station just a minute ahead of the criminal. The latter is about to embark in the boat when he finds his wrists gripped in steel bracelets, a prisoner of the redoubtable Finn.

A new thing in this detective story is the tracing of the culprit by means of a perfume. There is also a thrilling fight on the top of a London 'bus and a hair-raising chase of the detective after the criminal over the roofs of many houses.

I cannot say much for the acting of the principal characters in the film. The man who played the part of Lord Gray is perfectly calm and stolid under the most provoking circumstances, the "criminals" verge on the burlesque. The feature is not without its good points, but there is a lack of finish, to which American audiences are by no means indulgent.

OH, YOU END SEAT HOG.

On the end seat next to the aisle is the end seat hog. He comes in while business is dull and takes the aisle seat, wrapping his legs around the furniture. He stays for two shows. Eight persons have to climb over him to get to their seats. And, before he is ready to leave, each of them has to climb back over him to get out. Each time he submits to the interruption grumblingly. This is the type of man whose forefathers were drawn and quartered and hung on the London bridge to dry.—South Bend (Ind.) Tribune.

NEW THEATER FOR WILMINGTON, DEL.

The Victoria theater on Market Street, near Ninth, is the name of the new moving picture theater which has recently been opened in Wilmington, Del. The new house has a frontage of 32 feet by a depth of 142 feet. It is a fireproof structure, and has a seating capacity of 1,000. The theater is under the management of E. A. Rambonset, who has had many years experience in the picture business.

Balsdon Takes New Position

Manager of the General Film Poster Department Resigns to Become General Manager of the Photoplay Theaters Company.

A TRUE and complete story of the life of George Balsdon would read like a famous book of fiction, but as this is not the place for fiction, or truth which is stranger, it is not our purpose to print a story of his life—merely to give a bit of his connection with the motion picture business and announce his acceptance of a new and important position in the exhibition field. Therefore, we will begin at the end of the story and declare the fact that Mr. Balsdon resigned his position as manager of the poster department of the General Film Company, taking effect March 1st, and has accepted the position of general manager of the Photoplay Theaters Company.

Ever heard of the Photoplay Theaters Company? Yes, no? Yes and no; first as proprietors of the famous Regent Theater, and then in connection with a number of rumors regarding the construction and purchase of picture theaters in various parts of the country, but beyond that nothing definite has been permitted to become public regarding the plans of the company. The lid is still down and someone is sitting heavily upon it with no intention of getting off voluntarily at this writing.

GEORGE BALSDON.

General Manager of the Photoplay Theaters Company.

This much is permitted that the company has some five houses under its control, most of which are under construction, but of which there are two doing business—the Regent in New York and the Regent in Richmond—with many excellent propositions to build or take over picture theaters in leading cities. This brings us to the reason for Mr. Balsdon—the practical man who will take charge of these several propositions and whip them into shape.

Few men in the motion picture business to-day have been in the business longer or have had a wider experience than Mr. Balsdon. "Pop" Rock is wont to refer to the fact that he opened a picture theater in New Orleans in 1896. Balsdon harks back to the same date, and one of his partners in the exhibition business left him about that time to join Mr. Rock—so, you will observe, he dates back some. He was first in the mutoscope business, with interests all over the country. It was an easy step from mutoscopes to picture theaters, so the year 1904 found him running one in Washington, Pa. Later he went to Pittsburgh, from which city he operated a chain of houses. In 1906 he was building theaters and operating a supply house, and in 1909 he was making posters especially designed for the needs of the picture theater, for there were no lithographed posters in those days.

Mr. Balsdon's poster business developed rapidly; he soon established branch offices of his Pittsburgh house in Cleveland, Detroit and Columbus, which business he conducted profitably until 1913 when he sold to the General Film Company and contracted with that company to establish poster departments in its several branches. Coming to New York he installed three departments in as many branches of the General Film Company here and then in the branches in Buffalo, Boston, Albany, Bangor, Cincinnati, Kansas City, St. Louis and Milwaukee. His work was of the most systematic character and so thoroughly satisfactory that his desire to resign was received with genuine regret and reluctantly complied with by the General Film Company, which greatly desired him to remain. But, sincere though the protestations of the General Film Company were, Mr. Balsdon realized that there was a greater field for him in the position offered by the Photoplay Theaters Company, and he severed a very pleasant connection with the best wishes of his former employers and is now busy with the details of the new work.

Mr. Balsdon brings with him to the new position a knowledge ripe from long experience in operating and supplying theaters. It is an experience best calculated to fit a man for such a position and, with his hand at the helm, the affairs of the Photoplay Theaters Company may be expected to develop rapidly and to assume tangible form, all of which is another story.

REINA VALDEZ.

MISS VALDEZ first caught the public eye from behind the footlights in the "Merry Widow." It was here she first attracted the attention of a Lubin director, and not long after found herself on the Mexican border, playing leads in the Lubin company stationed there. Here she had many thrilling experiences in that war-ridden country, the Mexican rebellion being in full blast at the time, and after being once held a prisoner by one of the lawless bands, and otherwise interfering with her peace of mind, she concluded to seek more congenial fields, and for the last year has been associated with the Western Division of the Essanay Company at Niles, Cal.

Reina Valdez.

Miss Valdez prefers drama and emotional scenes, for which her classic beauty is so well adapted—the dark Spanish type, lithe of figure and restless eyes.

Springfield, Mass., is her home town, and one of her greatest delights is in reading over the letters and newspaper clippings sent her whenever an Essanay comes to town featuring her, for she is a warm favorite there, and business is practically at a standstill when her pictures come to town. "It's mighty nice to have the old home town so proud of you," she says. Very true, for only too often it is the case of "A prophet is without honor in his own country."

Miss Valdez's unfailing good nature was illustrated the other day in taking an outside scene requiring a spectacular jump from a high porch to the ground, that was successfully executed, had not a sympathetic bystander stepped into the picture to offer her assistance. This, of course, meant a retake. On the second trial, the cameraman, in his politest manner, announced that as the film had buckled in the takeup magazine, it would have to be taken over.

"Well, while my spirit is willing, the soles of my feet are getting mighty tender," she admitted, "but here goes." This time all went well, and she was glad of the ride back to the studio in the big car.

Manufacturers Advance Notes

"A STRANGE MELODY" (Lubin).

It is said that "Music hath charms to sooth the savage breast." Here is a man, a gambler, and one of the wickedest of his kind, he had killed and would kill on a slight provocation. There was no sentiment or softness in his heart, he was simply a brute, but he had a passion for music. One evening a girl, coming to him to plead that he would save her brother from the gambling fever, played a sacred air. The brute was charmed and offered a big price if she could

Scene from "A Strange Melody" (Lubin).

teach him to play it. The price she wanted was the reformation of her brother. The gambler gave her her chance and she succeeded so well that at last she decoyed him to the organ loft of the church, there in the quiet Sanctury of holyness he fell in love and begged her to tell him how he could make himself worthy of the love of so sweet a girl, she told him to change his life from wickedness to worthiness and he did. The sacred melody had saved a soul, made the brute a man and won a Christian wife. The leading roles were played by Carol Halloway and Joseph Smiley.

"SHADOWS" (Essanay).

On Friday, March 20th, The Essanay Film Manufacturing Company will release a sensational detective melodrama. Advance information is to the effect that this two-reel story contains many novel features.

Two of the features mentioned are: The gigantic concrete door controlled by a secret electric button; this is used as an entrance to the counterfeiters' den. The huge safe with the panel door connecting the front room to the stairway leading into the den; these are operated many times to give the onlooker a chance to satisfy his curiosity.

The story is new and the situations are thrilling. A gang of counterfeiters have managed to pass the "queer" on several of the town's largest merchants. Police headquarters have been notified and the newspapers are fairly filled with the story. A detective and reporter are assigned to get the story and the criminal. The reporter is captured by the gang, and the detective, in the disguise of a telephone repairman, is trapped in the den. A fight takes place—an explosion occurs, and altogether it is extremely sensational. Francis X. Bushman plays the role of the detective and Irene Warfield handles the role of the newspaper reporter.

CALIFORNIA BIG FLOOD PICTURES.

Kalem released on Friday, March 6, a five hundred foot special picture of scenes of the recent floods which caused such great havoc in the vicinity of Los Angeles, Cal., during the latter part of February. Many of the scenes were taken when the flood was at its height showing falling of buildings and other thrilling incidents.

"THE GAMBLER'S PENALTY" (Great Northern).

With Miss Rita Sacchetta featured in the role of the Princess Spinarosa, wife of a profligate nobleman, this three-reel photodrama contains many appealing elements and is calculated to prove a film offering out of the ordinary. The plot is novel in the process of its unwinding and a series of unexpected situations lend zest to an interest which has been aroused from the beginning. The versatile art of Miss Sacchetto is shown to excellent advantage in a film role that calls for many strong emotional periods as well as the terpsichorean evolutions which have made her a favorite on two continents.

The story carries one from the castle of the Prince Spinarosa in the suburbs of one of the European capitals to the rugged Far West of America. The Princess, estimable by birth and training, and the mother of two children, is obliged to adopt the profession of a classical dancer by reason of the gambling pro-

Scene from "The Gambler's Penalty" (Gt. Northern).

pensities of her husband and consents to make a tour of America. It is while she is appearing in California that fate decrees her path must be crossed again by the Prince Spinarosa. Having lost his fortune over the gambling table, the nobleman emigrates and finds employment as a bartender in a small town in which his wife is to appear as a dancer. An exciting scene in the theater after the Prince, roused to frenzy, has fired a shot at his wife; the chase and capture by irate cowboys, the averted lynching and other stirring episodes punctuate the absorbing story.

In this, as well as the earlier productions in which Miss Sacchetto has appeared under the auspices of the Great Northern "Preferred Feature Attractions," the support is excellent and the details are appealing from the standpoint of staging and photography.

EMBY COMPANY REPORTS PROSPERITY.

Harry Brotkin, of the Emby Feature Film Company, which is buying from four to six multiple reel features every week for distribution in New York State and City and Jersey City, reports a general spirit of contentment among exhibitors in the Hudson River valley and in the Lake counties. L. F. Fisk, of the Emby New York office, reports a wide demand for sensational melodramas with good, clean stories, but not necessarily of absolute perfection as works of art. Stories that are easy to understand, clear and simple, preferably novel, but thrilling without mawkish sentimentality or unwholesome situations are what the Emby Company is aiming at. It has through the Vernon Company, of Philadelphia, P. C. Graff, president, agents in London, Paris, and Berlin who will select three or four of the best Pathes every month and with these the Emby Company will take the offerings of the Pasquali, Ammex, Itala and Metropolitan com-

panies, together with any other especially worthy production that may be offered to it.

The Primagraf Company, whose work the Emby people will also handle in its territory, has opened the Law Studio, 302 East 38th Street, New York City, for the production of multiple reel feature pictures from stage and literary masterpieces. The first offering, now under way, is "The Black Cross," a story taken from the Hungarian. The picture is under the direction of Frank Coygne, recently of the Ruby Feature Company, who produced "The Hounds of the Underworld," "The Dock Rats," and other features. He has taken with him as leading woman, Miss Kellity, who was seen in several Ruby offerings. Bob Gamp, Frank Briscoe and Matt Sharp, all of the Ruby Company, are also with him.

"A MODERN FREE-LANCE" (American).

Being employed in a newspaper office gave Robert Randall excellent training in the art of writing. His mind possessed a well developed power of imagination and he improved his spare time in writing plays, which should have been in his favor, but he overdid it and often reported late for work, which resulted in his losing his position.

The play he was writing was to be his masterpiece and after he lost his job he worked incessantly at it until finished. With the completion of the work came added troubles—his money gave out, his typewriter was taken in lieu of board and he was evicted.

Scene from "A Modern Free Lance" (American).

With difficulty he succeeded in getting producers to consent to read his play, and when it was finally accepted he was in a hospital recuperating from a beating he had received from ruffians because he dared to offer protection to a woman being insulted.

When his cup of bitterness was about full and the struggle seemed too great there came a change for the better. His play had proved the hit of the season. A large check for royalties awaited him and the countenance of dame fortune smiled broadly on him. A human interest permeates the entire story and the production is entitled to highest merit. The usual "Flying A" quality prevails. It will be released in two parts on March 16. Ed Coxen and Winifred Greenwood play the leads in commendable manner.

MARION LEONARD BACK WITH WARNER'S.

From the executive offices of Warner's Features, Inc., in Forty-Sixth Street, comes the announcement that Marion Leonard has concluded negotiations whereby all of her feature productions of three reels and over will be released exclusively by the branch exchanges of that organization.

This interesting bit of news is of especial interest to those exhibitors who have run most of Miss. Leonard's pictures and who have come to realize that she is an excellent drawing card, but who have been confused by the numerous announcements as to her releases.

Miss Leonard's first Warner's Feature—"The Rose of Yesterday"—will be followed by "Donna Isolla" and "Judgment," two dramatic features of the highest quality.

Commenting upon her new agreement with Warner's Features, Inc., Miss Leonard expressed herself as delighted over the prospects of again reaching the thousands of loyal fans who have followed her career in motion pictures with unflagging interest and devotion. Stanner E. V. Taylor, who produces all of the Leonard pictures, also seemed gratified with the new arrangement and spoke enthusiastically of his plans to produce a series of absolutely unique features.

"LOST IN DARKNESS" (Itala).

A story in four parts which hinges upon the effect produced by the sudden accession to affluence of a comparatively poor man. A young engineer in a country town receives the good news of his appointment to an important position in a large city. His first impulse is to promise his young wife all sorts of luxuries in his new found promotion. He becomes a rich and prosperous inventor and attracting the attentions of a woman of position, neglects his young wife. This girl, however, is of a forgiving disposition and a reconciliation ensues. But the husband is disloyal and reverts to his fashionable enchantress. An explosion at his works blinds him. The wife in disguise engages herself as his nurse and the fashionable woman deserts him, not, however, before descending to the meanness of attempting to rob her blind victim of the

Scene from "Lost in Darkness" (Itala).

remains of the money she had helped him dissipate. A fortunate restoration of his sight reunites him to his always forgiving wife.

This is a four-part picture in which the Itala Company has included some magnificent settings that have been photographed with the usual care. The drama is acted with great power all through. "Lost in Darkness" is the longest and by far the most ambitious of recent Itala releases.

"TWO LITTLE VAGABONDS" (Selig).

The gifted Italian, who made his romance, "The Heart of a Boy," a modern classic, gave interesting angles of the many sided youth. A new and clever point of view comes in a pair of city waifs, who seek the solace of the country, but find it monotonous compared to their cheerless but beloved city. A sweet juvenile romance is woven in this little

Scene from "Two Little Vagabonds" (Selig).

story of adventure, which indicates that one girl's cleverness is on the average equal to that of three boys. This latest Selig chapter of child-life is painted close to nature and is as convincing as it is interesting. The clever children enlisted in this are: Roy Clark, Max Verner, Birgilio Morales, and Utanah La Reno. This subject will be released March 20.

"THE PRICE OF VANITY" (Vitagraph).

There are two human tendencies set forth in this Vitagraph drama that teach two beneficial lessons. One is that we should not allow our ambitions for social prominence, and vieing with our neighbors, to lead us into extravagances beyond our means; and secondly, we should be slow to misinterpret the good intentions of our friends to their or our own disadvantage. The first mistake is made by the wife,

Scene from "The Price of Vanity" (Vitagraph).

and the second by the husband in this very interesting story. The third party, of whom the husband is unjustly jealous, saves them both from making a more serious mistake, proving he was not an intruder, but a true friend. There is a common interest in pictures of this kind that brings before us weaknesses that should be guarded and makes us see ourselves as we very often see others. Release day, Tuesday, March 17th.

"BROTHER OFFICERS" (Apex).

This story, pictured in three reels and laid in the Far East, is full of thrills and interest. The plot briefly told deals with the sacrifice of a British officer in the India service. This officer, Lieutenant Trevor, has won the favor of the colonel of his regiment. In a hot fight with a native tribe the Colonel had saved Trevor's life. When the Colonel's son is brought on from England to join the service his father asks Trevor to "keep an eye on the boy." The son yields to the fascination of the card table. He is soon heavily involved and in a desperate effort to recoup his losses he resorts to cheating. The cheating is discovered and just as suspicion begins to point to the Colonel's son the Lieutenant steps to the front and declares that he has been the "cheat." He is put under arrest and his career seems at an end when an insurrection breaks out among the hill tribes and he is sent out to fight the hostiles. The Colonel, in entrusting him with the command, intimates that it will be best for him to come back on a stretcher. Trevor goes to the rescue of a plantation threatened by the hostile tribes. A desperate battle ensues in which the fortunes of war waver until, through the superhuman bravery of Trevor, the victory at last remains with the English. In the fight the son of the Colonel has been badly wounded and makes a full confession of his guilt fully exonerating Trevor. The ending is very happy all around.

THE ANGELUS CAMERA.

A Western made camera that is bidding for recognition is the "Angelus" A1, which is made by the Los Angeles Motion Picture Company, of 215 East Washington Street, Los Angeles, Cal. The first talking point in favor of this camera is its dimensions. The measurements are 5x10x13, which give it compactness while providing space for 400 feet of film inside the case. The makers of this instrument claim for it fifteen distinct advantages and, according to the itemized list these advantages show that someone thoroughly experienced with motion picture camera work has had a hand in its making. Its evident practicability could never have been thought out by anyone other than a person who had seen much field work with a camera and who was fully aware of the real needs and difficulties of the cameraman. It is also evident that this camera was designed to eliminate all the sins of commission and omission that have been peculiar to such instruments heretofore.

"THE GREAT DIAMOND ROBBERY."

Daniel V. Arthur, one of the leading theatrical producers of America, has capitulated to the artistic claims of modern photoplay production, and, in the name of the Playgoers' Film Company, of which he is the managing director, Mr. Arthur announces the first of a series of film dramas produced on a scale of magnificence and splendor. "The Great Diamond Robbery" is the play selected by Mr. Arthur to make his debut as a film producer, and he has given it a production characterized by far greater magnificence and perfectness of enactment than was ever accorded the play during its long life in the legitimate theaters of America. "The Great Diamond Robbery" is one of the few really immortal melodramas, and universally ranked as a more thrilling and exceptional work than any of the "Sherlock Holmes" stories. "The Great Diamond Robbery" was originally produced by the late A. M. Palmer and T. Henry French at the American Theater, New York, where it ran for more than a solid year.

Scene from "The Great Diamond Robbery" (Playgoers).

The action throughout the piece is unusually brisk and engaging, and the tracing and ultimate recovery of the precious jewels after years of search constitutes one of the most exciting plays imaginable. Mr. Arthur has assembled his cast with rare care and insight. Wallace Eddinger, the foremost of the younger male stars upon the American stage, interprets with delicious jest and convincingness the part of Dick Brummage, the indomitable detective-hero of the play. Supporting Mr. Eddinger is one of the finest companies that has ever appeared before a camera—Elita Proctor Otis, for years considered one of the best character actresses in the country; Gail Kane, who was featured last season in Winthrop Ames' production of "The Affairs of Anatol"; Dorothy Arthur, Charles J. Ross, Martin Alsop, P. B. Pratt, Edward Gillespie, Robt. E. Graham and a long cast of Broadway favorites.

In the illustration given herewith are Gail Kane and Martin J. Alsop, both of whom are now playing leading roles in "Seven Keys to Baldpate" in the Astor Theater, New York.

GREENE'S FEATURES.

Walter E. Greene, long identified with the exchange business in New England, as well as being owner of a circuit of motion picture theaters down East, opened a feature film sales business under the name of Greene's Feature Photo Plays, Inc., and has installed an office staff in commodious offices in suite 501 in the World's Tower Bldg., 110 West 40th Street.

His features will not be exclusively of one brand, as it is Mr. Greene's idea that he would rather pick the specifically excellent features, instead of contracting to take all of this or that manufacturer's output, which would sometimes coerce him in releasing features of lesser merit.

The first release will be "Vampires of the Night" in five reels. As is natural to suppose, Mr. Greene has not put his weakest foot forward in beginning his campaign, and this feature is justifiably expected to indicate the quality of Greene's releases. Later releases will be "The Great Gold Robbery" in three parts, "Modern Mephisto" in six parts. These will be released at intervals of about two weeks. Mr. Greene will divide his time between New York and Boston. In his absence from New York City the office will be in charge of Miss E. Huber.

"THE PIRATES OF THE PLAINS."

Three Part Warner's Feature.

A feature of a distinctive type—made in the rugged country about Canon City, Colorado. It is a Western production without a single Indian to supply the local color. The atmosphere created by this virile photoplay is refreshingly new and the production owes much of its charm and power to the clever work of Josephine West and Joe Ryan, the cowboy who rides anything with four feet.

Scene from "The Pirates of the Plains" (Warner's Feature).

The simple justice of the west, as meted out by a jury of twelve stolid plainsmen, who are influenced by circumstantial evidence, is responsible for the daredevil ride of the heroine (Josephine West), to save her sweetheart from the hangman's noose. The scaffold scene in the jail yard is thrilling enough to make the most hardened fan hang onto his seat to await the outcome with fear and hope.

The piratical invasions of the Mexican horse-thieves provide unlimited thrills throughout the first and second reels and the third reel has its own scenes of excitement to carry the story to a happy finale.

NEW FEATURE EXCHANGE FOR SOUTH.

Early in March the Apex Feature Service will open an exchange in the Rhodes Bldg., Atlanta, Ga., to supply direct to southern exhibitors their many releases. Apex Features have long been known as a product that live exhibitors insist on—features that have the name, quality, punch and strong paper, their output consisting of all kinds of high class, big, spectacular productions such as "The Battle of Waterloo," "A Bargain with Satan," and those sensational thrillers as "The Black 13," "The Engine of Death," "The Black Snake" and others. In addition to all Apex releases, the Atlanta office will handle releases of the Cosmos, Itala, and Blache American Companies, giving it by far the largest number, best selected, and finest quality features of any exchange in the entire South. The "Apex Feature Service," the name this exchange will operate under, is to open with over twenty-five well selected features, and will continue to release the aforementioned features and others to be announced, three additional subjects every week, thus assuring exhibitors a regular feature service of a kind that will prove a big business booster, and give their house a standing that cannot be duplicated. The manager of the exchange will be Morris Levison, a capable young man of long experience in the regular and feature film service.

THE I. S. P. CO.

I. S. Plaut, who has just returned from Europe, brought with him two feature films. One is a thrilling detective story, entitled "Detective Finn of Scotland Yard," in three parts, and "King Charles," in four parts, a historical feature suggested by the book "Ovingdea Grange," by Harrison Ainsworth. The scenario was written by Mr. Low Warren, acting editor of the "Kinematograph Weekly." The I. S. P. Co.'s offices are in the Candler Building, Room 906. Philip A. Holman, formerly publicity manager of the Pilot Films Corporation, is handling the advertising, and says the I. S. P. Co. will shortly have more surprises for buyers.

MARY PICKFORD AS "TESS OF THE STORM COUNTRY."

The next Mary Pickford release of the Famous Players Film Company is scheduled for March 20. "Little Mary" will be presented in the famous story of a woman's heroism "Tess of the Storm Country," by Grace Miller White. The story of Tess, with her quaint philosophy of life, humorous and pathetic, is one of the most powerful character sketches ever written. Tess is an elemental type of womanhood, a primitive heart struggling with modern conditions, and the delicate tortures of civilization. The theme is full of uplift, and the dramatic situations often force a tear of which we need not be ashamed. Mary Pickford as Tess, the ragged little "squatter" girl, dirty but beautiful, rude, willful, saucy, but noble and self-sacrificing, renders a portrayal of inexhaustible fascination. As a photodrama "Tess of the Storm Country" will give its audiences a subject out of the beaten path, and numerous thrills mingled with the sweetest of human traits, compassion.

"Tess of the Storm Country" is the second production to be made at the Los Angeles studio of the Famous Players, under the direction of Edwin S. Porter.

MIDGAR FEATURES POPULAR.

Midgar Features announce that their next release is a four-reel detective story entitled "The Diamonds of Destiny or A Scented Clue." This picture was made by the Imperator Film Co., of Berlin, and the film is said to contain a number of exceptionally strong scenes and some particularly striking photographic effects.

Mr. G. Blake Garrison, president of Midgar Features, is very gratified with the demand for "Life's Temptations," and says that this picture has already been booked over the entire Poli Circuit, through Mr. Machat, of the Standard Feature Film Co., of Boston.

"THE CALL OF THE TRAUMEREI" (American).

A gorgeous three reel feature by the "Flying A" Company under Lorimer Johnston has been evolved on the basis of Schuman's "Traumerei." The action is immense and the interest is retained throughout the production.

Vivian Rich represents the Nymph of the words and Sydney Ayres is the subject destined to be guided by the sweet strains of the selection. The incidents of a rather turbulent career of a student of art in Paris are most vividly portrayed. March 9th is the release date.

ANILINE FILM TONING PROCESS.

The Berlin Aniline Works have worked out a process for toning motion picture films with Aniline colors, which process lends considerable leeway as to combination of toning and tinting of the film. The Berlin Aniline Works designate these colors as the "Agfa" toning colors. Full instructions together with shade card will be furnished to parties interested in taking up this process. Write the Berlin Aniline Works, 213 Water Street, New York, for information.

Famous Suffragettes—Mrs. Harriet Stanton Blatch, Mrs. Jane Cooley, Inez Milholland and Mrs. Snyder with "Our Mutual Girl" Chapter 7, Released March 2.

"DISCORD AND HARMONY."

Gold Seal Three-Reel Drama, Released March 17.

There is an old saying to the effect that "one might as well have the game as the name." Whether that is good logic or not is for the individual himself to decide in every case. But there is another angle to the question; let society give a person the "name" and in time that person is apt to enjoy the game.

Here is a play, a Gold Seal three-reel play that, while possessing an absorbing love story and strong action, deals with the possibility of a man securing the game when the name has been given him. Put yourself in this man's place.

Scene from "Discord and Harmony" (Gold Seal).

For years you have worked to support a mother—and have loved a girl. That girl leaves you to marry someone you known is unworthy of her. Your mother dies; nursing your sorrow you go into the mountains in search of solitude. You fall in with a band of outlaws, only as a visitor. But word travels back to your friends that you are an active member. You become a marked man, shunned and ostracized. What would you be apt to do?

Allan Dwan, producer of such striking plays as "The Lie" and "Bloodhounds of the North," both Gold Seal features, is both the author and director of this piece. It is a Western drama with love, romance and adventure as its actuating motives.

"IN MIZZOURA" (All Star).

It is announced by the All Star Feature Corporation that the next release of that company will be an adaptation in moving pictures of Augustus Thomas' great rural play, "In Mizzoura," which enjoyed several successful seasons on Broadway as a theatrical production and later a similar success as a road attraction.

Burr McIntosh, the world-famed photographer, author, actor, war correspondent and publisher of the artistic Burr McIntosh monthly, is featured in the production and is to be seen in the role which he originally created, that of Jo Vernon, the village blacksmith.

In support of Mr. McIntosh are to be seen many faces familiar to theatergoers of the country. Raymond Bond is cast in the role of Jim Radburn, a part originally played by Nat C. Goodwin; Francesca Rotoli appears as Kate; Charlotte Lambert as Mrs. Vernon, "Ma"; Gwendolyn Piers as 'Lizbeth; William Conklin as Travers; H. D. Blakemore as Col. Bollinger, and others.

"In Mizzoura" will be a five-reel production, which it is freely predicted will take a prominent place among those releases already made by the All Star Feature Corporation.

FAMOUS PLAYERS PRODUCE "CLOTHES."

The Famous Players Film Company has now in course of production Grace George's sensational dramatic success "Clothes," written by Avery Hopwood and Channing Pollock, the play that startled metropolitan society. "Clothes," based on Carlyle's immortal line "Society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity. It is a true story in many respects, only too true to the life it depicts so vividly.

Olive Sherwood, a pretty girl, fond of finery, sighs over her quiet life in a mid-western city, and longs for the gayeties of fashionable New York society. At length fate gives her that for which her heart yearns, and she is introduced into the gilded circle to which her ambition had so long aspired. For a time she is petted and happy, but little by little the petty strife, envy and jealousy of the superficial world in which she lives overshadow her joys, and she begins to see that the glittering globe at her feet is a hollow one. Evil influences, of which she is unconscious, threaten her. Near the verge of destruction, the innocent and ignorant Olive, through a crucial episode that barely escapes tragedy, awakens to a realization of the snares and dangers that surround a soul wrapped in the pride of clothes. She believes her life is blasted forever, but going back to the little home she once despised, she finds there the love and happiness she had vainly sought in the world of sham and frivolity.

The film production of this celebrated society drama is mounted, to the minutest detail, with elaborate care and faithful adherence to the imposing dignity of the original stage presentation. Charlotte Ives portrays the role made famous by Grace George, supported by a notable cast, including House Peters, Edward Mackay, Minna Gale Haynes, Fred Webber, and the famous stage child, Mimi Yvonne.

Notes of the Trade

LILLIAN GISH will soon be seen interpreting one of the greatest roles in her varied career as an actress when the first Griffith Film, entitled, "The Battle of the Sexes," or "The Single Standard," by the noted author of Hagar Revelly, Daniel Carson Goodman, is presented upon the Mutual program.

* * *

Under the title of "Like Father, Like Son," Tom Ricketts, one of the directors of the "Flying A" staff, has completed a very fascinating drama. In it the theories of environment and heredity are depicted in a marked and convincing manner. Release date will be announced later.

* * *

In addition to obtaining a London theater, in which the Continental Feature Film Corporation programs of Mutual subjects can be shown simultaneously with the exhibition of the same programs in New York, the Western Import Company is to open the first exclusive picture exchange in England or Europe. That is to say, Mr. Aitken will attempt to introduce the American system of booking and renting specials independently of any regular service.

* * *

Miss Mignon Anderson, the madcap ingenue of the Thanhouser Company, did a fall recently from a stone wall fifteen feet in height into a life net held out of camera range.

* * *

The big film spectacle of "The Three Guardsmen," was put on exhibition February 27th, at the New York Theater, under the auspices of the Anglo American Film Company. It is in eight reels, and the novel of Dumas is followed with fidelity. The projection is excellent and is furnished by two Simplex projectors.

* * *

Although the Life Photo Film Corporation has been organized for sometime, it has delayed putting on its first feature production because of a desire to secure dramatic plays that have already established themselves on the dramatic stage.

* * *

"The Gangsters," a sensational Mutual motion picture production, began an indefinite engagement at Weber's Theater, March 2nd, inaugurating the series of special film productions booked into that playhouse through the Continental Feature Film Corporation.

* * *

President Samuel S. Hutchinson, of the American Film Mfg. Co., announces that his company is preparing to put out a number of big features. These productions will excel anything heretofore put out by the American, and the success of the "Flying A" as well as the "Beauty" subjects, assures some big American releases for the coming year.

* * *

"Native Life in the Philippines," the six-reel feature being exploited by the Pan-American Company, was witnessed by an overflow audience at the Berkeley Institute, Brooklyn, on the evening of Thursday, February 26th.

* * *

D. W. Griffith, chief director of the Mutual, recently had the unique experience of acting as stage director to David Belasco, of stage production fame.

* * *

Robert Leonard has just finished the production of a one-reel drama at the Universal Pacific Coast studios, featuring Jimmy Clabby, the world's middle-weight boxing champion. The play will be released under the Rex brand.

* * *

"Our Mutual Girl" became a warm friend of the prominent exponent of "Votes for Women," Inez Milholland, when she was introduced to Emmeline Pankhurst at the Women's Political Union headquarters in New York City recently, and her presentation to Mrs. Blatch and her friends by Inez Milholland was a further proof of that brilliant young woman lawyer's activity for "the cause."

* * *

In "A Modern Free-Lance," by the American Film Manufacturing Company, an excellent human interest permeates the production. Ed Coxen and Winifred Greenwood play the leads in a masterful manner. The production is in two parts and will be released Monday, March 16, 1914.

* * *

One of the first releases to be announced by the Australasian Film Com-

pany, manufactured at its new plant at Rushcutters Bay, Sydney, Australia, will be a three-reel feature entitled "The Shepherd of the Southern Cross."

* * *

The Life Photo Film Corporation has purchased from Mrs. Bronson Howard, wife of the late Bronson Howard, the author of "The Great Diamond Robbery" and "The New Henrietta," the exclusive motion picture rights for the entire world to his play "The Banker's Daughter."

* * *

King Baggot is producing another of his mystifying, thrilling detective stories, a two-reel Imp, entitled "King, the Detective in the Marine Mystery." The story revolves about two brothers, twins, who closely resemble each other. One is a no-account sailor who finds an outlet for his meanness on the high seas, while the others is an honorable business man, wealthy and respected.

* * *

Frederick Vroom, well known as an actor, who has been identified with Majestic since it went to the Coast, and previous to that, was with Thanhouser, was married recently. In default of any further information on the subject we can only speculate that he married a female of the species.

* * *

Active work with the leading celebrities identified with the suffrage movement in New York City added another valuable chapter to the many and varied experiences which have come to Norma Phillips, the talented young moving picture actress appearing in the unique film entitled "Our Mutual Girl."

* * *

Stella Adams, who for one year and a half has been playing second leads in the Nestor comedy company at the Universal, Hollywood studios, has been appointed Chief of Police of Universal City, Cal., by Mayor Lois Weber, to succeed Laura Oakley, who had filled the office for the past year. Miss Adams is invested with regular police powers, and she is the second woman in history who has held a like position, Miss Oakley being the first.

* * *

Jeff Dolan, the manager of the rental department of the North American Films Corporation, whose new offices are at 126 West 46th Street, New York City, is one of the most experienced exchangemen in the business, nothwithstanding his apparent and comparative youth. Jeff, who is popular with all who meet him, has been identified with the Great Eastern Exchange, the Great Northern, the United Feature Film Company, the Star Feature Film Company and the Sedeg Feature Film Company.

* * *

Besides getting a theater in London for the exhibition of the feature films made by the various manufacturing companies of the Mutual, released through the Continental in this country, the Western Import Company will endeavor also to arrange regular touring routes for feature films in first-class theaters, precisely along the lines now being followed in the United States and Canada.

* * *

For the interest and advancement of children who work in Universal films, a public school has been established at the Hollywood, Cal., studios of the Universal. It is a branch institution of the Los Angeles public schools, but it was built, furnished and will be supported financially by the Universal Company.

* * *

That Katherine Eggleston, picture editor for the Reliance Motion Picture Company, has not deserted the magazine field is brought to light by the appearance of the full book-length novel complete in the recent issue of *The Argosy*, entitled, "The Taming of Fierce Elton," of which Miss Eggleston is the author.

* * *

"Won in the Clouds," is the greatest thriller Otis Turner, Universal director, ever staged at the Pacific Coast studios. It is three reels of vivid action. Its staging cost thousands of dollars above the ordinary feature. The story is a thrilling one of South African adventure, and features Roy Knabenshue, aeronaut, and his 150-foot, twelve-passenger dirigible balloon, also "Arabia," the horse with a human intellect, and a herd of six lions.

* * *

"Strongheart," a photo version of the great play by the same name, will be shown for the first time at Marcus Loew's American Theater, New York, March 9th. It is another Klaw & Erlanger production, radically different from the three others they have shown, giving a better opportunity for out-of-door scenes and realistic characters.

* * *

Mr. Frank Koch, who for the past four and a half years has been the head stage carpenter of the American Biograph Company, has joined the Life Photo Film Corporation.

* * *

Judging from the abundance of general press comment which "Paid in Full," the latest All Star Feature Corporation release is receiving, it would seem that this picture is destined to become one of the best money-getting photo-play attractions which has been offered to the exhibitors of America for some few years.

* * *

Frank Roberson, of the World's Famous Roberson Travelogues, was a visitor at the Colorado Motion Picture Company's plant last week, and was also present at the first running of "The Range War," a three-reel feature recently completed by that company. Mr. Roberson praised the film very highly from every angle.

* * *

Chief of Police Sebastian, of Los Angeles, has granted permission to the Universal Company to have its employees parade through the business district of Los Angeles. It will take place during the production of Al E. Christie's two-reel Nestor comedy, entitled, "When the Girls Joined the Force." The parade will be headed by a band, and an entire police force of pretty girls will follow.

* * *

After a month's trip to the Coast, Mr. John R. Freuler, vice-president of the Mutual Film Corporation and secretary-treasurer of the American Film Mfg. Company, returns with glowing reports of conditions of the Mutual exchanges in California, Oregon, Washington, Utah, Colorado, and other States on the Coast.

"Pop" Thayer, managing director for the Colorado Motion Picture Company, at Canyon City, celebrated another birthday, Friday, February 27th. O. B. stopped counting long ago, so we cannot say which one it was.

* * *

Starting with March 26th, it is announced that Pathe will release, every other Wednesday, a special one-reel comedy. Chief Director Gasnier and Donald MacKenzie will be the directors of these special comedies.

* * *

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, left New York on the Twentieth Century Limited, Tuesday, February 24th, for Los Angeles, Cal., to look over the studios of the Lasky Company, at Hollywood, a suburb of Los Angeles.

* * *

Phil Gleichman, of the World Film Corporation, has left Denver and gone to Los Angeles, where another office of the World Film Corporation will soon be opened. E. H. Duffy, traveling representative of the Corporation, has been left in Denver to help Mr. Drum.

* * *

Ray Smallwood, one of the Universal's foremost cameramen, now directing Imp comedy-dramas with Ethel Grandin in the leads, has in the course of production a one-reel comedy-melodrama that promises many surprises, laughs and thrills. The play is by Nell A. Bembleton and is labelled "Not To Be Explained."

* * *

Roy Aitken, a brother of Harry Aitken, president of the Mutual Film Corporation, is the managing director and moving spirit of the Western Import Company, through which the Continental Feature Film Corporation is making the arrangements for its London presentations of features.

* * *

The sets for "The Banker's Daughter" are now completed, and are being painted by Mr. Alfred E. Freudemann, who has recently left the Famous Players Film Company to join the Life Photo Film Corporation.

* * *

"Soldiers of Fortune," the six-part photo adaptation which is the latest release but one of the All Star Feature Corporation, and in which the favored American portrayer of Western characters, Dustin Farnum, made his initial appearance before the motion picture camera, is making a most enviable record throughout the United States and Europe.

* * *

"Flo Finds a Mission" is the title of a two-reel Victor drama just finished by Director Harry Solter, and featuring Miss Florence Lawrence. It is by Don Buchannan and tells the story of how Flo, the heroine, is led into the secret service work of the United States Government. The character is rather a new departure for the little actress.

* * *

Daniel Frohman and David Belasco's production of "A Good Little Devil," featuring Mary Pickford, was shown for the first time at Marcus Loew's Greeley Square Theater, March 4, when it started on its tour of the Loew circuit.

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

* * *

FLEUR DE LYS (Helgar—3 reels). For Eastern Pennsylvania, Delaware, Maryland, Southern New Jersey and the District of Columbia, by George M. Mann Company, Philadelphia, Pa.

For Western Pennsylvania and West Virginia, by Liberty Film Renting Company, Pittsburgh, Pa.

For Michigan, Indiana and Kentucky, by Exhibitors' Feature Film Company, Toledo, Ohio.

For Missouri and Kansas, by J. W. Morgan, Kansas City, Mo.

For New England States, New York, including Greater and Northern New Jersey, by Box Office Attraction Film Rental Company, New York City.

For Ohio, by Edwards-Zetler Feature Film Company, Dayton, Ohio.

For Oregon, Washington and Idaho, by H. Alvord, Portland, Ore.

THROUGH THE CLOUDS (Apex—4 reels). For New York State and Northern New Jersey, by Success Feature Film Company, 220 West 42nd Street, New York City. Note:—Previous announcement that this subject for this territory belongs to the High Grade Feature Film Company is incorrect. The Success Company is the sole owner for the territory mentioned.

NIAGARA SLIDES

Acknowledged the world over to be the best slide made. If you can use a slide of any kind, get them; if you use Moving Pictures, you need them. Sample Edison Feature Announcement Slide $.15.

NIAGARA SLIDE COMPANY, Lockport, New York

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

OHIO.

THE first step toward establishing a social center at the boys' farm, Hudson, has been made by Superintendent Laird after Welfare Director Cooley, of Cleveland, approved Laird's plans for motion picture exhibitions. Admission will be charged to all except boy inmates of the farm.

According to the belief of F. E. Simmons, manager of the Dreamland Theater, Euclid avenue, Cleveland, newspaper advertising is just as essential to the moving picture house as it is to the legitimate theater. This was his suggestion in an address recently before the League of Motion Picture Exhibitors. Mr. Simmons' topics was, "Advertising—Does It Pay?" Mr. Simmons condemned the use of handbills and advocated the friendly relations between newspapers and the motion picture theater. This was the first of a series of papers to be read at the weekly meetings of the League. Mr. Simmons traced the growth of the motion picture business from the first store shows to the present time. He explained that the screeching phonograph in the theater front was the first method of attracting attention adopted by the theater managers. Ornamental fronts and myriad lights followed and next came the posters and banners.

Discriminating patrons of the moving picture are being compelled to take notice since the Columbia Amusement Company bought the Boulevard Theater, corner of Lorain avenue and West 99th street, Cleveland. Sam Bullock, general manager of the Columbia company, is in direct charge of the theater.

Ground has been broken for a new block at the corner of St. Clair and Hayden avenues, Cleveland, and the building will contain, besides apartments and six stores, a moving picture theater of most modern equipment.

College students at Oberlin were urged to see the film, "From Rail Splitter to President," depicting the life of Abraham Lincoln recently when shown at the Highland Theater.

Workshop Inspector Kearns, of Dayton, recently ordered improvements in the following theaters: Comet Theater, 1600 Germantown street, Cleveland, attach hose to standpipe connection, remove wood from booth and make same fireproof; Amuse-Us Theater, 1314 Germantown street, Cleveland, fireproof booth and equip doors with standard hardware; Edgemont Picture Show, 522 South Williams street, Cleveland, fireproof booth and use standard hardware on all doors.

Manager W. D. Clark, of the Columbia Theater, at Marion, recently had great success with "Quo Vadis?", playing to unusually crowded houses at every run.

The Gilger Theater, at Norwalk, presented Paul Rainey's African hunt pictures with great success.

Joseph Grossman, manager of the Standard Theater, East 9th street and Prospect avenue, Cleveland, has arranged for an entire feature film service.

Architect Gustave A. Niehaus is taking bids on a one-story brick motion picture theater on West Third street, Dayton, for Julius Leopold, the building to cost $12,000.

M. J. Schaefer, 740 Brown street, Dayton, is planning a motion picture theater to be located at the corner of Fifth and Wayne avenues, at an approximate cost of $40,000.

Bids are being taken in the construction of a one and two-story steel, brick and hollow tile building, to contain stores, offices and a motion picture theater, at Steubenville, for the Athenian Amusement Company. Plans were drawn by Architect Edward Bates Franzheim, Wheeling. The building will measure 60 by 115 feet and contain two stores, four offices and a theater with a seating capacity of 700.

A new motion picture theater will be erected at Bellaire by the J. R. Greenlee Paint Company. The firm is planning a combination storage warehouse and theater, to cost $20,000.

The Wyandotte Film Supply Company, of Columbus, has reduced its capital from $50,000 to $25,000.

St. Hyacinth Church, East 61st street and Francis avenue, Cleveland, recently gave picture shows for the entertainment of large crowds. Rev. Louis I. Redmer, pastor, arranged the shows which were put on by A. P. Anthony.

"Creation," the photodrama depicting the formation of the world, being shown at the International Bible Students' Temple, Prospect avenue and East 22nd street, Cleveland, has been seen by more than 25,000 people here since January 25. Pastor Russel, of Brooklyn, president of the association, has given permission for the retention of the film as long as it seems prudent to the local organization.

Cleveland clergymen and their families were given a private exhibition of "Joseph's Trials in Egypt," a Thanhouser picture which was recently put on the screen at the Alhambra Theater.

A motion picture theater will rise at 2895 Woodhill road according to a permit recently obtained at the Cleveland building inspectors' office. The permit was taken out by John Ferko. The structure, plans for which have been prepared by W. W. Hodge & Co., will be one story, brick, 30 by 105 feet, to cost about $6,000.

President R. J. Morris, of the Kleervue Film Company, Cleveland, recently received a strange communication. Not a word of it could be read, except his name at the top, and when Mr. Morris finally found a translator, he learned it was a message from President Huerta, of Mexico, giving permission for Kleervue camera men to go to the front with the Federal army. Two Kleervue representatives were sent to the border. Some negatives have already been received by Mr. Morris.

Moving pictures are soothing to the nerves and the best of peacemakers, Judge Kennedy, of the Court of Common Pleas, Cleveland, told Verne H. Bradley, a carpenter of Bedford, O., and his wife, recently, when the pair sought a divorce in his court. The judge ordered Bradley to take his wife to film shows often, believing, he said, it might bring about a reconciliation.

Architect Paul Matzinger has drawn plans for a motion picture theater, to be built by August Kausek, at 6210 St. Clair avenue, Cleveland. The playhouse will occupy exclusively a one-story brick building, costing $2,500.

Jack Morris, one of the oldest moving picture men in Cleveland, has sold the Orpheum, Wade Park avenue, to C. L. Smith for a consideration of about $8,000.

Cleveland picture houses received a quantity of Irish soil as an advertising possibility in exhibiting "Colleen Bawn." Each exhibitor handling the film received enough of the soil to enable two people at one time to "stand on Irish soil."

Talking pictures have been put on at the Miles Theater. The Hippodrome, B. F. Keith's vaudeville house, gave them up several months ago.

The second annual grand ball of The Moving Picture Association Local 160, I. A. T. S. E., Cleveland, was held at the Chamber of Commerce Hall Wednesday night, February 25.

"BUCKEYE."

INDIANA.

TROUBLE is brewing as a result of the plan of Mayor Bell, of Indianapolis, to have the moving picture charitable funds surrendered to the mayor or the committee appointed by him. J. M. Rhodes, president of the Indiana Motion Picture Exhibitors' League, and treasurer of the Citizens' Charity Organization, says the moving picture men of Indianapolis are willing to have an accountant from the mayor's office examine their books, but will not surrender their funds. Sixty out of seventy motion picture theater owners in Indianapolis are members of the Citizens' Charity Organization. The organization was organized and incorporated several years ago to handle contributions from the proceeds of Sunday performances in motion picture houses here. Mayor Bell says complaints have reached him that moving picture men have received letters that unless they contributed part of Sunday show proceeds to charity their names would be sent to the police superintendent. The mayor says there appears to be dissatisfaction in the manner in which funds have been distributed. If motion picture theaters do not contribute they may be closed Sundays. The mayor has just appointed a committee to receive and disburse voluntary contributions from exhibitors. The motion picture theater owners say they are willing to publish a weekly report showing receipts and expenditures. Mayor Bell refuses to accept the weekly contribution of $25 made regularly for years by the picture men for charitable purposes. Other meetings are scheduled for the near future at which efforts will be made to adjust the present troubles. Mayor Bell's committee is composed of well known business men. Mayor Bell recently took office.

Lyman H. Howe's moving pictures were shown at the Academy of Music, Rochester, March 3.

The Rising Sun Recorder, Rising Sun, informs its readers the moving picture business is the fifth largest commercial industry in the United States, employs half a million people and expends three hundred million dollars annually in its operations.

Arrangements for the production of a special set of films portraying street and business scenes in Monticello have just been made between H. B. Straub, president of a New York Motion Picture Manufacturing Company, and Jack Burhorn, of the Arc Theater. The project is causing almost a furore in Monticello. Leading business places will be photographed in operation.

J. C. Mack, of the Peerless Supply Company, Indianapolis, says the "Bride of Lammermoor," Sir Walter Scott's romantic story put out by the Kennedy Features, Inc., is booking up dandy. "Mary Magdalen," another Kennedy film, will be released the second week in March, Mr. Mack says.

The Eclectic Feature Film Exchange will open an Indianapolis office within the next two or three weeks.

"Our Mutual Girl" is arousing interest at the Martz, Tipton.

Movie fans in Greensburg are very well pleased with "The Wreck," a Vitagraph feature.

The American Steel and Wire Company through its agents, the Dooley Hardware Company, staged at Rockville a moving picture fest, showing the process of manufacturing wire from the time it leaves the mine until it reaches the farm. The illustrated lecture was pronounced highly instructive.

Dr. W. B. Krieder's son, Noble, is writing special music for moving picture plays, according to the Goshen physician. Young Kreider has taken up his new work in Alhambra, Cal., and is proclaimed one of the coming composers of America by the Universal Film Company. He will compose the music for "Samson."

The Switow Amusement Company, a $300,000 corporation of Louisville, Ky., has just purchased the Manhattan and Crystal moving picture houses in Indianapolis. The Switow Company now has nineteen houses.

Long distance messages apprise the Mutual Film Corporation, Indianapolis, that the city council of Muncie has passed an ordinance authorizing Sunday shows. It is said the ordinance went into effect March 1.

The Isis, the new $40,000 motion picture house erected by B. V. Barton and Charles M. Olson at 113 North Illinois street, Indianapolis, opened Saturday, Feb. 28. The house will seat 800. Fifteen hundred lights are used on the front of the house. A huge peacock, tail spread, and having 500 vari-colored lights, adorns the elevation. A double ticket selling machine is installed in the box office, which automatically dispenses five tickets at one time. Barton and Olson own other houses here.

"How Motion Pictures Are Made" was shown at the Dreamland, Linton, the other night. The film gave a bird's-eye view of the big plant of the Broncho, Kay-Bee and Domino moving picture companies.

Motion pictures will be a feature at the Gary Theater from now on according to the new management to succeed the Colby, Smith & Carruthers Amusement Company. The $250,000 theater has just passed into the new hands, the Gary Theater Company, with A. K. Brown, Chicago theatrical owner, president and general manager.

The Crawfordsville Journal predicts the time will come when Americans will be paying $1.50 a seat in moving picture houses.

With the advent of the Himes De Luxe motion pictures at the Bucklen, Elkhart, Ind., this week a new era in motion photography is introduced, the picture men say. Two machines and two operators are installed in a double booth.

WILLIAM.

PORTLAND, ORE.

THE City Council of Astoria, Ore., is planning to enact an ordinance whereby all film shall be subject to be passed by a local board of censorship.

Portland is to have a new $100,000 photoplay house, to be called The National. The site located is at Stark and Park streets, and construction will begin April 1. Melvin G. Winstock is the promoter of the new theater, he having resigned from the Peoples' Amusement Company. The plans call for a seating capacity of 2,000 and is to be three stories in height with two balconies.

At a meeting of the board of directors of the Peoples' Amusement Company held last week, the resignation of M. G. Winstock was accepted and the board was reorganized with the following officers in charge: Fred Rothchild, president; Max Hirsch, vice-president; D. Solis Cohen, secretary, and Ed. Schoenwald, treasurer. Two new members, C. A. Malarkey and M. Palley were added to the board. The company is rapidly disposing of its theaters outside of the city, and controls only three theaters in addition to those six now in their charge.

The Columbia Theater is putting on a number of special features in order to keep this house in lead, as there seems to be great competition to see which theater is the most popular.

WEINBAUM.

No Favorites Like the
Helen Gardner Productions

IN THE MIDDLE WEST.

THE New Way Amusement Company, of Detroit, Mich., has been incorporated with a capital stock of $1,500 to operate a theater. The incorporators are Milford Stern and S. P. Wilkins.

P. J. Ryan has sold his interest in the Majestic Theater, at Edgerton, Wis., to his partner, Edward Kaufman.

The opera house at Brooklyn, Ia., is now under new management and will be operated as a moving picture show after March 1.

The management of the Temple Theater, at Jackson, Mich., recently was host to the members of the Violet Crown Club when pictures of cities and countries about the Mediterranean Sea were shown.

J. W. Kelling has sold the Crystal Theater at Centerville, Ia., to C. R. Kibler, of Des Moines, Ia.

The opera house at Sindey, Ia., is now under the management of Stuart Tate, who purchased both fixtures and lease.

Olin Linder will open a picture show at Milton, Ia. He purchased the outfit of J. W. Brown at New London and will remove it to Milton.

The organization of a stock company for the erection of a $30,000 opera house and motion picture theater is being promoted in New Hampton, Ia. Half the sum is said to have been subscribed.

It is reported B. C. Hall & Company, who recently acquired the Orpheum Theater at Marion, Ia., contemplate the erection of a new theater soon.

The Grand Theater, at Beloit, Wis., was closed for three weeks for remodeling.

The Grand Opera House and the Happy Hour, the latter a motion picture theater at Cherokee, Ia., have been sold to G. B. Smith, of Sioux Falls, Ia.

Model moving picture programs by some Milwaukee photoplay houses and the support of this house by the Milwaukee Art Society were urged by Director Dudley Crafts Watson of the society. Mr. Dudley in his address upon "The Moving Picture and Art" denied that the moving picture would eventually crowd real art and drama off the stage of modern life. For his model picture show he suggested a program which would include a reel of natural history or geography, a piece of standard fiction and a snappy comedy. If this plan were carried out with a Milwaukee theater a daily matinee for children would be given at 5.30 o'clock, a second show for children and grown-ups at 6.30 and a night performance for older persons at 7.45. Different subjects would be permitted at the last performance, but be disapproved of children seeing any sex problem and overburdened love-story films. Admission of 2 or 3 cents for the children was suggested, with a dime as the minimum for the adults. "It is a sad fact that American theaters are the worst in the world," he is credited with saying, "although Milwaukee has two motion picture theaters where the ventilation and general cleanliness is better than that of any European theaters I have ever been in." Pursuing the thought that the photoplay is not detracting from the stage, he declared that "motion pictures create in the masses a desire for fine out-of-door scenery and for scientific productions." As a result the legitimate drama will be forced to forsake its worn-out love themes and go into what Mr. Watson considers the "more worthy field of histrionic presentation of war, hunting, conquests of air and sea, scientific feats and the more serious things of life."

The Odd Fellows of Jewell, Ia., contemplate the erection of an opera house.

Work of razing the old Central school building at Sioux City, Ia., to make way for the new Colonial Vaudeville Theater has begun.

Brown & McCoy have purchased the moving picture theater at St. Charles, Mich., from L. V. Troupe.

C. G. Flanders has sold his interest in the Grand Theater at Park Falls, Wis., to R. F. Geisert and Leonard Hickey.

Earl W. Neessen and John Snittjer, Jr., have purchased the moving picture show at Wellsburg, Ia., from O. B. Eeells.

Peter Daley has purchased a building in Emmetsburg, Ia., which he will remodel for use as a moving picture theater before next summer.

Sears, Narvis & Hardin have sold the Princess Theater at Ames, Ia., to W. S. Weston, of Webester City, Ia. N. P. Hiatt, manager of the Orpheum Theater, of Webster City, will be associated with Mr. Weston in the management of his new property. Mr. Weston will remove later to Ames, which is the seat of one of the leading agricultural colleges of the country, and will take some special work in dairying and agriculture, being the owner of several fine farms.

N. S. Osborn has sold his moving picture show at Ellsworth, Ia., to L. A. Iverson and F. C. Slatter.

Construction of the new Idle Hour Theater at Tama, Ia., is progressing rapidly.

An appeal has been filed to the Missouri supreme court by the City of Kansas City, Mo., which is to test the validity of its ordinance for keeping moving picture theaters out of the downtown district. An injunction was granted in the circuit court which restrained the city from enforcing the ordinance.

Johnson and Swanson, of Madrid, Ia., are contemplating the erection of a new two-story building in the spring. The plans call for the lower floor to be used as a moving picture show.

Others than school children pay a nickel to secure admission to the penny picture show conducted for pupils of Cadillac, Mich., by the Y. M. C. A. of that city. It was planned to have either three or five films at the first exhibition. Among the subjects selected for the initial show were the "Olympic Games," "The Good Samaritan," and "A Trip to Mars."

Manager C. A. Pratt, of the new Fox Theater at Washington, Ia., has installed a Wurlitzer automatic orchestra.

One of the enthusiastic admirers of the Bijou, at Mason City, Ia., recently rushed into print with some verses on the advantages of traveling via the easy chair and the Bijou route.

Moving pictures continue to be good entertainment for men of such calibre as the Iowa bankers. They again played an important part on the program of the group meeting recently held at Des Moines.

Censored moving picture theaters were advocated at a recent meeting of the Fortnightly Club, at Waterloo, Ind.

The Laurium Amusement Company, of Calumet, Mich., has closed a contract with an Eastern firm to book through the East its picture, "Copper Mining in the Calumet and Hecla."

The Family Theater, at Jackson, Mich., vaudeville and pictures, recently adopted the "country store" plan of distributing presents.

The Michigan State Dairymen's Association could not show its moving pictures on "dairying methods for Battle Creek sanitariums" in the Coliseum, at Grand Rapids. The management of the new Nichols Theater came to the rescue and the pictures were shown there to the dairymen as well as to milk consumers.

Peckras Brothers, of Columbus, Ohio, have purchased the American Theater, at Elyria, Ohio, from E. J. Georgeople.

Lemon & De Baggio, of Colfax, Ia., have purchased the Lyric and Electric Theaters, at Newton, Ia., from Matt Merritt. The houses will be in charge of Lemon. The new owners also operate two houses in Colfax and but recently disposed of a theater in Adel.

The Dreamland Theater, of Waverly, Ia., is participating in a contest whereby the business men of that city give away a Shetland pony in a voting contest.

C. G. Harrison, of Sterling ,Ill., has purchased the Pastime Theater, at Iowa City, Ia., from Fred Dever. The change became effective March 1.

"Live and Let Live" is the motto of the Gem Theater, at Jefferson, Ia., which is conducted by George U. Wood and H. Gottlieb.

The Gem, a vaudeville theater, seating 250 persons, has been opened on Walker street in St. Johns, Mich., by E. E. Cranston.

Tribute to the merits of Lyman H. Howe's pictures was paid by the faculty of the state normal school at Marquette, Mich., when work was ended an hour and a half earlier than usual, so that students might see the films.

The management of the Appleton Theater, at Appleton, Wis., has taken out insurance against dark nights by installing projecting apparatus and will give a ten-cent picture show at times when there are no other attractions.

Sufficient sums for the installation of motion picture apparatus in some of the school social centers are included in the estimates for the coming year submitted to the Detroit, Mich., Board of Education by Dr. Charles E. Chadsey, city superintendent of schools. Doctor Chadsey believes the social centers of the city are not yet ideal because the cultural features have been minimized and the recreational feature over-emphasized. If the plans of using the picture machine in social center work is successful he will ask a larger appropriation next year for their installation in the day schools. "The greatest development in the education today is through the eye," he said, "and the time is rapidly approaching when every public school in Detroit will have to have its moving picture equipment if it is to keep pace with the best educational methods. The finest results have been obtained in teaching geography and history with the aid of moving pictures. A most effective way of inspiring interest in the classics of literature is through showing the children pictorial representations with the aid of the moving picture machine."

The sale of the Aros Theater, at Bryan, Ohio, was recently ordered by the court, the Union Trust & Savings Bank having obtained a judgment for $2,500 and interest from June 1, 1913, against W. E. Fowler.

The new license fee ordinance passed at Grand Rapids, Mich., provides a tax of $20 a month or $150 a year for moving picture shows.

W. S. Butterfield, of Battle Creek, Mich., already quite a figure in middle west amusement affairs, has added another house to his string in the purchase of the Bijou motion picture and vaudeville house on Washington avenue, in Bay City, Mich., from J. D. Pilmore, who has operated it for the last seven years. The new ownership calls for a number of changes. One is in the location of the box and manager's offices. G. A. Betty, of Saginaw, Mich., becomes manager of the Bijou, Manager Behne continuing as house manager.

"There is no danger to the morals of the people who visit the picture houses in Detroit, for the pictures are more severely censored here than any other city in the union," recently declared Police Censor Lester Potter, of Detroit, Mich., in an address before the Political and Civic League of that city, "The danger to the public morals in the 'movies' has no comparison to the danger young people experience in attending dances in the best dance halls in the city." A discussion of this address led to a plea by Miss Mary O'Brien that moving pictures be adopted in the schools.

The Hortonville Hall Association, of Hortonville, Wis., has been incorporated with a capital stock of $15,000 to construct a public hall or theater. The incorporators are Charles Schulz, E. A. Graef, A. F. Zuehlke, H. O. E. Diestler and L. Jacquot.

Co-operation with the exhibitors of the city is the announced policy of the faculty of the Evansville, Ind., high school, which has decided to purchase a moving picture machine and show films to the pupils without cost. Scientific, historical and travel pictures will be shown at chapel exercises.

Phillip Brawyn, 375 Hamilton, Detroit, Mich., has taken out a permit to erect on the south side of Mack street, a one-story brick veneer moving picture theater, 30 x 110. Cost, $8,000.

Will Merson has purchased the Princess Theater, at Marshall, Mich., and is now conducting it.

Carl Grosee has sold his interest in the Princess Theater, at Bronson, Mich., to Earl Fenno, who is now sole owner and will manage the house.

It is reported W. S. Butterfield, the Battle Creek vaudeville magnate, will erect a $125,000 vaudeville house in Jackson, Mich., this summer.

The Packard Opera House, at Cedar Falls, Ia., has been leased by Mr. and Mrs. J. L. McClinton, who will remodel it, with a view to opening a first-class picture and vaudeville house about April 1. The McClintons were engaged in the motion picture theater business in Cedar Falls until a few months ago, when they sold the Grand Theater to Erickson & Brooks.

W. O. Hartshorn has sold the Gem Theater, at Jefferson, Ia., to H. Gottlieb, of Des Moines.

It is reported a moving picture theater will be opened in the Mousel Building, at Germania, Ia.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

HUMPHREY & MILLINGTON, who operated the Star Moving Picture Theater at Mason City, Ia., for six years, are now conducting the Majestic Theater at Austin, Minn., having purchased the house from Victor Phelps. F. S. Humphrey is in charge.

John McDonnell is now owner and manager of the Lyric Theater at Hibbing, Minn.

A delegation of women is said to have visited each photoplay manager in Walla Walla, Wash., and informed him of their intention to ask the city commissioners to pass an ordinance creating a city board of censorship. It is said that the aims of the women include the closing of shows on Sunday. Preliminary work included visits to each theater for all the changes during a week and making notes about pictures to which objections could be raised.

J. M. Totten, of Superior, Wis., has purchased the Milo Theater, at Little Falls, Minn., from the Princess Theater Circuit Company.

Moving picture shows are being given in Spokane, Wash., under the auspices of the Sunday school of the First Methodist Church, Howard street and Third avenue. No admission is charged, but a silver offering is taken. Musical numbers supplement the educational and scenic pictures shown.

The Colonial Theater Company, of Sioux Falls, S. D., has been incorporated with capital stock of $25,000. The incorporators are Asher K. and Dora Pay and Emmet H. Craig.

Moving pictures, speeches and a grand ball were on the program at the formal opening of the Humboldt Theater, in Humboldt, S. D., February 18. Citizens of the town showed their appreciation of the enterprise of Proprietor Fred Wiese by taking 350 tickets at $2.50 each. A supper was served by the ladies' missionary society of the Congregational Church, and complimentary remarks were delivered by three editors and a minister.

A. Carl Reusse and George Rauenhorst, of Fulda, Minn., have purchased the Crystal Theater at that place from F. A. Christensen.

The Idle Hour Theater, at Veblen, S. D., has been sold to George W. Bedell, proprietor of the Waldorf Hotel.

George Fossen and Paul Metlie are now owners of the Dreamland Theater, at Starbuck, Minn.

A building is being remodeled at Gaylord, Minn., which will be the new home of the Hub City Amusement Company.

The old Superior Hardware Company building, at 1018 Tower avenue, Superior, Wis., is being remodeled for use as a motion picture theater.

Andrew Myler, city fire marshal of St. Paul, Minn., believes the fire risks in picture theaters so serious a problem that he has asked Mayor Keller, of St. Paul, to call a conference of state and city fire marshals, building inspectors and owners of motion picture and vaudeville theaters to discuss the problem. Better protection against fires recently was asked of Mayor Keller by a delegation representing the Trades and Labor Assembly, which urged the stationing of a fire marshal in each theater.

City officials of Minneapolis, Minn., suspected an attempt to "corner" motion picture theater sites when six applicants for licenses for theaters on Sixth avenue, N., were received by the council committee. Five of them were denied and Harry Ciplinsky was given a permit to operate a show at 1041 Sixth avenue, N. License Inspector Gray said a fictitious name was used by one applicant and

there were two sets of applicants for two other locations.

A moving picture show will be operated at South Stillwater, Minn., by Nichols & Johnson.

F. A. Fellows has sold the Bijou Theater, at Aberdeen, S. D., to R. A. Booth.

The opera house at Wahpeton, N. D., has been leased by R. B. McMichael and Henry Schweitzer.

Thomas Vallancy has sold the Bijou Theater, at Dickinson, N. D., to Mrs. B. Leonberger.

The Doric Theater at Chisholm, Minn., has been taken over by F. F. Murray and C. Spraker.

Motion pictures of logging operations were shown at the American Theater, in Salt Lake City, Utah, for the benefit of delegates to the convention of the Western Retail Lumbermens' conference.

John Pasaza, of Hutchinson, Minn., has bought the Unique moving picture theater, at Zumbrota, Minn., from O. A. Ness.

Mrs. Victor Peterson and Miss Alpha Peterson, of St. Paul, have purchased the Ruby Theater, at Webster, S. D., from Walter Arthur.

G. R. Swanson, of Menomonie, Wis., has purchased the Grand Theater, at Lake City, Minn., from Al Grant.

Mme. Marie von Unschuld, court pianist for the Queen of Rumania, who appeared recently in concert in St. Paul, Minn., uses motion pictures in giving lessons in technical training. She recently had 1,600 feet of pictures made in Washington, D. C., illustrating the technical parts of the principles of Beethoven, Czerny, Liszt, Tausig, Rubinstein, Leschetizky and others. While the pictures are being shown on the screen Mme. von Unschuld talks and also plays at the piano.

W. B. Parnell has sold his interest in the moving picture theater at Cavalier, N. D., to James Long, who, with A. B. Sweet, will continue to operate it.

W. I. Tiffany, formerly of Dawson, Minn., is now operating a picture show at Clara City, Minn.

The Board of Education of Salt Lake City, Utah, has made an appropriation of $100 for the rental of films to be used by the high school students in the study of zoology, botany and geography. The school has owned a machine since last year. In appraising the value of the pictures for educational work the Salt Lake City school authorities place above the ease of demonstration, the interest created among the students.

The reels recently made for the National Association for the Deaf were shown in St. Paul and Minneapolis. The signs made by the characters in the pictures were interpreted to the hearing spectators by Miss Petra Faudram.

H. T. Nolan, general manager of the Swanson Film Company, of Denver, Col., was recently a visitor at Grand Junction, Col., where he has an interest in the Majestic Theater.

The Bijou Grand, of Walla Walla, Wash., aided the dentists of that city by showing their educational film at his house.

MIDWEST SPECIAL SERVICE

SAN FRANCISCO.

THE H. B. B. Motion Picture Company has been incorporated here with a capital stock of $20,000, the directors being W. Blake, H. R. Brinck and F. H. Davis.

The American Theater on Market street, just above Seventh, will be opened within a few months as a moving picture house, having been leased by the De Long Amusement Company. This theater is one of the first legitimate houses to be opened in the downtown district following the great fire of 1906, but has been closed most of the time during the past two years. The playhouse will be remodeled and refurnished at an estimated cost of $75,000 and when opened again it will be known as the California. The seating capacity will approximate 2,000.

E. H. Emmick, president and general manager of the Union Film & Supply Company, was here recently from Los Angeles to spend a few days at the local office, which is in charge of William V. Wood. This concern occupies quarters in a handsome new building at 124 Golden Gate avenue.

Henry Henriouile, formerly with the Golden Gate Film Exchange, Inc., is now with the California Film Exchange, Inc., filling a position made vacant by the recent resignation of David Bershan, who is now connected with the Universal Film Mfg. Co.

At the Policemen's Ball, held on the evening of February 21, a moving picture was shown in which Mayor Rolph, four police commissioners, Chief of Police D. A. White, and members of the Board of Supervisors took prominent roles. The picture showed a battle between a policeman and three thugs, with the leading role filled by Policeman W. F. Krueger, who recently engaged in a real gun battle with yeggmen. The reel is to be sold on the grounds of the theaters and the royalties will be turned over to the Widows' and Orphans' fund.

Miles Bros., who have taken most of the moving pictures that have been made of the Panama-Pacific International Exposition activities, sent a cameraman on the recent excursion made by the exposition officials and leading business men of the city to Los Angeles. Moving pictures were taken on the trip down the coast and at the arrival of the delegation in the southern city. The pictures were shown the day to a big gathering of guests in the evening.

M. Calmy [illegible] of the Pilm Exchange, Inc., is making a [illegible] through the interior of the state, where he is securing a good volume of business.

At a recent meeting of the Exhibitors' League of San Francisco the proposition was discussed at some length of limiting the length of the programs of 10 cent and 20 cent houses. At least two exhibitors have tentatively agreed to limit their programs to six reels, except in case of a single subject, and it is likely that others will agree to this.

The Appleton Investment Company is erecting a splendid theater building at Watsonville, Cal., which when completed, will be operated by Turner & Dahnken as a part of the chain of photoplay theaters conducted by them. The building will be of first-class construction and will cost about $50,000. The seating capacity will be about 1,000.

The Keenograph Company, which has been erecting studio buildings on its property at Fairfax, Cal., for some time, is now ready to turn out films.

Contracts have been let for the erection of a moving picture theater at Martinez, Cal., by J. A. Kelly, of that place.

The It Theater, at Berkeley, Cal., is to be opened shortly by A. Mathewson. This moving picture house has been closed for some time.

The Star Theater has been reopened at Ukiah, Cal., by McDonald & Wilson and a specialty is now being made of high-grade feature films.

A new theater will be opened shortly at San Jose, Cal., by James Beaty.

The Isis Theater has been opened at Willows, Cal., by G. Garnett. This playhouse was formerly known as the U-go, but had been closed for some time.

The Majestic Theater, at Maricopa, one of the most thriving cities in the California oil fields, is now being conducted by J. A. Spencer.

The city censor of Sacramento, Cal., which in the past has been accepting the verdict of censorship boards in Chicago and Eastern cities in regard to the exhibition of films, has been asked to accept the ruling of the San Francisco board of censorship in the future. Films that have passed the board here have in some cases been condemned in other places, and vice versa and considerable confusion has resulted of late when exhibitors in the Capitol City have not been allowed to show films that have been shown at San Francisco.

The Bell Theater is now in a new location at Livermore, Cal., and a better business is already being done.

L. R. Lewis is preparing to open a new moving picture theater at Willitts, Cal.

The Columbia Theater at Santa Rosa, Cal., formerly given over to road shows, is now a moving picture house.

The Oakland Photo Theater, Oakland, Cal., is being renovated and re-decorated throughout and a heating and ventilating system installed. The operating room is being moved from the main floor to the balcony in order to make more room for 20-cent seats.

The Sequoia Theater, Sacramento, Cal., recently showed moving pictures of the steamer "Grace Dollar" docking at that city. This was the first ocean-going steamship to touch at that city in fifty years. A splendid new orchestrion has just been installed in this theater.

Arthur Payne, of Menlo Park, Cal., is making a trip through the northern part of the state to secure moving pictures of the big game in that section.

Members of the moving picture operators', the bill posters', and the musicians' organizations of San Francisco, Oakland, San Jose and Stockton were guests of the Affiliated Theatrical Employees of Sacramento on February 18. The trip from San Francisco was made in a special car.

The Sacramento Valley Panama-Pacific International Exposition committee has engaged H. J. McCurry, of Sacramento, to take moving pictures of valley scenes to be exhibited at the San Francisco world's fair in 1915.

Matt M. Lewis has applied to the Board of Police Commissioners of San Francisco for a permit to exhibit moving pictures at Taylor and Eddy streets, and Charles W. Goodwin has applied for a permit to conduct a picture theater at 237 Church street.

The Peerless Theater Company has been incorporated at Spokane, Wash., by O. E. Shomber, W. A. Adair, Herbert Vierich, Lester P. Edge and L. F. Reinhard, with a capital stock of $100,000.

CHURCH.

ILLINOIS.

IT is reported that negotiations have been under way at Lewistown for the sale of the Princess Theater, one of the local moving picture houses, to the Misses Meek.

C. J. Grim, of Gibson City, has opened a moving picture show at Elliott.

Mr. and Mrs. William Boston, well known in the vaudeville field, are said to be contemplating opening a moving picture and vaudeville house in Sterling.

Mrs. Peter Pinkelmann is the manager of the new Family Theater, which has been opened at 1717 Broadway in Quincy. The house was built for Pinkelmann, who has been in the picture business in Quincy for some time and was presented by him to his wife. A feature of the new house is an Empress electric piano with bell and orchestra attachments.

Manager W. N. Powell, of the Colonial Theater at Rock Island, recently gave a benefit performance for the Central Athletic Club of that city.

Manager Lorin Bennett, of the moving picture show at Atlanta, has installed a new electric piano player. This music will be supplemented by that of G. Longworth, trap drummer.

The change in the ownership of the Grand Opera House at Jacksonville, which now is controlled by Hopper & Hoffman, has resulted in the acceptance by K. G. Boyd, of New York City, of the managership. Boyd has been in advance of a number of well-rated road shows and is especially qualified to take care of the theatrical attractions. Part of the time will be given over to vaudeville and pictures.

The opera house at Mt. Carroll has been leased by George Wales, of Lanark, for the coming year. A number of changes will be made in the house, but Frank Spearman will continue as local manager.

G. A. Urban, a business man of Quincy, has purchased a site on Sixth Street in that city and his plans for a building may include a new theater.

Boy Scouts of Galesburg sponsored a moving picture entertainment given recently in the Third Chapel in that city. One of the churches which owns projecting apparatus loaned the needed machine.

Editor Walter A. Townsend, of the Springfield Record, thinks it is the injection of politics into sermons and not the picture show that is detracting from the Sunday night attendance at the churches. He recently asked two ministers of different denominations the reason for the constantly decreasing crowds. The answer was the same: "The moving picture show." "Yet surely the church of the Living God, at all times and at all places should have a message for the masses—a message of comfort and peace and inspiration—a message so sublime and so essential to humanity that no picture show or other form of entertainment could detract attention therefrom," asserts the editor. To the intrusion of the secular and vitriolic discussion of public problems and lack of spiritual help he attributed the vacant seats and not to the photoplay. "More religion in our politics and less politics in our religion" he pleads.

The women of the Choral Club sold bakery goods, and a four-reel show was run for their benefit by Manager Hatcher of the Photoplay Theater at Elmwood.

The stage of the Star Theater in Evanston recently was used for a pulpit. The editor of the Evanston News remarks: "The motion picture has already invaded the church and has been welcomed there. By such combinations do we achieve a greater popular attraction in the church and a raising of the tone of the moving picture theaters."

The American Theater in East St. Louis again has been re-opened. This time it is under the management of George Dissinger, who has been manager for a clothing firm in that city. He will conduct it as a five-cent moving picture house.

Former business on "The Battle of Gettysburg" was so good at the Colonials in Galesburg that Manager Schroeder had it in again and did a big business.

The Kenilworth Club of Kenilworth is using moving pictures for its entertainments this winter, and the directors are thinking seriously of adding a machine to the properties of the organization.

The Belasco Theater Company, which owns a moving picture theater in Quincy, has filed its articles of incorporation with the recorder of Adams County. The capital stock is $2,100, which is held by W. A. Schwindeler, Herman Nelson and William Sohm.

The management of the Majestic Theater at Lockport has been assumed by D. M. Hughes, a jeweler of that city, who will conduct it for H. A. Fleckeles of Chicago.

Contract has been let by H. E. Winters, of Davenport, for a new motion picture theater to be erected on Fifteenth Street in Moline. It is expected to open some time in the spring.

The American Theater in Moline has been having trouble with the labor unions on account of the interior decorations which the labor organization says was done by men without cards. As a result the painters' union recommended to the other organizations that the American be added to the "We won't patronize" list.

Young debaters of Galesburg before a literary society of the high school turned from the standby subjects of capital punishment and woman's suffrage to thresh out the more important and local issue of: "Resolved, That moving picture shows in Galesburg should be kept open on Sunday." The affirmative side won.

D. M. Hughes, the new manager of the Majestic at Lockport, seems to be taking time by the forelock by inviting the ministers and school teachers of the city to act as censors for the attractions he presents. He secured Rev. Walter MacPherson, of Joliet, to deliver a lecture at the same time he showed "Absinthe," an Imp feature, on what he featured as Temperance night. He has announced that if special films of moral and of educational value are desired by the clergymen or the school men to supplement their own work he will be glad to secure them.

Kincaid, the interesting boom mining and power plant town which has sprung up almost overnight near Springfield, already glories in a new moving picture show. C. Mullen, of Taylorville, is the man who followed close upon the heels of the necessary tradesman and secured a location in the new Bulpitt Hall. He opened with a free show.

A new moving picture show has been opened at Emden by Cola Rosenrink.

Although the new Peru Theater in Peru opened with a musical sketch, the bookings are not given over entirely to vaudeville. The second night bill was made up of feature pictures, and the photoplay will have a great share in the operation of the house. The pretty little theater, which is operated by Forrest Fletcher, has a seating capacity of about 500.

A decidedly suspicious rumor was floated in the vicinity of Rock Island and Moline to the effect that the same persons who were engaged in a prohibition campaign had determined to close the pool rooms and theaters of not only those two large cities, but of East Moline, Silvis and Watertown. The movement was aimed more especially at the legitimate and vaudeville houses and not at the moving picture theaters, so the story ran. While it probably is true that a great many advocates of saloonless towns will also be found radical on the Sunday picture show proposition, it is notable that the saloon man is seldom a champion of the picture show; it hurts his business. It is only when a temperance wave sweeps over his community that he welcomes the photoplay manager as a fellow-martyr. The sad part is that many a picture manager has fallen for the "They'll-be-shutting-you-up-next" game and allied himself with the wrong crowd instead of remaining neutral.

The blizzard which struck Illinois the last week in February blew away all business for several nights. Even if the people had ventured out there was little attraction for them. Traffic was tied up and film changes were impossible. For affecting the picture shows all over the state it was the worst in the history of photoplay managers.

"Quo Vadis?" on its return engagement to the Majestic Theater at Peoria received added business because of the endorsement of Archbishop Spalding, of the Roman Catholic Church, who had seen the films on their first visit. They were the first moving pictures ever witnessed by the noted churchman and, in addition to their educational possibilities, the magnitude of the filming enterprise proved astonishing to him.

Dr. George F. Allen, of Aurora, whose illustrated articles on eyes have been published in scientific papers all over the world, thought it worth while recently to ridicule the "moving picture eye" theory before the Y. M. C. A. of that city. "Modern moving pictures do not injure the eye," he declared. "The first ones did because they were so irregular. The perfection of the pictures, however, now makes them no longer dangerous."

Mrs. A. M. Osborne has given to Monmouth the fourth picture show, the Alamo, on East First Avenue. A number of attractive touches make it a distinctive house.

Some Illinois communities are taking exceptions to the methods used by the makers of industrial or town-boosting reels. It is declared that there is a great deal of misrepresentation upon part of the agents of the film company. A merchant who is asked to pay a part of the cost of bringing in the cameraman is told that the picture will be shown all over the country. Often he is told it will become a part of one of the well-known weeklies and sometimes the name or slogan of the prominent weeklies are used freely. While it is true that nearly every little city has some feature that does find its way through the industrial companies into the big weeklies, there is a tendency to exaggerate upon the circulation of the purely advertising film. The merchant may profit merely from the exhibition of the film in a local house and in the other nearby towns, but exhibitors who endorse industrial companies should see that their fellow-townsmen are not the victims of misrepresentation.

MIDWEST SPECIAL SERVICE.

NEW ENGLAND.

GEORGE I. APPLEBY, formerly assistant manager of Mutual's Boston office, has been promoted to the position of manager of the Mutual's branch office at Waterville, Me.

Harry F. Campbell, treasurer and general manager of Warner's Features of Massachusetts, announces that he will hold a "run-off" of the Warner Features each Monday at 3 p. m. at his office 209 Pleasant street, Boston. Mr. Campbell makes this innovation in the interests of exhibitors desiring to personally view films before booking them. The city of Boston has made arrangements with Mr. Campbell to use Warner Features in Charlestown and East Boston schools. "Sleeping Beauty," "The Lady of the Lake" and other high-class Warner pictures have been chosen for the pupils of schools in Greater Boston.

The Fitchburg, Mass., Opera House has changed its policy and has contracted for the full Universal program from General Manager J. A. Eslow, of the New England Universal Film Exchange, Boston. The Opera House had been exploiting stock company attractions.

L. S. Morse reports that his theater at Jeffersonville, Vt., is doing very well indeed. Mr. Morse is a well known lumber merchant, and his employees desired some amusement, which was promptly provided. A new Power's Cameragraph machine was installed last week.

Lewis Selznick, of the World Film Corporation, was in Boston on February 28, looking over the ground with Fred B. Murphy, manager of the Boston office. Mr. Selznick was more than pleased with Mr. Murphy's progress to date. The Boston office of this corporation will shortly be moved downtown, in order to secure more space. The new offices, so Manager Murphy states, will have all facilities, including an exhibition room.

Messrs. Toomey and Demara have closed their Star Theater at Lawrence, Mass., which will reopen shortly. The various theaters owned by this progressive firm are, as usual, doing a mighty encouraging business.

The Scenic Theater, Waltham, Mass., is now being handled by Arthur Burke, who succeeds Manager Gerstle, who left the Scenic to "pilot" a new theater at Newark, N. J.

Samuel Grant, of Grant and Campbell, has made a change in the film service of the theaters controlled by this firm, and Universal pictures are now being projected at the Olympia, Cambridge, Princess, Marlboro; Dreamland, Lynn; and the Plaza, Salem. All these houses regularly use the Warner Feature program, and this part of the service remains just as before.

The Aldermanic chamber at City Hall, Boston, was crowded this week, when Mayor Curley gave a public interview and hearing to the remonstrants in the matter of the moving picture theater that Abraham Kubinsky plans to build, and for which he has asked a license. The site is at the corner of Blue Hill avenue and Elmo street, Roxbury. A great majority of those present were women who live in this section, who are opposed to a theater. The remonstrants were represented by Parker D. Morris, and the petitioner by Judge Edward J. Logan. Rev. Patrick J. Supple, pastor of St. John's Church, Blue Hill avenue; Rev. Charles L. Page, of the Dudley Street Baptist Church; Rev. F. A. Cunningham, of St. Leo's Church; and Judge M. J. Sullivan entered their protests on the ground that it is a residential district, declaring that a theater would be too much of an attraction for young people. These people also pointed out that the idea of putting a theater there was for the purpose of taking advantage of the crowds that visit Franklin Park. Judge Logan stated that his client proposed to put up a building that would cost from $150,000 to $170,000, and was to be conducted as a first class vaudeville and motion picture house. The mayor announced that he would take the matter under advisement and give his decision shortly.

Mayor Curley, of Boston, also gave a public hearing this week on the petition of Charles J. Gorman for a license to run a Sunday night moving picture show in the Roslindale Theater, Roslindale, Mass. Rev. F. L. Carr conducted the hearing for the remonstrants, and J. M. Graham acted as representative of the petitioners. Mrs. Fred W. McArdle, speaking for the Roslindale Community Club, the membership of which is drawn from all the churches and societies in that section, protested against Sunday night shows "in a community noted for its quiet and natural attractiveness, its pure air and good schools," as Mrs. McArdle naively stated. It was also declared that the performance was far from being a "sacred concert," and particular objection was made to the character of the vaudeville, which was called "coarse and cheap." Manager Gorman pointed out that all performances were approved by the state police, and that all his films were passed by the National Board of Censorship. Mr. Gorman offered to cut out the vaudeville, and to give the use of his theater to charity any day of the week. Many of these "uplift" societies, so-called, also added objections, and Mayor Curley has the matter under advisement.

Exhibitors of Boston were fearful that such a condition as related above would arise, as the result of Mayor Curley's determination to give all theaters a Sunday license, irrespective of location. Under Mayor Fitzgerald, theaters in fussy residential districts were not granted Sunday licenses, which eliminated such a condition as now exists in Roslindale.

Councilman William H. Woods has secured a license for his motion picture theater at Brighton, Mass., a feat which he was unable to perform while Mr. John F. Fitzgerald was mayor of Boston, due to objections of the clergy and others.

Eclectic productions are to have a Boston office, as headquarters for the New England trade. Arrangements were made this week for offices, etc.

At the request of Inspector Atkinson, of the Massachusetts State Police, the members of the Operators' Union, Boston Local 182, were urged to co-operate with the department in enforcing the new ruling regarding the placing of plate glass before all booth apertures, thus preventing outside odors from entering the booth. At the present time, it is compulsory to keep the ventilating fan, which is placed in the booth in order to draw off smoke in event of a fire going continually. In most instances the booths in this state are situated as near the ceiling as possible, and this, combined with the action of the fan, means that all germs, odors and microbes which are floating around the auditorium are drawn into the booth, and the operator, who must stand in front of the "look-out hole" is subjected to these germs and dust.

Business Agent Franke, of the Boston Local Operators' Union, reports that arrangements for a better system of delivering films to the wagon operated by the General's Boston offices, have been made. Mr. Franke, of the Local, is chairman of the Legislative Committee, and has appeared at the State House on a number of bills which affect this industry, among which are: Bill regarding use of the Cinematograph (which is the operator's own measure); Censorship bill, Use of cinematograph by militia; Admitting children to picture shows, that school organizations may change admission fees to exhibitors, and several minor measures.

Mayor John A. Dennison, of Springfield, Mass., issued an edict on February 24, notifying the managers of twenty-one theaters—mostly moving picture houses—in the city that we would not grant any licenses for Sunday shows after April 26. The mayor claims that the theaters have not conducted their performances in accordance with the spirit of the law, which requires that the entertainments shall be in keeping with the character of the day. The chief opponents of Sunday shows were members of the Springfield Ministers' Association, which has conducted an aggressive campaign against opening the playhouses for shows on the Lord's Day. In Worcester, Mass., things are in a similar condition, due to the activity of the local clergy, and the exhibitors' lack of organization.

The rights for New England to the Canadian Bioscope Company's production of Longfellow's "Evangeline" in motion pictures, have been purchased by Joseph P. Dumas, of the Colonial Building, Boston. Arrangements are being made for the exhibition of this five-part feature all over New England. Professor Neville will lecture on "Evangeline."

The Great Eastern Amusement Company, of Fall River, Mass., has incorporated for $50,000, with John L. Shea, Charles L. Benson and Walter L. Bigelow as the promoters.

The Scenic Realty Company is a new Boston incorporation. William D. Bradstreet and Wilfred H. Smart are the officers. The company incorporated for $50,000. Mr. Bradstreet is well known in New England as the original "Scenic Temple" man.

All differences with theatrical managers have been satisfactorily adjusted, it was reported at the meeting of the Theatrical Stage Employees' Union, Boston local, held this week.

At Providence, R. I., the Arcadia Amusement Company has been formed as a $10,000 concern. John H. Dyer, Harry E. McCausland and Edward M. Fay are the officers.

Manager Nathan Brown, of the busy Broadway Theater, Everett, Mass., has enlarged his picture program from four to six reels a change. Mr. Brown is one of the original Universal exhibitors, and when he decided to augment his program, decided to add a two-part Universal feature to his show. The Broadway gives several good vaudeville acts also, and plays to capacity audiences.

On Washington's Birthday, the inmates of the State Prison, Boston, were treated to a long photoplay program, which pleased the audience immensely.

The Motion Picture Exhibitors' League of Massachusetts is now incorporated. Ernest H. Horstmann, John F. Patten, and Herman A. Sivolvos did the incorporating, which was for $5,000. Charters will be sent to all members of the league, who are requested to post them—prominently—in their theaters.

To make the Cambridge, Mass., schools public, by opening them nights for moving picture shows, is the present idea of several members of the Cambridge School Association, who have talked with Edward Ordway, a director of the People's Institute, New York.

Holyoke is another Massachusetts city where the question of Sunday night shows is being seriously agitated. It is possible that this is due to the attitude of Springfield on this matter, which city is adjacent to Holyoke. The "wise men" of Holyoke are busy with all kinds of regulations for the Sunday night shows, and, of course, the local clergy are actively engaged in denouncing these entertainments. Some of the local newspapers, however, come out in favor of Sunday moving picture shows, reasoning that the picture has done much to combat intemperance in Holyoke.

A new photoplay and vaudeville theater has been opened in Keene, N. H., which is using General Film service. This house seats 1200, and will go on the daily change policy.

The Daukantas Theater, Montello, Mass., reports good trade, with the Mutual program as the main attraction.

F. W. Swett, representative of the Nicholas Power Company, has now entirely recovered from a serious operation that he underwent at Boston some six weeks back. Mr. Swett is again up and doing, which is a great source of satisfaction to his many friends hereabouts.

John R. Patten, manager of Bates Opera House, Attleboro, Mass., is finding business very good, Mr. Patten is using General Film service and some Famous Players' productions, and also has a very fine eight-piece lady orchestra. Although competition is keen in Attleboro, Mr. Patten does a real capacity trade, and at the same time holds down the "job" of treasurer of the Motion Picture Exhibitors' League of Massachusetts.

HENRY.

There is Big Money in the
Helen Gardner Productions

Calendar of Licensed Releases.

Current Releases

MONDAY, MARCH 9th, 1914.

BIOGRAPH—For Auld Lang Syne (Drama).....
EDISON—The Sultan and the Roller (Comedy).....1000
KALEM—Secret of the Will (Special—2 parts—Drama)2000
PATHE—Pathe's Weekly, No. 20, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 6—Three Bags of Silver (Special—2 parts—Drama).....2000
VITAGRAPH—Ginger's Reign (Drama) 1000

TUESDAY, MARCH 10th, 1914.

CINES—The Greatest Gift (Special—2 parts—Drama).2000
EDISON—The Mexican's Gratitude (Drama).....1000
ESSANAY—The Counter Melody (Drama).....1000
LUBIN—A Dangerous Case (Comedy)..... 400
LUBIN—Slumberville's Scare (Comedy) 600
PATHE—The Hunting Spiders (Zoology).....
PATHE—The Picturesque Coast of Catalonia (Scenic).
SELIG—Suppressed News (Drama) 1000
VITAGRAPH—The Portrait (Special—2 parts—Drama)2000

WEDNESDAY, MARCH 11th, 1914.

EDISON—Andy, the Actor—Fourth of the Andy Series (Comedy) 1000
ESSANAY—The Girl, the Cop, the Burglar (Comedy).1000
KALEM—The Medicine Man's Vengeance (Special—2 parts—Drama) 2000
LUBIN—A Cruel Revenge (Special—2 parts—Drama)..2000
PATHE—Abide With Me (Drama).....1000
SELIG—The Speedway of Despair (Drama).....
SELIG—The Cathedral and Leaning Tower of Pisa (Travel) .....
VITAGRAPH—Art for a Heart (Comedy).....1000

THURSDAY, MARCH 12th, 1914.

BIOGRAPH—Her Hand (Drama).....
ESSANAY—The Warning (Drama) 1000
LUBIN—A Strange Melody (Special—2 parts—Drama).2000
MELIES—Love's Oblivion (Comedy)..... 400
MELIES—One on Batty Bill (Comedy)..... 600
PATHE—Pathe's Weekly, No. 21, 1914 (News).....
PATHE—A Spoiled Life (Special—2 parts—Drama).. 2000
PATHE—Making Lace Fans (Industry).....
SELIG—Kid Pink and the Maharajah (Drama).....1000
VITAGRAPH—The Way to Heaven (Drama).....1000

FRIDAY, MARCH 13th, 1914.

EDISON—The Price of the Necklace (Special—2 parts—Drama) 2000
ESSANAY—Grass County Goes Dry (Special—2 parts—Comedy) 2000
KALEM—Her Fallen Hero (Comedy).....
KALEM—Looking for a Fortune (Comedy).....
LUBIN—The Tell-Tale Star (Drama).....1000
SELIG—Elizabeth's Prayer (Drama) 1000
VITAGRAPH—Mrs. Maloney's Fortune (Comedy).....1000

SATURDAY, MARCH 14th, 1914.

BIOGRAPH—Blame the Taylor (Comedy).....
BIOGRAPH—Shorty Makes a Bet (Comedy).....
EDISON—An Affair of Dress—Third of the Dolly of the Dailies Series (Comedy) 1000
ESSANAY—The Interference of Broncho Billy (Drama)1000
KALEM—The Race for a Mine (Drama).....1000
LUBIN—Just a Note (Comedy)..... 400
LUBIN—She Wanted a Count (Comedy)..... 600
PATHE—Against Heavy Odds (Special—2 parts—Dr.).2000
PATHE—A Trip to the Great Nile Dam (Travel).....
SELIG—Hearst-Selig News Pictorial (News).....1000
VITAGRAPH—An Officer and a Gentleman (Special—2 parts—Drama) 2000

Advance Releases

MONDAY, MARCH 16th, 1914.

BIOGRAPH—Gentleman or Thief (Drama).....
EDISON—The Adventure of the Alarm Clock—Third of the Octavius Amateur Detective Series (Comedy).1000
KALEM—The Colleen Bawn (Special—3 parts—Drama)3000
PATHE—Pathe's Weekly, No. 22, 1914 (News).....
SELIG—The Better Way (Special—2 parts—Drama)...2000
VITAGRAPH—Auntie (Drama) 1000

TUESDAY, MARCH 17th, 1914.

CINES—Gypsy Love (Special—2 parts—Drama) 2000
EDISON—A Real Helpmate (Drama).....1000
ESSANAY—Oh! Doctor (Comedy) 1000
LUBIN—The Laziest Man (Comedy).....1000
PATHE—Whiffles and the Diamond Pin (Comedy)....
SELIG—The Story of Venus (Drama).....1000
VITAGRAPH—The Price of Vanity (Special—2 parts—Drama) 2000

WEDNESDAY, MARCH 18th, 1914.

EDISON—A Winter Holiday in the Bernes, Oberland, Switzerland (Scenic) 400
EDISON—A Boarding House Romance (Comedy)..... 600
ESSANAY—Luck in Odd Numbers (Comedy).....1000
KALEM—The Award of Justice (Special—2 parts—Dr.)2000
LUBIN—The Weaker Brother (Special—2 parts—Dr.)..2000
PATHE—Col. Heeza Liar Shipwrecked (Novelty).....
PATHE—Madura and Its Pagodas (Architecture).....
SELIG—The Cop on the Beat (Drama).....1000
VITAGRAPH—The Ghosts (Comedy).....1000

THURSDAY, MARCH 19th, 1914.

BIOGRAPH—The Restless Woman (Drama).....
ESSANAY—Single Handed (Drama) 1000
LUBIN—The Secret Marriage (Special—2 parts—Dr.)..2000
MELIES—Winky Willy's Private Show (Comedy)..... 700
MELIES—Cupid's Window (Comedy)..... 700
PATHE—The Wasted Years (Special—2 parts—Drama)2000
PATHE—Pathe's Weekly, No. 23, 1914 (News).....
SELIG—The Evil We Do (Drama).....1000
VITAGRAPH—The Idler (Drama) 1000

FRIDAY, MARCH 20th, 1914.

EDISON—The Double Shadow (Special—2 parts—Dr.).2000
ESSANAY—Shadows (Special—2 parts—Drama).....2000
KALEM—The Family Skeleton (Comedy).....
KALEM—Cypress Logging In Florida (Industry).....
LUBIN—The Price (Drama) 1000
SELIG—Two Little Vagabonds (Drama).....1000
VITAGRAPH—A Model Young Man (Comedy).....1000

SATURDAY, MARCH 21st, 1914.

BIOGRAPH—A Friend of the District Attorney (Drama)
EDISON—The Message in the Rose (Drama).....1000
ESSANAY—A Hot Time in Snakeville (Comedy).....1000
KALEM—His Indian Nemesis (Drama).....1000
LUBIN—So Long Count (Comedy)..... 400
LUBIN—A Trip to the Moon (Comedy)..... 600
PATHE—His Wife Wins (Special—2 parts—Comedy)..2000
SELIG—Hearst-Selig News Pictorial (News).....1000
VITAGRAPH—Old Reliable (Special—2 parts—Drama)2000

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WINKY WILLY

"LOVE'S OBLIVION"

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GENERAL

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MARCH 8th, 1914.

CRYSTAL—Lizzie and the Ice Man (Comedy).....
ECLAIR—Birds of Passage (Comedy).....
ECLAIR—Orchids (Horticulture) .....
REX—A Modern Fairy Tale (Drama).....

MONDAY, MARCH 9th, 1914.

VICTOR—Hearts and Flowers (Drama).....
IMP—The Flaming Diagram (2 parts—Drama).....
POWERS—A Murderous Elopement (Comedy).....

TUESDAY, MARCH 10th, 1914.

GOLD SEAL—The Twin's Double (3 parts—Drama)...
CRYSTAL—Bimberg's Love Affair (Comedy).....
CRYSTAL—Baldy Belmont Breaks Out (Comedy).....
UNIVERSAL IKE—Universal Ike's Wooing (Comedy)

WEDNESDAY, MARCH 11th, 1914.

NESTOR—The Mexican's Last Raid (Drama).....
JOKER—A Mexico Mix (Comedy).....
ECLAIR—Into the Foothills (2 parts—Drama).....
UNIVERSAL—Animated Weekly, No. 105 (News).....

THURSDAY, MARCH 12th, 1914.

IMP—Jealousy and Giant Powder (Comedy).....
REX—Heart of the Hills (2 parts—Drama).....
FRONTIER—The Colonel of the Nuts (Comedy).....

FRIDAY, MARCH 13th, 1914.

NESTOR—What a Baby Did (Comedy).....
POWERS—The Faith of Two (Drama).....
VICTOR—The Honeymooners (2 parts—Com.-Dr.)....

SATURDAY, MARCH 14th, 1914.

JOKER—Tom's Choice (Comedy) .....
FRONTIER—His Younger Brother (Drama).....
101 BISON—Title not reported.

SUNDAY, MARCH 15th, 1914.

CRYSTAL—Kelly's Ghost (Comedy) .....
ECLAIR—At the Court of Prince Make-Believe (Com.)
REX—The Senator's Bill (Drama) .....

MONDAY, MARCH 16th, 1914.

VICTOR—The Acid Test (2 part—Drama).....
IMP—Levinsky's Gold Mine (Comedy).....
POWERS—Hawkeye and the Cheese Mystery (Com.)..

TUESDAY, MARCH 17th, 1914.

GOLD SEAL—Discord and Harmony (Drama) .....
CRYSTAL—Dazzle's Black Eye and Baldy Belmont Almost a Hero (Comedy) .....
UNIVERSAL—Universal Ike Has One Foot in the Grave (Comedy) .....

WEDNESDAY, MARCH 18th, 1914.

NESTOR—The Way of a Woman (Drama) .....
JOKER—Won in the First (Comedy) .....
JOKER—A Visit to Mont St. Michael (Normandy France) (Scenic) .....
ECLAIR—When God Wills (2 parts—Drama) .....

THURSDAY, MARCH 19th, 1914.

IMP—The Silver Loving Cup (2 parts—Drama).....
REX—A Pugilist's Romance (Drama) .....
FRONTIER—Colonel Custard's Last Stand (Comedy)..

FRIDAY, MARCH 20th, 1914.

NESTOR—Those Persistent Old Maids (Comedy) ....
POWERS—Hands Invisible (Drama) .....
VICTOR—Because She Loved Him (2 parts—Drama)..

SATURDAY, MARCH 21st, 1914.

JOKER—Mike and Jake Go in for Matrimony (Com.)..
FRONTIER—The Sheriff's Duty (Drama) .....
101 BISON—(Not Decided) .....

Mutual Film Corporation

SUNDAY, MARCH 8th, 1914.

APOLLO—Rafferty's Raffle (Comedy) .....
MAJESTIC—The Stronger Hand (2 parts—Drama)....2000
THANHOUSER—Guilty or Not Guilty? (Drama) .....

MONDAY, MARCH 9th, 1914.

AMERICAN—The Call of the Traumerei (3 parts—Dr.).3000
KEYSTONE—Tango Tangle (Comedy) .....
RELIANCE—Our Mutual Girl, No. 8 (Drama) .....

TUESDAY, MARCH 10th, 1914.

KAY-BEE—(No Release) .....
MAJESTIC—His First Love (Drama) .....
THANHOUSER—Kathleen, the Irish Rose (2 parts—Drama) 2000

WEDNESDAY, MARCH 11th, 1914.

BEAUTY—Closed at Ten (Drama) .....
BRONCHO—The Barrier Royal (2 parts—Drama).....2000
MUTUAL—Mutual Weekly, No. 65 (News) .....
RELIANCE—Caught in the Web (Drama) .....

THURSDAY, MARCH 12th, 1914.

AMERICAN—(Not Announced) .....
DOMINO—The Silent Messenger (2 parts—Drama)....2000
KEYSTONE—His Favorite Pastime (Comedy) .....
KOMIC—The Yegg and the Eggs (Comedy) .....

FRIDAY, MARCH 13th, 1914.

KAY-BEE—Desert Gold (2 parts—Drama) .....
PRINCESS—Billy's Ruse (Comedy) 1000
THANHOUSER—(No Release) .....

SATURDAY, MARCH 14th, 1914.

AMERICAN—A Story of Little Italy (Drama) .....
KEYSTONE—A Pural Demon (Comedy) .....
MAJESTIC—The Moonshiner's Daughter (Drama) ....
RELIANCE—Red the Mediator (Drama) .....

SUNDAY, MARCH 15th, 1914.

APOLLO—Dad's Terrible Match (Comedy).....1000
MAJESTIC—His Little Pal (Drama) .....
THANHOUSER—The Eugenic Boy (Comedy) .....

MONDAY, MARCH 16th, 1914.

AMERICAN—A Modern Free Lance (2 parts—Drama)..2000
KEYSTONE—(Not Announced) .....
RELIANCE—(Not Announced) .....

TUESDAY, MARCH 17th, 1914.

KAY-BEE—(Not Announced) .....
MAJESTIC—(Not Announced) .....
THANHOUSER—(Not Announced) .....

WEDNESDAY, MARCH 18th, 1914.

BEAUTY—The Girl Who Dared (Drama) 1000
BRONCHO—Adventures of Shorty (2 parts—Drama)..2000
MUTUAL—Mutual Weekly, No. 64 (News) .....
RELIANCE—(Not Announced) .....

THURSDAY, MARCH 19th, 1914.

AMERICAN—(No Release) .....
DOMINO—(Not Announced) .....
KEYSTONE—(Not Announced) .....
KOMIC—(Not Announced) .....

FRIDAY, MARCH 20th, 1914.

KAY-BEE—(Not Announced) .....
PRINCESS—(Not Announced) .....
THANHOUSER—(Not Announced) .....

SATURDAY, MARCH 21st, 1914.

AMERICAN—The Coming of the Padres (Drama).....1000
KEYSTONE—(Not Announced) .....
MAJESTIC—(Not Announced) .....
RELIANCE—(Not Announced) .....

Exclusive Supply Corporation

MONDAY, MARCH 2nd, 1914.

AMMEX—Marriage of Convenience (3 parts—Drama)..

WEDNESDAY, MARCH 4th, 1914.

GT. N. S. F.—A Woman's Heart (3 parts—Drama).....

FRIDAY, MARCH 6th, 1914.

F. R. A.—The Mystery of 13 Hill Street (3 parts—Dr.)..

SATURDAY, MARCH 7th, 1914.

GAUMONT—Fantomas No. 4 (4 parts—Drama).....

MONDAY, MARCH 9th, 1914.

BLACHE—Dream Woman (3 parts—Drama) .....

TUESDAY, MARCH 10th, 1914.

RAMO—Criminal Path (3 parts—Drama) .....

WEDNESDAY, MARCH 11th, 1914.

ITALA—The Buried Secret (3 parts—Drama).....

THURSDAY, MARCH 12th, 1914.

SOLAX—Way Down East (4 parts—Drama) .....

SATURDAY, MARCH 14th, 1914.

F. R. A.—Coils of Calamity (3 parts—Drama) .....

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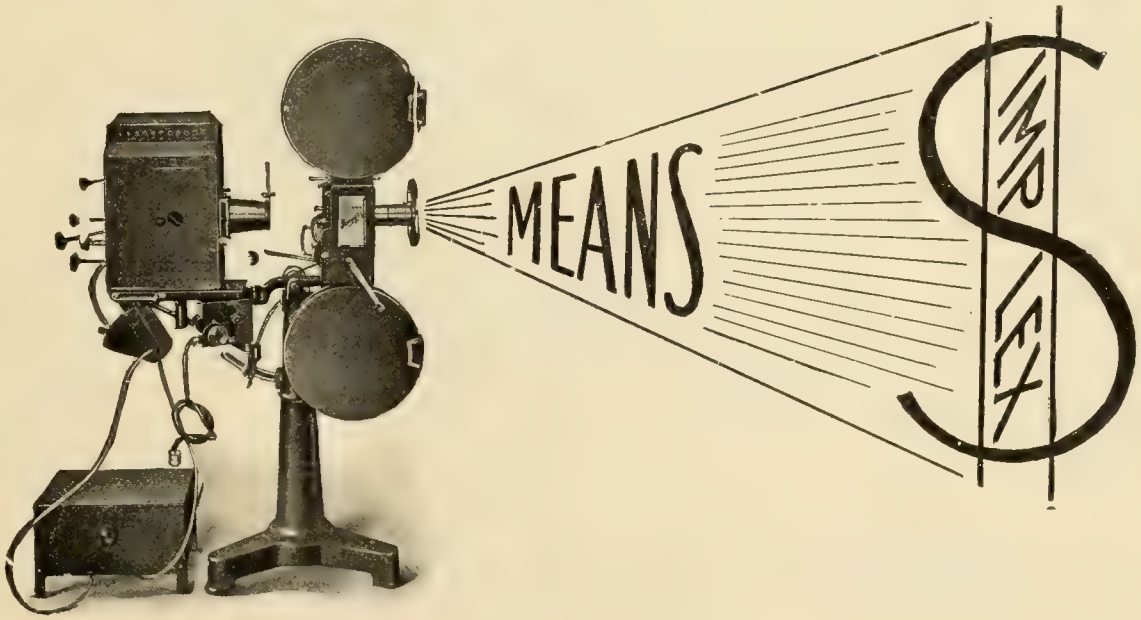

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KALEM.

THE COLLEEN BAWN (Special—3 parts—Mar. 16).—Facing the prospect of losing the vast Cregan estate which is heavily mortgaged, Mrs. Cregan plans to have her son, Hardress, marry Anne Chute, his wealthy cousin. Hardress, however, secretly marries Eily O'Connor, "The Colleen Bawn." Mrs. Cregan discovers that Hardress has married a low born girl. Danny Man, a half-witted cripple, senses the situation. Encouraged by Mrs. Cregan, he plans to put Eily out of the way. Danny decoys the Colleen to a rock out in the lake and attempts to drown her. In the darkness, he is mistaken for an otter and shot by Myles na Coppaleen. When Myles goes to retrieve his game, he comes upon the unconscious Colleen.

Desperately wounded, Danny manages to crawl home. Ten days later, he confesses that he has killed Eily, to Father Tom, the parish priest. Corrigan overhears the confession. The man holds the mortgage to the Cregan estate. He determines to cause Hardress's arrest. Anne Chute loves Kyrle Daly, but is led to believe him mixed up in an affair with Eily. Mrs. Cregan urges Hardress to marry Anne. Unaware of his mother's part in the Colleen's disappearance, and believing himself free, Hardress finally consents. To punish Kyrle, Anne consents to be Hardress's wife.

The wedding is about to take place, when soldiers enter and endeavor to place Hardress under arrest. In the midst of the confusion, Father Tom enters with the Colleen. Overwhelmed with joy upon seeing his wife, whom he had thought dead, Hardress seizes her in his arms. Anne learns that Kyrle is innocent of wrongdoing and marries him. Bowing her head to the inevitable, Mrs. Cregan gives Hardress and the Colleen her blessing.

THE AWARD OF JUSTICE (Special—2 parts—Mar. 18).—Horace Clark, a young evangelist, first thrashes and then reforms Tim Downs, a drunkard and a gangster. Horace wins the gratitude of Tim and his wife, when he saves their children from death. The gang, angry at having lost its leader, plans to waylay the evangelist. Horace is too much for the holdup men, however. In the battle, one of their number is slain with his own knife.

Horace is arrested and tried for murder. Owing to the perjured testimony of "The Rat," one of the band, the evangelist is sentenced to prison for life, despite the efforts of his brother, Arthur, a lawyer, in his behalf. Later, Horace, aided by Tim and his wife, escapes from jail and strikes for the mountains. Horace is rescued from starvation by Hester and her father, Hale, a mountaineer. The evangelist makes his home with them. He learns that the mountaineer is a moonshiner and gradually gets him to give up his illicit business. Hale, in destroying his still, accidently starts a fire and is burned to death.

Years pass. Horace has married Hester and is happy and content as a farmer. "The Rat," now a prominent politician, comes upon Horace while hunting in the mountains. He recognizes the evangelist, and determines to send him back to prison. It happens that Arthur is now the local Justice of the Peace. He listens to "The Rat's" story. Declaring that he knew Horace, Arthur, without revealing the fact that the man is his brother, informs "The Rat" that he will accompany him to the mountains for the purpose of identifying the man.

The following day the brothers face each other. Arthur, gazing steadily upon Horace, tells "The Rat" that the mountaineer is not the escaped prisoner. Baffled, "The Rat" apologizes and withdraws. Clasping Horace by the hand, Arthur turns and hastens from the house.

THE FAMILY SKELETON (Mar. 20).—Flo marries John, a fat man. All is bliss, until the bride tries to learn her hubby's occupation. John's silence, and later a note, presumably from his employer, cautioning him against flirting, excite Flo's curiosity. The bride follows her husband one morning and sees him enter a dime museum. Believing him to be flirting with one of the attractions, she follows. John, who is disguised as the fat "lady" of the show, is terror-stricken when Flo enters. He recovers his courage when she fails to recognize him. John, in the role of the fat "lady," flirts with every man in the place, to the intense jealousy of the female sword swallower. Later, the two get into a fight. The female sword swallower grabs at John's hair. Off comes his wig. Flo is petrified to see in the freak, her husband. The manager of the show discharges John. He tremblingly appr[illegible] that she will no longer love him. Flo, relieved to learn that her suspicions are [illegible] John in her arms. Although facing the prospect of looking for another job, John, delighted to learn that Flo's love is unchanged, leaves the dime museum in triumph.

CYPRESS LOGGING IN FLORIDA (Mar. 20).—The logger's occupation has been the inspiration for innumerable tales of adventure. In this feature, showing cypress logging in the swamps of Florida, it is revealed as an occupation that demands a high degree of strength and skill of the men engaged in it. The operation of converting cypress, known as the "wood eternal," into lumber, commences six months before the tree is actually felled. "Timber lookers" locate the trees and girdle them in order that the sap dry, thus killing the trees. This is necessary so that the logs when sent down the river, may float. Succeeding scenes show how the trees are felled and sent to the mill. Here they are converted into shingles, lathes, etc.

HIS INDIAN NEMESIS (Mar. 21).—Grey Hawk comes upon Bud Mannon in the enclosure at Fort Lee. He kills the man after a desperate knife duel. In giving his reason for the slaying, he tells Col. Hansen this story: "He wronged me and mine years ago, and I swore to slay him. I was a young brave of the Shawnee tribe. He, Mannon, an outcast, driven from his people.

"The chief of my tribe and I came upon him hiding in the underbrush. Although there was peace between his people and mine, he wantonly slew my chief and fled. I pursued him. We fought with our knives until I was left for dead. Settlers found me and brought me back to health. I vowed to kill my treacherous foe. But when I returned to my people, I found that he had become one of them and had turned their heads with strong drink. Even as I came, he was urging them to massacre his people—my friends.

"When I protested, they mocked me for a woman and bound me lest I give the white people warning. Later, they made the attack and massacred the settlers—slew them all but two, whom they brought back for torture. That night, Morning Dew, my squaw, cut my bonds and I aided my friends to escape. But Mannon saw us flee. Seizing his rifle, he shot at us—and killed Morning Dew. Fearing the wrath of my people, the coward fled. Over the body of my beloved, I swore to search for her slayer until I had wiped out my wrongs.

"Many moons passed until my head whitened like the snow and I feared that the Great Manitou had willed that my foe escape. But today my search came to an end. In this fort I found Mannon. At the sight of me, fear entered his heart, while I felt once more in my withered muscles the strength of my youth. Again we fought with our knives and I slew him in fair combat. Do with me as the white man's law requires. I am content."

VITAGRAPH.

AUNTIE (Mar. 16).—In a rather shabby tenement room lives Meg, a young orphan girl; across the hall lives Auntie Bruce, and George, her young nephew. Meg and George are sweethearts. He is employer in a large foundry and she in the hosiery and glove department of a large store. One day, Mr. Rich, the owner of the store, admiringly watches Meg at work. He selects a pair of elaborate hose, and asks her to accept them. She does so rather timidly. To deceive her fellow-employees she sends them to Auntie Bruce. Auntie, on opening the package, is surprised and rather shocked, but decides it was simply a mistake. When Meg returns, she explains in an artless manner how she got them. Auntie becomes very thoughtful. She invites Meg to supper with her and George. He brings home some violets to Meg, but she, with her mind full of her afternoon's experience, takes them rather indifferently.

Later, she and George go for a walk. He points to a small house for sale and talks to her of "a little home of their own." She, however, tells him she wants to marry a rich man and sees a vision of herself in fine clothes, etc. Poor George is disheartened. Meg, in her room, takes a childish delight in admiring the stockings. The next day Auntie goes to see Mr. Rich and in a gentle manner tells him what the effect of his gift has had on Meg. Realizing his mistake, he goes to Meg's counter, takes down some gloves and in a fatherly and impersonal manner, says, "Please add these to your trousseau, too, when you marry the young man who loves you." She is taken aback, her foolish dream of wealth rudely shattered.

Auntie and Mr. Rich soon become friends and she accepts his invitation to lunch. Meg, at home, tenderly puts George's violets in a cup of water. George sees her, and they are soon in each other's arms. At the restaurant, Mr. Rich buys some violets and gracefully presents them to Auntie as a proof of his esteem and admiration.

THE PRICE OF VANITY (Special—2 parts—Mar. 17).—Young, pretty and fond of dress, Rhoda Mills, brought up in moderate circumstances, prefers young Dick Arnold, just from college, to Gilman Beverly, a wealthy, middle-aged gentleman and a friend of her father's. Mr. Beverly is unselfishly devoted to Rhoda and after finding she loves Dick, withdraws in favor of the young man. He contributes a handsome check as a wedding present, and proves himself a faithful friend to the young people. All goes well, until one evening Dick is unable to go with them to the opera, and she and Beverly go alone. Dick returns home from business tired and irritable, and when Rhoda and Mr. Beverly arrive, he becomes suspicious of their friend. The next day Dick, arriving home early, finds Mr. Beverly there and orders his wife to put a stop to his visits. He puts on his hat and coat, and goes out in a rage. Mr. Beverly sees something is wrong and persuades Rhoda to tell him. Stunned and hurt, he immediately goes out, leaving Rhoda weeping.

Two years pass and Rhoda becomes tired of genteel poverty. One of her friends invites Dick and her to a reception at the St. Regis and Rhoda realizes she has no clothes suitable for the occasion. Dick gives her some of the rent money, making it up later on by night work. Unable to find anything suitable for the amount she has, in a moment of temptation, at the solicitation of a chum, she runs a bill at a fashionable dressmaker's. Later, when the dressmaker begins to press her for payments, she desperately pawns some of her jewelry, and finally becomes ill through worry. Dick has become intensely jealous of Beverly, who comes to visit Rhoda in her illness. Mad with jealous rage, he denounces her and Beverly, and orders her from the house. She meets Mr. Beverly and tells him all her troubles. He tries to comfort her and Dick sees Rhoda in his arms. Dick now determines to commit suicide, but is prevented by Rhoda and Beverly, and, after explanations, Rhoda says, "I have paid the price of vanity." After Beverly and Dick shake hands as friends once more, he goes out, leaving the two young people to their happiness.

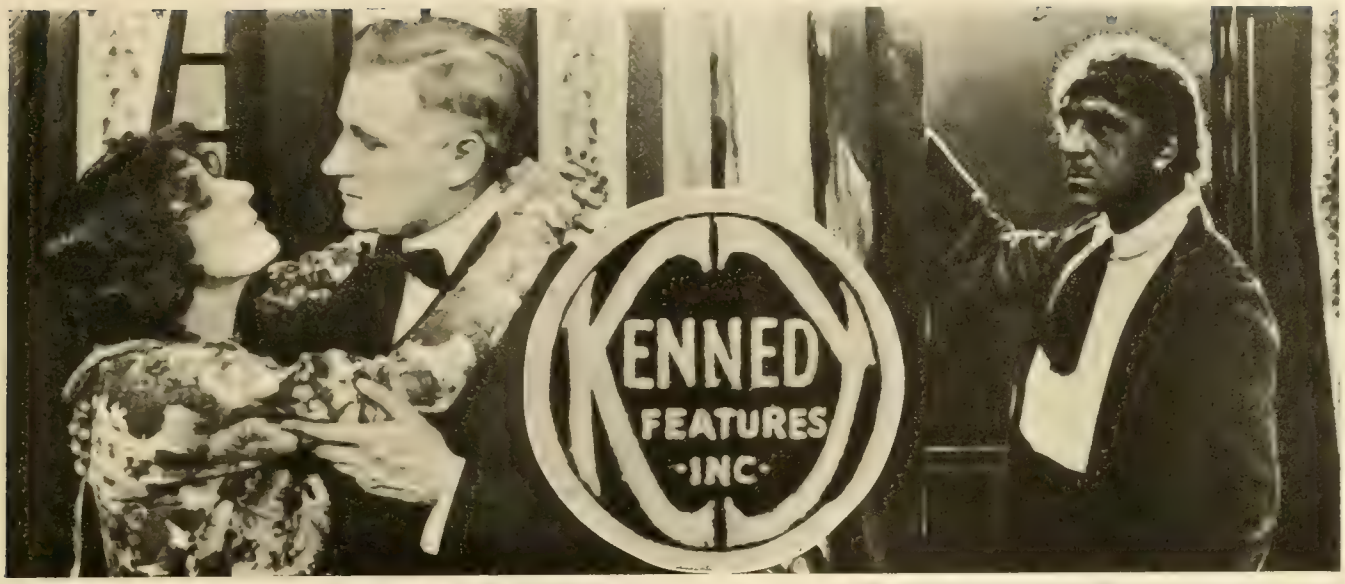
THE GHOSTS (Mar. 18).—Four young men and three girls come to spend the week-end at the country estate of Mr. Harvey, to visit his daughter, Phoebe. That evening, after dancing, they build a bonfire on the beach and ghost stories are told by Jim, Phoebe's sweetheart. He tells them so realistically that the girls are frightened away from the fire, and run back to the house. The girls tell Mr. Harvey of their scare, and he, entering into the spirit of the fun, tells them he will show Jim a real ghost. When the boys arrive, he takes them all to a chamber of the old mansion, which is supposed to be haunted by the ghost of an old soldier, and dares Jim to sleep there all night. Jim boastfully takes the dare. Unknown to them all, Jim is a somnambulist. That night he walks in his sleep down to the beach, and in a lonely spot, carefully buries his clothes in the sand.

The next day, neither he nor anyone else can find the clothes, and Jim tells them of an awful vision of a ghost that appeared to him during the night and took away his clothes. They all laugh at him, but Phoebe is disgusted. All the next day Jim, who is deeply in love, tries to propose to Phoebe, but she declares she will not listen until he explains away the ghost affair. The other boys, to help Jim solve the mystery, sit up until 12 o'clock the following night to see the ghost walk; the girls, in their room, also staying awake until the witching hour. Promptly at midnight, to the great amazement of the boys, Jim repeats his performance of the night before. The boys call the girls and all follow Jim, awakening him just as he starts to dig in the sand. He is completely dazed and bewildered. They bring to light his buried clothes and all enjoy a good hearty laugh at poor Jim's expense. Phoebe, however, now that the matter is explained, speaks soothingly to him, and walks back with him along the moonlit shore. Jim fervidly proposes and Phoebe affectionately and readily answers "Yes."

THE IDLER (Mar. 19).—A poor mother of five children offers the youngest for adoption. The newspapers hear of it and publish it as an unusual case. Mrs. Upton reads the article. She and her husband are wealthy and childless, and she persuades her husband to go with her to see the child. They find the tenement where Mrs. O'Flynn lives. The mother tells them Victor's father was a good man, not dissipated, but inclined to idleness. Mrs. Upton is immediately charmed with the child and after arrangements are made, Mrs. O'Flynn parts tearfully with it. Jim O'Flynn, in the meantime, returns home, learns his youngest child has been adopted, takes what little money the poor woman has left and departs in an ugly mood.

Victor is showered with every attention and soon becomes a spoiled child. Fifteen years later, his foster-father receives notice that his son failed to pass his college examinations. Victor is sent home. Mr. Upton gives him a position in his office. He displays some of the characteristics of his father. He then puts Victor to work in the machine shop, where he will not have time to idle. He has a quarrel with the foreman. His father, angry and disappointed, writes out a check for $5,000.00, hands it to Victor and tells him, "When that's spent, you needn't come back!" Victor loses the money gambling and wires his mother for more. Mr. Upton learns the import of the message and telegraphs him a refusal. Victor, unable to find work, is homeless and penniless. Incidentally, he meets his own father, who is a veritable hobo, and to his horror, learns the truth. The boy decides to ask Mr. Upton for another chance. Mr. Upton,

A Sure Moneymaker—
A Helen Gardner Feature



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seeing that Victor has learned a lesson, receives him cordially. Victor conquers his inherited tendency and shows his gratitude to his foster parents, proving himself a valuable business man and an everlasting credit to those who have cared for him.

A MODEL YOUNG MAN (Mar. 20).—No sooner had Jack proposed to Nell, his sweetheart, and been accepted, than Auntie enters, and after congratulations, suggests that he speak to father. Jack is not enthusiastic, but Auntie insists. The interview is satisfactory, Jack omitting to mention that his wealthy grandfather allows him only a small income. He buys an engagement ring, which uses up all his cash, and telegraphs to grandpa for more; "for charitable work," but after three days of anxious waiting, receives no answer. After a strenuous night with "the boys," and a little game of poker, Jack, on the following morning, has a headache, his room is a wreck and all he has left from the game is a lone white chip. When Fittem, his tailor, delivers an ultimatum concerning a bill past due, Jack says, "Tell him I'm dead!"

While shopping that morning, Auntie and Nell discover their money has been stolen. Fearing to lose the dress selected, Nell decides to borrow some money from Jack. When she knocks at Jack's door, he thinks it is the tailor and prepares to give him a warm reception. Finding it is Nell, he nearly faints. She is astonished at the appearance of the room and asks him what is the matter. He pretends illness, and accepting his explanation, she tells him of her errand. He nearly collapses. He is then kept busy explaining why his shoes are on the piano, his watch in a glass of water and his trouble with the persistent tailor. She decides to stay to lunch, ordering an elaborate meal for herself, while he orders a weinerwurst and a glass of beer, but the waiter, upon being refused immediate payment, gathers up the dishes and departs. Nell bursts into tears. Later, she reminds him of the loan and Jack becomes desperate. Auntie, meanwhile, worried over Nell's absence, arrives, bringing Jack a telegram from his grandfather, extending him unlimited credit, and Jack, in an ecstacy of joy, writes out a check for his tailor and one for Nell, then putting his arms around both women, breathes a prayer of thankfulness for his narrow escape.

OLD RELIABLE (Special—2 parts—Mar. 21).—To shield his employer's son, Daniel Wray, known to Raymond, the banker, as "Old Reliable," takes the blame of a theft and accepts the law's penalty of a ten-year term in the penitentiary. The son, Cliff Raymond, who has been leading a reckless and fast life, is sent West by his father to reform and become a useful man. It is because Cliff resented his being sent away that he rifled the safe in his father's bank. The years elapse, and "Old Reliable" is released from the grim confines of his prison and turned out upon the world. He has a hard time finding employment, but finally succeeds in getting a position in a restaurant. Cliff is called home by his father, who offers to reinstate him in his good graces and to make him a partner in business. Cliff is delighted with the prospects and takes advantage of the opportunity. He leaves the West and joins his father.

Employed as stenographer at the bank, is Doris, "Old Reliable's" beautiful daughter. She is a good girl and is very much liked by her kind-hearted employer. She accepts an invitation to dine with Cliff at the restaurant where her father is employed. She does not know of her father's whereabouts, he having decided to conceal his identity to avoid casting a shadow on the life of his daughter. At the supper, Cliff makes strong love to Doris, and arouses the fear and anger of the father, who takes her away from him and rebukes him for his conduct. In a stirring scene, in which Cliff and "Old Reliable" speak of what took place in the past, and which is overheard by the banker, concealed behind a screen, Cliff is denounced and again dismissed by his father, who sends him away forever, and takes back the old friend and servitor who did so much to prove his loyalty to his benefactor.

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TALK No. 18

The Old Story

Some time ago a prospective purchaser of a machine and outfit came into my show room to select his M.P. machinery, Economizers, etc. Somebody had talked him chuck full of everything but the best. There are salesmen in this business who for fear that they will lose your order will offer for sale the lowest grade goods at the very lowest possible prices. This man did not know the good from the bad, as he had no experience. He had, however, been told by some unscrupulous salesman that he could secure an equipment for something like $200 less than a good equipment would really cost him. It was my pleasure to make a demonstration of the highest grade moving picture machines with "HALLBERG" ECONOMIZER equipment in comparison with the low grade outfit which the low grade salesman had tried to induce this man to buy. There is no question but what this party would have bought the cheapest if he had not seen the best in actual operation in my show room.

EDISON.

THE ADVENTURE OF THE ALARM CLOCK (Third of Octavius—Amateur Detective Series—Mar. 16).—Mrs. Frothingham prided herself on her jewels, and on one remarkably handsome pearl necklace in particular. She kept them locked in a small wall safe, in her room, where she felt that they were perfectly secure because nobody knew the combination of the safe but herself. That is to say, Mrs. Frothingham thought nobody else knew the combination. As a matter of fact, her most trusted maid had devoted a year's patient study towards that very end. When she had at length mastered the secret, she stole the necklace, hid it in her alarm clock, and went about her business.

When Octavius read of Mrs. Frothingham's loss, his soul was, as ever, moved by the spectacle of a beautiful woman in distress. So he went to Mrs. Frothingham and proffered his services. A searching cross-examination of the servants convinced Octavius that the butler was the guilty person, so he "shadowed" him in the most approved manner. The butler, catching Octavius spying on him from behind a curtain, summarily ejected him from the house. Meanwhile, the maid was becoming a trifle alarmed. Mrs. Frothingham had engaged two professional detectives in addition to Octavius. The maid, fearing the real detectives, determined on a bold play.

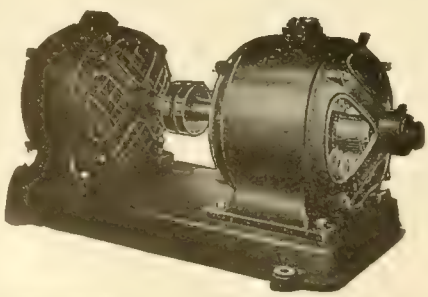
Giving Octavus a package containing the alarm clock, she asked him to take it to her confederate in an Italian barber shop. The unsuspecting Octavius willingly consented. The confederate was absent when he arrived at the barber shop, and Octavius decided to have a shave.

While he was being shaved, one of the barbers discovered that Octavius' package was unmistakably ticking. Since they had lately received a black hand letter, the Italian jumped at the obvious conclusion that the package contained an infernal machine. The police were called, and Octavius was dragged off to the station. An examination of the supposed infernal machine led to the discovery of the necklace.

Octavius had an unpleasant quarter of an hour but it was not difficult for a young man of his attainment to turn the whole affair into a proof of his excellence as a detective. He graciously refused the reward proffered by the grateful Mrs. Frothingham, but accepted an invitation to dinner. But when Octavius came to the dinner, the butler met him at the door and Octavius went away very quickly.

A REAL HELPMATE (Mar. 17).—Gilbert Reade was a small man. Possessed of fair abilities, he had established the splendid reputation of his company entirely with the brains of Guy Maxwell, his assistant. Instead of giving Maxwell his just dues, however, he kept him on a small salary. Even the fact that Maxwell had married his niece seemed no reason to Reade for allowing his gratitude to take any tangible form. At last, on the advice of his wife, Maxwell resigned his position with Reade, and started to work for himself. He succeeded from the first.

Three years later, Maxwell, now a prosperous architect, with a well established business, was devoting heart and soul to the plans for the new civic court house, the architect of which was to be chosen on the strength of the most favorable front elevation submitted. Reade was also anxious to win the contest, but his desires were hampered by the fact that his present assistant was distinctly lacking in Maxwell's former brilliance and originality. Five days before the contest ended, Reade learned that Maxwell had been seriously injured. Reade took a camera, and went over to Maxwell's house. On the pretext of waiting for his niece, who was with her husband at the hospital, he gained



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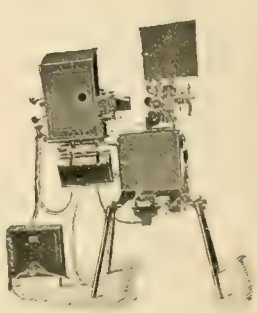

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admittance to Maxwell's workroom and, aided by his little grandniece, took a photograph of Maxwell's drawing. Then he returned to his office, and copied the design, line for line, from a print of the photograph.

Since her husband could not work, Marion, who had picked up considerable architectural knowledge, finished the drawing herself and sent it in. On the day the committee met, Reade's stolen drawing was among the first examined. It so impressed the committee, that they accepted it on the spot and returned the other plans unexamined. Marion read of Reade's success, and saw a photograph of the completed drawing in the paper. She instantly went to Reade's office, and with all a woman's cleverness, succeeded in getting the print of the photograph from Reade's assistant. The print showed Reade's guilt without question, for on it was shown the little girl holding up the drawing to the light, so that her granduncle might take its picture. Marion confronted Reade in the committee room with the photograph, and won the day. Maxwell's plan was accepted, and Reade driven out in disgrace.

A WINTER HOLIDAY IN THE BERNESE OBERLAND, SWITZERLAND (Mar. 18).—The Bernese Oberland is situated in the heart of Switzerland. It is region famed for its clear, pure air, and for the utter grandeur of its mountain scenery. The majestic proportions of such of its peaks as the Jungfrau are, of course, too familiar to need citing as examples. One thinks of the Alps at best as bleak inhospitable affairs, among which men live only on sufferance. In connection with them, we picture the arduous endeavors of mountain climbing expeditions, great crevasses in the ice and frenzied hands clutching at a breaking rope.

It is utterly impossible to describe the scenery witnessed from the moving cars. The picture concludes with an exhibition of cross-country skiing by two expert English amateurs, Captain and Mrs. Hinkston. The ski is used at present by the armies of several nations as a means of winter travel. Its efficiency in rough country is adequately proved in this film—for the expert that is.

A BOARDING HOUSE ROMANCE (Mar. 18).—Monsieur Daube was not generally popular in the boarding house. To begin with, he was a foreigner. Worse yet, he was an artist. And worst of all, at least according to Jimmy Wilson's views, Monsieur Daube was in love with Effie, the daughter of the landlady. Effie's mother was the only person in the house who really liked the artist. She thought he was so "refined" and she felt quite sure he was "genteel." He seemed to her an almost ideal person for a son-in-law. Since the landlady was a person who believed in speaking her mind, she made no bones of telling Effie exactly what she wished in this respect.

Effie was a mild little person, but underneath her calm exterior she had a will of her own. She did not in the least intend to marry Daube, and she did intend to mary Jimmy Wilson, but she said nothing and let things progress naturally. One day Jimmy won a magnificent ring in a raffle. He promptly brought it home to Effie, but since it did not fit her, took it away with him again. When Monsieur Daube presented himself at the jewelry shop in which Jimmy worked and asked to look at engagement rings, a bright idea struck Jimmy. He sold Daube the ring he had won for a very fair price, and went to tell Effie about it.

Effie was delighted. She hadn't liked the ring, anyway. Jimmy could buy her a cheaper one, and they could furnish their apartment with the balance of the money. Unfortunately, their conversation was interrupted at this point by the arrival of the landlady and Daube. Jimmy took refuge on the fire-escape. A sudden thunder shower sprang up, and when he was at length able to re-enter the room, he was soaked through. After Jimmy had changed his clothes, the two went up to the artist's studio. Daube, at the time, was painting a picture of Effie's mother. Effie, with a sudden brilliant inspiration, added a moustache and several deep wrinkles to the artist's finished product. That evening Daube announced his engagement to Effie. Immediately afterwards the landlady asked to see her picture. When she saw it she broke it over Daube's head, and gave Effie to Jimmy.

THE DOUBLE SHADOW (Special—2 parts—Mar. 20).—Montague Blake was the silent partner of the firm of Blake and Rebo. Since his entrance into the firm he had filled his office admirably. No partner could possibly have been more silent. For two years he had never even set foot inside the company's offices. The entire management had fallen entirely upon Isaac Rebo. When Rebo informed Blake that things were going very badly and that the firm would be obliged to ask for an extension on the loan from the Union National Bank, Blake was mildly annoyed. But when Marie Fielding, daughter of the president of the bank, told Blake what she thought about his irresponsible attitude toward his business, it was different. Blake decided that any sacrifice was preferable to lowering himself in Marie's estimation. So he went down to business for the first time in his life.

The first thing that confronted the amateur business man was a startling series of figures, the general effect of which was that the firm was insolvent to the extent of $20,000. Rebo was non-committal. He was sorry things had reached such a condition, but there was no help for it. Blake, in dismay, went to Fielding's office and asked for another loan. The president curtly refused. Marie Fielding overheard the conversation and determined to help the young man. Drawing $20,000 from her personal account, she sent it to Blake anonymously. Blake took the money down to the office just in time to stave off bankruptcy proceedings on the part of the creditors.

As a matter of fact, the firm's affairs were in a prosperous state. For some time past Rebo had been stealing the firm's resources, and covering his actions by means of a false set of books. He hid his stolen funds in the cellar of the building. Ezra Plunkett, the cashier, suspecting the truth dogged Rebo's footsteps continually. Blake, also suspicious, watched both of them. Plunkett exposed his hand when Rebo was buying a steamship ticket for his projected flight. "Better make it two, Mr. Rebo," he said, and Rebo was forced to obey. Then, after the two men had formed a compact, Plunkett attempted to leave the other in the lurch by escaping with the entire booty. Unfortunately for his scheme, he was caught by Blake, and ordered by that young man to carry out his plans with Rebo to the letter. As a result, Rebo was caught red-handed and given up to justice. Blake discovered that Marie was his unknown benefactor. In view of the splendid start the young man had made, neither the girl or her father could see any reason why the match, both young people desired, should be longer deferred.

THE MESSAGE IN THE ROSE (Mar. 21).—One day Joe, the florist's assistant, kissed Mary, his employer's daughter. He used this eminently suitable and proper action as a means of expressing his undying fondness for the above-mentioned Mary. Mary drew herself up coldly, and asked him how he dared take such a liberty. This, as it happens, is a not infrequent means of expressing a certain feeling of interest on the part of a lady in the case, but Joe did not know it. He thought he had mortally offended Mary. So he resigned his position with her father. And here begins the story of the rose. Mary, left alone, wrote four little words on a tiny scrap of paper. The words were, "I love you, Joe." She hid this paper in the heart of a beautiful white rose.

As luck would have it, Mary's father sold the rose to a young man that very afternoon. The young man carried it to his girl. Later, another young man called on the same girl, found the rose, and angrily threw it into the street. It fell at the feet of Giovanna, an old Italian woman. She picked it up and smelled it. At once, bustling America faded from her eyes, and she dreamed of her long vanished youth. Giovanna's youth had something in it of the fierce tropic heat of the land wherein her early years were spent. To begin with, there was a savage fight in the market place with another woman. Then arrest and confinement, from which she escaped, because of the havoc her dark eyes played with a sergeant of the police. And then the road—the long windy brown gypsy trail with smugglers and other outlaws. And finaly, the depths of tragedy, when her police lover followed her, and was killed by her smuggler lover. Giovanna was imprisoned. Years later she was released only to leave her native land, an exile, forever.

The harsh voice of a policeman aroused Giovanna from her dream. She sadly dropped the rose on the pavement and shuffled on her way. The policeman picked up the rose and gave it to a little girl. The little girl carried it to her uncle. As he sat gazing at it sadly, he suddenly saw the slip of paper hidden in its petals. He drew out the slip and read it. Then he rushed back to Mary. The little girl's uncle was Joe.

BIOGRAPH.

FOR AULD LANG SYNE (Mar. 9).—Son lost his position in the city and came back to the old country store. His wife wanted to go to her people. Perhaps that accounted for Son's bebavior and the quarrel that drove her away. Anyway, dad soon grew tired of Son's insistence on modern business methods—all bills and no trade. At last Providence called Son away by the news of an own son, and father's old cronies helped him back to his own.

HER HAND (Mar. 12).—Olga, true to the cause their hearts held so dear, stole the evidence which would send her friends to Siberia, but Orlanof, of the Russian police, sentenced the prisoners without it. Ivan, Olga's brother, in hiding, volunteered to do away with Orlanof. Olga now loved that most hated man and saved him with her own life.

BLAME THE TAILOR (Mar. 14).—Mabel put on her new suit. Mabel did not have an automatic neck, but a high collar can make a neck do things. So Mabel's neck did not behave. "Come on along," it said, and they came.

SHORTY MAKES A BET (Mar. 14).—No use trying to faze Shorty. Five thousand dollars reward up for Equine Bill, he bet he was the guy that would get him. To further play the hero, he slept in Seal's haunted house. Equine Bill stepped in to get acquainted. Ghosts appeared—but in the scramble Shorty made good.

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ESSANAY.

OH, DOCTOR! (Mar. 17).—Beulah Crane, a student at boarding school, becomes very much interested in a young fellow she thinks is a doctor. The girls of the school finally capture "Swifty" Cleff and introduce him to Beulah, who falls desperately in love with him. She tries all kinds of different ways to again see her sweetheart and each time Miss Boan, the lady principal, interferes. Finally, Beulah plays sick and the girls rush for the "doctor," bring him into the room and leave him with her. A few moments later the girls return, and he tells them he is a piano-tuner, not a doctor. He is mobbed. Beulah again frames another stunt and the piano-tuner gets into the school. This time, however, when he leaves he takes Beulah as his bride.

LUCK IN ODD NUMBERS (Mar. 18).—George Dover is in love with Mrs. Edna Green, a wealthy widow, but despairs of ever winning her, as he has nothing to offer her but his love. He calls Edna up and tells her he is going West, so Edna devises a scheme whereby George will have enough worldly goods to endow her with. She organizes a lottery company with a capital prize of $25,000 and only one ticket to be sold. Her accomplice calls on George and sells him the ticket No. 33, and the next day George is informed that 33 was the lucky number and that he has won the $25,000. George is overjoyed and calls Edna up, only to learn that she has gone to the country in her machine. Edna telegraphs her maid that should 33 call to turn the house over to him, and as this is the messenger boy's number that brings the telegram, the maid insists upon him coming in and extends every courtesy to him. The easy manner in which the messenger boy accustoms himself to luxurious living will bring screams of laughter from onlookers.

SINGLE HANDED (Mar. 19).—There is no curse like that of jealousy, and nothing is too contemptable for a jealous man to do to win the object of him affections. Jack Travors, sheriff, and Reina Valdez are sweethearts. Dr. Karl, the village physician, is also an aspirant for the hand of the fair Reina, but she has a natural aversion to him and whenever he attempts to make love to her, she repulses him. The stage coach is held up by two desperate bandits, and after a thrilling chase they are captured by the sheriff and posse, but not before the sheriff has his arm broken. Dr. Karl is called to attend Travors, and that night, alone with the injured man, he administers a sleeping potion, procures the keys of the jail, liberates the two bandits and returns the keys to the still drugged man. Next morning the sheriff is awakened, informed of the escape and, with his arm in a sling, starts out alone after the bandits. Their capture is effected in an exciting manner. Travors now finds out who let them escape, and lodges the doctor in jail with the two bandits. He then claims Reina for his own.

A HOT TIME IN SNAKEVILLE (Mar. 21).—Mustang Pete and Slippery Slim, two care-free bachelors, live together amicably until Mustang finds fault with Slim's cooking. Slim tells him if he doesn't like it to do the cooking himself. They read a personal in a newspaper, that an affectionate widow would like to marry a dependable man at once, and as both cannot have her, they draw straws, and Mustang loses. Slippery writes to the widow that he will meet her on the Friday stage. Mustang slips out to the mail box and changes Friday to Tuesday. Dressing in his Sunday best, Mustang meets the stage Tuesday. Sophie steps out and clasps him in her arms, but to his surprise and horror she is not alone, four children follow her, ranging in age from 16 to 6. Mustang takes the crowd to his cabin where they proceed to raise roughhouse. He is in a quandary, so invokes the help of Slim. Slim advises him to frighten her away, which Mustang attempts to do, but only succeeds in arousing Sophie's ire and getting banged up. Slim now steps in and offers to take Sophie to the station and, what is his surprise and joy to find that the children are her Sunday School class. Sophie and Slim lose no time in getting married and they have a good laugh on Mustang.

SHADOWS (Special—2 parts—Mar. 20).—The story opens with a newspaper notice to the effect that Demarest, noted counterfeiter, is again in operation. Fanny Turner, a girl reporter, is assigned to get the story, at the same time that Grayson, one of the best in the U. S. Secret Service, is also assigned to "get" Demarest.

Through Fate, Fanny Turner and Grayson meet in a restaurant at which Hortense, one of the band of counterfeiters, has come to pass some of the "phoney" money. Through a picture of Demarest that Fanny has in her possession, Grayson at first is led to believe that she is one of the band, but subsequent explanations show that she is a reporter, and he leaves the restaurant much abashed at [illegible] Hortense has given the waiter a bill [illegible] her check and he has taken it to [illegible]. Here the bill is discovered to be [illegible] and Hortense, realizing that the game is up, makes a dash through an open window to liberty. On the street she lands on top of policeman O'Mally, knocking him to the ground, just as Fanny, who [illegible] scented game, rushes from the restaurant in time to swing on the rear of the automobile in which Hortense is escaping. O'Mally makes a futile try at capturing the car, but fails. He, however, finds one of Fanny's cards, which she has had presence of mind enough to drop. At every block or so she continues to drop one of her business cards, thus leaving a trail to wherever she is going. Meanwhile, Grayson, in search of further information, has gone to police headquarters and arrives there shortly after Officer O'Mally arrives, telling the chief of the evening's escapade. Grayson sees the card, compares it to the one which Fanny gave him in the restaurant and immediately deduces that she is on the trail of the counterfeiters. With the chief's permission, O'Mally shows Grayson to the spot where he found the card. After many hours searching down side streets and by-ways, Grayson finaly arrives in front of the saloon in which the gang operates. Here he finds another of Fanny's cards with the note "in here" written on it. Realizing that he is powerless to act that night he leaves, returning the next morning, representing himself as the telephone repair man come to fix the telephone (the wires of which he cut the previous evening). Casey, the proprietor of the saloon, does not suspect anything and shows Grayson to the basement. Here Grayson finds the telephone wires (which he has already joined) and also parts of a speaking tube. Thinking he hears voices, he listens carefully, and hears Casey upstairs talking to the crooks on the other side of the stone partitioned basement. He cuts the speaking tube, stops up the ends of the mouthpiece with rags and then taking a pocket phone from his pocket, cuts in on the line and telephones for help. Fate enters here—Casey, upstairs, knocks over the phone. Thinking that perhaps it is fixed, he listens and hears Grayson talk. When Grayson returns to the room there is a fight, in which Grayson is successful, after which he makes Casey show him the method of entering the basement. He leaves Casey bound, but not tight enough, for a minute or so after he (Grayson), reaching the basement rendezvous, and has the crooks all rounded up, Casey enters and they get him. They then plan a fiendish revenge on Fanny and him, in the shape of a bandage containing two rubber cups filled with powder, the fuse of which they light, leaving them with the fuse burning. Meanwhile the police have arrived and as Demarest and the rest of the crooks exit from the basement entrance, they are all captured. The officer in charge enters the basement and snatches the bandages off of Grayson's and Fanny's eyes just as they explode. The story ends with the capture of the crooks.

Then follows a closeup, showing Grayson's hand placing a solitaire diamond ring on Fanny's hand, a novel way of showing that the adventure ultimately lead to their engagement.

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PATHE.

PATHE'S WEEKLY, NO. 18, 1914 (Mar. 2).—Newark, N. J.—Over the way trod by George Washington and his ragged band of patriots in the bleak dawn of American liberty, there now marches a host to honor his memory on his natal day.

St. Petersburg, Fla.—Raymond V. Morris skims over Tampa Bay at 100 miles an hour, record speed, in his new hydroplane—smallest in the world.

Montreal, Can.—A glide, a leap, a swift flight through the frosty air with the earth far, far below and you have the thrills of skiing as champions have them at the National meet here.

Massillon, Ohio.—Gen. Jacob S. Coxey prepares to lead another army of unemployed to Washington, emulating his famous march of 20 years ago.

Red Bank, N. J.—Fleetest of yachts are the delicate craft whose forms flit over the ice-coated Shrewsbury in rivalry for the racing championship of the world.

London, England.—With medieval pomp and splendor King George and Queen Mary travel in the royal stage coach through the streets to open Parliament.

Dallas, Texas.—Untamed bronchos, tricky and mean, are mounted and ridden by cowboys at the National Corn Show. These are the meanest horses to be found in Texas—and that's "Some mean."

Denver, Colo.—Here is the rarest sort of political leaders, a woman State Chairman. She is Mrs. Gertrude Lee, head of the Democratic organization in Colorado, on her way to cast her vote in a city election.

Atlanta, Ga.—On its arrival here, the body of Senator Bacon is given signal honors.

New Orleans, La.—Batter up for 1914! First of the big league base ball teams to go South, the Cleveland Naps begin their training here for the season.

WHIFFLES AND THE DIAMOND PIN (Mar. 17).—Whiffles is expecting an unpleasant call from the loan shark who has advanced him some money at a frightful rate of interest. In order to forestall any unpleasantness he writes a memorandum for his servant to the effect that if Simpkins, the money lender, calls, to tell him that Mr. Whiffles has gone out of town for a week. Below this memo

A Word! State Right Buyers — A GARDNER PRODUCTION Spells Money

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is retained by Lord Gray to solve the mysterious robbery of a very valuable jewel, given by him to his wife on the previous day. How the detective, after a series of exciting adventures, nearly losing his life on more than one occasion, succeeds in shadowing one of London's cleverest crooks to his hiding place, only to be caught in a trap, from which his faithful dog frees him, and then captures the gentleman thief, is shown in **three intense interest-gripping reels.**

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he makes a notation for himself to the effect that he has an appointment to meet a charming lady near the rustic bridge in the park. He intends to tear off the lower part of the memo from the upper, but just then Simpkins calls and Whiffles has barely time to hide in a couch before the money lender has forced his way in. Simpkins catches sight of the memorandum and regardless of any delicacy of feeling reads it. He at once sees his opportunity and departs to perfect his plans.

Arriving home he explains his plans to his attractive young wife and enlists her support. She goes to the park earlier than the time of Whiffles' appointment and sees a young woman apparently keeping an appointment. She bribes a park employee to carry a note to the girl, ostensibly from Whiffles regretting that he is unable to keep his appointment. The girl reads the note and leaves, Mrs. Simpkins taking her place on the bench. In the meantime Whiffles' friend, Gainsworth, has called upon him, wearing a magnificent scarf pin. The envious Whiffles persuades his friend to loan him the pin for the afternoon and Whiffles leaves the house to keep his appointment. What happens when he gets there is too good to tell. See the film and learn for yourself

COL. HEEZA LIAR SHIPWRECKED (Mar. 18).—Since the Colonel's trip to Africa he has wonderfully developed his muscles and gives a remarkable exhibition of his strength. Reading of the troubles in Mexico he decided to sail thither, stop the war and make himself emperor. So he embarks on an ocean greyhound superbly confident in himself. But misfortune pursues him. His vessel is wrecked and the gallant Colonel finds himself adrift upon the raging main astride of a spar and with the mighty waves threatening to tear him from his perch.

Finally the sea becomes calm and our hero drifts on, hungry and thirsty. He sees a bottle floating near him and thinks to have a drink, but the bottle contains nothing but a paper containing a few lines of writing from another wrecked mariner and that is all. A mighty whale then engulfs him in his yawning maw and carries him to a tiny island, where he throws him up on the land. Our hero finds to his great delight a fine cocoanut palm growing there and refreshes himself with food and drink from one of the nuts. Then he lays himself down to sleep content. But he is not destined to be left in peace. He is kidnapped by a stork, which flies with him to Mexico, where he meets with further surprising adventures.

MADURA AND ITS PAGODAS (Mar. 18).—No greater contrast in styles of architecture can be imagined than these wonderful old Eastern edifices as compared with the buildings of modern cities. Pagodas, quaint images and strange people all combine to make an interesting scenic.

THE WASTED YEARS (Special—2 parts—Mar. 19).—Mr. Marshall learns of another misdeed on the part of his son, Jack, that proves to be the last straw. Infuriated, he adds a codicil to his will in which he revokes the bequest of his fortune to Jack and bequeaths it all to his foster-son, Henry. Jack is informed of his father's decision and with his usual weakness determines to kill himself. His father comes into the room just in time to seize the pistol and prevent the rash and unmanly act. Far from being softened, he sees in the matter new arguments to confirm him in his step. He sends for Henry, shows him the will with its codicil and then lays it down upon the table on top of the loaded pistol. A little later, to emphasize his remarks, he strikes the paper with his hand and the pistol is discharged into his body. Jack and the butler, hearing the shot, rush in and find the distracted Henry kneeling before the dead body of Mr. Marshall. The butler craftily takes the will and, unseen by Henry, cuts off the codicil. Jack, though he at heart knows the truth, accuses his brother of deliberately murdering his father, the sooner to gain the money. A policeman is called in and the butler then demands and is promised by Jack hush money for his share in the fraud.

A few months later Jack marries an heiress, but his marriage does not reform him. He speculates in Wall Street and before long has lost all his money and his wife's as well. He confesses his folly to his wife and together they leave for a little farm up-State, where they plan to live and start life anew. In the meantime the butler has left service, planning to live "on Easy Street" with the regular income from Jack. But he has an unpleasant wakening. He receives a letter from his partner in fraud, enclosing a small sum of money and saying that it is all that can be sent him, as things have been going badly of late. Shortly afterward he carelessly throws a burning match upon the floor after lighting his pipe. Through his carelessness there is an oil stove explosion and he is severely injured. As he lies dying, in the presence of witnesses, he makes his confession of fraud, implicates Jack in the crime and asserts Henry's innocence. As a result of this confession Henry is acquitted and released from prison.

Through a little amateur detective work he learns the whereabouts of his foster brother and loses no time in looking him up. There is a dramatic meeting between the two. Stung by the wronged man's reproaches and fearing the exposure of his villainy, Jack attacks him, but in the struggle falls from a cliff and is killed. A little later two detectives on the trail of the dead man arrive just in time to save Henry from arrest as the murderer of his foster brother and to prove the villainy of Jack.

HIS WIFE WINS (Special—2 parts—Mar. 21).—Hector Barisart is a sort of Dr. Jekyll and Mr. Hyde. In the one capacity he is the dignified and loving husband of his charming wife, Eugenie. In the other he wears different clothes, assumes a different name and has another flat, and above all is a debonair hunter of hearts, known to his cronies as Julius Cornaillac. Eugenie is so simple and unsuspecting that all goes well until Mr. Buttin and his wife come to stay at the house. Mrs. Buttin is a horse of another color. She suspects the dignified Hector as being a dissembler. In the capacity of Julius, Hector is taking music lessons of a charming girl by the name of Zenobie and incidentally making violent love to her. Incidentally she expects that he will marry her. She receives a letter from her uncle, saying that he will shortly visit her and that he expects to meet her fiance. This sobers Julius and in order to establish an innocent character with his wife before the blow falls, he deliberately writes a note to his wife, telling her that her husband is deceiving her and that he lunched with another woman that same day at the Cafe Anglais. When taxed with this by his wife, of course he is easily able to prove an alibi. Mrs. Buttin, however, points out that it is his own handwriting and, of course, that settles it.

Then he determines to call at his own house in the character of Julius. He writes upon his card that he would be glad to make the acquaintance of Mr. Barisart, for whom he has been often mistaken. Things are going on all right when Zenobie is brought unexpectedly by her uncle to call upon Eugenie's mother. Hector is then in a disagreeable position with wife and fiancee, both facing him and he in the character of Julius. Things get so warm that he is obliged to take Mr. Buttin into his confidence when he sprains his knee, and the old man acts as his crutch. His tell-tale clothes are rescued from his burning flat and he attempts to change into them under the table. But the way of the transgressor is hard and murder will out. The ubiquitous Mrs. Buttin after the clothing is changed and everything is lovely, comes on to the scene to spill the fat into the fire and put poor Hector in wrong.

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LUBIN.

THE LAZIEST MAN (Mar. 17).—In a little Western town there lived a man who was called "It." He was so lazy that he would not feed himself, and the miners' wives and daughters took it upon themselves to look after him. Finally a crisis arrived when the men were neglected to such an extent that when they arrived home from work in the mines they were unable to get anything to eat, so they held a meeting of ways and means of geeting rid of the thing which took all the time of their better-halves and they decided to bury "It." They build a box and go to the home of "It" and took "It" from its pedestal upon which the women had placed it. They place "It" in a box and start on their journey to a hole in the ground. En route they meet a farmer with a load of corn who is inquisitive. The miners tell him the man is lazy and that he is breaking up their homes. The generous farmer offers to give him his load of corn as a starter. The lazy man gradually raises his head from the box and asks if the corn is shelled. On being told that it is not, he tells the boys to go on: he prefers to be buried. They take him on, put him in the grave and start covering him up. The wives, in the meantime, have secured the assistance of the constable, and they, themselves, come upon the ground at the psychological moment and save the thing inanimate from its long last slumber, much to the disgust of the husbandmen.

THE WEAKER BROTHER (Special—2 parts—Mar. 18).—Colonel Jackson has a son, who has a weakness for drink and cards, named Harry, and a daughter, Dorothy. Denton has Harry in his toils through a big card debt. For that reason Harry is compelled to submit to Denton's efforts to win Dorothy. War is declared and Jackson is ordered to his regiment. Harry enlists and Denton is ordered to report to the same regiment on the commissary end. The war progresses and they find themselves driven to bay near the old home. Unless provisions arrive that night Denton tells Jackson word will have to be sent to Lee for help. Harry is selected at Denton's suggestion to bear the despatches to Lee. Denton is already in the service of the North as a secret agent. Next morning Denton finds Harry on his way, and by promising to cancel the debt he gets Harry to

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EDITORIAL

QUALITY-SERVICE

We, of Warner's Features, Inc., take pride in the fact that we have a splendid staff of field men, whose conscientious efforts to render our rapidly growing clientele a distinct SERVICE apart from their bookings, have spread the name and fame of WARNER'S FEATURES to every hamlet the country over. These men know the game from *your* standpoint and they can oftentimes make suggestions that will save you money.

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We have established, for the convenience of exhibitors in the Southern Peninsula of Michigan, an exchange in Detroit. Mr. D. Broderick, who is in charge, is ready to render the same efficient "Quality-Service" to exhibitors in his territory that Warner's Features, Inc., gives elsewhere. He will be especially pleased to meet all former customers of the Cleveland office who will find it to their advantage to call or communicate with him at Detroit.

MARION LEONARD IS BACK

On the Program of Warner's Features, Inc.

NOTED SCREEN STAR DELIGHTED, SHE SAYS

"I am delighted with the terms of our agreement," said Miss Marion Leonard, in speaking of the negotiations that ended in her return to the program of Warner's Features, Inc. "I did not realize that my productions had found such unanimous favor in the eyes of wideawake exhibitors," she continued, "and you can assure them for me and for my director, Mr. Taylor, that we are preparing some splendid features. 'The Rose of Yesteryear' you have already reviewed (we have; it's great), and the productions to follow in the near future are 'The Awakening of Donna Isolla' and 'Judgment.'"

Stanner E. V. Taylor, who produces all of Miss Leonard's features, also expressed himself as satisfied that, through Warner's Features, Inc., Miss Leonard would reach a greater number of the loyal fans who eagerly await her plays, than through any other medium or agency. He spoke enthusiastically of his hopes and ambitions and declared that he would shortly start work on a production with Miss Leonard in the stellar role that would eclipse anything she has previously done before the camera.

Miss Marion Leonard needs no introduction nor boost from us. She has created a reputation for clever, pantomimic acting by constant study and long experience. No word that we might give utterance to will add one whit to her reputation; her productions speak for themselves.

This, then, is the startling news that we promised would be released this week.

What do you think of it?

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IN THREE PARTS

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THE COURSE OF JUSTICE

"Dot" Farley in a New Role

IN THREE PARTS

Since her appearance in Warner's Features, Miss Dorothea Farley has endeared herself to thousands of new admirers. These admirers will therefore be charmed with the powerful role Miss Farley plays in "The Course of Justice"—that of the unhappy wife who becomes a lawyer and is thereby enabled to save her father from the toils of the law when he takes the life of the man who wrecked her life.

A FATHER'S CRIME

The Folly of Money Marriages

IN THREE PARTS

Intense, dramatic action and a plot of unusual heart interest, combine to make this a splendid offering. The folly of a marriage for money is brought out forcibly, and a scheming father who sought to ruin the happiness of his only daughter by choosing her husband, lives to see the error of his course and the final reunion of his daughter with the man of her choice.

agree to meet Phillips, a Yanko officer, at an old shack and surrender the papers. Dorothy bids Harry goodbye and gives him her photo. Harry meets Phillips, who gets the despatches and discovers Dorothy's photo. He sneers at Harry for being a traitor when he has such a beautiful sister. Harry remorseful, attacks Phillips to get the papers back, but Phillips gets the best of him and leaves him tied hand and foot, carrying away both papers and photo.

Denton in the meantime insults Dorothy. Phillips saves her from Denton. Denton sneaks off and Phillips agrees to take Dorothy back inside her own lines. Phillips is disguised as a Confederate and has the password. Harry's horse has returned, and his father is leaving to search for him when Denton gets back. He accuses Harry and offers to lead Col. Jackson to the man who has the papers and who is also trying to steal his daughter. Phillips' horse goes lame and he sees the Confederate bearing down upon him. He quickly gives the papers and photo to Dorothy and tells her of her brother's predicament. He is captured and Dorothy gets away with the papers. Phillips is taken as a spy in Confederate uniform. Dorothy releases Harry and gives him back his papers. He leaves for Lee and she leaves for home, but stops when she hears shots. Harry has run into a Union party and retires to the shack, where he barricades himself. Dorothy rides home for help while Harry holds the shack against the Yanks. Jackson and Denton at the head of their men go to the rescue. The Yankees beat them back, when Denton sneaks away. Harry, wounded but game, now rushes out and grabbing the fallen flag, saves the day and the Yanks retreat. The despatches are forwarded by another man. Denton runs into the retreating Yankees and is killed. Dorothy and Harry try to save Phillips from being shot, but Phillips in the guardhouse refuses to allow them to disclose the true affair, for it would only disgrace Harry and his father and he still would have to suffer the penalty of being a spy.

The girls round about there decide to give a dance at the Jacksons that night to cheer up the soldiers and Dorothy gets her father to agree. At the dance they discover they are short of men and Dorothy conceives the daring idea of getting the Union soldiers, who are prisoners, to attend the dance on parole. The officers and Jackson agree and Phillips and two others are brought in and asked their disposition in the matter. They agree under Dorothy's persuasion and swear not to try to escape. Dorothy and Phillips learn of each other's love, and she pleads with him to try and escape, but he refuses. The messenger from Lee is brought in badly wounded and dies. Dorothy decides to save Phillips against his will. She has wine brought to all, and his is drugged. When he begins to lose consciousness her negroes support him into the adjoining room. There he is stripped and the clothes of the dead man and Phillips changed. (They had taken his Confederate uniform away and made him get into a Union uniform at his imprisonment). The negro comes out and tells Dorothy. She gets permission from her father to take the dead Confederate out, and he barely notices anything, by the uniform. Dorothy gets him outside the lines with Harry's help, gives him back her photograph and a lover's kiss.

THE SECRET MARRIAGE (Special—2 parts—Mar. 19).—Roger Freeman, son of wealthy Henry Freeman, returns from college to find that his parents have been matchmaking. Before they have time to persuade him to propose to the girl they have selected they discover that he is on the verge of a nervous breakdown, due to overwork at college. The family physician orders him off to the country to recuperate. There he meets Mary Ellis, a country girl, and loses his heart to her. They commit the folly of a secret marriage. After their quiet honeymoon, Roger leaves Mary to go to the city, break the news to his parents and induce them to welcome his wife. During the journey the long-pending breakdown culminates in a fever, accompanied by delirium. Arriving in the city he wanders the streets until a policeman notices him and takes him home. He is put to bed and the doctor who is called pronounces it a case of typhoid. For several weeks he is unconscious.

Meanwhile Mary waits in vain for news from him. A village suitor whom she rejected in Roger's favor, revenges himself on her by spreading a scandal about her and the "smooth city chap" who made a fool of her. Her name becomes a byword in the village and she is scorned by all. Her mother joins in the persecution until life is made so unbearable that she decides to end it. Leaving a note of farewell for her mother, she goes to the river's edge, but there her resolution fails. She wanders distractedly across the fields until, on a country road, a young man city-bound in an auto, offers her a ride to the city. Arriving there, a sign before a maternity hospital [illegible] In the delirium of fever Roger betrays his secret to his parents. They determine to make the best of the situation and Roger's father goes to the village to take Mary to her husband. Then he learns of Mary's supposed suicide and goes back to break the news to his son. Later Roger goes to Europe and Mary, with her infant in her arms, emerges from the [illegible] city.

Years pass [illegible] with the old sorrow still unhealed. Mary, living in the slum district, makes a bare living for herself and her small daughter by the needle. The girl Roger's parents had chosen for him is still unmarried. They renew their plans for the match, especially since they believe the girl will help him to forget the tragedy. At first he resists, but at last, willing to please them, he consents and makes an appointment to take the girl the next night to a fashionable cafe where he plans to propose to her. Meanwhile Mary has fallen desperately ill. A charity doctor called in by a neighbor declares that the case is one of starvation and that unless she has substantial food she will die. The child, unseen by the doctor and the other woman, overhears the remark. Terrified at the prospect of her mother's death, she goes into the streets intending to seek aid. The exterior of the cafe, inside which Roger and the girl are dining, suggests food to her simple mind. Stealing past the footman, she enters the restaurant. A waiter is about to eject her when the uproar attracts the attention of Roger's companion, who makes inquiries of the child. Her request for food for her starving mother excites the girl's curiosity and sympathy and she persuades Roger to go with her to investigate the case. Roger and his companions accompany the child to the tenement, where husband and wife are reunited.

THE PRICE (Mar. 20).—John Wakefield, who has been indulging the extravagances of his wife, Marion, receives news that the Twin Star Mine, in which he is interested, has failed and his fortune has been swept away. When Marion's petulent demands for money continue, John pawns his own valuables to buy her a reception gown. At the reception he finds a necklace, which he returns to Mrs. Burns, the owner. Later, Marion phones John at his office, asking for money. He cannot supply it and she threatens to borrow it from Colfax, an old admirer. At a dinner dance given by Mrs. Burns, the latter tells John that she has not yet had the clasp of her necklace repaired and that the jewels are in her room. John sees Marion with Colfax, and, calling her into the hall, accuses her of accepting money from him. She tells John to get the money for her himself, if he does not want her to borrow. In anger, he resolves to do so and creeping up the stairs, he robs his hostess of her necklace.

This is the beginning of a series of robberies which keep him and Marion in funds. Threatened with detection, however, he goes to another city, where he joins a crook named Bud. They pull off several jobs and John writes telling Marion that he has made good business connections, and sends her money. She sees a great deal of Colfax, but has no thought of infidelity. She is selfish, but not bad. When Colfax approaches her familiarly, she repulses him and then realizes her great mistake. The next morning a telegram arrives telling of the final success of the mine, and Marion starts to take the news to John. Arriving in the city too late to find him, she goes to a hotel, but is seen by Bud, who hurries off to tell John of the chance for robbing a wealthy woman at the "Royal." John agrees to do the job. He goes to the hotel and gets a room. In the night, masked, he enters the parlor of the "woman," but finding nothing of value, starts to enter the bedroom. Marion gets out of bed and takes her revolver from under the pillow. John enters, and not recognizing his wife, struggles with her for the revolver. She suddenly turns her face to his and he recognizes her. In speechless horror, he releases her. She fires. He reels against the wall, and tears the mask from his face, then sinks to the floor. Marion sees that she has killed her husband. Kneeling at his side, she realizes the truth too late.

A TRIP TO THE MOON (Mar. 21).—Two members of the Never-Drop Aero Club claim that they can reach the moon by the aeroplane. They get an astronomer to get his telescope out and see how the conditions are on the moon. He comes on with a big telescope and looks through it, finds everything in fine condition from earth to moon, so the party start out. As they rise and turn upside down then right side up, they start on their journey to the moon. They pass over a busy city, knocking down buildings and chimneys. After passing over the city they come in contact with the planet Saturn. Bump it, encircle it, and then on their way to the moon they ride through the air and see an old man coming out of the planet, Mars. The anchor on the aeroplane accidentally catches the old man by the neck and carries him off. The old man tries to get away, and he sees Halley's comet coming along and he grabs hold of the tail of the comet and goes away. One of the men in the aeroplane sees him and takes out a lasso. With a couple of swings he catches the old man around the neck and drags him behind. At last the moon is reached. The man in the moon opens his mouth and they all go in. The party drop from top of the moon all in a heap. They get up, look around and a large bird comes in and lays an egg larger than itself and flies off. The travelers put the egg on a fire,

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which is burning nearby. The egg cracks and a lot of little birds are hatched. Suddenly a strange animal comes on the scene and eats the little birds one by one. The animal fills up and bursts. Another enormous crazy-looking animal comes out of the cave and chase the men off the moon into the sea.

SO LONG, COUNT (Mar. 21).—Pa Mason objects to Jack Boyer as a son-in-law and kicks him off the steps. Mrs. Boyer consoles Jack and, meeting a dwarf, suggests a scheme to him. They rig the dwarf out as a French count and she takes him to see Nell. Nell being coached, pretends to fall violently in love. Then Mason begs Jack to marry Nell, but Jack will have nothing to do with him. At length, in despair, Pa gives a lodge brother the high sign and together they hire a minister to do a little job of marrying and go and kidnap Jack. The minister's arrival makes Nell and the dwarf fear the bluff has been called, but Pa's arrival with Jack saves the situation and Jack marries Nell at the point of the gun with which the dwarf has been threatening Pa. Then Pa discovers that the gun is not loaded and smells a rat. The dwarf demands his pay, but Pa takes it in good part and marries the widow, just to prove there is no hard feelings.

SELIG.

THE STORY OF VENUS (Mar. 17).—Venus, a ward of Jupiter, wishes her to marry one of his two sons, either Vulcan or Mars, but the young woman refuses both. She goes bathing and is rescued by Neptune, a sailor. Strangely, she meets Adonis, a hunter of big game, and they at once fall violently in love with each other. He escorts her to the gate of the palace, and thereafter they contrive to have secret meetings until one day Adonis is killed by a wild bear and she is unconsolable.

Time passes. Venus ever pines for the loss of Adonis, while Vulcan and Mars are still pressing for her hand. Jupiter, alarmed over his daughter's physical condition and general apathy, determines to give a fancy dress garden party to revive Venus' spirits. This succeeds until a disagreeable society matron, representing the Goddess of Discord, who has not been invited, cunningly determines to avenge the affront by tossing an apple into the assembled party, tagged: "For the most beautiful." Jupiter is too wise to pass judgment in such matters and turns the apple over to Paris, and the latter awards it to Venus. Later, Mars and Vulcan are informed by Victory that the one who relieves Venus of the Apple of Discord, will win her. Mars and Vulcan thereupon agree to race for Venus. Mars wins the race, snatches the apple from Venus, tosses it to the pigs of Circe, and she, in gratitude, promises to marry him.

THE COP ON THE BEAT (Mar. 18).—Donald Gale, down in fortune, leaves his little family in New York and goes to Nevada to prospect. He has formed a partnership with a man named Hawkins, but taken seriously ill, he writes out a power of attorney, and gives it to the latter, authorizing him to dispose of his share of the mine (which they have found prospectively rich), in the interests of Mrs. Gale and the children. He then writes to his wife telling her what he has done.

In the interim, Mrs. Cole herself has fallen seriously ill and her children, alarmed, start out for help. Bobby, the boy, encounters Officer Casey. Casey requisitions Dr. Jones, who happens to be passing, and they visit the ailing woman, finding her in a state of collapse, after having read the letter from Nevada. The doctor has the invalid removed to his private hospital and the good Officer Casey says he will keep an eye on the children.

The villainous Hawkins, taking advantage of Gale's trust, sells the mine to a man named Brown, and decamps, leaving the sick man to die alone in the mountains. Brown visits the shack, learns the circumstances, nurses Gale back to health and presents him with his rightful share of the property. Hawkins being bad, gets worse. He goes to New York, blows in his money and becomes a burglar. Fate leads him to the Gale house, and Officer Casey catches him in the act of burglarizing Mrs. Gale of the money that she recently received from her husband. He finds in his search of Hawkins' person, the power of attorney given him by Gale, which identifies him, and eventually convicts him of fraud. Gale comes back in prosperous circumstances; there is a reunion dinner in the Gale home at which "The Cop on the Beat" sits at the head of the table.

THE EVIL WE DO (Mar. 19).—Marie Sanford is a beauty in a little village by the sea, but not of the [illegible] kind. She ensnares the hearts of old Captain Halsey's sons, Jack and Tom, having engaged [illegible] both. Each boy is proud in his conquest until they come to an exchange of confidences when they are returning from a successful trip on their fishing smack. A wild fight follows the revelation. In the scrimmage, the oldest boy goes over the rail. The young one, relenting, dives to his rescue, but both are drowned in the struggle that ensues.

Mourning the dual loss, old Captain Halsey loses his mind. Of course, he loses his position and authority. The fishing company with which he was associated, sends a new manager to the little town, and the giddy, thoughtless Marie, who has been branded by tragedy, immediately falls in love with him, and he, of the flirty sort, co-operates readily. About the time that the scheming Marie feels she is safe in the love of the new man of power and sees her way clear to affluence and a fireside of her own, he receives a telegram, the contents of which the village gossips are soon apprised, which falls into Marie's hands, telling him to return at once, as he is the father of a new baby boy. The power for evil gets a blow that quite crushes her. The boys that she had lured by her charm to their death are a haunting memory; so that she, heartless and thoughtless, is left alone to sorrow in the shadow.

TWO LITTLE VAGABONDS (Mar. 20).—A pair of homeless lads, making a scanty existence by shining boots and running errands up and down the meandering ways of a great city, decide to try a change of fortune. Foot-sore and weary at the end of their first day's adventure, they go to sleep in a barn. The next day, awakened by hunger, they stroll to a nearby farmhouse, and ask for breakfast. This household is graced by a pretty little daughter with whom the wandering lads are much impressed. One of them gives her his last nickel. She hikes to the country store and buys candy, and becomes quite "soft" on her new benefactor. This impresses the other lad so, that he becomes very jealous, and the chums have a falling out.

The mother sends Frances, the little girl, to the store on an errand, and the boys accompany her. There she sees a doll, which she highly covets. Both the boys determine to secure it for her. They have not the money, but each, keeping his own counsel, starts out to earn the necessary quarter. With boyish ingenuity and with thrift, they succeed in securing the necessary amount, and both come back to the store for the purchase at the same time. While they have been hustling to get the five nickles together, a swell little city chap arrives on the scene who has been well supplied with pocket money. He buys the little girl the doll and starts gaily off with her. The chums have quite a tussel to get to the store first, and to their mortification, they find the doll gone. Looking down the road, they see their would-be sweetheart strolling away with the doll in her arm, and one arm of the youthful swell about her waist. Disgusted with feminine perfidy, the two little vagabonds shake hands, swear eternal friendship and "beat it" back to the big city.

MISCELLANEOUS.

CALIFORNIA MOTION PICTURE CORPORATION.

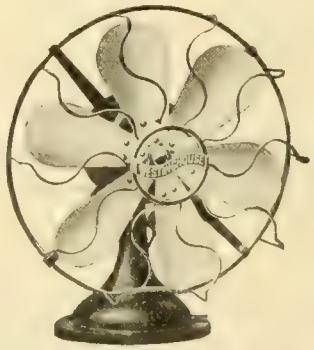
GOLDEN GATE WEEKLY, NO. 62 (Feb. 28).—Rejuvenation of California's Ship Building Industry.—Nina Heilborn christens Associated Oil Co.'s $1,000,000 tanker, "Frank H. Buck," the largest tank steamer in America. Has capacity of 65,000 barrels and displacement of 14,000 square feet. Launched at Union Iron Works.

Great New Sport for the Kiddies.—Having fun with pedomobiles. W. S. Townsend's daughter, Virginia, the champion, and Billy Middleton's daughter, Edith, just learning.

Panama-Pacific Exposition's Excursion.—Los Angeles crowds cheer exposition boosters. President Moore and Mayor Rolph given a rousing reception by the Southern California delegation. Monster auto parade feature.

The Monocle Girl.—Gertrude Kohnke, San Francisco society girl, returns from Europe, bringing the latest feminine fad.

Polo, "The Greatest Game"—Richard Harding Davis.—Peninsula millionaires, keen followers of the sport, engage in a spirited contest at San Mateo. Held under the auspices of the San Mateo Polo Club.



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INDEPENDENT FILM STORIES

UNIVERSAL.

KOMIC.

THE YEGG AND THE EGGS (Mar. 12).—Mr. Morrison, a prosperous business man, loves eggs, but they are out of his reach, so he buys a hen and starts in to raise his own eggs. He hires a uniformed officer to walk up and down outside the chickenyard carrying a gun and guarding the hen. He hopes in this way to get a few eggs without crippling himself financially.

"Spike" Murphy is released from the penitentiary. While Spike is standing in front of a restaurant wistfully looking in, Morrison brushes against him and steps into his car. As Spike is crossing the street an automobile bowls him over. The machine whirls on without its owner taking the trouble to look around. Getting up, Spike watches which house it runs into. Spike follows and peeps through the window. There he sees Mr. Morrison, the man who refused him the job. Spike sees the uniformed officer come in, salute and give Mr. Morrison an egg. Mr. Morrison is elated and places the egg with five others packed in cotton in a rosewood box. This he puts in an iron safe and turns the combination.

Spike jimmies the window, gets inside, bores a hole in the door of the iron safe, puts in the "soup," covers the safe with a wet blanket and blows off the door. Seizing the rosewood box of eggs, Spike wings down off the window ledge and escapes. Mr. Morrison is heartbroken that his priceless eggs are stolen. He puts vivifying powder on the fingermarks on the safe so that the impressions may be seen and photographs taken.

When Spike escapes he takes his treasure and hides it and then goes to a pawnbroker with one of the eggs. For this one egg the pawnbroker counts him out dollar after dollar. He still has money left. The pawnbroker watches him cross the street and order a suit from the tailor.

Mr. Morrison goes from one pawnbroker to another until at last he arrives at the shop where Spike pawned the egg. There he puts some of the powder on the egg and compares it with the photo prints from his iron safe. They are the same. The pawnbroker points out the tailor and the tailor looks up the address where he sent the suit.

Mr. Morrison arrives at Spike's room. Spike is running his hands through the eggs in miser-like manner. Mr. Morrison makes him a prisoner with his gun. Spike watches his chance and seizes the box of eggs and tells Mr. Morrison that if he shoots he will hurl the box to the floor. To show that he means it, Spike takes out an egg and throws it down. This almost breaks Mr. Morrison's heart. Spike tells him of hard luck, etc., and then Mr. Morrison understands that he has driven him to this deed. The two go back to Mr. Morrison's home and each eats one of the valuable eggs. Then Mr. Morrison gives Spike a job guarding the hen, so the yegg starts in to lead a new life.

ECLAIR.

THE ELECTRIC GIRL (Feb. 22).—Hezekiah Bean and his wife, Miranda, are greatly vexed with the servant problem. Each servant wishes the best room in the house, three nights a week off, and breaks so many dishes that the kitchen of Hezekiah sounds like a shooting gallery and resembles a battlefield. They employ a midget, but she is in a class with the rest. Miranda engages a beautiful young lady who suits Hezekiah's eye very much. The same young lady, however, takes an electrical treatment, which completely magnetizes her so that all needles, hardware, etc., are attracted by her presence and cling to her like a loving parent. The servant girl with the magnetic personality is unfortunately sent to the hardware store and comes very nearly putting that emporium of tins and steel ware out of business. The entire stock laying on the shelves jump from their place as one piece to greet her, and she retires from the shop looking like a cross between a hardware exhibit and a well-furnished kitchen. When she returns Hezekiah gently tells her that she will have to find some other field in which to exercise her drawing powers.

PICTURESQUE COLOMBO (Feb. 22).—A magnificent series of colored views showing the wonderful city of Colombo, which is the port as well as the English city of the Island of Ceylon. The wonderful pagodas and temples of Colombo are shown in all their beauty, and the native Zingalese with their peculiar customers and manners form an interesting study. The famous Island of Slaves is clearly seen, and the views we are taken on a panoramic journey through the beautiful nooks and corners of this picturesque country.

WHEN GOD WILLS (Two Parts—Mar. 18).—Harris, a [illegible], is lying sick, attended by his devoted wife. The only chance of saving the sick man's life is by taking him to the famous specialist in Seattle; but their funds are low and there seems but little chance of this.

While at the general store the wife learns that there is to be a dance that night at the Town Hall. That night when the sick man is dozing, she throws a shawl over her head and steals off to the dance to watch for a while the pleasures of life she is denied. In the midst of the dance, Pete, the bad man of the camp, comes in loaded down with gold which he has struck in the creek. Martha is barred at the door, but Pete, struck by her beauty, forces the doorman aside. Pete asks her for a dance. Martha refuses. The bad man says he will pay her $100 for one waltz.

Thinking only of her husband and their dire need she consents. Pete offers her $1,000 for a kiss. The sick man's wife hides her revulsion and while they are dancing allows him to kiss her. He tries to seize her again, but she breaks away, and rushes to her cabin, followed by the bad man and the village gossips. Pete rushes in and, throwing the sick man aside, seizes the wife. The husband, armed with a poker, kills him. The gossips arrive but before they enter the two hastily place the dead man's body on the couch and throw a rug over it. The crowd tells the husband what they have seen but he refuses to believe it. When they have gone the wife and husband quickly pack their things and take to the trail. After a terrible journey they come at last to a cabin, inhabited by a whiskey runner who is plying his illegal trade under the very eyes of the revenue officers.

Martha gives him the gold and he arranges with one of his men to take the sick man to Seattle the next morning. Bidding each other good-bye, he leaves his wife at the cabin, while he proceeds with his companion to the city, where his only chance for life lies.

Martha takes the place of the whiskey runner's helper and charmed by her simplicity and sweetness, the revenue officers are thrown off their track. Six months later she receives a note from her husband saying he is entirely cured and is on his way to again rejoin her. Overjoyed, she starts off to take the whiskey bottles to their hiding places, but is detected by the revenue officers. They follow her. In her race back to the cabin she pushes one of their guns into the camp fire. The cartridges explode and she is mortally wounded. The revenue officers carry her body to the whiskey runner's shack. Here her husband eagerly awaits his wife. Wild with grief and rage at his wife being snatched from his arms after they struggle so desperately to live for each other, he jumps at the whiskey runner. The strain is too much and he falls dead. The next day the revenue officers silently mark the graves with two tiny crosses, and then lead the whiskey runner off to jail.

A TALE OF THE DESERT (Mar. 22).—Little Helen is the pet of the mining camp of which her father is the leader. One day her father catches an Indian worker stealing and, giving him a sound beating, drives him out of the camp. The thief swears vengeance and the next day makes off with little Helen. The baby's absence is discovered. The miners search all day and night without results. Meanwhile, the Indian has carried Helen to his squaw. Despite the ill treatment she grows up to be a beautiful girl, loved by the squaw, who protects her as much as possible. Pierre sells the girl to an Indian chief. She fights wildly against going. The squaw, grieving at the treatment Helen received, follows the chief and, while he sleeps, frees the girl. Supporting the frightened and half conscious Helen, she makes her way to the girl's former home and after knocking on the door, leaves her outside. The father and mother, grown old and gray, are overjoyed at the return of their daughter, and when she tells her story they all give silent thanks for her miraculous escape. Off in the hills the Indian woman, who has learned to love Helen, silently rocks back and forth in solitude.

REX.

THE KIDNAPPED PUGILIST (Mar. 19).—Jimmie is the son of a country blacksmith. Matching his strength against that of his playmates, he soon becomes conscious of his own power. He defends the small boy against the big boy and finally administers a hearty "trimming" to Kelly, the town bully. Some prize fight promoters drift into town. They become interested in Jimmie and Kelly as prospective ring stars and take them to the city, where they are placed in training quarters.

Two years pass and Hazel, Jimmie's sweetheart, is now in the city working in a department store. In a few days the big fight between Jimmie and Kelly is scheduled to take place. Kelly's manager is afraid of Jimmie and hires two ruffians to kidnap him. Jimmie is abducted and held prisoner in a barn.

The time for the big fight arrives. Hazel, anxious to witness the bout, dresses in masculine attire and is admitted. The referee announces that if Jimmie does not show up within half an hour, the fight will be called off. Hazel learns of Jimmie's whereabouts through overhearing a conversation between Kelly's manager and the ruffians. She hurries to the place of his imprisonment and releases Jimmie. He arrives at the ringside an instant before the bout is called off. The big fight takes place and Kelly meets complete and ignominious defeat.

UNIVERSAL IKE.

UNIVERSAL IKE HAS ONE FOOT IN THE GRAVE (Mar. 17).—Universal Ike is badly treated by his nagging wife. She not only refuses to allow him to go out for a time with the boys, but she even compels him to help with the washing. In addition to all these things she is a naughty, naughty woman, because she harbors a soft spot in her heart for Sheriff Butternut. To get even with her Ike takes one too many drinks. While in this pleasant condition he runs across a bargain sale on second-hand coffins. He then decides that he will further punish his wife by dying. A friend is in on the hoax and Ike is taken home in the coffin. His sorrowful wife allows herself to be intimately consoled by Sheriff Butternut, and she even promises to wed him as soon as the funeral is over. Ike watches his own funeral. Finally, at the graveyard, he frightens all the mourners away, pushes his wife and the sheriff into the grave which was intended for him and buries them alive.

FRONTIER.

COLONEL CUSTARD'S LAST STAND (Mar. 19). Colonel Custard is awakened from his afternoon sleep by a bugle blowing in his ear. The bugler proves to be his daughter's lover. The irate Colonel hurls a bucket out of the window at the intruder, but instead the bucket falls on the head of Chief Standing Cow, who returns to his people and invites them to the war path. Meanwhile, the boob bugler has taken refuge from the Colonel's wrath in a mortar canon. The Indians arrive and a terrific fight begins. Against her father's wishes Molly sneaks out of the fort to go for help. The Indians see her and pursue, chasing her in a deserted cabin, where, unable to break in the door, they start to burn the cabin down. At the fort the soldiers fire the mortar. The boob is shot into space, and lands on the top of the cabin in which Molly is. He kills the Indians and then the two retreat to the fort. There, too, the buglar puts the Indians to rout.

THE SHERIFF'S DEPUTY (Mar. 21).—Arthur Bronson courts Bill Gavins' daughter, Edythe, and the two become engaged. Bill Gavin has been sheriff for twenty years and he allows that he is good for one more term. But when he learns that his daughter's fiance, Arthur, is also to run for the position, he becomes furious and insists that his daughter break with Arthur. Election day comes. Arthur has been warned by Edythe, that the defeat of her father will mean the defeat of their love, but he has refused to withdraw from the contest. But at the polls he casts his vote for Bill Gavin, a fact that he tells Edythe, and that evening when Gavin learns that he has been elected by a single vote, and is reminded that his opponent voted for him, his feelings change considerably toward Arthur. In fact, he chooses Arthur as his deputy, and Slim Jenkins, Gavin's crony, paints a new sign for the sheriff's office, which reads: "Gavin and Bronson—Sheriffs."

NESTOR.

THE WAY OF A WOMAN (Mar. 18).—Dorothy is a city girl who has chosen to teach school in the backwoods. Perrie is a product of the backwoods, a man who will allow no one to cross him in the most trivial matter, a man in whom the baser elements of character are predominant. The girl flirts with him. He proposes to her. She rejects his suit. All his fighting qualities are aroused. She is to leave for the railway station the following week and meet her mother. She consents to Perrie accompanying her. On their way to the station he takes her by main force and carries her into the mountains to a hut.

While he is going for water a tree in his path falls and breaks his leg. He drags himself to the hut. The girl has fled to an adjoining room.

Now that the girl is in his power he is ashamed of himself. He begins to think of decency. He goes into the adjoining room, and finding her asleep, covers her and retires. In the meantime her mother has missed her at the station. A search is instigated. With the coming of dawn the girl awakens and goes into the next room. She finds Pierre chilled and in agony on the floor. She drags him to the bed and administers to him. They hear the searching party approaching. Pierre tells her that she is saved and that he will be lynched. She goes to the door and waves the men back. "We were on our way to be married," she tells them, "and Pierre broke his leg."

THOSE PERSISTENT OLD MAIDS (Mar. 20).—Governor Russell flatly refuses the request of a delegation of suffragettes. The suffragettes embarrass him while he attends the theater with his son, Eddie, and Victoria, his prospective daughter-in-law. When the suffragettes find these methods of no avail they appeal to Gibby Gabby, a fancy dancer. They beg the dancer to aid them in kidnapping the governor's son. Gibby Gabby becomes a party to the conspiracy and drops a note to Eddie inviting him to take tea with her the following

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morning. The young man determines to take this final fling before he is married. Victoria learns of his plans and follows him to the dancer's apartments.

Gibby Gabby doses Eddie with a sleeping powder. He is then placed in a trunk and turned over to the suffragettes. Victoria tells the governor and he hires Spy'em, a detective, to rescue Eddie. In transferring the trunk to the train, the suffragettes get the wrong baggage check. When they open the trunk, instead of their victim, they find ladies' wearing apparel and a card reading, "Miss Mary Skinner, Rose apartments, San Diego." All hurry to this address. Miss Skinner discovers Eddie. He escapes into an adjoining room. Spy'em enters. Upon hearing Miss Skinner's approach, he climbs into the trunk. Eddie escapes and promises never again to be led astray by any woman, except Victoria.

POWERS.

HAWKEYE AND THE CHEESE MYSTERY (Mar. 16).—The great Hawkeye reads that a criminally insane lunatic has escaped from an asylum. Forthwith Hawkeye arms himself, summons his "shadow" and the two go in search of the madman. In the meantime Pansy Buttermilk has read of the lunatic's escape and engenders the fear within herself that he may take it into his head to call on her. Clarence, Pansy's "intended," is spotted by Hawkeye and shadowed to Pansy's house. When he becomes aware that he is being followed he takes note of Hawkeye and concludes that the great detective is the lunatic. He communicates his fear to Pansy, and the panic begins. The cook has placed some cheese in the window to ripen. The detective scents it and concludes that the lunatic has murdered his victim and buried the body under the house. Hawkeye obtains the aid of the police, and they break into the house. The suspicious scent is explained. In fact, everything is explained with the exception of why "Hawkeye" and his "shadow" are there. Hawkeye, with his "shadow," is led away to prison.

HANDS INVISIBLE (Mar. 20)—Helen Walters has expensive tastes which the narrow means of her father cannot satisfy. To obtain money she forges his name to a check. The imposition is discovered. In her extremity, the girl confesses her crime to her brother. Moved, he takes the blame for the forgery upon himself. The father, man of old-fashioned ideas, allows his son to be sent to prison. A few years later the girl is married to the district attorney. Her brother escapes and seeks out his sister. It is night and as he enters the house the attorney beholds a stranger embracing his wife. He breaks into the room, but the escaped felon has had time to hide. The wife denies the accusation of her husband. In a fit of jealous rage he chokes her to death. The brother returns to the room and tells the district attorney that the dead woman is his sister. Then a strange thing happens. The attorney becomes pursued with the horror of his crime—he cannot control the muscles of his fingers—they repeat and repeat the action of strangling his innocent wife, until he dies—a victim of his imagination.

CRYSTAL.

DAZZLE'S BLACK EYE (Mar. 17).—Dazzle and his wife have a quarrel at the breakfast table. While lighting a cigarette, he sets his newspaper on fire and burns his fingers. His wife's aunt visits them and makes matters worse by insisting that he suffers no pain. She is a Christian Scientist. Dazzle resolves on a hunting trip and writes a friend in Baltimore to wire his wife that business will detain him there for three days. He goes hunting and mistakes a man with a fur coat for a bear, shoots him and gets severely beaten. He gets in other trouble and comes home with a black eye. His wife comes up to his room and opens the door. He claims she hit him in the eye with it. Later, however, the fake telegram arrives, and his deception is discovered.

BALDY BELMONT NEARLY A HERO (Mar. 17).—Baldy loves the widow Smith. She makes eyes at the handsome policeman on the beat. Baldy hires a tough guy to play a burglar and enter her house. He dresses as a policeman and goes in after him. Mrs. Smith sees the burglar and runs out for a cop. Meanwhile, Baldy and the fake burglar have a furious tussle. Just as he is about to drag his prisoner off, the real cop arrives and both of them are arrested for unlawful entry and dragged off to jail. Baldy lost another chance to be a hero.

THE FAT AND THIN OF IT (Mar. 22).—Mr. Stout, who weighs 350, and his wife, who weighs 100, read the advertisement of Prof. Biff Conners that he can make fat people thin and thin people fat. So also do Mr. and Mrs. Slim, who weigh 110 and 400 respectively. They visit the professor's and there he and his pretty assistant, Pearl, induce all four of them to take up a course. The professor has a way of manipulating the scales to suit his purpose and his clients believe they are either [illegible]. In the course of training at the gymnasium, young Mr. Slim puts a pound dumbell in each of his boxing gloves and proceeds to box with Mr. Stout. He knocks him out. Others interfere and are accorded the same treatment. The [illegible] comes in and he gets the same dose. Pearl runs out for a cop and the minion of the law is accorded the same treatment. Eventually all is straightened out and the fat and thin couples go home, resolved that they can do nothing to help their condition and resume.

IMP.

THE SILVER LOVING CUP (Two Parts—Mar. 19).—Dr. Harvey is a celebrated surgeon. His wife, Estella, cares more for pleasure than for home. Their child, Nora, is adored by the father, while the mother can scarcely find time to notice her. We first see Harvey in the hospital, consulted by all. Lister, a friend of the wife's calls and takes her out to a bridge party. The next evening Harvey is presented with a silver loving cup by some of his fellow surgeons in honor of a wonderful discovery he made which will cure those suffering from cancer. Meanwhile, Lister and a party of friends take the wife to a private gambling den. The wife plays and loses and borrows from Lister. Harvey leaves the banquet hall and returns home. His wife is out. The baby girl runs to her daddy and asks about the big new cup. To please her he drinks out of the cup with the child, explaining how he got it. His wife returns with a party of friends, including Lister. After the friends and Lister have gone, the husband, suspecting too much intimacy between his wife and Lister, upbraids her. She promises to change her way if he will take her out personally.

Harvey tries to keep up with his wife's pace, neglecting his patients the while. A big operation is on at the hospital and Harvey is at a ball. A messenger is sent. Harvey leaves and returns home for his case. He finds his wife and Lister, who have preceded him, believing he was going to the hospital. An awful scene follows. Harvey leaves for the hospital, only to learn that his place has been filled by another. He returns home. His wife has left with Lister. A fire is discovered up stairs. The child accidentally set her room on fire and is mortally burned. He wishes to give her medicine. She will take it only in the loving cup. The child dies and Harvey goes out to a different life, his cup of bitterness filled. Time passes. Harvey, having lost all, seeks solace attending to the poor. His wife, having parted with Lister, has found the road long and hard. Harvey has made some remarkable cures among the poor and in time is induced to go and operate a strange case in the society he once lived. This party is Lister's father. Harvey learns of it just before the operation, but carries the operation through successfully. Then it is that Harvey learns from Lister that the wife broke with him in the early stages of their infatuation. Harvey is re-established in the hospital. One day a case is brought in on a stretcher. Harvey is asked to attend it. He finds the victim is his wife. It is a case of starvation. In the end we find them both drinking out of the silver loving cup.

UNIVERSAL.

ANIMATED WEEKLY NO. 104 (Mar. 4).—**Mardi Gras Carnival.**—Century old celebration of Lenten festival, with the parade of King Rex and his receipt of the keys of the city.—New Orleans, La.

Champions Hike to Coney Island.—Ignoring weather conditions members of the Walkers' Club of America make good time from New York's City Hall to Coney Island.

California Girl Christens Boat.—Launching of Navy's newest gunboat, "Sacramento," successfully performed and is christened by Miss Phoebe Briggs, of Sacramento, at Philadelphia, Pa.

Royalty Attends Sports.—The Quorn Fox Hunt Meet, an old established society function held at Melton Mowbray, England.

Fashions.—Dressy frocks for the spring afternoon. Made from Ladies' Home Journal Patterns.

Fiddlers Fiddle Up.—Many violinists compete at Old Time Fiddlers' Convention to decide the champion fiddler of the South.—Atlanta, Georgia.

Patriotic Societies Parade.—Many fraternities hold exercises at Independence Square, the most historical spot in the United States.—Philadelphia.

Mexican Rebel Captured.—Maximo Castillo accused of wrecking passenger train in the Cumbre Tunnel and causing loss of 51 lives, is held a prisoner at Fort Bliss, Texas.

Remarkable Feats on Skis.—Records broken by contestants in the Great Tri-State Ski Tournament.—Glenwood, Minn. Sub-title: Axel Hendrixen, only man in America to turn a somersault on skis.

Saved From the Electrical Chair.—Ex-Police Lieutenant Charles Becker after being sentenced to death is saved by a verdict of the Court of Appeals and sees daylight for the first time after spending fifteen months in the death house.

Cartoons by the World Famous Caricaturist—Hy. Mayer.

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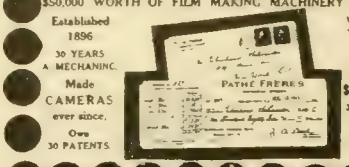

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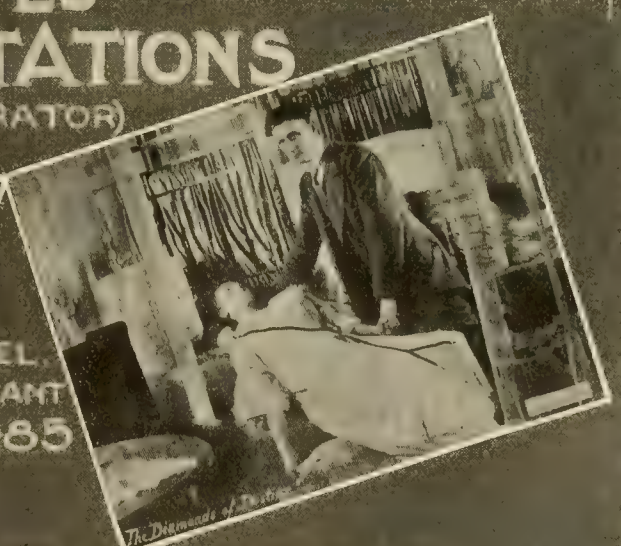

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MUTUAL FILM CORPORATION.

KAY-BEE.

THE PATH OF GENIUS Two parts—Mar. 6).—John Ruskin, an unknown art student, penniless, tramping over England, stops at a tavern and tells the innkeeper that he will paint him a new sign for his tavern if he will give him something to eat. Ruskin meets the innkeeper's daughter and falls in love with her, but the father drives him away. Later, the old man dies and the girl and her mother are turned from the tavern by the old man's creditors. They go to the city, taking the sign painted by Ruskin, who is now a well known and successful artist. Mildred takes the painting to an old art dealer, who recognizes the signature of Ruskin. He obtains the girl's address, and takes the painting to Ruskin to ask him if it is an original. Ruskin, who has been longing for Mildred, pays the art dealer for the painting and asks for Mildred's address. Mildred is surprised and pleased to find that he has not forgotten her, but is more surprised to learn that he wishes to marry one in her station in life.

BRONCHO.

THE RELIC (2 parts—Mar. 25).—Malcomb Ross, a very capable Shakespearian actor now old and starving, applies for a position in a revival of King Lear. The only thing that is open is a minor part, which at first he refuses, but when he realizes his hunger, he consents to take the position. During the play a drop falls upon the star playing King Lear, and the actor playing the fool, who had played the same part with Ross some years previously, informs the manager, John Benton, that Ross can take the part. The manager consents and Ross makes a success. The next day, as he does not call at the office as he has promised to do, the manager hunts him up. He finds him dying, and the landlady and one of the actors living in the same house, tell him that Ross has been starving for days.

DOMINO.

THE SILENT MESSENGER (2 parts—Mar. 25).—The story is laid in a little Italian village, the chief industry of which is a large stone quarry, of which Pietro Giovanti is foreman. Pietro is noted for his strength and as a consequence is the bully of the town; he betrays little Maria Rosso, the pet and pride of her father and brother, and when the minister reproves him for his act, asking him if he has no respect for the teachings of the Bible, Pietro replies that he will have to explain certain foolish fables told in the Bible before he will believe. Maria cannot bear the thought of facing her shame and kills herself. Her father and brother vow vengeance and enlist the sympathies of the whole village. They arm themselves with sticks and stones and go after Pietro, who takes refuge in Dr. Bossini's laboratory. Dr. Bossini has devoted his life to the study of bacteria. When Pietro rushes into his room exhausted and out of breath, he quickly grabs a glass containing, as he thinks, water, but which in realty contains enough spinal meningitis germs to kill a dozen men. The crowd appears at the door and demand that the doctor deliver Pietro to them, but he tells them he has gone. They find him later. "An infinitesimal germ had drained his great strength, the spirit of devils, those silent messengers of death."

THANHOUSER.

KATHLEEN, THE IRISH ROSE (2 parts—Mar. 10).—This story tells of the experiences of an Irish lassie who loved and was loved by a young peasant named Terrance. Matters were complicated, however, by the fact that the squire of the village fell in love with her and paid her much attention. It struck the girl that it would be fine to be a lady and she let her thoughts dwell upon the luxuries that wealth would bring, but fortunately for her she had a dream one day which showed her very clearly, at least so she believed, that her future with the squire would be dark and tragical. In her dreams she saw herself almost the victim of a mock marriage and wept over Terrance who, through no fault of his own, but simply because he tried to help her, was convicted of murder and sent to the gallows. She awoke with a scream and decided that her humble lover was the man to rely upon, so when the squire next called she gave him the door, and when Terrance appeared he found waiting for him a blushing, loving Kathleen Mavourneen.

PRINCESS.

BILLY'S RUSE (Mar. 13).—Boyd has never skated, but he'll try anything for Muriel's sake, and Billy professes to be a champion fancy skate artist. Billy has a "chewing match" with Fanny, his wife, and while she entertains a neighbor, Billy looks through a window and listens to the call of the ice. He sees what a terrible time Muriel is having in trying to teach Boyd to skate. She looks good to him, and he offers to teach Boyd to skate, and offers himself as an escort. Muriel, not knowing he is married, has a delightful time. Fanny, in the meantime, parts with her caller and discovers Billy's absence. She sees him from the house displaying his ability to Muriel. She goes after him, and after exciting mix-ups and eccentric comedy, Billy gets chased, and finding Fanny some skater, realizes his only means of escape is through a fisherman's hole in the ice, and he goes into it. It is only after apparently given up as lost that Billy appears, but he enjoys the scene from another hole. When he makes his appearance Fanny promises to let by-gones be by-gones.

AMERICAN.

A MODERN FREE-LANCE (Mar. 16).—Robert Randall, a reporter, writing a play when he should be at his work, gets himself in the habit of arriving at the office late and in consequence finds himself out of work. In the meantime, Necia, his sweetheart, shows preference for his rival, Desmond, but he finds consolation in thinking of Mary Rollins, the little waitress at the restaurant where he eats. Receiving his pay from the newspaper office, he spends it all in food, which he takes to his room, and locking himself in, works until he finishes his play. After considerable trouble he finds a theatrical manager who gives his manuscript consideration.

Finding himself hungry, he goes to his former eating place, but not having money, he cannot get food. The little waitress, Mary, who has been friendly to him, would help, but the manager refuses. After leaving the restaurant, he is so weak from lack of food that he can only stagger to a seat in a park nearby, where he is seen by Mary. She succeeds in sending something to eat to him, for which he is very grateful and writes a message of thanks to her. Later he gets a chance to help her and by so doing is knocked down and so badly injured as to require medical treatment and detention in a hospital for about three weeks. In the meantime his play is accepted and makes a great sensation. Through an incident in the theatrical office, his address is destroyed and he does not know of the success of his play or of its acceptance until the day of his leaving the hospital, when he sees a notice in the paper. This brings prosperous times

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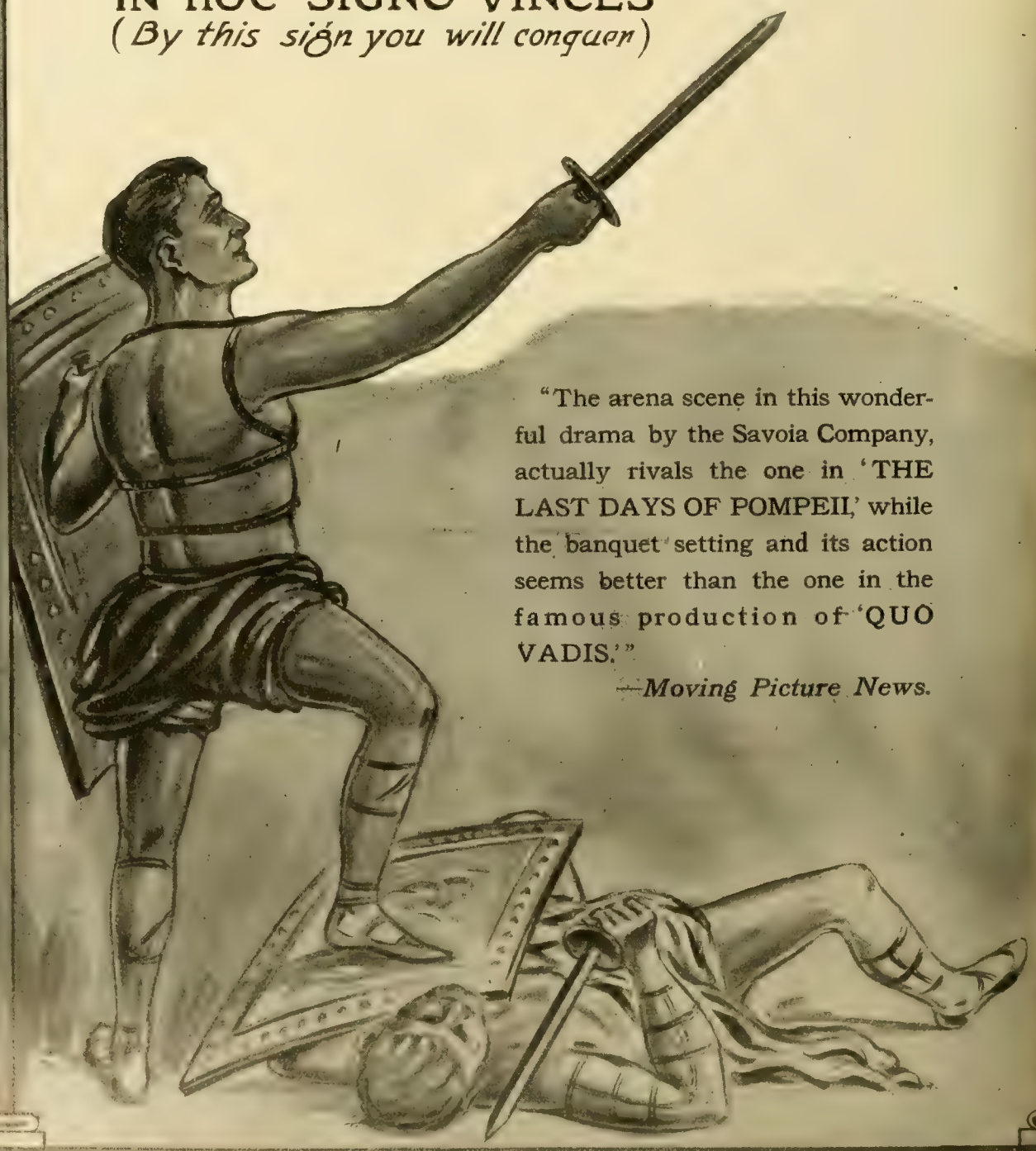

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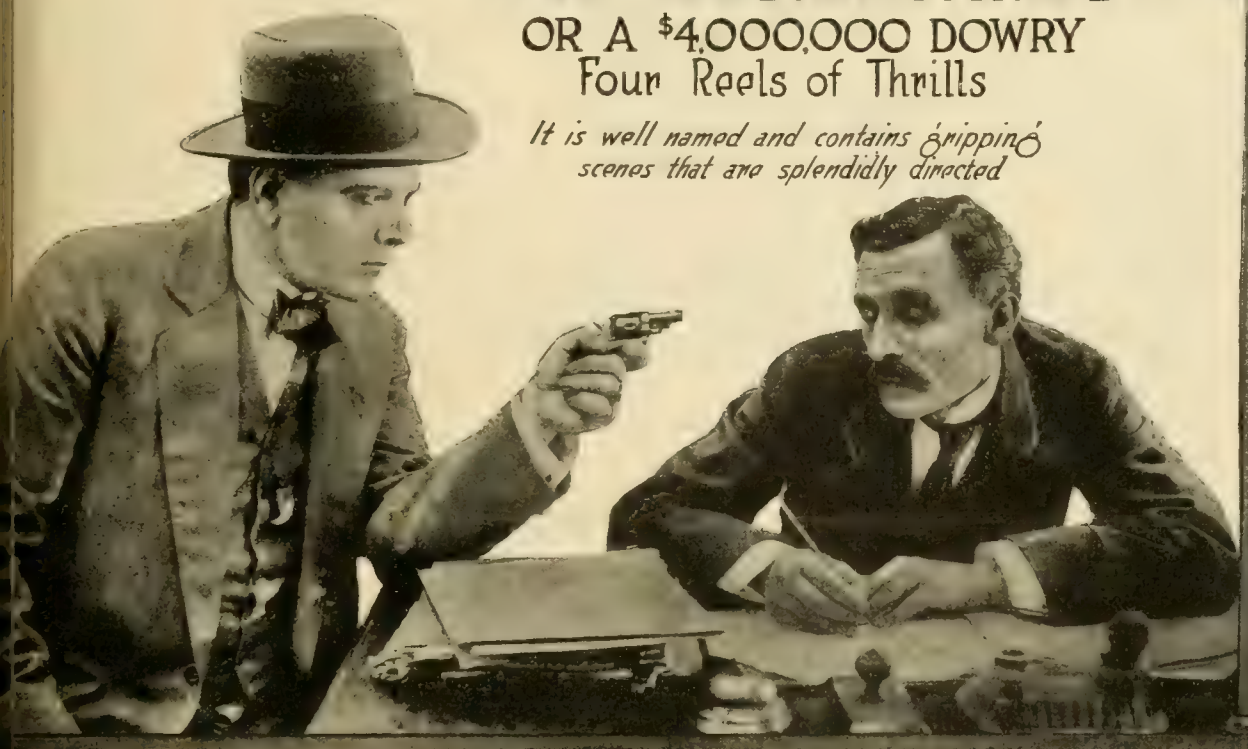

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to him and his prosperity. Mary, who has been in constant attendance with him at the hospital, is not forgotten. With his success also comes Neera, but this time it is his turn to have the choice and it falls to May, whom Robert has learned to love.

THE COMING OF THE PADRES Mar. 18).—When, in 1782, the Rev. Junipero Serra celebrated the first mass in Santa Barbara he little dreamed that almost a century and a half later the incident would be perpetuated to posterity by moving pictures. At the bi-centennial of the birth of Father Serra, recently held at Santa Barbara, a fac-simile of the "Hermita," in which the founder had celebrated mass, was erected and used for solemn High Mass.

The religious rites are simply incident to the dramatic production, portraying the conflict that raged between civil and military authorities. The costuming is historically correct and has been passed upon by competent authorities. Traveler and student alike will be interested in this absorbing production. The Santa Barbara Mission was not completed during the life of Father Serra and proved a great disappointment to him, but his confidence was so great, that the work was taken up by his loyal successors and executed most faithfully.

RELIANCE.

OUR MUTUAL GIRL (Chapter 8—Mar. 9).—In the eighth reel of "Our Mutual Girl," Margaret and Mrs. Knickerbocker, her aunt, see Riverside Drive and the city in a snow storm. Children bobsledding, skiing and skating along Riverside Drive are shown; also scenes showing the total suspension of traffic. On their way home Margaret watches the pupils of a great public school as they are dismissed. Among the hundreds of school children are a score or more of crippled and deformed children who are taken to their homes in a carry-all.

Mrs. Knickerbocker agrees with her niece that it would be a splendid idea to dress up a number of dolls for the crippled girls, so a visit is paid to a Fifth Avenue toy shop. Margaret takes the dolls home and, assisted by her aunt and a maid, dresses them up in beautiful gowns. Among the dolls is a life-size manikin, which Margaret keeps for her own amusement. That night she dreams that she herself has been transformed into a doll and that her aunt and maid are dressing her in lingerie and pantalettes of the crinoline period.

CAUGHT IN THE WEB (Mar. 11).—James Martin dies after drinking a cup of poisoned coffee. Circumstantial evidence accuses the dead man's son, and he is arrested for the crime. Young Martin's sweetheart tries to prove his innocence, and succeeds in paving the way for the detectives to solve the mystery.

The flat above the Martin apartment is occupied by counterfeiters, their tools and chemicals being hidden underneath the flooring of a room directly over the dining room of the Martins. One of the gang accidentally overturns a bottle of deadly poisonous acid. This fluid soaks through the plastering of the flat below and drips into the coffee, which kills the elder Martin. Through the discovery of the counterfeiters the mystery is cleared and an innocent man freed.

RED, THE MEDIATOR (Mar. 14).—Aloysius Walsh, alias Red, is a tough messenger boy. One day he is chosen by fate to be the medium of communication between Hubert Holworthy and Miss Wetmore, two lovers who have quarreled. As Red secretly reads the lover's letters, he is aware that only false pride keeps them apart. His sympathies are aroused and he decides to be the mediator. So he lies to Holworthy and tells him that Miss Wetmore has sent for him to come to her at once. Holworthy joyfully hastens to her.

Red satisfied that he has done his duty is on his way back to the office when he is waylaid and injured seriously by a big bully of a boy with whom he had previously fought. Red does not recover consciousness until revived by the doctor in the hospital. He then asks that Holworthy and Miss Wetmore be sent for.

Of course, Holworthy receives a cold reception when he, uninvited, calls on Miss Wetmore, and the breach between them is growing wider, but just then Miss Wetmore gets a message over the 'phone saying the boy had been badly injured. They have a mutual interest in the boy who has been so sympathetic and hasten to the hospital. When they arrive Miss Wetmore is easily persuaded by Red to let Holworthy replace the ring on her finger. Red is joyful that his efforts as mediator have not been in vain, but the excitement has been too much, and he falls back on his pillow, exhausted. The doctor looks very grave, then covers the boy's face with the sheet.

BEAUTY FILM.

THE GIRL WHO DARED Mar. 18).—Maggie, [illegible] the children of a father who is a worthless member of a questionable society. Lill and Frank are no better than their parrent and follow his valueless creed, but Maggie, though reared under the worst influences, remains unsullied and at an early opportunity quits her family and starts life for herself. Her advancement is rapid and though threatened and denounced by her brother, is equal to the situation and finally is loved and won by her employer who repays her "devoted" brother with a beating delivered in advanced style and an imperative order for his absence.

MAJESTIC.

HIS FIRST LOVE (Mar. 10).—A young husband paces back and forth in the library, waiting impatiently for the nurse who appears in the doorway and calls him. She places a tiny bundle in his arms. He is overjoyed at the sight of the little son, and after giving her the child, he rushes to the 'phone and calls up the club-house. The boys at the club receive the message with pleasure and excitement, all except one, a grouchy bachelor. He has no use for babies and refuses to go to see the new arrival. However, the other boys go. They return to the club full of glowing descriptions of the little one. The old bachelor becomes provoked and almost quarrels with them for silence. In the argument he says: "There is no such thing as a pretty baby." They all argue and in his wrath he makes a wager of $500 to a real, live pretty child, if they will show it to him. One of the young men makes a plan to which they all eagerly agree.

In a poor little home a young wife is preparing supper while a little three-year-old child plays in the doorway. She springs up to greet her father, who returns from work. While eating, the wife timidly hands him a letter which came. He realizes what it contains the minute he sees it. The third month's payment is over-due on their little home and the owner gives them only a week to make it up or get out. The young husband tries to borrow from a friend but without success, and the date mentioned in the letter comes and they are still without necessary money. The wife sees a notice in the paper which reads: "Babies! Babies! Babies! $500 will be awarded the prettiest, etc."

The young couple decide to try to win the prize and together they go in to the little one, who lies asleep in her crib. The wife suddenly realizes that they have no money to buy a pretty dress for her and almost gives up in despair, when an idea comes to her. She goes to the dresser and takes out a pair of her own stockings, much to the surprise of her husband, and laughingly tells him to wait and see. Another scene shows a rich home. A little girl is being dressed in ribbons and laces and the mother is more concerned over the child's clothes than the child herself.

The time for the exhibition comes. In a room several maids attend the children who are being brought in. Outside of the club-house, the poor mother hugs the baby to her and enters timidly. The baby is wrapped in a long shawl and some of the other mothers look at them in surprise. In the large reception room a stage has been erected in the corner of the room, behind which hang heavy dark curtains. The old bachelor sits in the back of the audience and is as grouchy as ever. The curtains are drawn as the show commences and a little girl stands on a pedestal, dressed in laces and ribbons like a doll. The people clap, but the old bachelor is disgusted and says, "too much overdress." Another child is shown and still he is dissatisfied. The third time the curtains are drawn there is a hush over them all for a moment. There stands a little girl, her tiny form encased in black tights; her plump high chest and dimpled arms and limbs contrast strongly with the dark curtains behind her. As the old bachelor looks at her, his curiosity is aroused and he starts to go down the aisle to where she stands on the pedestal. As he nears her she slowly puts out her arms to him and smiles. He is fascinated with her and much to his embarrassment and to the others' amusement, she puts her arms around his neck and kisses him. He is won over by her sweet ways. He gives her the money she won for the prize, and she is carried home. In the little home the parents eagerly await the coming of the owner of the house so as to pay him the money and have the papers signed, which will give them the home. The owner comes, and he happens to be the bachelor. He is surprised to see the little baby that won the prize. He signs the papers and everything is happy. And thereafter the baby is his little love forever.

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THE MOONSHINER'S DAUGHTER (Mar. 14).—Gus Whitmere, an old moonshiner, living in a wild and secluded section of the Blue Ridge Mountains, has a daughter, Grace, for whose hand Tom Cole, one of Whitmere's "regular customers," is an ardent suitor. Grace, however, does not encourage his suit and her father refuses to urge her to marry someone she does not love. Tom, having filled his jug from Whitmere's cellar, rides down the trail. As he is riding along with the jug hidden in a sack of corn, he meets a revenue officer, who, suspecting the contents of the sack, proceeds to investigate. While his back is turned, Tom, fearing arrest, takes a quick shot at him and dashes back the way he had come. The officer is shot in the arm and after binding his wound, opens the sack and discovers the jug. He then mounts his horse, and, taking the jug with him, rides off in the opposite direction from that taken by Tom. In the meantime, Grace has gone to spend a few days with her chum, Minnie Hammond. Bert, Minnie's brother, and Commander of the revenue officers, is at home when Grace arrives, and they are at once attracted to each other. That afternoon a messenger brings him a note from headquarters stating that Hendricks, his lieutenant, has reported with a broken arm and news of moonshine in Devil's Fork. Bert dashes off, after handing the note to Minnie, who shows it to Grace. Grace at once suspects that her father is involved and determines to reach him before the revenue officers. She confides in Minnie, who has brought her horse, and after an affectionate farewell, Grace rides for her mountain home.

On arriving at headquarters, Bert finds Hendricks with his arm in a sling and is shown the jug of whiskey. He at once orders his men to saddle and leads them for Devil's Fork. The moonshiners have been warned, however, for after attempting to kill Hendricks, Cole rode back to Whitmere's and told him of the encounter. The entire family and Cole prepare for war. Bert and his men ride up and Bert demands that the still be destroyed. Whitmere refuses and the firing is about to begin when Grace dashes up the trail and rides fearlessly between the combatants. Bert then tells Whitmere that he loves Grace and intends to marry her and that, for her sake, he wil not molest them if they will forfeit their still and pledge themselves to make no more moonshines. Whitmere is urged to accept by Grace and his wife, while Cole, jealous of Bert, demands that they fight it out. Whitmere is undecided until Grace, throwing her arms about his neck, begs him to accept for her sake. He then shakes hands with Bert and all but Cole make the required pledge. Cole, mad with jealousy, throws up his gun with the intention of shooting Bert. Before he can fire, Grace leaps forward and strikes him on the wrist with her riding quirt, causing the shot to fly wild. He is then overcome and bound. Bert, turning to Grace, says: "Sweetheart, you saved my life." They embrace while her family smile and his men give a rousing cheer.

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FEATURE FILM STORIES

KENNEDY FEATURES, INC.

JESS (Four parts).—Silas Croft, an Englishman, has taken up farming in South Africa and has been unusually successful. His sister in England, ill, widowed, and left with two little girls—Jess and Bess—starts for South Africa to make her home with him. The sister, however, is stricken with death just after landing from the steamer and the two little girls are sent on to the brother. Jess is the older of the two children and when the mother dies she entrusts the care and happiness of the younger child to the sister, scarcely older. Gladly received and tenderly reared by their uncle, Silas Croft, the girls grow to beautiful and gracious young womanhood on his farm.

Sixteen years after their arrival in South Africa, John Neil, a young Englishman who has been an army officer, comes from England to learn South Africa farming and selects Silas Croft as his schoolmaster. Both Jess and Bess fall in love with John Neil. Neil really loves Jess, but she, believing herself bound by the promise given her dead mother, makes John thing she cares nothing for him and goes on a visit to Pretoria, then the principal city of South Africa, so that John may forget her and turn to Bess. Shortly after the departure of Bess for Pretoria occurs the first revolution of the Boers against the British Government. Bess has an admirer, Frank Mueller, a wealthy and influential Boer, whom she hates and fears. Mueller knows that Bess is in love with John and plans to get rid of him. Pretoria, held by the English, is surrounded by Boer troops and Mueller, now a high officer of the Boer Army, writes to Jess that her uncle is ill and needs her. John Neil has gone to Pretoria and Mueller is sure that he will accompany Jess on the trip home. Mueller sends a pass and two of his men to act as an escort. Jess and Neil start, but once outside of the British lines, they are taken captive by Mueller, who laughs at the way they have fallen into his simple trap. Mueller attemps to kill both, but both escape. While in danger Jess has confessed her love for John.

Now upon the screen is shown the fighting which took place around Pretoria. For week after week the Boers besieged and the British defended the city. The fighting is shown with strict regard for historical accuracy. In 1877 the Transvaal was annexed to Great Britain and in December, of 1880, occurred the rising of the Boers. This was rather an internecine war than a rebellion. Many Boers took the side of England and not a few Englishmen fought on the side of the Boers. The fighting, for the most part, was done by volunteers on both sides, men without uniforms and with but little discipline, but trained to the use of arms since childhood and inured to hardship. At Majuba Hill the English regular soldiers met with a crushing defeat at the hands of the Boers, and in March, of 1881, a treaty was concluded which left the Boers practically independent. Failing in his plan to kill John Neil, Mueller captures Silas Croft and gives Bess the alternative of seeing her uncle die or of marrying him. She chooses to save her uncle, but before the marriage is performed Jess surprises Mueller, while he is asleep, and stabs him to death, releasing her uncle and Bess.

Flying, Jess rejoins John in a cave near the farm. John is asleep when she returns to him and does not awaken until morning and when he does awake Jess is dead of exhaustion. The British troops arrive, saving Bess and her uncle and John Neil as well. Bess and John are married and return to England. The drama closes with a view of the English home of the Neil's, which is all happiness, but in a tableau it is shown that no matter what comes, Jess will never be forgotten by either her sister, to whom she gave all, or by John Neil, who loved her very truly.

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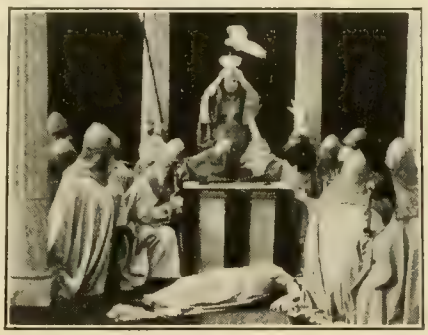

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WARNER'S FEATURES.

THE PIRATES OF THE PLAINS (Three Parts).—Jim and Joe Webster, who, though brothers, are as different as day and night. Jim is an honest and respected ranchman, while Joe is the ringleader of a gang of desperate horse thieves. At the State Fair, Jim has won the championship broncho riding title of the world, for which he has received a handsome silver-mounted saddle. He becomes engaged to Nell Owen, the pretty daughter of a prosperous stockman. One of Owen's post riders discovers a gang of horse thieves on the ranch, and gives the alarm.

Joe, their leader, breaks his saddle. Desirous of joining his gang, he takes his brother's horse and heads for the Mexican border. The ranch hands give chase, hoping to catch the rustlers before they reach the international boundry. In a running fight, Joe kills the sheriff, but has the horse which he is riding shot from under him. The posse recovers the saddle, and captures Jim without a struggle. He is saved by Nell, who demands he be given a trial. Later, he is convicted and sentenced to be hung. On the day set for the hanging, Joe is mortally wounded and confesses of his guilt to Nell. She reaches the prison yard in time to prevent Jim's execution.

APEX.

THE BATTLE IN THE CLOUDS (Three Parts).—Through the good offices of Detective Hayes, Miss Dennison, the one-time leader of the "Black 13," and in those days known as "Slim Jack," has become a reformed woman, and is now his constant and devoted companion and assistant. One day she is seated in the famous Marble Lounge of the Esplanade Hotel reading the morning paper when she is unpleasantly surprised by John Verden, a former associate, who is concealed behind the palm decorations, adopting a disguise. At once she suspects mischief, and watches. As Verden pulls out a pocket mirror, he accidentally drops a letter, and the moment he is gone Miss Dennison secures the paper, which contains the startling news that an attempt is to be made by the gang to steal the plans of the new-found "Million Mine" when the directors of the company meet on the roof of "The Esplanade," at 9 o'clock the same evening, to discuss proceedings. Realizing the importance of the discovery, Miss Dennison at once informs Hayes, who enlists sympathy of the hotel manager to gain access to the meeting, which he attends in disguise. The secret plan of the richest mine in the world is so small that it can only be read through a microscope, and whilst it is under the instrument, the waiter, who is none other than Corley, a member of the gang, causes a diversion by feigning a sudden attack of illness. Whilst the attention of those present is turned upon Corley, Verden emerges from under the table and removes the priceless plan from under the microscope. A moment later the chairman discovers the theft, and consternation rigns amongst the assembled officials of the company.

Hayes arrests the waiter on charge of complicity, and the board of directors of the "Million Mine" entrusts the detective with the task of recovering the stolen plans. Hayes removes Corley in an automobile, but the gang obtain a motor lorry, and with this heavy vehicle crash into the detective's car to rescue their comrade. Not to be defeated, Hayes gives chase, but as he runs full pelt after the lorry is lassoed by one of the thieves and only escapes death by cutting the rope after he has been dragged some distance. Sorely injured he returns home to make a fresh start. Meanwhile, Miss Dennison receives a visit from Verden, who endeavors to persuade her to help the "Black 13." Miss Dennison, however, has done with the old life, and whilst she assents to Verden's proposition, she telephones Hayes about it, and informs him that she will follow Verden in the disguise of a Chinese paper seller, and will make chalk marks on the pavement from 45th street so that he may be able to pick up the trail. Miss Dennison succeeds in tracking down Verden, but unluckily is captured. Hayes arrives and rescues her by crossing a plank from the houses on the opposite side, helping them to jump from the window on to a passing bus. As the bus crosses a viaduct Hayes sees Verden below and makes a series of daring leaps in order to follow him before he is out of sight.

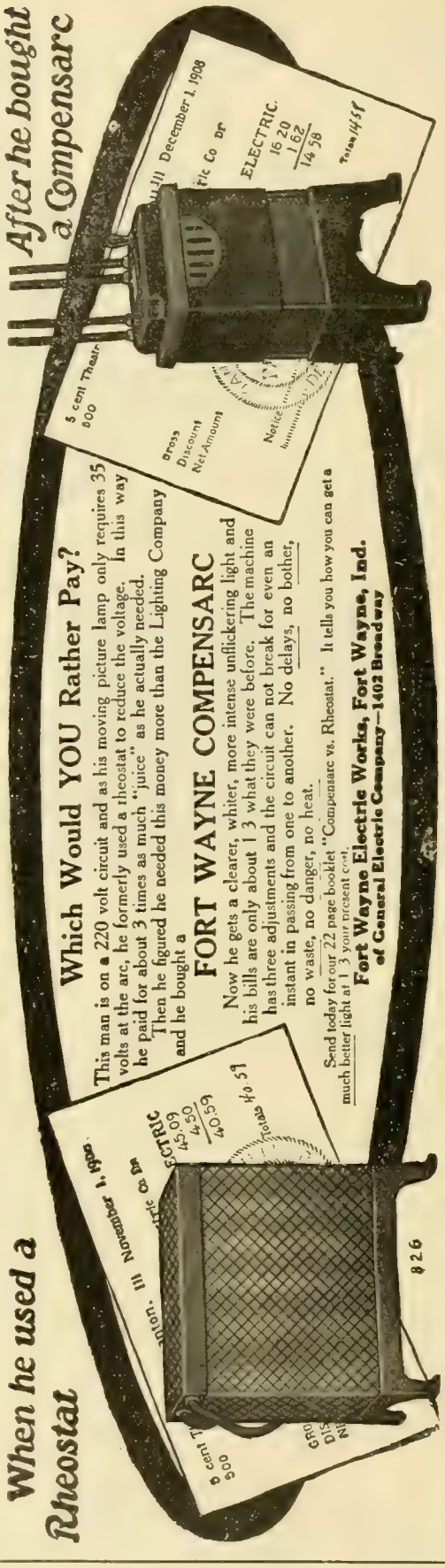
Knowing that he is being shadowed, Verden enters a motor car and drives away, and believing he has shaken off his pursuer, enters Old Solomon's, the pawnbroker's shop, where the gang adopt their various disguises. Hayes is close upon his heels, now disguised as a customer, and when Verden leaves, Hayes tears off his disguise, and leaving the astonished Solomon behind, pursues his man. He is, however, too late, but Miss Dennison, his trusty lieutenant, has seen Corley, and shadowing him, discovers that he and Verden are off to the gold fields with the plan of the mine, and that they are going to dig the gold with the help of a band of Indians. She immediately communicates the news to Hayes, she herself pursuing the thieves on a motorcycle. Unfortunately for her, however, her machine runs away and plunges into a river. Dazed and hurt, she crawls to the bank and falls exhausted on the ground, where she is found by one of Verden's Indians. Verden has her locked in a hut and sets it on fire. Burning her bonds over a flaming beam, Miss Dennison escapes, and taking one of the horses tethered close by, makes off, hotly pursued by the Indians. An outpost camp gives her shelter, and a sharp fight ensues. The struggle goes in the Indians' favor until a scout breaks through the enemy's lines and fetches reinforcements from the next camp. The Indians are routed, and John Verden receives a severe wound. At the last moment, before the Indians beat a hasty retreat, Corley takes the plan from Verden's pocket, and mounting his horse, makes away. Hayes has arrived in the meantime by aeroplane and hears the story of the fight. He bends down over the wounded man, but Verden ironically exclaims, "Too late, Hayes, Corley's got the plan." The detective loses no time in mounting his monoplane again and giving pursuit, but Corley has come across a party of aeronauts about to make an ascent. He offers them $5,000 to lift him in thirty seconds. The aeronauts reply that it is impossible, as it will take another half hour to fix the basket. "Hitch on the horse instead," Corley cries, and the thing is done. Hayes, observing the ingenious escape, steers his aeroplane under the baloon and grasping the anchor ropes, swarms up to the living basket. A sharp struggle takes place between Hayes and Corley, and eventually both fall into a river below, from which they are rescued by the crew of a steamboat. The plan is discovered, and Hayes thus brings his third adventure to a happy and successful conclusion.

MIDGAR FEATURES.

THE DIAMONDS OF DESTINY: or A SCENTED CLUE (Imperator—Four Parts).—Fred Moore, notorious crook, bribes Jack Denham, a jeweler's clerk, to give information concerning the famous "Rajah" diamonds. He learns that the diamonds are to be despatched the following day. Moore forces his sister, Clara, to assist in the projected robbery and she goes to the jewelry store of Friedman & Co., where, in the guise of a customer, she asks Friedman to show her the diamonds. Although the diamonds are already packed for delivery, he shows them to her, and while his back is turned, Clara takes the measurements of the box. She returns to her home and her brother proceeds to make an exact duplicate of the box in which the diamonds are packed, but while this is being done, Clara's perfume is accidentally upset over the box. Through the assistance of the jeweler's clerk, Fred Moore and his sister are enabled to catch the same train which carries the special messenger sent by the jeweler to deliver the diamonds and by a clever ruse, they exchange boxes with the messenger.

The jeweler is notified by his customer that the box when received was empty and the jeweler seeks an interview with Detective Sharp. The detective and his assistant commence their investigations and while examining the jeweler's staff, the detective recognizes a former crook. This man is shadowed by the detective's assistant, who learns that the thieves are at a certain seaside town. The detective goes to the seashore and makes the acquaintance of a Countess Blenheim, who is none other than Clara Moore. Friendship ripens into love and the couple are much in each other's company. The detective is astounded upon discovering that the Countess uses a most peculiar perfume, traces of which he had already found on the duplicate jewel box and on a glove left in the jeweler's office after the visit of Clara Moore. The detective sends for the jeweler, who recognizes the Countess as the woman to whom he showed the diamonds, but the thieves receive a warning from their accomplice and they escape.

Detective Sharp traces the thieves to their headquarters, where he surprises the crooks. He is forced to hand over his revolver, but before doing so, extracts from it the cartridges. Fred Moore opens a trap door through which the detective is precipitated to a cell below. The detective extracts the powder from the cartridges and blows the lock from the door of the cell and escapes in time to cling to the back of the automobile in which the thieves are escaping. While speeding along a lonely road, Clara recognizes the man she loves in a perilous position on the rear of the automobile and at the point of a revolver, stops the car. Fred Moore escapes and takes to a fast motor boat.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THE I. S. P. CO.

DETECTIVE FINN, OF SCOTLAND YARD 3 parts.—Lord Gray buys his wife an expensive diamond. They are seen making the purchase by a notorious London crook, who shadows them to their home. That night the crook and his accomplices, a man and a woman, capture Lady Gray's maid. They compel the maid to write a note to her ladyship, stating she has been taken suddenly ill, and that the bearer, her sister, will take her place. The woman crook takes the note to Lady Gray's residence, and is admitted into the household. She discovers Lady Gray locking the diamond in a small safe, after which she hides the key under a vase. During Lady Gray's absence the woman crook steals the jewel and conceals it by pinning it to her underskirt. A friend of the Grays calls at the house, and Lady Gray goes to show her the present. The loss of the valuable stone is discovered, and her husband is informed of the robbery. Lord Gray at once calls Detective Finn, of Scotland Yard, and places the case in his hands. The "maid" overhears Lord Gray's conversation, and learns the celebrated detective is expected within an hour. Calling her pals on the 'phone she tells them she has the diamond, but that the robbery has been discovered and Detective Finn put on the case.

The gentleman crook calls at Lord Gray's house. The card he presents bears the inscription "Detective Arthur Finn." He hears the story of the robbery. After numerous questions he asks if they have a maid, and the question being answered in the affirmative, he demands to see her She is summoned. By a secret code she tells her confederate where the stolen jewel is concealed. Informing his lordship that the maid is one of London's most noted crooks, he suddenly grabs her and wrests the diamond from her underskirt. He tells Lord and Lady Gray to leave the case entirely in his hands. With the maid supposedly under arrest, he leaves the house, taking the diamond with him, and telling Lord Gray if he calls at headquarters in the morning it will be returned to him.

Detective Finn leaves his office and makes his way to Lord Gray's. He enters the gate just as the two crooks come out. Entering the walk that leads to the house he finds a handkerchief, which has the odor of a peculiar perfume. When he presents his card to Lord Gray, he is told that Detective Finn had already been there. Convincing Lord Gray that he has been duped, he hears the whole story, and then starts in pursuit of the thieves, his only clue a perfumed handkerchief. About to board a bus he is again struck with the peculiar odor of the perfume on the handkerchief as a man and woman alight. He decides to "shadow" the pair. They discover they are being followed. The crook hurriedly puts his confederate into a taxi, telling her he will follow later and meet at their house. The crook then boards a bus, followed by the detective. In a hand-to-hand conflict on top of the bus, the crook knocks the detective down, and jumps onto a bus going in the opposite direction. The detective staggers up and succeeds in jumping onto the same bus, where another scuffle takes place, the detective again getting the worst of it, and the crook escapes by jumping onto a passing taxi. The detective hails a taxi and starts in pursuit. The detective overtakes the taxi, and makes a daring jump into it as it passes. Again the crook gets the better of a fight, and makes his escape by jumping onto a crane slowly rising in the air in front of a building which is being renovated, followed by the detective, who succeeds in grabbing a dangling chain. Finally they reach the scaffold, where a deadly struggle takes place; but again either by luck or superior strength, the crook makes his getaway over the roofs of the buildings, finally entering his own house, followed, however, by the detective. Here the detective is trapped, and bound securely to a sofa. A bomb is placed near the sofa, and a fuse, timed to burn for thirty minutes, is lighted, and attached to the bomb. Coolly informing the detective that half an hour later when the bomb explodes he will be on his way to Paris, the crook leaves, thoroughly convinced Detective Finn will bother him no more. But the crook reckons without the detective's dog. The dog becomes restless at his master's long absence. Escaping from the house, the canine trails his master to the house in which he is a captive, but finds difficulty in entering the room, as the window is only slightly open. After much maneuvering with the window the dog succeeds in forcing it upward, and gains entrance. Obeying its master it first upsets the bomb, putting out the fuse, and then gnaws at the cords which bind Finn, until he is able to get free. Rushing out of the house, Detective Finn hails a taxi, [illegible] and [illegible] to the Charing Cross Railway Station. He arrives just as the train pulls out, just too late to board the train that is taking the notorious crook to Dover. Hiring a high speed automobile, he tells the chauffeur he must beat the express to Dover. At breakneck speed, the automobile goes until it reaches the station at Dover—just ahead of the express. Making his way to the docks, the detective makes himself known to the officials, and assumes the disguise of a steward. At the gangplank he stands, waiting for the crook to come. Furtively glancing around him the crook approaches the gangplank, paying not the slightest attention to the disguised detective. As he approaches close to Finn a pair of handcuffs are snapped around his wrists, and he is marched off to jail to await his trial, not only for the robbery of the diamond, but on numerous other charges.

FAMOUS PLAYERS.

CLOTHES.—Olive Sherwood, a pretty Western girl living in Omaha, is very fond of finery. Young and inexperienced, she knows nothing of the deeper currents of life, but the refinements of society and its polished exteriors appeals to her strongly, and the crude West does not seem to provide what her fastidious nature craves. Her loving old father sighs over her extravagances, but is too indulgent to curb them, and in order to gratify her expensive whims invests in some Red Star mining stock that West, a crafty, unscrupulous New York broker, induces him to buy. On a business trip to Omaha, West sees Olive, and casts an admiring and covetous eye upon her. Horace Watling, his wife, Anna, and their child, Ruth, are firm friends of Olive, and Mrs. Watling's love for clothes creates a strong bond between both women. Mr. Watling, who is a small publisher, is induced to come to New York and establish himself there as a partner in a big publishing concern. Olive envies the Watlings' gay life in the metropolis, so that when her father dies and West advises her to come to New York, Olive is easily persuaded to do so. For a time Olive is delighted with the gaiety of metropolitan society, but she has only one "party gown," and its frequent appearances soon cause sly amusement and concealed scorn. Olive, left in straitened circumstances by her father's death, grieves over her lack of money for pretty clothes. At this juncture West comes forward and tells her that the Red Star mining stock owned by her father has boomed, giving her money in the form of "dividends." Olive innocently accepts the funds, unaware that the stock is worthless. A young clerk in West's office, whose father had been ruined by the broker, watches West's dealings closely, and enters in a diary all the evidence of West's crimes, hoping thereby to finally convict him. Watling, though prosperous, is weighed down by business cares, has little use for the society his wife worships, and secretly longs for the simplicity and happiness of his former life; and little Ruth, who is the devoted friend of Olive, is sadly neglected by her ambitious mother. Mrs. Watling invites Olive to a society circus. Olive has already met her ideal, Richard Burbank, a rich young society man who is weary of the sham and artificiality of the life about him, and who has fallen ardently in love with Olive. He, too, attends the house party, and there declares his love for Olive. Olive accepts him and is very happy. West, who observes a tender scene between the two, is furious with jealousy, and enters Olive's room in a drunken frenzy, telling her that she will be his or he will expose her. Olive stares at him in mingled bewilderment and fright, when another guest suddenly enters the room. West hastily leaves, but later, in the presence of all the guests, and amid the gaieties of the society circus, West denounces Olive, and dramatically tells the assemblage that he has been supporting her, and that she would sell her soul for clothes. In proof of this, he displays the receipt for the clothes she wears, for which he had advanced the money in the guise of dividends. Olive, shamed by the disgrace into which her innocent ignorance and love of finery has led her, is too overwhelmed and humiliated to speak, and Burbank is reluctantly forced, in a bitter moment of doubt, to believe her silent admission of West's claims. During this episode, Watling learns that the Red Star mining stock, in which he had heavily invested on the advice of Olive, is worthless. Mrs. Watling also turns against Olive, who, broken-hearted, returns to Omaha, glad to do the sewing for the neighbors she once despised. When it is learned that the Watlings have lost their fortune, they are shunned, and they too see the hollowness and mockery of society, and decide to return to Omaha and begin life anew. Burbank cannot forget Olive, and with returning love comes the conviction that she is innocent. He goes to West's office, determined to learn where she is, just as West is contemplating a trip abroad on his ill-gotten gains. West tries to escape, but the vengeful clerk aids Burbank in detaining him. The clerk produces the evidence of West's villainies, and the rogue, confronted by exposure and disgrace, and weakened by worry and dissipation, falls dead of heart failure. Little Ruth sees Olive in Omaha, and at once writes Burbank of her presence there. Burbank goes to Omaha, and the lovers are happily reunited. And Olive at last realizes the value of love and the folly of pride in clothes.

ITALA FILM CO.

A BURIED SECRET (Three Parts).—The young detective, Jack, was successful in his profession; but there was one thing needed to complete his happiness and that was the hand of the girl he loved. Fortune favored him in his suit. Juanna returned his affection and the lovers appeared to be on a fair way to a life of peace and sympathetic companionship. Trouble, however, came from an unexpected quarter. Juanna's mother was a woman of fashion who led a double life. At home she was all that a mother should be. Abroad she was a determined devotee of pleasure, associating with the wealthy and fashionable. At a well-known resort she made the acquaintance of a great financier, in whose handsome salons she was always an honored guest.

The financier's house was entered one night by burglars and all the valuables stolen. The task of tracking down the criminals fell to the young detective, Jack, who, armed with a clue, succeeded in running them to earth in a secret cave where they were accustomed to meet and divide the spoils. And here a horrible discovery awaited the young man. This was nothing more nor less than the staggering fact that the mother of the girl he was in love with was the chief of the band of burglars. To think that this handsome refined woman who moved in the best circles was guilty of such depraved conduct was a great blow to the young detective.

Nevertheless he resolved to do his duty. He confronted the woman in her house. She was amazed. She denied his accusation. He threatened her at pistol's point. But she outwitted him. Touching a concealed bell push, men servants entered the room and bound and secured the young detective while the woman wrested the revolver from his grasp. The fate of the young detective was horrible in the extreme. He was flung, bound and gagged into a subterranean stream from which after truly Herculean efforts he managed to escape, floating out into the open river and being rescued more dead than alive.

His escape is the signal for the guilty woman to take alarm. She realizes now that her arrest and condemnation to prison life are certain. Frightened beyond description she takes to flight. She makes her way to a steamer setting out for a foreign port. But the young detective is in hot pursuit. He boards the ship and unmasks the woman. Determined to escape, the guilty woman leaps into the sea and is drowned. The young detective returns to the girl he loves and she in losing an erring mother finds a husband who will console her for her loss.

A SHATTERED IDOL (Three Parts).—Dr. Gardel is a man of peculiar ideas. His charity work has endeared him to the poor of the city, and their sufferings have preyed upon his mind to such an extent that he becomes a daring thief, taking from the rich to give to the destitute. Lydia Strand, the daughter of a wealthy banker, is present at a discussion of the recent robberies, and comment is made upon the coincidence that donations are made to charitable institutions by an anonymous person following each burglary. Lydia expresses her admiration of the clever thief, and takes delight in reading of his exploits. One night Gardel effects an entrance into the banker's home and is surprised by Lydia. He tells her of his ideas, though he refuses to reveal his face, which is hidden by a black handkerchief. He is fascinated by the charming girl, and as he leaves he grasps her in his strong arms and presses a kiss upon her lips.

Gardel pays court to Lydia, and finally secures her parents' consent to wed her. She does not suspect that he was the burglar she entertained, and being of a highly romantic temperament she dreams of the man she has enshrined in her heart as a hero. Much against her own inclination she is persuaded to marry Gardel. She does not prove an affectionate wife, and Gardel is worried. Her parents go abroad, and the big house is unoccupied. She resolves to revisit the room where she conversed with the robber in the dead of the night. Gardel, starting on one of his marauding expeditions, sees her and follows. She sits down, and in a spirit of make-believe addresses a letter to her unknown hero, reading aloud as she writes. The doctor, listening, believes she is writing to a real lover, and with an agonized cry leaps from the high balcony to the court below. Lydia runs down and tears the covering from the dead man's face, and finds the unknown idol she has been worshipping is her own husband

CONVICT 113 (Three Parts).—Revillat is ruined by unwise speculations, and goes through bankruptcy. His creditors bring criminal action against him and he is sentenced to prison. After several years he is treated as a "trusty," and when John Lange, a wealthy planter, asks the prison officials for a secretary, Revillat is given the position. His gentlemanly deportment and ability win him the regard of Lange, who is a bachelor with no living relatives.

One night a terrible fire breaks out in Lange's residence. The firemen fight the blaze, but it

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spreads fiercely. Lange, in his bedroom on the top floor, is overcome. Revillat dashes into the inferno and tries to carry Lange out. The planter realizes that he is dying and begs Revillat to save himself. "Change clothes with me quick and leave me. You will be able to escape—a free man." Revillat does so, but before he can get out the floors crash down and he is buried in the debris. When extricated he is horribly scarred. The body of Lange is found in the ruins and is identified as Revillat on account of the shreds of the convict suit clinging to him, and Revillat comes out of the hospital many weeks later and takes his place as Lange.

In the meantime Revillat's daughter has grown up and is engaged to be married. He arranges to meet his wife and child, but dares not reveal his identity. One day he tenderly kisses his daughter, and her fiance, fired with jealousy, breaks the engagement. Revillat goes to him, and in a dramatic scene assures the young man that he entertains only a fatherly feeling for the girl, and effects a reconciliation. Then, realizing that if his identity should be revealed it would bring sorrow and fear to his wife, who is mourning him as dead, he secretly arranges to pay off all his old debts and has his estate settled upon his wife, and departs into the world—alone.

FEATURES IDEAL.

MEPHISTOPHELIA (Three Parts).—A crime of extraordinary daring has at last set the police on the track of the notorious Martin Fierro. At bay, the bandits make a brave resistance, but they are overcome, and Fierro himself is struck down not, however, before consigning his little daughter to safety by means of a secret passage. Orphaned and unprotected, the little child is found and adopted by the philanthropist, Lord Felton, justly known as the "Father of the London Poor." Discovering his protegee's parentage, the good man shows the world how change of circumstances and environment may overcome even the power of heredity.

Many years pass. The adopted girl, now Lady Felton, has inherited her self-appointed guardian's fortune on his death. She lives a life of luxury, and spends large sums for the benefit of the poor. Meanwhile a series of robberies have aroused the curiosity of London. At the scene of each crime is found a visiting card of the name, "Satanella," bearing a coronet and the motto, "To rob the unjust rich. . . . To give to the poor."

Satanella, who is none other than Lady Felton, resolves to give up her unusual form of charity, finding discovery imminent, but is persuaded to run the risk of detection once more by the sad story of a woman who has fallen into the usurious clutches of a banker named Jacob.

A masked ball is held at Lady Felton's mansion, and Jacob is among the guests. During the festivities Satanella enters the banker's study, and, though the money she requires is missing, seizes a document severely compromising Jacob in his relations with the nation. The banker returns from the ball, and finds the usual card in the place of the stolen document, bearing the message that she will come back at midnight for the money she requires, or will betray him to the police. Jacob forms a plot to assassinate her, and forces her lover—Lord Humphrey—whom he had once helped in a time of ill luck, and had since retained in his debt and power, to comply with his intention.

Satanella, however, who has heard their plans in hiding, is ready for them when she arrives. She cleverly seizes the money, and hides her escape in the smoke of a small bomb. Determined to save Humphrey, Satanella forces Jacob to relinquish her lover's I. O. U. in exchange for his own incriminating document, but the banker is able to identify her with Lady Felton. The police arrive to arrest her, but the philanthropic criminal boldly accuses Jacob of treachery to his country, and, during the confusion caused by his attempt to escape, disappears by a secret door in a picture frame. Hopeless attempts are made to follow her, but the impenetrable veil of mystery has closed upon Satanella.

WORLD FILM CORPORATION.

THE TRIUMPH OF AN EMPEROR (Savoia—Five Parts).—Emperor Maximian, having married his daughter, Fausta, to Constantine, renounced the purple and went into retirement, but the enforced idleness and his desire for power and action, induced him to again resume the imperial power. In the field near Lodi, where the oath of allegiance of the army has been received, Maximian begins his triumphant return, and we see him again amid the people crowding the streets, impatient to see him again. He enters the imperial court where Constance, a sister of Constantine, and Licinius, the young Caesar of Illyrium, and Fausta are waiting the arrival of their august relation. The love affair between Constance and Licinius is discovered by Fausta, who has instructions to prevent this alliance from being consummated, as Maximian himself has set his heart on winning Constance. As soon as he enters the palace, and the tumult of greetings cease, he goes into the ladies' room and, dismissing Fausta with a sign, is left alone with Constance, whom he tries to win through flattery; but she refuses him. She goes secretly to St. Maternus and listens to his inspiring words, receiving the right of Christian baptism from his hands. Fausta, having followed Constance, sees all and hastens to tell her father of her discovery. Maximian orders a banquet in the hope that the allurements of pleasure will break down the stubborn defense of Constance. Even this fails, for Constance does not even go near the banquetting room. Maximian then calls together the pagan priests; he annuls his decree, giving tolerance to Christianity. Thousands of confessors of Christ will fall. Constance alone, by giving herself up, will be able to appease the bloody sword of the persecutor. He forces the young neophyte, Constance, to be present at the gladiatorial games. A populace present at the games at the hecatomb of martyrs. The heart of the young Christian girl undergoes a terrible martyrdom, but the bravery of these martyrs gives the girl the firmness that only faith can produce. Maximian, again failing in his attempt to win Constance, tries again, and goes to the field of Lodi and, summoning the army, he orders incense to be thrown upon the pagan tripod. Here again Christian heroes give up their lives to their faith, their bodies are carried in chariots before the imperial seat, before the eyes of Fausta and Constance. Realizing that there is no peace in the court of Maximian for her, she, with her companions, mount their horses and rush to the Court of Constantine. Here exists no bacchanalian orgy, but the sweet calm of virtue. Constantine, amid the lowly, the oppressed and the poor, does his work of upright government. Constance tells her powerful brother all of the horrible plots in which she has been involved and the terrors she has seen. In the meantime, Maximian and Fausta plot the death of Constantine and send the corrupt centurian, Elvius Brutus, to execute the treasonable deed. Through a trick, this design is frustrated, but Brutus is led to believe that his work has been carried out and he tells Maximian, who comes before the gallis coharts, exclaiming: "Constantine is dead! I am your emperor!" "Constantine is living!" interrupts a powerful voice, and the austere monarch appears among a crowd of faithful followers. Maximian is put to death and Fausta, fearing the penalty for her part in the plot, rushes word to her brother, Maxentius, in Rome, who declared war on Constantine. Gathering his coharts together, Constantine crosses the snowy Alps and carries the war into Italy. As day is declining, Constantine, unable to rest, paces to and fro between the tents when, at last, his eyes catch sight of something dazzling in the direction of the sun. He sees a splendid cross in the blue heaven in all its glory, with the inscription: "In Hoc Signo Vincis," but the Emperor, not comprehending the meaning of this sign, was further instructed in the clear night where a vision of the Lord Himself appeared, telling him: "By this sign you will conquer," and directing him to engrave the Holy Cross on his shields. The army resumes its march toward Rome, exulting at the miracle. Meeting the army of Maxentius on the Banks of the Tiber, the battle wages fiercely for hours, but eventually, the followers of Maxentius are put to route and retreat across the Tiber on bridges made of boats, which give way, carrying Maxentius and his men to their death. Having made his triumphal entry into Rome, the first thought of Constantine is to pay homage to the chief of Christianity, Pontifex St. Melchiades; he prostrates himself at his feet, together with the dutiful Constance and promises to give Christianity free liberty and, as a token of filial reverence, gives the magnificent palace of the Lateran, to be the mother church of all the churches of the world. We see Constantine in his triumphant dress in the same imperial hall where the last bloody persecution had begun. Licinius hastens to Milan to joint his beloved Constance, and has signed the decree giving full liberty to Christianity. He is flanked by a victorious host and looks at the people crowded and acclaiming while the herald reads the imperial message:

"We, Constantine and Licinius Augustus, being at Milan to make joint treaties concerning the welfare and security of our people amongst the things which we deem enhancing the prosperity of our subjects, we specially give importance to those that have reference to the homage due to the Divinity and thus we have given to the Christians and to all citizens of the Roman people the liberty to follow the form of faith which each one may severally prefer."

The forum is deserted, the darkness of night prevails and Constantine is alone in his Hall lighted up by the soft rays falling from a lamp; he holds in his hands a little tablet containing the decree and is meditating. A few lines contain the history of the world. He closes his eyes and before his mind appears in review the facts which led Christianity to victory after so many centuries of bloodshed. Footsteps awaken the Emperor. Constance and Licinius, with their arms interlocked, enter. Constantine sees and smiles. In the triumph of faith and justice, innocent love also has its victory.

Picture Theaters Projected.

New York, N. Y.—Plans have been completed for Mayer L. Auerbach, 30 East 42nd street, for a two-story moving picture theater and roof garden, 32 by 100 feet, to cost $20,000.

Ottawa, Kan.—Robraugh estate have had preliminary plans prepared for a six-story theater and hotel building.

Philadelphia, Pa.—Joseph Langman, real estate broker, has sold the Garden Theater, at 53rd and Lansdowne avenue, to a purchaser whose name is withheld.

Superior, Wis.—F. E. Johnson, 314 Truax building, has prepared plans for the remodeling of a store property into a modern two-story moving picture theater, with a seating capacity of 500, for N. La Page.

San Diego, Cal.—Edwin F. James, Portland, Ore., has had preliminary plans prepared for a two-story theater building, 100 by 150 feet, to cost $100,000, to be erected in this city.

Utica, N. Y.—E. Carney, care West End Heating & Plumbing Company, has awarded the general contract to Weber Bros., 566 Lincoln avenue, for the remodeling of his moving picture theater, to cost $4,000.

Worcester, Mass.—Murphy & O'Shea are planning to build a one-story moving picture theater, 48 by 125 feet.

Brooklyn, N. Y.—B. F. Keith, 1495 Broadway, has had plans prepared for a four-story $200,000 theater building.

Brooklyn, N. Y.—Mills Brothers, Broadway and Rockaway Avenue, are to build a one-story moving picture theater, 66 by 85 feet, to cost $15,000.

Brooklyn, N. Y.—Samuel Marcovici, 189 Hooper street, has had plans prepared for a two-story moving picture theater, stores and restaurant building, 70 by 100 feet.

Rochester, N. Y.—East Avenue Amusement Company, George E. Simpson, care Hippodrome Theater, are considering sketches and will soon start work upon the construction of a modern theater building, to cost between $80,000 and $90,000. The plans call for seating capacity of 2,000.

Oneonta, N. Y.—Chestnut & Dietz Land Company, Inc., contemplate the erection of a one-story and balcony moving picture theater, 50 by 110 feet.

Chicago, Ill.—L. Novy & Son, 3223 West 22nd street, are preparing plans for a one-story moving picture theater, 50 by 120 feet, with seating capacity of 600, to cost $25,000.

Chicago, Ill.—Samuel Sobel, 2005 West Division street, is planning to build a three-story theater and store building, 100 by 122 feet, to cost $75,000.

Springfield, Ill.—Bullard & Bullard, 318 Unity building, are preparing plans for the rearranging of the seating capacity of a local moving picture theater here.

Springfield, Ill.—Harris Hickox, 527 South 4th street, is making alterations to his moving picture theater so as to increase the present seating capacity.

St. Louis, Mo.—Oscar Doerman, Fullerton building, is preparing plans for a two and three-story moving picture building, to cost $35,000.

Minneapolis, Minn.—George Pinnock will build a two-story moving picture theater, with seating capacity of 600, to cost $25,000.

New Haven, Conn.—Charles McCaul Company, Philadelphia, Pa., are estimating on plans and specifications for a four-story and basement brick and stone theater and apartment house, 110 by 176 feet, to be erected for the New Haven House Company.

Hartford, Conn.—J. Rosen, 12 Suffield street, has obtained the contract for the erection of a one-story moving picture theater, 40 by 125 feet, for Joseph T. Dolin, 6 State street.

Trenton, N. J.—J. O. Hunt, 203 East Hanover street, has prepared plans for Hildinger, Bishop & Pamcat, for a one-story theater building, to cost $25,000.

Orange, N. J.—Lyric Amusement Company has let the contract for the erection of a one-story moving picture theater, 36 by 175 feet, with seating capacity of 1,000, to cost $20,000.

Philadelphia, Pa.—No. 2209 North Broad street has been purchased by Kahn & Greenburg from William J. Einfeld for $12,500 and has been resold, together with No. 2211 North Broad street, which was recently acquired by Kahn & Greenburg, to a purchaser who will erect a moving picture theater on the site. The theater will cost between $18,000 and $20,000.

Philadelphia, Pa.—Freund & Seidenback, Bulletin building, are estimating on plans and specifications for a one-story moving picture theater, of brick, 32 by 135 feet, with seating capacity for 500 persons, to cost about $10,000.

Philadelphia, Pa.—E. Allen Wilson has completed plans and specifications for a moving picture theater to be erected at Fifty-second street and Greenway avenue for John J. Conner. The building will be fireproof, 43 by 110 feet, and cost $15,000.

Wilkes-Barre, Pa.—Acton Lea, Harrisburg, Pa., is preparing plans for a one-story hollow tile moving picture theater to be erected in this city for John H. Sikes. The building will be 27 by 40 feet, and cost about $8,000.

Meadville, Pa.—W. F. Wise, Tyrone, Pa., is completing plans for a theater, store and apartment building, one story, 56 by 200 feet, to be erected in this city. It is to cost about $150,000.

Danville, Pa.—The Theater Company will make extensive alterations to its opera house in this city to cost about $25,000.

Portland, Ore.—Work on the new National Theater, which is to cost $100,000, probably will be commenced by March 1, so as to have it completed and opened in time for the Rose Festival.

Columbus, O.—Mrs. Blanche Kory, 493 East Main street, will erect a one-story moving picture theater, 40 by 110 feet, with seating capacity of 300, to cost $4,000.

Elyria, O.—Henry Stolzenberg, Broad street, will erect a two-story moving picture theater, 28 by 100 feet, with seating capacity of 300, to cost $15,000.

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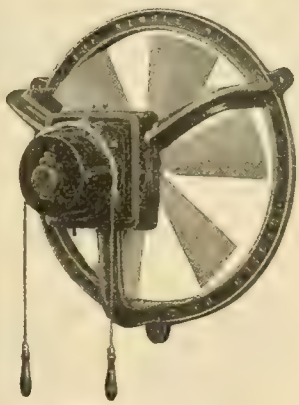

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Gaumont Co.
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March 7th, 1914

Acting on Legal Advice

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Pursuant to its warning in last week's Moving Picture World, that the criminal referred to is still pursuing his evil practices. So skillful is his work that the police are helpless because he is lionized by his victims and the public. He is followed by throngs on Broadway wherever he appears. Two weeks ago the management of the New York Theatre thought they had the goods on him as he appeared and operated there where all could see him, but the crowds that invaded the theatre were so dense that he made his usual get-a-way. He boldly announces that to-day, the 7th of March, he will commence a new series of crimes more startling and sensational than ever before and defies capture. Theatre managers are especially interested. Those who detain him for even a short while will receive large rewards at the box office. We warned him that we would expose him. His name is Fantomas the Crook Detective. Act quick and acquire the State Rights or rental.

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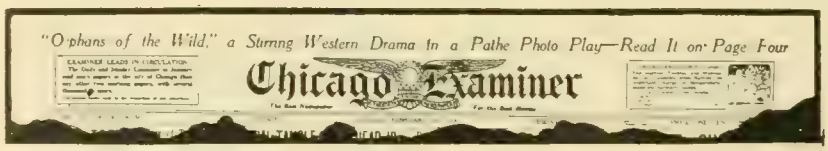

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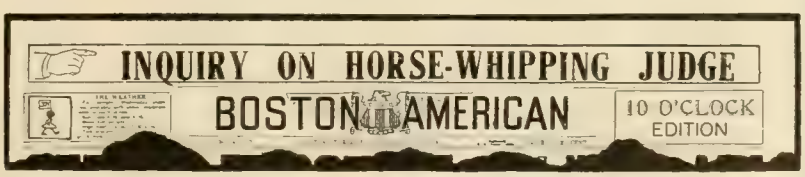

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VICTOR WATSON

The affair was a genuine eye-opener. The Anglo-American Film Corporation startled Broadway with the scope of its presentation. The man who walks up to the box office and hands over a small coin to see "THE THREE MUSKETEERS" will be getting his money's worth many times over. Any family that has in it young folk who are at school today will fail of an absolute duty if the youngsters are not taken to see this masterpiece of the moving picture art.

NEW YORK PRESS

With the entry into the local field of "THE THREE MUSKETEERS" American producers feel once more the keen competition of the European producers. European productions provide new thrills for film patrons.

EVENING TELEGRAM

The first presentation of a notable production of Alexander Dumas' romance, "THE THREE MUSKETEERS."

NEW YORK REVIEW

Dumas' masterpiece is one of the finest pictures ever shown in this country and marks a new era in the presentation of subjects that appeal to the intellect at popular prices.

NEW YORK TRIBUNE

One of the largest crowds ever in the theatre witnessing the premier. The picture is well done, showing the subject in every detail.

EVENING SUN

Thrilled a packed house—detail of the historical atmosphere that permeates the story was brought out with care.

NEW YORK TELEGRAPH

The scene of a triumph of photographic art which has scarcely had an equal in its day of film triumphs was presented before an enthusiastic and fashionable audience. The picture was as nearly perfect as art could make it. Nothing was neglected.

THE GLOBE

"THREE MUSKETEERS," gorgeous film play. This production is now being presented at the New York Theatre and not a man, woman or child in New York City should fail to witness this picture, which is one of the best ever staged for the screen.

NEW YORK HERALD

Film d'Art production of "THREE MUSKETEERS" was exhibited for the first time in America before a crowded house at the New York Theatre. The film was smooth and free from eye-tiring imperfections.

The Life of "Big Tim" Sullivan.

OR

from Newsboy to Senator

IN 4 PARTS

NATION TO HONOR "BIG TIM" AT HIS FUNERAL TO-DAY

Delegation of Twenty Congressmen to Attend Services for Fellow-Member in the Old Cathedral.

HUNDREDS VIEW BODY IN HIS BOWERY CLUBHOUS

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Old Cathedral in Mott Street is So Tightly Packed that the Doors Are Closed on a Great Throng in Which Are Many from the Bowery Who Knew Him for His Charity.

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How Sullivan Rose from Newsboy to Congressman.

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THIS production is the greatest human document ever written; Sullivan's great heart shed its brilliant rays of cheer among the poor and the needy from coast to coast. All the high and low lights of life from Broadway to the slums are dealt with in the wonderful career of this man who was proud to be known as "The Bowery Senator." There is *action, pathos, comedy*—not politics, as you might think. It's *life!*

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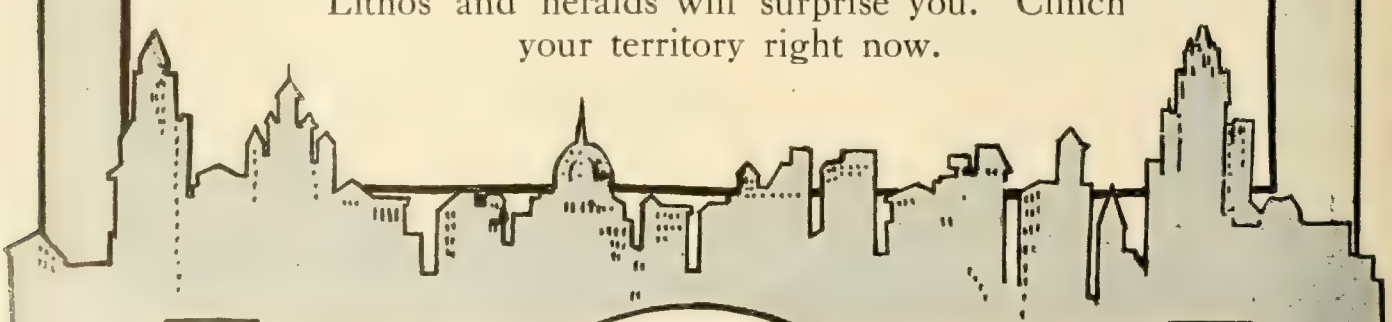

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Mr. Henry R. Howland,
Buffalo Society of Natural Sciences,
Buffalo, New York.

My Dear Mr. Howland:-

Your letter of February 9 has been referred to me in the absence of Mr. Austin.

Captain F. E. Kleinschmidt addressed the National Geographic Society several weeks ago. Our large attendance necessitated two lectures--one in the afternoon and the other in the evening of the same day.

Captain Kleinschmidt's motion pictures and slides of the Arctic are simply wonderful and are comparable to the Rainey African pictures. Your audience will be amazed at the amount of animated natural history which his films show. His motion pictures of walrus herds, numbering hundreds, beggars description.

Yours very sincerely,
(Signed) John O. LaGorce,
Assistant Editor.

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AT LIBERTY.—Expert vaudeville and picture pianist. Cue pictures and fully experienced in vaudeville playing. State salary and all particulars. Will pay my own fare. Address LEO C. BATH, Box 363, Montevideo, Minn.

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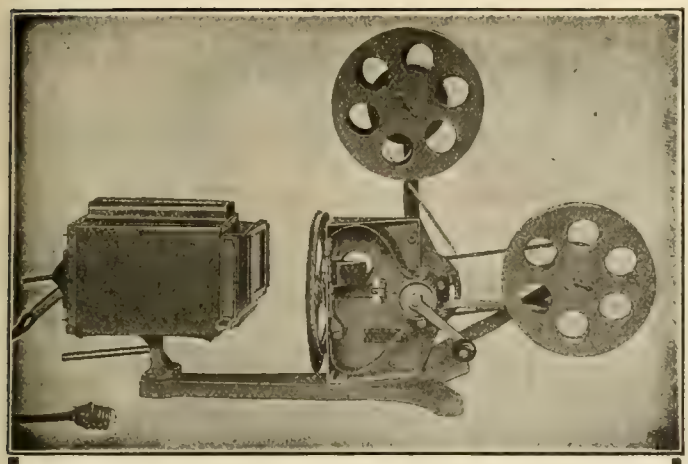

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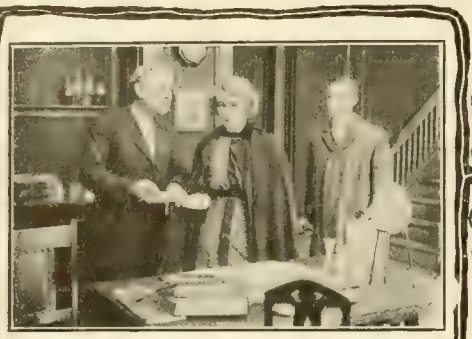

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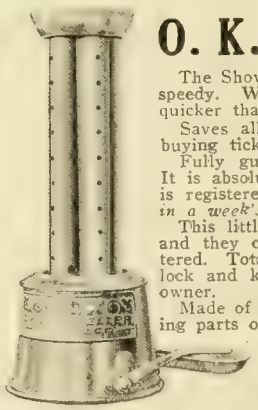

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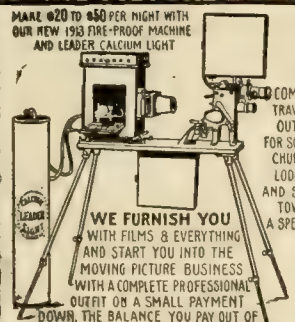

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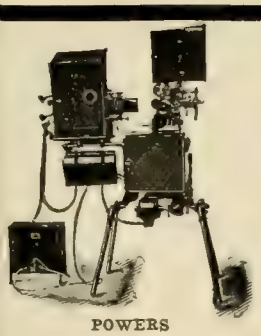
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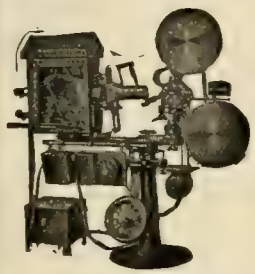
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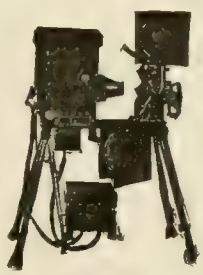
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March 7—A Child of the Desert (Drama)....1000
March 9—The Call of the Traumerei (3 parts—Drama) 3000
March 14—A Story of Little Italy (Drama)....1000
March 16—A Modern Free Lance (2 parts—Dr.).2000
March 18—The Coming of the Padres (Drama).2000
Mar. 23—The Turning Point (2 parts—Dr.)....2000
Mar. 25—A Decree of Justice (Drama).....1000

APOLLO.

Jan. 25—It's a Bear! (Comedy).....
Feb. 1—The Great Pasadena Rose Tournament (Topical) .....
Feb. 8—One Round O'Brien In the Ring Again (Comedy) .....
Feb. 15—Black Hand Conspiracy (Comedy)....
Feb. 22—Up In the Air Over Sadie (Comedy)..

BEAUTY.

Feb. 18—The Sacrifice (Drama).....1000
Feb. 25—The Professor's Awakening (Drama).
March 4—Italian Love (Drama).....1000
March 11—Closed at Ten (Comedy-Drama)....1000
Mar. 17—The Girl Who Dared (Drama) 1000

101 BISON.

Feb. 14—Unjustly Accused (2 parts—Drama)...
Feb. 21—Her Father's Guilt (2 parts—Drama).
Feb. 28—Legion of the Phantom Tribe (2 parts—Drama) .....
March 7—The Yaqui's Revenge (2 parts—Dr.)

BRONCHO.

March 4—Mario (2 parts—Drama).....
March 11—A Barrier Royal (2 parts—Dr.)..
March 18—The Adventures of Shorty (2 parts—Drama) .....
Mar. 25—The Relic (2 parts—Drama).....

CRYSTAL.

Feb. 24—That Infernal Machine (Comedy)....
Feb. 24—Arabella's Romance (Comedy) .....
Mar. 1—How Mosha Came Back (Comedy)....
March 3—Some Pull (Comedy) .....
March 3—A Strange Bird (Comedy).....
March 8—Lizzie and the Ice Man (Comedy)..
March 10—Bimberg's Love Affair (Comedy)...
March 10—Baldy Belmont Breaks Out (Com.)..
Mar. 15—Kelly's Ghost (Comedy) .....
Mar. 17—Dazzle's Black Eye (Comedy).....
Mar. 17—Baldy Belmont Almost a Hero (Com.)
Mar. 22—The Fat and Thin of It (Comedy)....

DOMINO.

Feb. 19—The Play's the Thing (2 parts—Dr.).
Feb. 26—The Courtship of O San (2 parts—Drama) .....
March 5—For the Wearing of the Green (2 parts—Drama) .....
Mar. 25—The Silent Messenger (2 parts—Dr.)

ECLAIR.

Feb. 22—The Electric Girl (Comedy).....
Feb. 22—Colombo (Scenic) .....
Feb. 25—The Devil Fox of the North (2 parts—Drama) .....
Mar. 1—The Heart of Carita (Drama).....
March 4—The Diamond Maker (Three parts—Drama) .....
March 8—Birds of Passage (Comedy).....
March 8—Orchids (Horticulture) .....
March 11—Into the Foothills (2 parts—Dr.)...
March 15—At the Court of Prince Make-Believe (Comedy-Drama) .....
Mar. 18—When God Wills (2 parts—Drama)...
Mar. 22—A Tale of the Desert (Drama).....

FRONTIER.

Feb. 26—Slim Becomes a Cook (Comedy).....
Feb. 28—So Shall Ye Reap (Drama).....
March 5—Pretzel Captures the Smugglers (Comedy) .....
March 7—The Mystery of Buffalo Gap (Dr.).
March 12—The Colonel of the Nuts (Comedy)..
March 14—His Younger Brother (Drama).....
Mar. 19—Colonel Custard's Last Stand (Com.)..
Mar. 21—The Sheriff's Duty (Drama) .....

GAUMONT.

Feb. 10—Tiny Tim and the Lion (Comedy)...
Feb. 10—Scenes in Costa Rica (Travel).....
Feb. 12—Simple Simon Deals in Antiques (Comedy) .....
Feb. 12—Excursions in Old Paris (Travel)....
Feb. 17—Two Miniatures (Drama).....
Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Jan. 27—One of the Bravest (2 parts—Drama)
Feb. 3—In the Fall of '64 (2 parts—Drama).
Feb. 10—The Bride of Mystery (3 parts—Dr.).
Feb. 17—Honor of the Mounted (2 parts—Dr.).
Feb. 24—Captain Jenny, S. A. (3 parts—Dr.)..
March 3—By Radium's Rays (2 parts—Dr.)
March 10—The Twin's Double (Three parts—Drama) .....
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IMP.

Feb. 9—Jane Eyre (2 parts—Drama).....
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Feb. 16—The Box Couch (Comedy).....
Feb. 19—The Price of Sacrilege (3 parts—Dr.)
Feb. 23—The Touch of a Child (2 parts—Dr.).
Feb. 26—Rounding Up Bowser (Comedy).....
March 2—Testing Bill's Courage (Comedy)....
March 5—The Opal Ring (2 parts—Drama)..
March 9—The Flaming Diagram (2 parts—Dr.)
March 12—Jealousy and Giant Powder (Com.).
Mar. 16—Levinsky's Gold Mine (Comedy).....
Mar. 19—The Silver Loving Cup (2 parts—Dr.)

JOKER.

Feb. 25—(Title Not Reported).
Feb. 28—Traffic in Soles (Comedy).....
March 4—Sheridan's Pride (Comedy).....
March 7—Some Boy (Comedy).....
March 11—A Mexico Mix (Comedy).....
March 14—Won in the First (Comedy).....
Mar. 18—Won in the First (Comedy) .....
Mar. 18—A Visit to Mont St. Michael (Normandy, France) (Scenic) .....
Mar. 21—Mike and Jake Go in for Matrimony (Comedy) .....

KAY-BEE.

Jan. 30—Divorce (2 parts—Drama).....
Feb. 6—Secret Lode (Drama).....
Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb 20—The Raiders (2 parts—Drama).....
Feb. 26—North of 53 (2 parts—Drama).....2000
Mar. 6—The Path of Genius (2 parts—Dr.)..

KEYSTONE.

Feb. 5—Little Billy's Strategy (Comedy).....
Feb. 7—Kid Auto Races at Venice (Juvenile)..
Feb. 7—Olives and Their Oil.....
Feb. 9—Mabel's Strange Predicament (Comedy)
Feb. 12—A Robust Romeo (Comedy).....
Feb. 16—Raffles, Gentleman Burglar (2 parts—Comedy) .....
Feb. 19—A Thief Catcher (Drama).....
Feb. 21—Love and Gasoline (Comedy).....

KOMIC.

Feb. 5—My Wife's Away (Comedy).....
Feb. 5—The Sleepy Head (Comedy).....
Feb. 12—That Spring Lock (Comedy).....
Feb. 12—The Plumber and Percy (Comedy)..
Feb. 19—A Birthday Present (Comedy).....
Feb. 19—Getting a Suit Pressed (Comedy).....
March 5—The Impostor (Drama).....
Mar. 12—The Yegg and the Eggs (Comedy)....

LUX

Feb. 13—An Elopement by Aeroplane (Comedy) 475
Feb. 13—Animal Export from Algiers (Travel). 450
Feb. 20—Shortsighted Miss Prim (Comedy).... 520
Feb. 20—Boating on the Seine (Scenic)..... 370
Feb. 27—Pat's Motor (Comedy)..... 595
Feb. 27—Lakes and Falls (Scenic)..... 310
March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420

MAJESTIC.

Feb. 22—The Reform Candidate (3 parts—Dr.)
Feb. 24—(No Release This Date).
Feb. 28—The Rival Barbers (Comedy).....
March 1—(No Release This Date.)
March 3—The Stronger Hand (2 parts—Dr.)..
March 7—The Rector's Story (Drama).....
Mar. 8—The Stronger Hand (2 parts—Drama)
Mar. 10—His First Love (Drama) .....
Mar. 14—The Moonshiner's Daughter (Drama)..

NESTOR.

Feb. 13—His Royal Pants (Comedy).....
Feb. 18—A Flash in the Dark (Drama).....
Feb. 20—Scooped By a Hen Coop (Comedy)...
Feb. 25—Breed O' the Mountains (Drama)....
Feb. 27—One of the Finest (Comedy).....
March 4—The Voice of the Viola (Drama)....
March 6—She Was Only a Working Girl (2 parts—Comedy) .....
March 11—The Mexican's Last Raid (Drama).
March 13—What a Baby Did (Comedy).....
Mar. 18—The Way of a Woman (Drama).....
Mar. 20—Those Persistent Old Maids (Com.)..

POWERS.

Feb. 20—My Mother's Irish Shawls (Drama)..
Feb. 23—The Rival Dentists (Comedy).....
Feb. 27—Regeneration (Comedy) .....
Feb. 27—Tightwad Buys a Laundry (Comedy)..
March 2—The Tale of a Dog (Comedy).....
March 2—Trieste To Porto Rose, Austria (Scenic) .....
March 9—A Murderous Elopement (Comedy)..
March 13—The Faith of the Two (Drama).....
Mar. 16—Hawkeye and the Cheese Mystery (Comedy) .....
Mar. 20—Hands Invisible (Drama) .....

PRINCESS.

Feb. 13—The Tangled Cat (Comedy).....
Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
Mar. 13—Billy's Ruse (Comedy) .....

RELIANCE.

Feb. 18—A Working Girl's Romance (Drama)
Feb. 21—An Interrupted Seance (Drama).....
Feb. 23—Our Mutual Girl (Chapter 6—Drama).
Feb. 25—The Musician's Wife (Drama).....
Feb. 28—The Green-Eyed Devil (2 parts—Dr.).2000
March 2—Our Mutual Girl (Chapter 7—Dr.).
March 4—A Lesson in Bridge (Drama).....
March 7—When Fate Frowned (Drama).....
Mar. 9—Our Mutual Girl (Chapter 8—Dr.)...
Mar. 11—Caught in the Web (Drama) .....
Mar. 14—Red the Mediator (Drama) .....

REX.

Feb. 8—The Coward Hater (Drama).....
Feb. 12—The Law of His Kind (2 parts—Dr.)..
Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....
March 5—The House Across the Street (Dr.).
March 8—A Modern Fairy Tale (Drama)....
March 12—Heart of the Hills (2 parts—Dr.)..
March 15—The Senator's Bill (Drama).....
Mar. 19—A Pugilist's Romance (Drama) .....
Mar. 22—Carlotta the Bead Stringer (Drama)..

THANHOUSER.

Feb. 17—The Leak in the Foreign Office (2 parts—Drama) .....
Feb. 20—No Release this Date.
Feb. 22—A Can of Baked Beans (Drama)....
Feb. 24—The Golden Cross (2 parts—Drama).
Feb. 27—Their Best Friend (Drama).....
March 1—The Scientist's Doll (Drama).....
March 3—The Desert Tribesman (2 parts—Dr.)
March 6—(No Release This Date.)
Mar. 8—Guilty or Not Guilty (Drama) .....
Mar. 10—Kathleen, the Irish Rose (2 parts—Drama) .....
Mar. 13—(No Release this Date) .....

UNIVERSAL IKE.

Mar. 3—Universal Ike Gets a Goat (Comedy)
Mar. 10—Universal Ike's Wooing (Comedy)....
Mar. 17—Universal Ike Has One Foot in the Grave (Comedy) .....

VICTOR.

Feb. 20—Love's Victory (2 parts—Drama)...
Feb. 23—Remember Mary Magdalene (Drama)..
Feb. 27—The Stepmother (2 parts—Drama)....
March 2—The Man Between (2 parts—Drama).
March 6—The Nemesis That Passed (Drama).
March 9—Hearts and Flowers (Drama).....
March 13—The Honeymooners (2 parts—Comedy-Drama) .....
Mar. 16—The Acid Test (2 parts—Drama)....
Mar. 20—Because She Loved Him (2 parts—Drama) .....

A. BLINKHORN.

Jan. 12—Jean's Evidence (Turner Films, Ltd. —2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's —2 parts—Comedy-Drama)...
Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....

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Monday—Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Feb. 19—Skelley and the Turkey (Comedy)....
Feb. 21—Criminology and Reform (Com.-Drama)
Feb. 23—Her Father's Silent Partner (Drama)
Feb. 26—The Massacre (2 parts—Drama).....
Feb. 28—Chocolate Dynamite (Comedy).....
Feb. 28—Because of a Hat (Comedy).....
March 2—A Bunch of Flowers (Drama).....
March 5—Politics and Suffragettes (Comedy).
March 5—Pa and Ma Elope (Comedy).....
March 7—Children of Destiny (Drama).....
Mar. 9—For Auld Lang Syne (Drama).....
Mar. 12—Her Hand (Drama).....
Mar. 14—Shorty Makes a Bet (Comedy) ....
Mar. 14—Blame the Tailor (Comedy) .....

EDISON.

Mar. 2—Mr. Sniffkins' Widow (Comedy).....1000
Mar. 3—With the Eyes of Love (Drama).....1000
Mar. 4—An Absent-Minded Mother (Comedy) 500
Mar. 4—A Four Footed Desperado (Comedy.. 500
Mar. 6—Comedy and Tragedy (Special 2 parts—Drama).....2000
Mar. 17—When the Cartridges Failed (Dr.)...1000
March 9—The Sultan and the Roller (Comedy).1000
March 10—The Mexican's Gratitude (Drama)..1000
March 11—Andy, the Actor (Fourth of the Andy Series) (Comedy).....1000
March 13—The Price of the Necklace (Special—2 parts—Drama) 2000
March 14—An Affair of Dress (Third of the Dolly of the Dailies Series) (Com.).1000
March 16—The Adventure of the Alarm Clock (Third of the Octavius Amateur Detective Series) (Comedy).....1000
Mar. 17—A Real Helpmate (Drama) 1000
Mar. 18—A Winter Holiday in the Bernese Oberland, Switzerland (Scenic)..... 400
Mar. 18—A Boarding House Romance (Com.).. 600
Mar. 20—The Double Shadow (Special -2 parts —Drama) 2000
Mar. 21—The Message in the Rose (Drama)....1000

ESSANAY.

Feb. 25—Mrs. Manly's Baby (Comedy).....1000
Feb. 26—The Arm of Vengeance (Drama).....1000
Feb. 27—Let No Man Escape (Special—2 parts —Drama) 2000
Feb. 28—Broncho Billy's Bible (Drama).....1000
Mar. 3—The Long Cold Night (Drama).....1000
Mar. 4—"Presto" Willie—Magician (Comedy).1000
Mar. 5—The Conquest of Man (Drama).....1000
Mar. 6—Chains of Bondage (Special—2 parts —Drama).....2000
Mar. 7—Sophie's Birthday Party (Comedy)...1000
March 10—The Counter Melody (Drama).....1000
March 11—The Girl, the Cop, the Burglar (Comedy) 1000
March 12—The Warning (Drama).....1000
March 13—Grass County Goes Dry (Special—2 parts—Comedy) 2000
March 14—The Interference of Broncho Billy (Drama) 1000
Mar. 17—Oh! Doctor (Comedy) 1000
Mar. 18—Luck In Odd Numbers (Comedy).....1000
Mar. 19—Single Handed (Drama) 1000
Mar. 20—Shadows (Special 2 parts—Drama)..2000
Mar. 21—A Hot Time In Snakeville (Comedy)..1000

KALEM.

Feb. 23—The Shadow (Special—2 parts—Dr.)..2000
Feb. 25—The Tigers of the Hills (Special—2 parts—Drama) 2000
Feb. 27—Reggie, the Squaw Man (Comedy)....1000
Feb. 28—The Delayed Special (Drama).....1000
Mar. 2—Chest of Fortune (Special—2 parts—Drama).....2000
Mar. 4—The Intrigue (Special—2 parts—Dr.)..2000
Mar. 6—Hiram's Hotel (Comedy).....
Mar. 6—Beauty, the Educated Horse (Edu.).
Mar. 7—The Hopi Raiders (Comedy).....
Mar. 7—Unveiling the Maine Monument (Topical).....
March 9—The Secret of the Will (Special—2 parts—Drama) 2000
March 11—The Medicine Man's Vengeance (Special—2 parts—Drama) 2000
March 13—Her Fallen Hero (Comedy).....
March 13—Looking For a Fortune (Comedy)...
March 14—The Race for a Mine (Drama).....1000
Mar. 16—The Colleen Bawn (Special -3 parts—Drama) 3000
Mar. 18—The Award of Justice (Special—2 parts—Drama) 2000
Mar. 20—The Family Skeleton (Comedy).....
Mar. 20—Cypress Logging in Florida (Industry)
Mar. 21—His Indian Nemesis (Drama).....1000

GEORGE KLEINE.

Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts —Drama) 2000
Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....
Feb. 24—The Money-Sharks (Cines—Three Parts —Drama) .....
Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17—Gypsy Love (Cines special 2 parts —Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio - Special 3 parts -Drama) .....

LUBIN.

Feb. 26—The Two Roses (Spec.—2 parts—Dr.).2000
Feb. 27—A Desperate Chance (Drama).....1000
Feb. 28—Coon Town Suffragettes (Comedy).. 400
Feb. 28—Father's Temper (Comedy)..... 600
Mar. 3—The Best Man (Comedy)..... 400
Mar. 3—That Terrible Kid (Comedy)..... 600
Mar. 4—In the Gambler's Web (Special—2 parts—Drama) 2000
Mar. 5—His Wife (Special—2 parts—Drama).2000
Mar. 6—A Romance of the Northwest (Dr.).1000
Mar. 7—When Dooley Passed Away (Comedy).1000
March 10—A Dangerous Case (Comedy)..... 400
March 10—Slumberville's Scare (Comedy)..... 600
March 11—A Cruel Revenge (Special—2 parts —Drama) 2000
March 12—A Strange Melody (Special—2 parts —Drama) 2000
March 13—The Tell-Tale Star (Drama).....1000
March 14—Just a Note (Comedy) 400
March 14—She Wanted a Count (Comedy)..... 600
Mar. 17—The Laziest Man (Comedy) 1000
Mar. 18—The Weaker Brother (Special -2 parts Drama) 2000
Mar. 19—The Secret Marriage (Special 2 parts Drama) 2000
Mar. 20—The Price (Drama) 1000
Mar. 21—So Long, Count (Comedy)..... 400
Mar. 21—A Trip to the Moon (Comedy) 600

MELIES.

Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700
March 5—Winky Willy and the Telephone Crime (Comedy) 300
March 5—A Village Scandal (Comedy)..... 700
Mar. 12—Love's Oblivion (Comedy)..... 400
Mar. 12—One On Batty Bill (Comedy)..... 600
Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700

PATHE.

Mar. 16—Pathe's Weekly, No. 22 (News)....
Mar. 17—Whiffles and the Diamond Pin (Com.)
Mar. 18—Col. Heeza Liar Shipwrecked (Nov.)
Feb. 17—Whiffles Balcony Buds (Comedy)....
Feb. 17—Rambles in Bourges, France (Scenic)..
Feb. 18—Won By a Nose (Comedy).....
Feb. 18—Monuments of Upper Egypt (Architec.)
Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts —Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts —Drama) .....
Feb. 28—The Parasites (Special—2 parts—Dr.).2000
Mar. 2—Pathe's Weekly, No. 18 (News).....
Mar. 3—The Second Generation (Drama).....
Mar. 4—Hogan's Alley (Comedy).....
Mar. 5—The Brother Counts (Special—2 parts —Drama).....
Mar. 5—Pathe's Weekly, No. 19 (News).....
Mar. 7—On the Altar of Patriotism (Special —2 parts—Drama).....
March 9—Pathe's Weekly No. 20 (News)....
March 10—The Hunting Spiders (Zoology).....
March 10—The Picturesque Coast of Catalonia —(Scenic) .....
March 11—Abide With Me (Drama).....
March 12—Pathe's Weekly No. 21 (News).....
March 12—A Spoiled Life (Special—2 parts—Drama) .....
March 12—Making Lace Fans (Industry).....
March 14—Against Heavy Odds (Special—2 parts—Drama) .....
March 14—A Trip to the Great Nile Dam (Travel) .....
Mar. 18—Madura and Its Pagodas (Arch.)....
Mar. 19—The Wasted Years (Special—2 parts —Drama) .....
Mar. 19—Pathe's Weekly, No. 23 (News).....
Mar. 21—His Wife Wins (Special—2 parts—Comedy) .....

SELIG.

Feb. 24—The Cynic (Drama).....
Feb. 24—Doc Yak, the Cartoonist (Comedy)..
Feb. 25—King Baby's Birthday (Drama)....1000
Feb. 26—Tested By Fire (Drama).....1000
Feb. 27—The Attic Above (Drama).....1000
Mar. 2—The Tragedy of Ambition (Special—2 parts—Drama) 2000
Mar. 3—The Smuggler's Sister—(Drama)....1000
Mar. 4—The Countess and the Burglar (Dr.)..1000
Mar. 5—Little Lillian Turns the Tide (Dr.)..1000
Mar. 6—The Renegade's Vengeance (Drama)..1000
March 9.—The Adventures of Kathlyn, No. 6 —Three Bags of Silver—Special—2 parts—Drama) 2000
March 10—Suppressed News (Drama).....1000
March 11—The Speedway of Despair (Drama)..
March 11—The Cathedral and Leaning Tower of Pisa (Travel) .....
March 12—Kid Pink and the Maharajah (Dr.).1000
March 13—Elizabeth's Prayer (Drama).....1000
Mar. 14—Hearst-Selig News Pictorial (News)..1000
Mar. 16—The Better Way (Special 2 parts - Drama) 2000
Mar. 17—The Story of Venus (Drama) 1000
Mar. 18—The Cop on the Beat (Drama).....1000
Mar. 19—The Evil We Do (Drama) 1000
Mar. 20—Two Little Vagabonds (Drama).....1000
Mar. 21—Hearst-Selig News Pictorial (News)..1000

VITAGRAPH.

Feb. 24—Doctor Polly (Special—2 parts—Comedy-Drama) .....
Feb. 25—The Hero (Comedy) .....
Feb. 25—Crawfishing (Educational) .....
Feb. 26—The Old Oak's Secret ,Drama).....
Feb 27—A Change in Baggage Checks (Com.).1000
Feb. 28—The Drudge (Spec.—2 parts—Drama).2000
Mar. 2—Buffalo Jim (Drama).....1000
Mar. 3—The Sacrifice of Kathleen (Special—2 parts—Drama).....2000
Mar. 4—A Pair of Frauds (Comedy).....
Mar. 5—Silent Trails (Drama).....
Mar. 5—Scenes In Norsland (Scenic).....
Mar. 6—The Speeder's Revenge (Comedy).....1000
Mar. 7—The Mischief Maker (Special—2 parts —Drama) .....
March 9—Ginger's Reign (Drama).....1000
March 10—The Portrait (Special—2 parts—Drama) 2000
March 11—Art for a Heart (Comedy).....1000
March 12—The Way to Heaven (Drama).....1000
March 13—Mrs. Maloney's Fortune (Comedy)..1000
March 14—An Officer and a Gentleman (Special —2 parts—Drama) 2000
Mar. 16—Auntie (Drama) 1000
Mar. 17—The Price of Vanity (Special -2 parts —Drama) 2000
Mar. 18—The Ghosts (Comedy).....1000
Mar. 19—The Idler (Drama) 1000
Mar. 20—A Model Young Man (Comedy).....1000
Mar. 21—Old Reliable (Special—2 parts—Dr.)..2000

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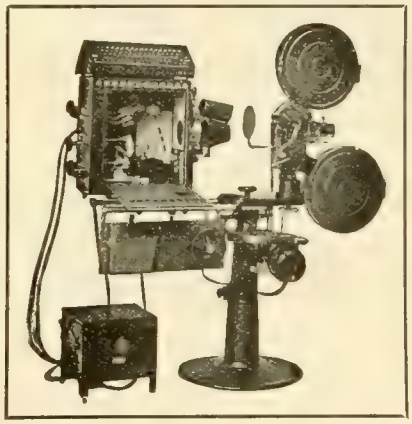

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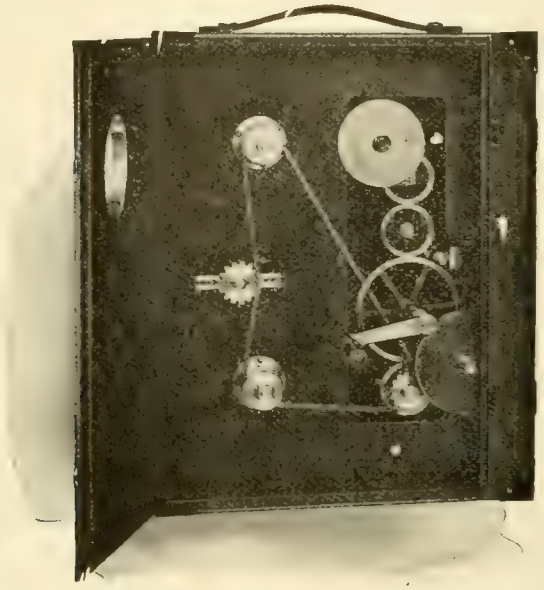

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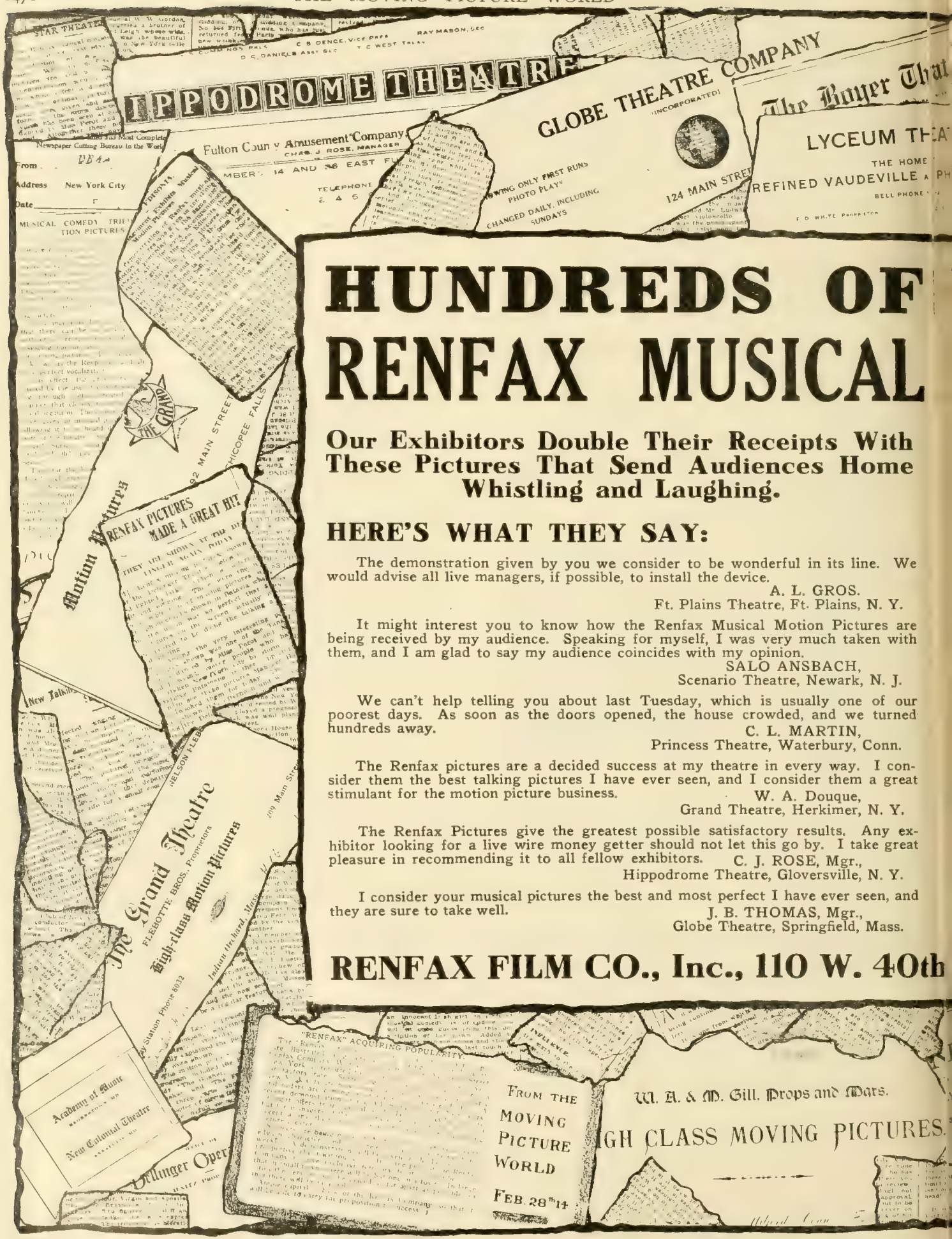

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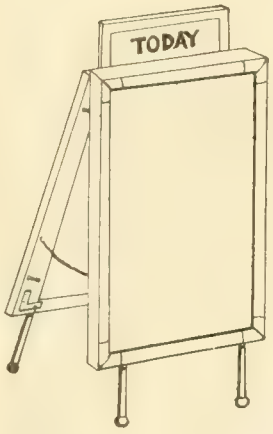

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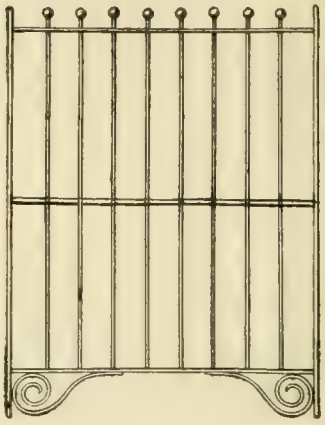

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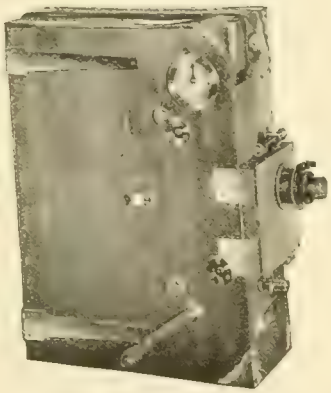

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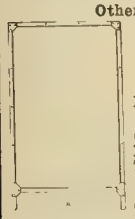

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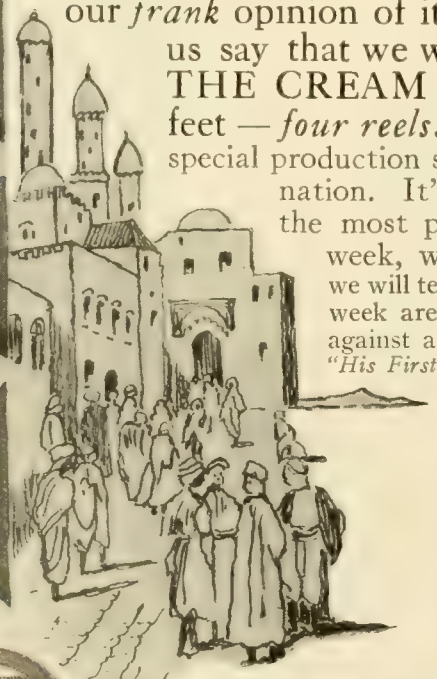
20 BRANCHES **WURLITZER** 20 BRANCHES

CINCINNATI

Is Our Next Special But We Decline to Advertise Its Goodness Until We Know EXACTLY HOW GOOD IT IS. The negative—seven thousand feet of it—has been turned in by our directors, but we won't give you our *frank* opinion of it until we have seen it. In advance, let us say that we will cut out *three thousand* feet, retaining THE CREAM OF THE ACTION in four thousand feet—*four reels*. That is the secret of New Majestic's special production success—plenty of action and plenty of elimination. It's "death to padding" here! William Garwood, the most popular man in pictures, plays Imar. Next week, when we shall have seen and "cut" this Special, we will tell you how good or bad it is. The "regulars" for the new week are *"The Stronger Hand,"* (2 reels), a story of a fight against a trust—it was a WARM fight—on Sunday, March 8; *"His First Love,"* a love story, of course,—but an UNUSUAL one—on Tuesday, March 10; and *"The Moonshiner's Daughter,"* a melodrama of the mountains that is bang! bang! bang! in action and surprise.



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"THE BETTER WAY"

An exciting and attractive play of realism and romance that has unusual current interest by reason of a strange condition, which the scientist disposes of to the advantage of all concerned.

IN TWO REELS—RELEASED MARCH 16th

March 17th **"THE STORY OF VENUS"**

The Queen of Love shows the modern girl equal to the classic through the magic of "dissolves."

March 18th **"THE COP ON THE BEAT"**

A big-hearted policeman does a clever turn in rescuing a fortune for a poor but worthy man.

March 19th **"THE EVIL WE DO"**

Two sailor lads, brothers, love a heartless coquette, and die for her. She lives on—a life of remorse.

March 20th **"TWO LITTLE VAGABONDS"**

A pair of city waifs desert the busy city for the quiet country, but go back to the town in disgust.

THE HEARST-SELIG NEWS PICTORIAL, the newsiest and most attractive novelty in the motion picture world, is released every Saturday.

N. B. Secure SELIG posters if you desire to give your lobby a varied charm of color. Use sheets for all releases; threes and sixes for multiple reels.

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Vol. 19. No. 12 March 21, 1914 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Hot Time in Snakeville" (Essanay).

Post Office Box 226
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NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Every Admirer of JAMES CRUZE and FLO LA BADIE will thank you for booking "Cardinal Richelieu's Ward"

Because it's their best joint effort to date and there's no doubt of it! Even "Star of Bethlehem" must give way to it. Reel Life said recently that "the thousands of persons who saw Miss La Badie in 'Bethlehem' will always think of her as 'Mary'"—but don't you believe it! At least, not until YOU HAVE SEEN HER "JULIE" IN "CARDINAL RICHELIEU'S WARD." As a character portrayal—in which the player "lives" the part—it can only be compared to Mr. Cruze's "Richelieu." Remember to see that nearest Continental or Mutual Office for the attractive arrangement that gives you

"Thanhouser 'Big' Productions"

for EXCLUSIVE first-run use for a full year in your locality. Absolute protection is yours under this system. No more advertising a feature heavily to learn the fellow down the street is going to get it, too. All in four reels, and all BIG in story, cast and settings.

For March, "CARDINAL RICHELIEU'S WARD," with James Cruze and Flo La Badie.

Thanhouser Three-A-Week

Sunday, March 15th—"THE EUGENIC BOY" is one of the Thanhouser Twins—a repetition of our last week's stunt, wherein we gave you a Twin ALONE for the first time in our lives. Lila Chester plays the Twin's mother, Harry De Jonge her father, and the whole film gives you a fine laugh.

Tuesday, March 17th—"THE CAT'S PAW," TWO REELS, is the much-announced SECOND ADVENTURE of the much-advertised DIPLOMATIC FREE LANCE, whose magazine serial has been running for nearly a half-dozen years in the Blue Book—a magazine record! With James Cruze and Flo La Badie. A peachy adventure picture that will "draw" like wild-fire from magazine readers, of whom five million are estimated to have "followed" the Clarence New serial.

Friday, March 20th—NO RELEASE because of extra reel release of preceding Tuesday.

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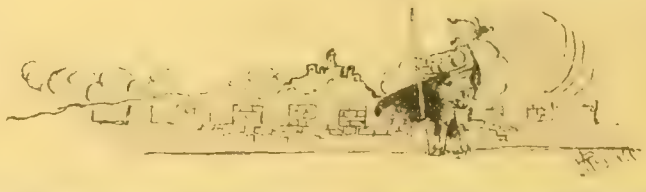
More "Adventures of a Diplomatic Free Lance," based on the most popular of magazine series, soon!



ESSANAY
FIVE-A-WEEK

COMING
FRIDAY, MARCH 20th

"SHADOWS"

(IN TWO PARTS)

This is positively one of the most sensational melodramas ever produced for the screen. A gang of counterfeiters are passing the "queer" on everybody. A detective and a newspaper reporter are assigned to "get the offenders." It is thrilling in the extreme.

FRANCIS X. BUSHMAN FEATURED

Essanay Leads in Comedies

Released Tuesday, March 17th.

"OH, DOCTOR"

A flock of boarding school girls mistake a piano-tuner for a doctor. Some scream.

Released Wednesday, March 18th.

"LUCK IN ODD NUMBERS"

A comical tale of a messenger boy whose number happened to be 33.

Released Thursday, March 19th.

"SINGLE HANDED"

A thrilling Western drama in which a sheriff, single handed, captures a gang of outlaws.

Released Saturday, March 21st.

"A HOT TIME IN SNAKEVILLE"

A FEATURE WESTERN COMEDY WITH THOSE ENTERTAINING COMEDIANS, VICTOR POTEL AND HARRY TODD, ALSO THE IRRESISTIBLE MARGARET JOSLIN.

COMING FRIDAY, MARCH 27th

"THE THREE SCRATCH CLUE"

(IN TWO PARTS)

This is positively a feature drama containing more exciting and eccentric situations than one would imagine. An aristocratic society "Raffles" creates an atmosphere of mystery which is sustained throughout the entire depiction. The photography is superb and the action great.

FRANCIS X. BUSHMAN FEATURED

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Manufacturing Company. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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Four-Reel Universal Special

There's a bang in every foot of every reel. It starts off with a bang and finishes with a volley that will bring the house to its feet. It's a bully combination of acting and action. Spectacular scenes. Strong story. Strong and stirring situations. The spirit of '76 in films!

Written, Produced and Played by

SPECIAL UNIVERSAL FEATURES

FRANCIS FORD and GRACE CUNARD

SPECIAL UNIVERSAL FEATURES

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Remember, it is a "UNIVERSAL SPECIAL," which means that it has cost your exchange an extra price and therefore will cost you extra. Begin to do your advance advertising right away and don't fail to buy a big supply of the stunning special posters designed by the best artists of the Morgan Lithograph Co. for this four-reel thriller.

Coming! Coming! Coming! "The Spy" **Adapted from Fenimore Cooper's great novel by Otis Turner**

With Herbert Rawlinson, Edna Maison and William Worthington in the leading roles. This is the Universal Special Feature of which President Laemmle telegraphed, "Made me stand up and yell when I saw it. Best thing Turner ever did in his life."

"Largest Film Manufacturing Concern in the Universe"

Universal Film Man

VALLEY FORGE"

Ready Last of March!

WE WANT THE NAME AND ADDRESS OF

EVERY EXHIBITOR

NOT GETTING "THE UNIVERSAL WEEKLY"

"The Universal Weekly" contains page after page of important announcements which we cannot possibly crowd into our trade paper advertisements. Every exhibitor, NO MATTER WHAT PROGRAM HE IS USING, will find news of intense interest in its columns every week. YOU CAN'T KNOW WHAT'S GOING ON IN THE BUSINESS WITHOUT IT. Send us the name and address of YOUR THEATRE on a postal card and we'll put you on the mailing list. Address "Editor, Universal Weekly, 1600 Broadway, New York."

DO IT THIS MINUTE!

ıfacturing Company

CARL LAEMMLE
President

UNIVERSAL MOVING PICTURES **EXTRA!** UNIVERSAL MOVING PICTURES

ANNA LITTLE

If a few days ago we surprised the film world with the news that Ford Sterling, one of the world's most famous comedians, had been added to the already wonderful list of Universal stars, we now take enthusiastic pride in giving you another happy surprise right on the very heels of it by announcing that MISS ANNA LITTLE, of "Broncho" and "Kay-Bee," is NOW WITH THE UNIVERSAL. The Universal now has nearly every worth-while star in the screen world. USE YOUR BRAINS!

UNIVERSAL COMPANY

To give Universal exhibitors new features with an entire change of scenery and atmosphere, we have just sent DIRECTOR HENRY McRAE AND HIS ENTIRE STOCK COMPANY to Honolulu and from there to the Philippines and thence to CHINA AND JAPAN. Watch for further details with regard to this trip through the Orient and BE MIGHTY HAPPY THAT YOU ARE A UNIVERSAL EXHIBITOR!

King Baggot

has just finished a corking good 2-reel "Imp" in his detective series. It is called "King, the Detective in the Marine Mystery." Take note that it was not only acted by Mr. Baggot, but also WRITTEN AND DIRECTED BY HIM! Advertise that fact good and hard! It's a gem!

O. Henry

the king of short story writers, wrote "The Caballero's Way." The Eclair company has produced it in 3 reels, released March 1st. IT IS PERFECTION. Undoubtedly one of the strongest productions ever made for the Universal or any other program. Get it!

Florence Lawrence

appears in a 3-reel "Victor," entitled "Diplomatic Flo," which will be released March 27th. In this picture you will see her in her very best vein and supported by a rattling good cast. Take advantage of her great popularity. Advertise in advance.

"Largest Film Manufacturing Concern in the Universe"

Universal Film Man

UNIVERSAL MOVING PICTURES EXTRA! UNIVERSAL MOVING PICTURES

JOINS "BIG U"

Did you ever, in all your life, know of any company that shows the untiring, aggressive, determined enterprise that the Universal does? Can't you read the signs of the times? Can't you see that the brains, and bigness, and money, and spirit of the Universal are bound to make THAT UNIVERSAL PROGRAM THE SAFEST POSSIBLE INSURANCE FOR THE SUCCESS OF YOUR FUTURE? Go to the nearest Universal exchange as quickly as possible and see some of our recent pictures. Then you will USE THE BRAINS GOD GAVE YOU!

TO CHINA AND JAPAN

The last two features Mr. McRae directed before leaving for Honolulu are booked for early release. They are "From the Lion's Jaws" (2 reels) and "In the Wolves' Fangs" (2 reels). Both are "animal features" containing some of the most sensational thrillers ever shown on the screen. They are on the regular Universal program. Jot down the names now and see them at the nearest Universal exchange.

The Smalleys

have produced another typically artistic "Rex" 2-reeler, entitled "The Spider and Her Web," which will be released March 26th. It is full of strong situations as well as the exquisite lighting effects for which the Smalleys are famous.

Wild Animals

are shown in "The Mysterious Leopard Lady," a Cunard-Ford Gold Seal released March 24th; also in "In the Wolf's Fangs," a coming 2-reel 101-Bison; also in "From the Lion's Jaws," a 2-reel 101-Bison released March 14th. Demand every one of these!

Sealed Orders

is the title of a story, by EUGENE MANLOVE RHODES, which recently appeared in The Saturday Evening Post. J. WARREN KERRIGAN has just finished it as a 2-reeler and it is a crackerjack. Kerrigan plays a Western part, the kind that made him famous. Get it!

ufacturing Company

CARL LAEMMLE
President

HELEN PICTURE

A NAME THAT BRINGS A CONTINUOUS

WILL INCREASE YOUR

Scene in "Pieces of Silver."

Features None Can Compete With

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WIRE! DO IT

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Scene in "A Princess of Bagdad."

Exchange Men!
DON'T DELAY!
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BY handling the HELEN GARDNER FEATURES you advance the interest of the exhibitor; moreover, yours in particular are advanced. You can monopolize your territory—HELEN GARDNER'S name acts as a magnet that insures packed houses. If you love to count shekels, now's your opportunity.

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CABLE ADDRESS "HELGAR"

"30 FAMOUS FEATURES A YEAR"

A dramatic triumph greater than any that has yet distinguished Mary Pickford's phenomenal career.

DANIEL FROHMAN
Presents
America's Most Famous Film Actress,

MARY PICKFORD

In The Famous Tale of a Woman's Heroism,

"TESS of the

"IT'S MY BRAT, I TELLS YER!"

"Tess of the Storm Country," th drama of a woman' unconquerabl written by a woma knows her sex, wi the entire feminin tion of the world- other half. Tess quaint philosoph ous and pathetic, i erful characteriz type of woma modern condition Mary Pickford a dirty but beautifu rificing, renders

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

A number of thrills, mingled with the sweetest of human traits —compassion.

"30 FAMOUS FEATURES A YEAR"

TESS STEALS THE MILK FOR TEOLA'S CHILD.

STORM COUNTRY

By Grace Miller White

In Motion Pictures.

faith, who appeal to popula- and the with her of life, at once humor- one of the most pow- tions ever conceived. Tess is an elemental hood, a primitive heart struggling with and the delicate tortures of civilization. "Tess," the ragged little "squatter" girl, rude, willful, saucy, but noble and self-sac- portrayal of inexhaustible fascination.

In four reels
Released
March 20th.

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

NOT GUILTY

A THREE PART DRAMA

THE MILITARY MASTERPIECE OF THE SEASON

THE unwritten tragedies of army life are legion. The inexorable discipline of it all is a thing that makes cowards or heroes of men on short notice. Many are the stoical sacrifices that are made in the name of honor; all of which forms a dominating part of this Furiously Forceful Feature.

SHOULD SHE TELL?—An Absorbing Russian Drama—3 Parts
THE DEAD MAN WHO KILLED—A New Idea . . 4 Parts
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IN THE HANDS OF LONDON CROOKS—By Barker 5 Parts
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145 W. 45th St.—NEW YORK—P. P. Craft, Manager

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In Five Parts **Now Ready**

M. Charlier, Theatre Antoine, Paris.
In the role of "Napoleon."

A VIVID AND REALISTIC REPRESENTATION OF THE DYNAMIC CAREER OF THE MOST PICTURESQUE CHARACTER OF MODERN HISTORY. ALL OF THE MAIN EVENTS WERE ACTUALLY TAKEN ON THE EXACT SITES OF THE ORIGINAL OCCURRENCES. SEE THE BATTLES AS THEY WERE FOUGHT BY THE POWERS OF EUROPE A HUNDRED YEARS AGO.

Full line of attractive publicity matter.

ESTHER

In Three Parts (Copyrighted) **Ready March 20th**

Esther is made queen.

A LENTEN OFFERING. A MAGNIFICENT BIBLICAL PRODUCTION THAT WILL FILL A DISTINCT NEED DURING THE PRESENT SEASON. A BEAUTIFUL TALE TAKEN FROM THE OLD TESTAMENT. READ THE SYNOPSIS IN THIS ISSUE.

THE RECKONING

In Four Parts (Copyrighted) **Ready April 1st**

THE THRILLING TALE OF THE PUNISHMENT METED OUT TO AN ABSCONDING BANKER WHO HAD MURDERED ONE MAN AND RUINED ANOTHER. HIS ACCOMPLICE PROVED TO BE HIS UNDOING. A STORY OF HUMAN INTEREST.

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"THE CREAM OF AMERICAN AND EUROPEAN STUDIOS"

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MICHAEL PERRIN or A SPY FOR A DAY

A Perfect Photoplay **Superbly Acted**

By The Greatest of Modern Actors

ERMETE NOVELLI

With exquisite blending of pathos and humor NOVELLI holds his auditors in deepest sympathy

In the beautiful character of MICHAEL PERRIN, the old parish priest, we see a heart story of absorbing interest

Still some territory open for that thrilling, highly dramatic subject

For the Queen's Honor

All Sizes Paper. Photos, Heralds, Slides. State Rights Buyers Wire or Write.

COMING—TWO REELS

"The Mystery of the Glass Coffin"

COMING—TWO REELS

Società Anonima Ambrosio TORINO

Ambrosio American Co.

15 East 26th Street

Società Anonima Ambrosio TORINO

WE HAVE MOVED

Owing to the tremendous increase in business, we were compelled to move our Executive Offices to larger quarters, and have rented the entire third floor in the Leavitt Building, 130 W. 46th Street, occupying 7500 square feet of space, where we can be found on and after Saturday, March 14th.

GOOD NEWS!!

Our Denver Office, located in the Ideal Building, Corner 17th and Champa Streets, and our Los Angeles Office at 733 South Olive Street, and our San Francisco Office at 104 Golden Gate Avenue, are now open and ready to supply the Western Exhibitors with our Money Getting Feature Films:

"THE LAST DAYS OF POMPEII" in 8 parts.
"TRIUMPH OF AN EMPEROR" in 5 parts.
"JOAN OF ARC" in 5 parts.
"THE CONSPIRACY" in 4 parts.
"PROTEA" in 5 parts.
"WHAT THE GODS DECREE" in 4 parts.
"THE TWO SERGEANTS" in 5 parts.
"SAPHO" in 4 parts.
"JACK" in 4 parts.
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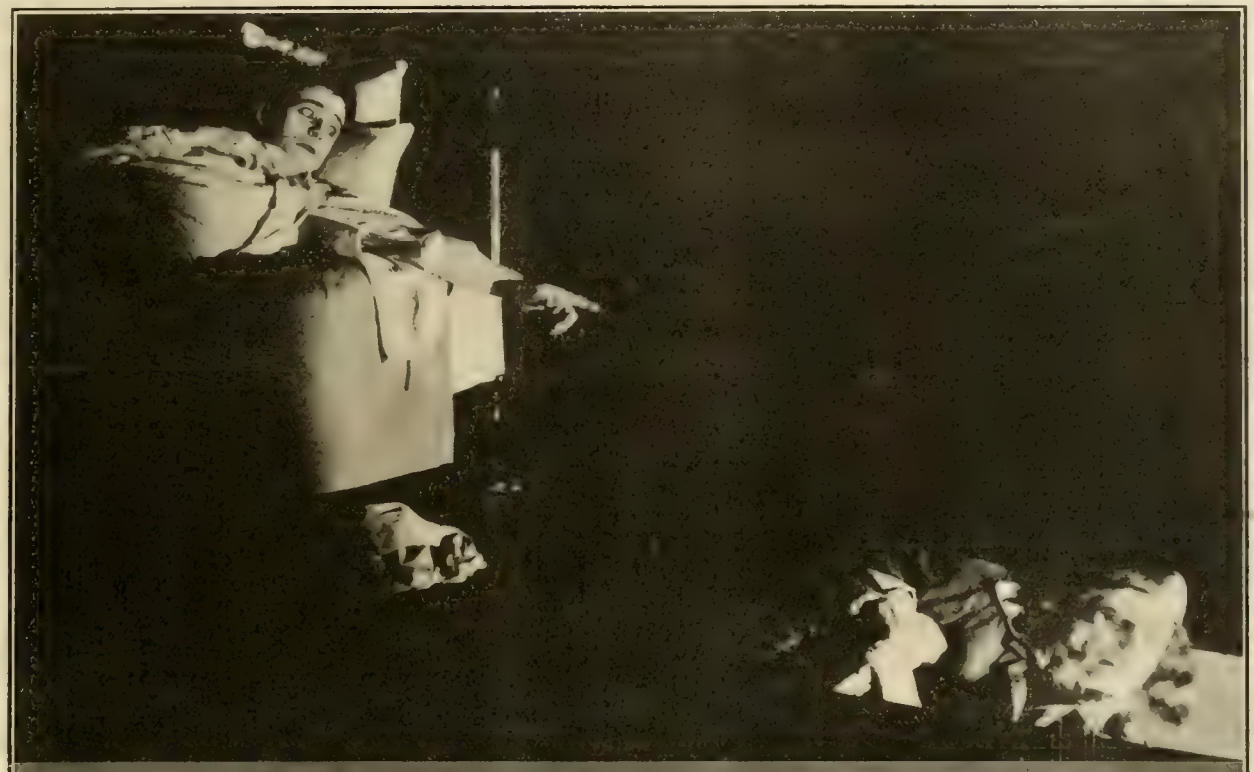

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She protects a young girl from becoming a victim to foolish ambitions. An old gentleman, who has innocently aroused them, falls in love with Auntie and there are two engagements instead of one. Margaret Gibson, George Cooper, Karl Formes and Loyola O'Connor, are the cast.

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Drama. Special Two-Part Feature

Tuesday, March 17th

Guilty of extravagance to satisfy her vanity, a wife incites her husband's jealousy. He accuses their mutual friend of being his rival. The friend brings about their reconciliation and proves his innocence. Naomi Childers, Arthur Ashley and William Humphrey are the principals.

"THE GHOSTS"

Comedy. Wednesday, March 18th

He is a sleep-walker? He proved to be the ghost, who hides his own clothes and finds them again. He frightens all the girls, but one, who has courage enough to marry him. Myrtle Gonzalez, George Cooper, Margaret Gibson are among the players cast.

"THE IDLER"

Drama. Thursday, March 19th

Given every advantage, he neglects his opportunities. Finding himself in poverty, from which he had been taken when a child, he redeems himself and makes good, repaying his benefactors. S. Rankin Drew, Darwin Karr, Rose Tapley, Bobby Connelly, Tefft Johnson and Julia Swayne Gordon are the all-star cast.

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Comedy. Friday, March 20th

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"THE HALL-ROOM RIVALS"
Comedy.....WEDNESDAY, MARCH 25th
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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(*The index for this issue will be found on page* 1594.)

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Saturday, March 21, 1914.

Facts and Comments

A JURY of twelve men taken from various walks of life looked at certain "white slave" films whose promoters had been indicted for exhibiting immoral, indecent and obscene pictures. The exhibition was part of the proceedings in the Court of General Sessions of New York County, and had been arranged by the prosecuting attorney, who chose this way of putting the pictures in evidence and submitting them to the jury. No other proof or testimony of any kind was offered by the prosecution, and after the defense had called some witnesses as to the previous good reputation of one of the accused, the jury retired for deliberation. In thirty-five minutes they returned with a verdict of guilty and a recommendation for mercy. The recommendation of mercy was inspired by the feeling probably that other men had been guilty of much the same offence and had gone unwhipped of justice. One cannot say that this recommendation was logical, but it was natural under the circumstances.

*

It is needless to say that the conviction of these promoters is a triumph for common decency. It is a refutation of the belief that the public of New York will, as the saying goes, tolerate anything. The reputation of this city as a "wicked town" is due to the visiting thousands who come here every day in the year and, freed from the wholesome restraints of their own firesides, have what they are pleased to think amounts to a riotous time. Twelve typical New Yorkers and a typical New York judge have furnished proof that they are not a bit different from other Americans when it comes to passing upon the question of what is obviously indecent and obscene.

*

The conviction establishes a valuable precedent not only for New York but for every state in the Union. By reason of this conviction the courts in other states will have less difficulty in dealing with the question of what is obviously indecent and obscene. Judge Swann, who presided at the trial of the promoters, declared that the people had gone "sex-mad" and that the filming of the so-called white slave traffic was perhaps due to this strange mania. He very appropriately thanked the jury for their verdict of guilty. Had the jury acquitted the indicted men, it would have been taken as an approval of such films, and as such it would have been used all over the country by the diligent and unscrupulous press agents. Judge Swann also said that the film "reeked of the sewer," giving in almost the same language the reason of THE MOVING PICTURE WORLD for refusing to soil its pages with any advertisements of such films. We have only one regret in the matter. The men who have just been found guilty are no more so than others, some of whom are still trading on the "sex-madness" under the wretched pretense of uplifting at an average of a quarter of a dollar per uplift.

*

Perhaps the greatest significance of the decision lies in the fact that it proves most eloquently how superfluous censorship is. On the viciousness of censorship we have declared ourselves on more than one occasion, and here we have the amplest proof that it is as needless as it is vicious. The laws now on the statute books, wherever sanely and conscientiously enforced, are quite sufficient to deal with objectionable films. If the law against indecent exhibitions, which is the law in every state in the Union, is strong enough to deal with the "sewer-films" it is strong enough to deal with any other bad films, and no previous restraint of either producer, distributor or exhibitor is at all necessary. The plain people of the country, exactly the type which composes the average jury in the criminal courts, can be depended upon to arrive at the right conclusion in such matters, nine times out of ten. They will not be disposed toward puritanism or fanaticism, but will on the whole be more liable to err on the liberal than on the illiberal side. Human nature is so constituted that it can tell by instinct what is merely doubtful and problematical and what is plain filth. A decision like this will do more to put the fear of the decent citizenship of the country into the producers of bad films than an irresponsible and unconstitutional censorship.

*

The decision of the Appellate Division reversing the ruling of the lower court in the case of Hammerstein against Belasco must not be taken as passing upon the main question at issue, *i. e.*, whether the class and character of a theater suffers through the exhibition therein of motion pictures. The Appellate Court grants an injunction against the further use of the Republic Theater as a motion picture house and thus reverses the lower court, but it leaves the material question of whether the Republic would depreciate through motion picture exhibitions to be decided at the trial of the action. In other words, its action is based upon purely technical grounds and does not enter into the real merits of the controversy at all. The reason for the decision of the appellate tribunal in allowing a preliminary injunction lies in the extrahazardous character of the motion picture as an insurance risk. The character of the motion picture entertainment as such is not involved in this decision at all.

Quality's Deadliest Foe

By W. Stephen Bush

NEXT to the childish belief that Heaven smiles with special favor upon the nickel as the proper price of admission into a motion picture theater, the most pernicious heresy is the faith in the daily change. It is impossible for the daily change to co-exist with quality. We are glad to observe that in some portions of the country the daily change is dying out, but it still prevails in the vast majority of motion picture houses.

The reason for the daily change obsession is not far to seek. It is the old story of the "line of least resistance." It is much easier to run a theater on the daily change program than on the plan of quality programs and a longer run. The daily change theater depends primarily on the express companies. As long as the deliveries are regular, any person who is mentally strong enough to be at large may run the theater with the daily change.

Easy, fatally easy as it is to fall into the rut of the daily change, it is the hardest work in the amusement world to drop it. Your audience in the course of time quite naturally ceases to care for quality. You have accustomed them to look not for better but for newer pictures. You may know from your own inspection that Monday's release in your service is very strong and Tuesday's release horribly weak. Your natural instinct as a sane person would be to skip the Tuesday production and give your audience two days or more of the stronger Monday release. It is too late to mend. An appeal to the audience on the ground of superior quality is ineffective, for you yourself have done your worst to spoil them. They want to see the newer picture. They may have enough discrimination left to damn it as it deserves to be damned, and thus you as an exhibitor lose out twice in the same transaction. First, you suffer through creating a fictitious standard of values, and secondly, you suffer through being unable to satisfactorily meet the very taste that you yourself have helped to create. You have trained your audience to expect terrapin, filet mignon, and all the best things on the bill of fare, and to expect it not only on festive occasions but as part of their everyday diet. In other words, you have undertaken to supply a demand which no human being can indefinitely supply.

It would be bad enough if you had no competition. The fact is that competition is growing stronger every day, and competition among daily change theaters is deadly and ruinous. It is a physical impossibility to avoid "repeaters." You must of necessity overfeed your public and make it sick. The patronage of your whole city is bound to suffer and the popularity of the picture becomes a thing of the past.

It may seem to some that this daily change mania is or ought to be profitable to the producer. It may be while he is able to sell or lease his product on compulsory standing orders and while he has little competition. Unless these conditions, always abnormal and transient, are present, the daily change hurts the producer really far more than either exchange or exhibitor. The producer takes the biggest risks in the industry. He plays with the largest stakes. He is the man engaged in the extra-hazardous occupation of gauging, or rather guessing, the public taste and demand. He must stand the brunt of experimenting, and his share of any loss is always the lion's share. He is the leader who explores at his own cost and peril the unknown future. Under a daily change system the rental life of any film is low. There is a fierce demand for the "new stuff," but when a reel is ten days in service it is hard to place. It is considered old.

Even at a very low cost of the negative, no profit can be realized if the life of the subject ends in fifteen or twenty days. The producer who tries to sacrifice quality to quantity is embarked for a long journey up Salt River. The daily change forces him to sacrifice quality. It also forces him into overproduction of the worst kind. Daily change of necessity begets waste, and who pays for this waste but the producer? The exchange and the exhibitor may be forced to share in a slight degree, but the main waste and damage and burden inevitably falls upon the producer. Then what has he to gain by aiding a system of daily changes? Absolutely nothing. Look about you these days, and who is making the most money among producers? In proportion to the money invested and expended, the companies catering to quality and utterly rejecting the time-table methods of production stand at or very near the top of the list.

Golden opportunities await the exhibitor with judgment and courage. This is the day for the high-priced show of quality. A year or even six months from now everybody will be doing it. There are men—altogether too many of them in the exhibiting ranks—who imagine that a high-priced show of quality is impossible in any city where the prevailing price is five cents. As a matter of cold fact, these are the very towns where a high-priced entertainment of corresponding quality will pay best. The public, let us admit, are not educated to paying more than the nickel. Five cents, as one of our cavemen friends put it, is "their speed." I doubt this assertion, and am rather inclined that the cavemen speak of their own speed rather than the speed of their audiences.

Let us, however, for the sake of argument assume that the public will take unkindly to a higher price of admission. Whose fault is that? The fault of the show. The show is worth just five cents and no more. It makes one sick to hear the cavemen say that the "fellow down the street" runs eight reels and two acts of vaudeville for five cents and that therefore competition with him is out of the question. There is a public that will respond to offerings of quantity, but there is also a public that positively will respond to quality. I mean, of course, quality of films first and foremost. Quality, however, must not be confined to films. There must be the quality atmosphere. With a substantial seating capacity, a clean house, improved and different methods of presentation, facilities, for the comfort of the patrons, personal attention, in addition to quality films, will fetch high prices as sure as water will run down a hill.

Nor is this by any means a mere hope or theory. As we have been at pains to point out on more than one occasion, the European exhibitor, with no greater facilities than his American colleagues, has succeeded in raising his price to what to-day often amounts to ten times the amount of the average admission here. He could not do this if the daily change were to overwhelm Europe tomorrow. Immediately there would be competition all around and quality would suffer severely. Without quality there would no longer be any justification for substantial prices of admission. I firmly believe that the introduction of the daily change would bring about a panic and a loss which it would take considerable time to repair. The absence of the daily change in practically all of Europe is chiefly responsible for the good prices of admission. Here is a well-known fact to ponder over and to pattern after.

When Features Are Failures

By Louis Reeves Harrison

"BE charitable to the erring" is a sentiment that every fair-minded critic must feel in dealing with the big photodramas of this period that are honestly intended and attempted with fine purpose. There is a great deal for all of us to learn in a new art like this. It is no longer denied that the visualization of a story of human life is bound to suffer from structural defects without two architects, one who can design a complete plan and one who can superintend the execution of such a plan. No first-class producer now attempts to build the complex structure of a feature play without a carefully prepared design, but these are not always to be had for the asking. Few authors of merit have more than a general idea of how the photoplay should be shaped, and directors who do know too often lack either intellectual qualification or that sincerity of purpose which cannot be vitiated by petty vanity or temporary advantage. One result is scarcity of good features.

The idea that any old thing will do for screen exhibition is no longer a safe one to cherish. A survival of the strongest and the fittest this year is bound to involve elimination of producers who cannot be brought to realize that the leading idea behind a visualized entertainment is that of telling an interesting story. That is what the audience wants—a live story, not a dead one. The mainspring of the whole business is the art of story telling—a brilliant critic calls it the "fine art of lying." He puts it humorously, "Many a young man starts in life with a natural gift for exaggeration which, if nurtured in congenial and sympathetic surroundings, or by imitation of the best models, might grow into something really great and wonderful."

"As a rule, he comes to nothing. He either falls into careless habits of accuracy, or takes to frequenting the society of the aged and well-informed. Both things are fatal to his imagination, as indeed they would be fatal to the imagination of anybody, and in a short time he develops a morbid and unhealthy faculty of truth-telling, begins to verify all statements made in his presence, and often ends by writing stories so like life that no one can possibly believe in their probability. His is simply one example out of many; and if something cannot be done to check, or at least to modify, our monstrous worship of facts, Art will become sterile, and Beauty will pass away from the land."

Behind this irony is knowledge that trying to make a story too true often robs it of reality. The true novelist does not write fiction as a sense of duty; he neither aims to be grandiose nor thrusts moral platitudes upon us, as do many amateur scenario writers. He does not tell us that the hero is very, very good and the villain very, very bad, so that you may know just how things are going to turn out at the end. He does not inflict upon us the long and tedious lives of people who are absolutely without interest. In order to tell a long story of absorbing interest, such as is an absolute necessity for feature plays. the author must, it would seem, have some natural qualification and training for doing it.

What kind of men are writing the feature plays?

One has a pretty actress to exploit. Very good. A woman of beauty and charming personality is a big factor in the matter of screen interpretation, particularly if she knows how to portray character and emotion. She is a very important factor, one of the big wheels of a complicated mechanism, and that is all. To merely show that she is a charming woman, and one capable of responding to opportunity can be done in one reel if she is given opportunity, but an exhibition of five reels, requiring an hour and a half to project on the screen, requires also the unfolding of other sources of pleasure, chief among which is suspense as to the outcome of a well-contrived and deeply interesting situation.

Another writer of feature plays has a matter of direct personal vanity to exploit, that desire for publicity which is excusable in the actor, which never animated Stevenson, Hawthorne, Bronte or other inspired authors of fiction. The desire to see one's name on the screen, to achieve immortality by clumsy plagiarism, is common enough, *Dieu sait,* but it is not indicative of a mind so illuminating as to fire those of great mixed audiences in all parts of the world. Your hack writer is not so bad. Very often he has met with minor success as a writer of stage plays—he has a well-assorted box of tricks to draw from—and he may do fairly well if that is enough, but we need not look to him for enlivening originality of plot or treatment.

Almost from the beginning of my connection with moving picture production — that beginning was writing sketches which the incomparable Griffith visualized—I was impressed with the limitless opportunity afforded by this newest and most beautiful of arts for the diffusion of ideas ethical and artistic by means of entertaining stories circulated among the unprivileged millions. By unprivileged, I mean those of scant leisure. If a thinker and observer had something worth while to communicate, here was an attractive medium of expression, through which human minds could be furnished with what might benefit as well as brighten and cheer them.

To do that we must have authors. To belong to that company, which has included the greatest of human minds, a man must have something more in him than a desire to exploit himself, or a charming woman, or a fad—he must reach the highest development of his own abilities, acquire that power which sincerity of purpose only can give to win the human heart and mind and to deserve immortal recollection. Where are those authors? If the brightest intellects of to-day, the finest creative talent, found in this medium the encouragement offered in all other arts of expression, it must be obvious that a tremendous advance of quality would result.

The main object of a big feature is to visualize a story that will hold the average audience enthralled. *To visualize a story that will hold the average audience enthralled* is the sole object of everything done in every department of finance, factory, acting, directing, marketing, every effort put forth in making and selling the product—success or failure depends heavily upon visualizing such a story—the story is vital—the story is the essence of the whole product—the story is the blood and soul of success—*when well-made features are failures, it is because the story has not been considered as it should have been.*

It is safe to say that there is not a man of clear vision and sound common sense in the business to-day who does not realize this. If greed stands in the way, it is not even self-advantageous. The first producer to accord full recognition to superior authorship will mark a new era in the business, will establish a brand destined to set the pace for all others, and, keep the prophecy in mind, he will appear in the field before the close of 1914. Then will the exhibitor get the profit he deserves. He, of all others, is the big loser "When Features Are Failures."

Rex E. Beach

Author of "The Spoilers" Sees Filmed Story Passed by Chicago Censors, and Gives an Interesting Interview to World Representative.

By James S. McQuade.

REX E. BEACH spent several days in Chicago last week. It was a business visit, for, first and foremost, he desired to be present at the reviewing of "The Spoilers" by the Chicago censor board, a Selig photodrama adapted from his famous story of the far North, and in the next place he had other interests to look after, as will be shown.

Mr. Beach had already seen the films run off in New York, while being viewed by the National Board of Censors, and he had been stirred by the spontaneous outburst of applause given the pictures by the staid members. Doubtless, with anxiety for the welfare of this favorite child of his imagination in Chicago, after hearing exaggerated stories of the ruthless slaughter of films by the Chicago censor board, he hurried on here to be present at the killing, if any killing there was to be.

He found, however, that his fears were groundless and that his child of the North, as shown in Selig's nine-part production, has an appeal that knows no north, south, east or west in this country. This appeal, based on elemental Americanism, moved the Chicago board to such a pitch of enthusiasm that if any of the members brought cutting implements with him or her, he or she forgot to use them. And so "The Spoilers" was passed without weakening any of the great scenes of the story, as given in Beach's book. For this we are thankful, as we are also for the preservation of the good name of Chicago.

Rex Beach.

I had the pleasure of meeting Mr. Beach during his visit and had a brief, informal chat with him. One cannot help comparing, almost at first sight, the fine physique of Mr. Beach with the powerful, masterful climaxes in "The Spoilers." No puny, thin-blooded man—no matter what the caliber of his brain—could have given us that descriptive fight between Glenister and McNamara, or the faro bank scene in the dance hall. A man must be able to go through the mill before he can know how hard it grinds.

Naturally, our short conversation touched on moving pictures. Mr. Beach acknowledged that he had been intensely interested in the "game" for some time. He referred to his experience, about six years ago, when asked to write a one-reel scenario for a prominent New York manufacturer. He had found it difficult, and, personally, unsatisfactory, and suggested to this manufacturer, or his representative, that works of fiction—the best efforts of prominent authors—should be put in scenario form. The objection made then was, that it would be impossible to hold together a producing company for the length of time required to complete productions on so large a scale. And there was also the question of lack of demand for such subjects at the time.

"Now the demand for such material for scenarios is so great that all fictional authors of prominence are fairly besieged for photoplay rights," said Mr. Beach.

Mr. Beach believes that, in the near future, there will be valuable photoplay serial rights for works of fiction, with stories suitable for photodramatic purposes, just as there are now valuable serial rights for periodicals. He also believes that the photoplay serial rights will be the more valuable. He referred to the "Kathlyn" series by way of illustration. He was careful to emphasize that such serial film stories must abound in adventure, and be capable of being broken up, so that the various climaxes shall not be merely episodical, but closely connected parts as in the written serial.

Answering a question, Mr. Beach was not quite certain that a serial filmed story would be as valuable, in the way of publicity, for the sale of the story in book form as a serial story in a periodical. The test must first be made to decide the question definitely. He rather inclined to the opinion that the serial story in a periodical would lead to a larger sale of the book, for the reason that there is such a thing as over-serialization. He drew attention to the fact that the appearance of a story in serial form, in a monthly periodical of good circulation, will bring a better sale for the book than does a serial in a weekly periodical, with a circulation many thousand times larger. The filmed serial story would reach vastly more people than a serial in any publication, and would thus tend to reduce the sales of the book.

On being asked how he was pleased with the Selig production of "The Spoilers," Mr. Beach stated that all his expectations had been far exceeded.

"An author may feel proud and plume himself when he has succeeded in writing a successful book, in 100,000 or 125,000 words," said Mr. Beach; "but when he sees the pith and marrow of it—including the characters, atmosphere, and story—visualized in moving pictures, in which only 200 or 300 words are used for sub-titles, he cannot but feel the great superiority of moving pictures over the written word."

He paid high tribute to the work of Producer Grandon, William Farnum, Miss Kathlyn Williams, Thomas Santschi and other photoplayers in the production; and expressed regret that he had missed much valuable education by not being present while the production was under way. In the future, Mr. Beach intends to be right on the spot during the production of his other available works.

"I intend to do this not from any desire or intention to participate in any way as a producer," he said. "I desire rather to be on hand to make suggestions that may tend to give stronger local color to a scene, or to bring out more strongly, at points, the personality of a character."

This intention of Mr. Beach is a good one, for be the producer ever so capable there are times when the author is needed to give him a full view of what was in his mind's eye at the time some scene was described.

Speaking about the comparative returns to an author from dramatic and photodramatic rights for adaptations, Mr. Beach considered them about equal. Since many dramatic adaptations prove failures, and that one only may be successful, the profits of the latter, for one or more seasons, will still be large. This one success, with respect to profits, would pretty well balance the returns from photodramatic adaptations, where each of the photodramas makes profits, large or small.

When asked if he intended having any more of his books used for scenario purposes, Mr. Beach informed me that he had just arranged with Mr. Selig for the photodramatic rights of his great tropical story, "The Ne'er Do Well." This work he considers eminently fitted for a photoplay, even better than "The Spoilers." Then he has in mind five or six other stories, all suited for stirring photoplays, in the hands of expert scenario writers. It is understood that Mr. Selig has the rights to all of them for photodramatic purposes.

As we said adieu, Mr. Beach told me that in writing his future books he will make it a point to keep the camera well before his mind's eye. He also expressed his faith in a marvelous future for pictures. Indeed, he spoke quite casually about our having our morning news read from a screen in our breakfast rooms, in the near future.

WILL BUILD THEATER.

B. F. Liddon, Corinth, Miss., is preparing his own plans for a moving picture theater in that town. The plans call for a house with 700 seats. It will be handsomely equipped throughout, and will be one of the finest 5 cent picture houses in the South.

"The Salvation of Nance O'Shaughnessy."

A Two-Part Story of Common Folks, by Selig—Released Through General Film Co.

Reviewed by James S. McQuade.

IF the photodrama is to fulfill its mission it must be given free rein, within the bounds of good taste and propriety, to depict truthfully life as it is, in all its phases. The sugar coating and the pruning which some censors of moving pictures believe in are ethically false, since they contribute to distorted views of life and character. The photodrama wields a powerful influence, and this influence should be exercised to visualize the perils of wrongdoing, the insidious growth of bad habits and the disintegrating effects of evil association on character. I truly believe that the moving picture will be the medium, in the near future, through which the most powerful sermons yet preached will reach world audiences; and I believe, too that these visual sermons will effect reformations in character, of such wide scope and permanence that humanity will be raised to a higher plane of thought and action.

Scene from "The Salvation of Nance O'Shaughnessy" (Selig.)

The effect created by viewing the Selig two-part subject, "The Salvation of Nance O'Shaughnessy," has led to the preface just made to my review of these films. The story is laid in the East Side of New York City, among what one might call "submerged" society, as distinguished from the underworld. We see the unsophisticated working girl, weary of her lonely room, seeking to relieve the monotony of her life by attending a dance hall in the vicinity. Her girl companions are aware of the snares laid in the place and are always accompanied by their "steadies." Our girl, Nance, is looked upon immediately as a most desirable acquisition by the evil-visaged cigarette-smoking proprietor of the place.

Once in a while, during the changing scenes in the dance hall, we get occasional glimpses of the adjoining bar, run on the premises, where drinks are served. Once we catch the sight of Nance as she drinks her first glass of wine, one of the strong strands of the web which the spider-like proprietor is weaving around her.

But a good angel is hovering near in the person of one Sandy McCarthy, like Nance herself, of Celtic blood, and pureminded and fresh from the country, whence the memory of his good old mother and a sweet colleen of a sister follow him into the great city's haunts. The call of race and of hearts bring the two together, and Sandy in a manful way tries to break the meshes of the web that the proprietor is forming.

One night, the night on which he had seen with his own eyes that Nance had been tempted to take her first drink by the proprietor, he attempts to prevent that sleek rascal from escorting her home; but Nance snubs him and takes the arm of the man who seeks her ruin. That very night the dance hall man forces his caresses upon her. Pure of heart, she repulses him with anger, her screams bringing the landlord to the spot, and the baffled spider slinks away into the darkness.

Her eyes being opened, Nance spends the following Sunday in the woods with Sandy, and he tells her of his love and of his great wish to marry her. But during the week following the loneliness of her room and the alluring dance,

Scene from "The Salvation of Nance O'Shaughnessy" (Selig.)

in which her buoyant girlish spirit delights, cause her to go once more to the dance hall, despite the efforts of Sandy to prevent it. Sandy follows.

We see Nance treading the mazes of a waltz in the arms of the man who had insulted her, and what seems worse, enjoying herself hugely. During an interval a poor derelict of a woman, Mame, approaches the dance hall owner and in maudlin condition tries to kiss him. She is brutally knocked down and her little boy who has come to take her home attacks the man with fury. He, too, is knocked down.

Nance stands by horrified at the sight. Then Sandy rushes on the scene, and with a catapult right to the jaw floors the bully for the count. Nance then accompanies Sandy to the pure outside air, and they plight their troth for better or for worse.

Later, while walking along the water front, they prevent the poor derelict, Mame, from drowning herself, and accompany her and her devoted child, Dicky, to their squalid home, where an enraged and sodden husband awaits the woman. Nance and Sandy play the parts of peacemakers with such success that the husband and wife become reconciled, and so the pictures leave them, in the firm resolve to travel the straight path together.

That is the story, and to me, as it is revealed in the Selig pictures, it makes a tremendous appeal for right-doing. The little side lights which reveal the snares of the dance hall are absolutely necessary to accentuate the story, and should not be cut by any censor, however seriously he or she may take himself or herself.

The acting of Miss Bessie Eyton in the part of Nance is very pleasing to the critical eye at all times. In the strong character part of Mame, Miss Eugenie Besserer meets the demands with fine talent. Her characterization may aptly be termed a finished study. Accomplished as Wheeler Oakman and Joe King are in the respective rôes of the dance hall keeper and Sandy, I think it only just that little Roy Clark should first be complimented on his really admirable appearance as Dicky, the devoted son of Mame. Frank Clark carries the part of Ryan, husband to Mame and father of Dicky, creditably. The whole production bears the marks of the master hand of Producer Colin Campbell.

The release date is March 30.

WILL OPEN HOUSE APRIL 1.

C. N. Waters, of Corry, Pa., will open on April 1, a moving picture theater with a seating capacity of 600. The name of the new house is the Lyric, and it will be absolutely fireproof in every respect. Mr. Waters has had ten years' experience in the moving picture business.

"The Dream Woman"

A Sensational Picture of Wilkie Collins' Hair-Raising Novel Made by Madame Blaché With Marvelous Art.

Reviewed by Hanford C. Judson.

THE effect of real sensations when artistically produced is tremendous. Wilkie Collins was a master of the sensational and his popularity was and is immense. In this picture of "The Dream Woman," which is to be distributed by The Box Office Attraction Film Rental Company and which was produced by Madame Blaché, the startling, terrific story is adequately illustrated. It is an offering of the get-hold-and-keep-hold-of-you kind from its opening to the close of its fourth reel, where it ends with an apt quotation from Shakespeare. One has to wonder how it was accomplished and why it is that all pictures are not also as effective.

Scene from "The Dream Woman" (Blaché).

It must be admitted that the producer and writer of this picture started with a first class subject; the story is full of action. But no story is a picture scenario until it is truly visualized and the scheme set down so that it can be followed. Collins, in writing the story, had to discard much material that would not have been helpful in the final effect he desired. In making the picture, the producer has discarded all except what she needed for her peculiar effect. But the telling quality of the picture comes most from the fact that, by the mysterious alchemy of art she had changed what material she did use into something her own, fresh, new, life-like, of today. The really big thing about the picture is that no one can tell that there was any part of it that interested her less than any other part. It is even. There are scenes in it that inspire more awe than others—take that old inn as a picture of loneliness, dreary and forlorn; take those snowy fields into which poor Francis is driven after the landlord sends him out, what a terrible "blasted heath" effect they have—but there is no scene in it that isn't just as adequate as any, to carry the part of the weird tale that it sets forth. It is a picture in which minute details have been considered. And its producer hasn't given us a chance to say, "Oh this is only a picture after all." We don't say anything while it is on, we just watch.

One hardly knows whether the story that it pictures really happened or whether someone in the picture's characters didn't dream it. The vague touch that the producer has given it all will keep the spectator wondering whether, as Shakespeare says, he himself isn't really of the "stuff that dreams are made on," or that perhaps he himself has dreamed it. All this puts it in the realm of the unsubstantial and keeps it, in spite of the horrific things it shows, from being rough. The tale is told by a groom to his employers and the final episode, which buttresses the man's story with an account of his death weirdly in line with his morbid fears, is pictured as a witness' account at the time of the trial; yet even that takes us out into the open spaces and leaves us, like the rope of the East Indian fakir, pointing upward, not supported by anything and filled with a sense of mystery.

The groom, so he tells his employers, is in dread of being killed on his birthday, which falls on the first of March, and by a woman who has been his wife. The strange beginning of it all lies in a dream in which he sees the woman. He hasn't as yet met her, but he lies down asleep in a lonely country inn, and in the middle of the night she comes, a dream woman, with a knife and stabs where he has been lying. His shouts disturb the house and he gets turned out of doors. She appears to him again on a snowy waste outside. When he tells his mother and his aunt of this, they too are distressed by it, making it seem as though there is more to it than to an ordinary dream. Then he forgets it and later meets the woman in person. She attracts and yet repels him; yet her power over him is such that he marries her. Their life isn't happy. She drinks heavily and one day in a fury he strikes her. She tries to stab him and he takes the knife from her; but she warns him that she will stab him yet and with the identical knife. He has a queer adventure with highwaymen, in which he is robbed and also loses the knife. He begins to dread every birthday and gets a job as groom in another country and it is to his new employers that he tells what it is that he dreads.

The closing part, which shows how he came to be bedridden on his next birthday and how the dream woman or the actual woman got her chance to "get" him is quite convincing. No one will be likely to think of any better ending nor carry away the feeling that it is only a show, and by no means real. The reason for the latter lies in the producer's art.

The only part of the production that it would be safe to criticise is the acting which, although it is better than the average all through, isn't absolutely even. There is no part of it that fails to get the story over, but now and then art is more apparent in the work of the players than nature. It is like watching marksmen shooting at a target—a bullet hits the center now and then, and now and then there is a mark in the outside rings reminding us that it is possible to miss. No player in the picture fails to be perfect at times and no player in it is perfect with outbreak all the time. The leads are carried by Fraunie Fraunholz and Claire Whitney. The photography and stagecraft are excellent. A very good offering to the public.

UNIQUE PROJECTION ROOM.

By F. H. Richardson.

By invitation of Mr. Johnson, publicity man of Warner's Features, Inc., I recently visited their offices, and inspected the projection and operating rooms attached thereto. The outfit is deserving of more than passing mention. It serves to illustrate the fact that even film producers and film purveyors are beginning to realize the importance of having their films displayed to customers under the best possible conditions.

The operating room is of ample size, though not large, and is equipped with two Simplex machines. Rubber matting covers the floor. The wires are all in a flat steel conduit, which looks very neat and is, in my opinion, greatly superior to the round article usually used. It was the first flat conduit I have seen in an operating room, and it certainly looks well. The size is probably ¾ or 1 inch by ½ inch.

While the operating room is excellent, it was not which attracted my particular attention, but, instead, the projection room. This room is about square in shape. The walls are paneled by heavy columns, round in shape and fluted; the chairs are of mahogany and the floor is covered with dark green carpet. The ceiling is heavily beamed and there are numerous decorative pillars. Around the room were several gigantic urns, standing fully four or five feet high, decorated in bronze and gold. The eight-foot picture is projected twenty-six feet to a mirror screen, and the illumination, on a low amperage, is brilliant.

Altogether the room is a decidedly unique and beautiful one. Its fitting up undoubtedly cost Warner's Features some considerable chunk of that article commonly designed as the "long green," but the result more than justifies the outlay.

STOLEN FILMS.

Editor Moving Picture World:

Dear Sir:—I would like to insert in the World an account of the theft of five reels of film (licensed) by Charles Hicks, formerly of Arnot, Pa., present whereabouts unknown. Exhibited these reels at Ralston, Pa., Saturday night, February 14, and have not heard from him since. Has old Edison Model B machine and shows with gas in towns where no electricity is available. He is about five feet ten inches tall, sandy complexion, large lips with sores and frothy corners, blue eyes, wears checkered cap and overcoat, blue clothes. Anybody identifying him will confer a great favor by wiring me immediately.

Blossburg, Pa. J. F. COWLEY.

"The Criminal Path"

A Woman's Agony Vividly Pictured by Edith Hallor Is a Feature of a New Ramo Three-Part Offering.

Reviewed by Hanford C. Judson.

THERE are really two detective stories, one the sequel of the other, in the new Ramo feature, 3,500 feet long, "The Criminal Path." This is not an accusation of it as entertainment; it may even be commendation. But it does show a tendency, often found in these feature multiple-reel offerings, to split themselves up. The truth is that there is a limit to the soul's ability to give any work of art its highest grade of attention. Whether that limit is one reel length of film, two or five or perhaps ten reels hasn't yet been determined. This is a sensational detective story and it seems probable that the soul's limit for such is nearer two reels than ten. If so, then the producer of it is wise in dividing his nearly four-reel length up into two separate stories—he has done so at any rate. And we note with pleasure that both the opening story and its sequel are good, interesting offerings.

Scene from "The Criminal Path" (Ramo).

The first story, as a piece of artistic construction, is worthy of high praise. In the gripping intensity, especially of the latter part of it where the criminals have accomplished their scheme to rob the bank and the detectives who have been watching them, with a different object in view, are drawing the net around them, there is something that reminds one of the power of a Poe. The bank with all its rooms and corners seems so real to us that it makes us think we are there ourselves. We see the thieves lying in wait and also the watchman as he goes about his work putting out the lights and punching his clocks. We wait while he leisurely comes through the door where the thieves are and then he is covered with a piece of carpet over his head and tied up. It is about this time that the detectives have broken into the house next door and discovered the tunnel made to give access to the bank and with their lantern are worming their way after the thugs who are captured just as they succeed in blowing the door off the safe.

The sequel, which begins after an interval of a few years, centers our interest in a girl who appeared in the first story as the daughter of one of the criminals. Entirely innocent, she had a job as cashier in a night restaurant. The chief detective, though he had formed a half friendship with her, suspected that she was an accomplice, and in order to insure her presence at the house when he made the "haul," "framed up" a job so that she would be fired by her boss. Such bits of realism in a picture give a sense of actuality to it and help a lot and we may add that the Ramo producer, Will S. Davis, is a past-master at such things.

This girl, she is played by Edith Hallor, had been sentenced with the others and has been released from jail, but can get no work. There are some scenes at a mission—these are rather trite—and a minister becomes interested in her. She at length gets a job as nurse to the child of the minister's sister who is married to a worthless profligate, This man makes advances to her. The setting is a beautifully and lavishly furnished house and the climax comes while there is a reception with dancing giving some perfectly made pictures of a dignified and distinguished social gathering. The man is found dead in the library on the second floor with a broken skull. It is the girl's father who has done it. He has at this time also been released and has come, hoping to get money from his daughter; has slipped in, grappled with the man, killed him and run away. The girl is suspected by the regular police and arrested. They put her through the third degree, and the agony she puts on her face makes these scenes terrible as pictures of pain. The detective suspects that there has been some other hand in the job and follows his clue till he finds the girl's father. The chase of this man gives one sensation after another, such as we expect in episodes of this nature. The father, wounded, hears of his daughter's arrest and confesses.

The photography is of high order and the lighting and staging in general have been handled throughout with exexceptional skill, so that although the second part lacks the fiber of the more closely written first part, the whole makes a diverting piece of entertainment and will be, we think, counted an acceptable offering as a feature picture.

MISS BILLINGTON DOES THE "IMPOSSIBLE."

FRANCELIA BILLINGTON, of New Majestic, has been associated with youthful parts so long, that the character she portrays in "The Rector's Story" will surprise many of her admirers. At the beginning of the play she is a young girl, but at its conclusion she appears as the minister's wife, a woman of 35. Thirty-five has often vainly endeavored to appear twenty, now Miss Billington, who has just passed her twentieth year, by means of a most deceptive make-up, has accomplished the seemingly impossible feat of looking like a woman of 35. Director Jack Adolphi, who is staging "The Glory of Whiney Durkel," an intensely dramatic play dealing with a village craven, suspected of a murder, who glories in his monetary notoriety, discovered that he had no actor available who could play the very important part of the real murderer, for whose crime Whiney Durkel is arrested. Whereupon the director astounded the entire Majestic Company by making up and playing the part himself, and doing it in a manner that showed him to be a finished actor. And so he is, for those who will remember the Vitagraph productions of a few years back will recall that "Napoleon" and "Ruy Blas" were portrayed by a slim, dark actor named Adolphi, who also won fame as Brutus in "Julius Caesar." William Nigh, who had the star part in the play, became very thoughtful after witnessing Adolphi's performance. "Great Scott," he exclaimed. "Adolphi is such a good actor that if the leading men don't give good performances he will play the principal parts himself." But Adolphi says he has troubles enough directing, and has no intention of playing principal roles except in an emergency such as the present one.

Francelia Billington.

STATE PRISONS INSTALLING PROJECTORS.

Among recent installations of Power's Cameragraph No. 6A projecting machines was one to the Auburn Prison of Auburn, New York. This machine was sold through the Auburn Film Co. of Auburn, who are to be congratulated on the sale, as the competition was very keen.

A Power's Cameragraph No. 6A projecting machine has been installed in the Clinton Prison at Dannemora, New York, and, needless to say, the prisoners await with eager interest for Sunday so they can see what is going on in the outside world. The pictures shown are of the regular film releases, but the pictures most liked are those showing current events.

More Churches Install Motion Pictures.

Power's Cameragraph No. 6A projecting machines have been installed in the St. James Methodist Church of New York City and the Church of St. Rose of Lima in Flatbush, Brooklyn.

Hippodromes's "America" in Pictures.

Great Stage Spectacle Being Photographed for the Screen —A Huge Undertaking Involving Big Figures.

By George Blaisdell.

ALL the world knows the Hippodrome of New York. No wise visitor in the metropolis leaves the city without attending at least one performance. Many New Yorkers make an annual pilgrimage to the big Sixth Avenue playhouse. It is no exaggeration to say that the productions staged there each year exceed in magnitude those of any other theater in the world. It has long been the ambition of Arthur Voegtlin, the man who year after year conceives these spectacles, to preserve in film a record of the accomplishments. He has been told it was impossible. Realizing it was simply a matter of installing lights of sufficient power, and believing that recent advances in the manufacture of lamps would justify the attempt, he determined to go ahead and reproduce "America." The screened results show that he was correct.

Under the technical guidance of "Larry" McGill, the director of the All Star Feature Corporation, aided by John Pratt, work was begun on the stage of the Hippodrome on Sunday, March 1. During the week, between the hours of 9:30 and 12:30 in the morning, steady progress was made, so that by the second Sunday of the month all the big ensembles had been photographed and attention was being concentrated on the "close-up" scenes on small groups. It may be stated in this connection that the close-camera views in the Hippodrome production will approximate the regular distance of the ordinary studio. The stage of the Hippodrome, be it said, measures 110 feet from the footlights to the back wall. It is 200 feet wide. In order to include within the field of the lens four-fifths of this great area it was necessary to place the camera up in the balcony and well back. The lens used was a 50-millimeter. The lights employed in these big scenes showed a pull on the meters of three-quarters of a million candle power. One of the men connected with the Hippodrome has made the interesting computation that this amount represents an expenditure for lighting alone of $12 a minute, or $720 an hour.

The normal capacity of the house is 500,000 candlepower. To increase this facilities were provided for an additional 350,000. Two great boomerangs provided each sixteen lamps. Four battleship searchlights were installed. Around the front of the aproned stage were placed lamps in half-cylinder containers of ten-foot length, which took the place of the ordinary footlights. Over the stage were placed many lamps of house construction. These were arranged in rows on cranes that might be raised or lowered at will. Other lamps of regulation studio pattern were placed in the wings. In the boxes and in the balcony and gallery were many spotlights, most of these, however, belonging to the regular equipment. In order to insure as far as possible against the contingency of a retake, four cameramen were used in the big scenes and two in the "close-ups."

Mr. Voegtlin has taken the liveliest interest in the progress of the work. So also has William J. Wilson, who staged "America." Mr. Voegtlin said on Sunday that the project was feasible only because trained forces were available. He estimates that to secure the equivalent of talent and train and rehearse all the men and women and animals; to organize all the mechanical forces—75 property men, 78 electricians and 22 engineers—and to build and paint the scenery, etc., and then to make the picture would cost a quarter of a million dollars, a sum so great as to preclude the possibility of getting it back. As it is, the screened production of "America" may exceed in cost anything heretofore attempted in a picture way. The writer saw the racks containing the time cards of those taking part in the spectacle. The numbers ran to 700. These all appear before the camera. Mr. Voegtlin said the entire organization of the Hippodrome was manifesting the liveliest interest in the work. As an instance, he cited the case of the two Australian woodchoppers, who contribute one of the novel and thrilling features of the regular show. These men had been offered a large sum to appear in an independent picture. They refused it, saying they wanted to be with their associates.

The story of "America" will be amplified for the screen. In the regular production, truth be told, plot is very much subordinated to spectacle. For the picture version scenes have been substituted to accentuate the dramatic action, so that the subject will not depend on the spectacular features alone. In the regular show when the automobile runs wild down the mountain road and falls into the stream, the four occupants jumping to one side for safety, the curtain falls. In the picture the horses in a troop of the United States cavalry plunge into the water and their riders rescue the drowning men. Much will be made of the comedy element. The complete circus act will be given, which means that the trained elephant will provide much entertainment. In the mermaid scene, where forty-eight girls enter the water and a few minutes later reappear, Director McGill took 360 feet of film. All the time the girls were under water the show was going on about the tank. It was Mr. McGill's object by avoiding "tricking" to prove to the skeptical that the girls really were under water for that length of time. The observer, of course, may not know that while the bodies of the girls are under water their heads are free in a lighted compartment and watched over by an experienced diver in case there should be any nervousness on the part of any of the participants.

Some of the settings and scenes in "America" are of the prologue, "The Landing of Columbus"; a railway station, a New England farm, a levee at New Orleans, the Alamo at San Antonio, a New York street of the East Side, another New York street showing a typical fashionable hotel; a general fire alarm and fighting the flames. Then comes Panama, with a view of the Culebra Cut and the opening of the canal. The scene shifts to the National Park, then to the Ponce de Leon Hotel in Florida, where is held the carnival of sports; then to a Pueblo village in New Mexico, and then to the Grand Canyon of the Colorado River. The final is the Court of Honor. The picture is designed to be in seven reels. Accompanying the production, which will be marketed as a theatrical proposition, will be the music composed by Manuel Klein.

The Imperator Projector.

By F. H. Richardson.

THERE is about to be placed on the American market, a new projecting machine called "The Imperator." This machine is made in Dresden, Germany, and the American market will be supplied by the branch office, 114 Fifth Avenue, New York City, of which Messrs. Hoffman & Bader are managers.

I have made a careful examination of this machine, which lists for $450. I have, during the past four years, consistently advocated a higher price for projecting machines. I have repeatedly called the attention of theater managers to the fact that by the time the dealer has had his commission there is not enough money left to allow the manufacturer to put out a really high-class machine for less than $400. It simply cannot be done.

"The Imperator" shutter is ideal, in that its three blades are all of equal width, and of equal width with the light openings. This is the best possible condition. Whether this shutter will develop travel ghost or not I am unable to say, but I think not, for the reason that it has a very direct connection with the intermittent movement.

A unique feature of the Imperator is its star-wheel, which is 2⅛ inches in diameter. The geneva movement runs in an oil bath, and, by a clever arrangement, the operator is enabled to see at all times exactly how much oil is in the reservoir.

The machine is guaranteed by its manufacturers for a term of one year, and during that period they will replace any parts worn to excess, or any parts which may fail by reason of faulty material or manufacture.

The magazines are made to hold 2,000-foot reels, and are so constructed that the operator can at all times see the exact amount of film on the upper reel. The take-up is driven by a positive drive-shaft and gearing.

The take-up friction is of the usual type, consisting of two iron discs held together by a spring. The main machine bearings are supplied with oil cups. The film tension at the aperture is well taken care of; remarkably so. The film is held to the aperature by two heavy steel shoes something like 2½ inches in length by ½ inch in depth. The upper and lower sprockets are large—about 1⅞ inches. The whole machine is closed in by a heavy metal casing and the mechanism cannot be operated until the casing has been closed. In other words, the machine cannot project a picture until the casing is closed, because the crank is not connected with the crank shaft until then. The condenser is triple, consisting of two plano-convex and one Meniscus lens, the same being arranged so that the distance between the lenses can be altered at will. The whole amount can be lifted out. The arrangement is clever and effective. The lamp house is of large size, in fact larger than any of our present American lamp houses. It is lined throughout with asbestos, and is double-walled. The lamp is simple, and all the necessary adjustments of the carbons can be made without opening the lamp house. The stand is cast-iron, rigid and solid, with the necessary arrangements for giving the machine any desired angle. The motor is inclosed, and is attached to the underside of the table. Taken all in all, "The Imperator" impresses me as a well-made machine.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THERE is a prevailing opinion that the managements of some of the amusement interests are making a mistake in the conduct of their "newspaper reels," a weekly issue supposed to cover current events in Greater New York. One innovation was created solely for use in the Loew houses and upon its introduction was looked upon as a striking piece of commendable enterprise. The current event reels issued by other companies made a big hit with the amusement people and the Loew people saw an opportunity for improvement by furnishing the New York people with a reel dealing solely with events in the city and making it a distinct Loew feature. A good start was made, but recent reels show a marked inclination to the backward slip on the part of its handlers. They reflect a failure to realize that of all pictures produced none require the "punch" more than those intended to serve as an animated newspaper.

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To make a news reel the people who select the topics and are responsible in the final make-up of it for projection must be able to intelligently determine what is real news. Only in exceptional cases are stereopticon effects permissible. The recent Loew reels lean too much the other way. They have taken on more of the tour color than the snap of news gathering. For instance, pictures of the Woolworth or the Metropolitan buildings and towers convey nothing more than a stereopticon slide does, no matter how much the camera man may "panoram." If something unusual (such as a steeplejack scaling the towers, or the fire department attempting to reach a blaze at a great height by outside means) is shown in moving pictures, then the element of news is injected into the subject.

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A fire scene shown in one of the reels last week created considerable adverse comment on account of its tediousness. But in the announcement preceding the picture the best informed of New Yorkers could not tell the location. And the part showing the fire eating the interior of the place created a suspicion that it was cut out of some film of days gone by. And, after all, the place burned was only a comparatively small haberdashery. The building and loss by fire only received casual notice in the press, and yet the occurrence was made one of the subjects of a feature reel.

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Another subject was preceded by a title something to this effect: "Fifteen thousand demand work at living wages." The picture showed about thirty or forty closely grouped girls and women, and a few men, posed in front of a building. They were all fairly well dressed and displayed a surprising spirit of merriment. Were it not for the banners displayed the picture would more fittingly represent a group about to depart on an excursion, or for a picnic. There was no parade shown and absolutely nothing to convey to the audience who the girls were, or what they were striking for. There was nothing in the picture to give it local color, other than the faces in the group; and even then the audience was left to conjecture whether it was an East Side agitation. If the picture was intended to create sympathy for the alleged strikers it was a flat failure on account of the deportment displayed by the actors.

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Other scenes in the same series have purported to show students entering educational institutions. The students were there all right; but, aside from the announcement, no resident of the city could determine the nature of the institution. And no part of the picture showed the motive for taking moving pictures of the place. A stereopticon view would have answered the same purpose.

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The same kind of views would have sufficed to supplant a picture entitled "School teachers attending a lecture at the City College of New York." The teachers did not march in. They crossed the college campus singly and in couples and trios. Nor did they aggregate in number to convey the impression that the lecture was a special event. No prominent people were mentioned by the announcement, nor shown in the picture, which had no more of the essence of "news" in it than a slide showing the college and grounds would have had.

These comments may be taken for what they are worth by the promoters of the news service they refer to. They are not made for any purpose other than a hint to the trade in general that the patrons of motion picture houses require that all announcements be carried out as fully as is expected of houses in other lines of business. In fact, they are more exacting in respect to their demands upon picture houses. Storekeepers get away with the explanation that some special line of goods has become exhausted, but no latitude is allowed the picture man. Whether intentional or not, the majority of patrons will not stand for what is practically an artful substitution of stereopticon views for motion pictures.

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While it was appreciated at the start that the Loew idea to give the people more views of local events than were furnished by other companies was a good one, there was a doubt on the part of veterans in the business of ability to successfully carry out the idea. Greater New York is a large city in both area and population, and the events that take place in it enable editors and reporters to glean material sufficient to fill thousands of daily and weekly columns. Yet, strange as it may seem to many, the events of sufficient importance to claim distinction as subjects in a weekly moving picture feature reel are few in number.

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No doubt the Loew idea was originally founded upon the reported intention of newspapers to combine motion picture views with their publications, and these reports may have caused a misconception of the real object in view. There is a grave misunderstanding of the matter on the part of many people. Some have asked "How are they going to get the moving pictures in the newspapers?" Some of the more crude, intellectually, have declared "Why, the newspapers are going to give us motion pictures in our houses every day." The truth is that the adoption of motion pictures by the newspapers will be solely for bulletin purposes—to show pictures of events and create a desire on the part of the public to read about them. In this connection the newspaper—motion picture service will be entirely feasible. A picture flashed for bulletin service will attract attention almost regardless of importance, yet the same picture flashed in the news service of a picture house might bore an audience.

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An answer frequently made to the last statement is that in one case the people see the picture without cost. But a monetary view really does not enter into consideration of the matter. The distinction lies in the importance of the subject and the judgment of the exhibitor must be keen in this respect. Years ago demonstrations such as the Dewey parade and presidential inaugurations at Washington were taken by motion picture people and reproduced in New York theaters the same night, the picture people being paid good prices for them. To-day they can hardly get enough to cover expenses for the same work. All parades in picture form now look alike to the people and they will not pay extra money to see them, no matter how much money and trouble has been expended to get the pictures on the screen on the same day the events take place. Enterprise and outlay does not figure with the public. They want something new and out of the ordinary. That is the proposition the news reel exhibitor is up against. He may get an excellent picture of some big parade taking place in this city, but if his competitor shows a wreck gang righting and replacing on the track a car that has been turned upside down by an accident on Broadway he gets the palm.

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In inaugurating the news reel service, the Loew people flashed a slide inviting notifications of events to take place, so the company could get its camera on the job. Some may have thought this idea quite a novel one, but it wasn't. There is not a picture producing company in the business that has not been pestered by importunities to have pictures taken of events such as weddings, lawn parties, foot and other races of minor importance. It is quite clear that such invitations have been responsible in a large measure for the indifferent views that have crept into the news reels lately. It undoubtedly accounts for the subserving of general interest to the desires of a few in isolated sections to get their faces upon the screen. In this way the exhibitor gets on his hands a lot of pictures which are as so much junk to all who are not directly interested, and the news element of the exhibition is killed.

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It is not surprising that people fall asleep sometimes while pictures are on. Let them sleep; but for goodness sake instruct the ushers to cut out the snoring.

Moving Picture Educator

"The Creation."

THE fact that this series of pictures seems to be having such a wide display, and is evidently intended to be of a religious, educational character, it ought certainly to be reviewed on this page. Described as being under the auspices of the I. B. S. A. (International Bible Students' Association), of which one "Pastor Russell" appears to be the head, there should be every reason to expect something more and beyond anything yet attempted in biblical kinematography. Although somewhat acquainted with the work of "Pastor Russell," his scope and methods, the writer was not acquainted with the nature and purpose of his entrance into the realm of moving pictures.

Accustomed to heavy personal advertising, and high sounding titles and an extraordinary freedom with the word "millions," any one who knows him is led to discount to a large extent whatever "Pastor Russell" does. The International Bible Association is a title which suggests an almost world-wide organization for bible study and exposition, although it seems to be little known in the world at large, or indeed anywhere beyond the limited bounds of "Pastor Russell's" influence. It would seem, however, that with such an authoritative heading, a series of pictures issued by such an association would be of an exceptional and highly educational character. It appears that while entitled "The Creation," the real object of the I. B. S. A. is to introduce a series of pictures covering the scope of the whole bible from "Creation to Paradise."

So great a subject is naturally too large an effort for one, or even several exhibitions, they must therefore be shown in sections or courses—which if good would be very attractive and instructive.

The writer has been privileged to see several of these sections, and hopes to see them all. Before passing judgment upon them, however, it is only proper to commend the object in view by the production of such a series of pictures. Especially commendable is the fact that no charge is made for admission, and everything is done to make the public welcome, and to entertain and instruct them—from Pastor Russell's point of view.

The first disappointment arises from the fact that from half to two-thirds of the exhibition is composed of stereopticon views, many of them of ancient vintage, crude and coarse; perhaps good in their day, but almost obsolete now. After reading that "a million" had been spent on this production, more kinematographic results were expected. Of the moving pictures themselves they were "so far so good," but bearing in mind that they were produced under the auspices of an educational society (for such we must certainly expect the I. B. S. A. to be), and under the direction of so great a teacher as "Pastor Russell" describes himself, it follows that we must at least expect their work to be correct in both letter and spirit. As we have never hesitated to point out flagrant errors in biblical pictures when produced by any other manufacturer, we must be, therefore, more emphatic in our expectations, when reviewing pictures issued under the authority of teachers, and placed before the world as exact and truthful.

During the series "Israel in Egypt" there are a number of unpardonable errors. After the last of the ten plagues "The Death of the First-Born" the picture shows Moses and Aaron coming before Pharoah, who bids them depart.

This conveys a wrong impression; Moses and Aaron had refused to appear before Pharoah after the ninth plague, and only came into this particular occasion because he sent for them in great fear. To make it appear otherwise detracts from the character contrasts between Moses and Pharoah, and is prejudicial to Moses. In the next picture, the "Flight from Egypt," the whole scene is wrongly staged; instead of a "flight" it is a parade, with Pharoah on a reviewing stand and Moses leading with measured tread like a drum-major. The Egyptians are lined up on the both sides of the street, the procession being repeated to give it length: the whole is such as to make any one with any bible knowledge shudder. Time and space will not permit at this writing the detailing of more defects. It may be well, however, to show how "Pastor Russell" bends and twists the scriptures he is boasting to teach correctly, in such a way as may best suit his own purpose. An old stereopticon picture of Samson pulling down the great pillars of the banqueting hall is shown and entitled, "How Samson predicted the fall of Socialism." We hold no brief for socialism, but we do know that the question never troubled Samson; he never "predicted" anything about it, the people he destroyed were "Lords" and not "Socialists," thus making a false use of a biblical picture, in an altogether strained and untruthful manner. One of "Pastor Russell's" hobbies is the millenium, but he beggars the glorious future by showing a picture of a nice suburban house, with pretty floral surroundings, an automobile at the gate; and entitles the scene "Paradise." Evidently many who live under such conditions are in Paradise already and need not wait for the millenium. From the standpoint of an educational series the pictures are a failure. They are good primitive pictures and will perhaps interest the crowds in a general sort of way, but they will not do for The Moving Picture Educator. The Bible Students' Association had better give more thought and attention to the truth of that which they portray, and produce it according, and not strain and bend it to make it fit what they wish to say about it. Being true, it will best carry its own description.

A Strong Plea From Oklahoma.

There is much force in the demand which comes from Oklahoma for what they are pleased to call "A higher standard of films and more subjects of an educational character." To the readers of The Moving Picture World the thoughts presented at this Oklahoma meeting are by no means new, it is gratifying, however, to have them come from such a source, as beside emphasizing our own views they show the tendency in the larger field of experience as to what are really the wants both of the thinking public and the enterprising exhibitor. So thorough is the resolution passed by the Oklahoma Exhibitors' League that we repeat it in full:

> The members of this league are confident that the moving picture industry is bound to become a big factor in the amusement world, they are therefore anxious to see the film manufacturers keep pace with the times and improve their pictures accordingly. Educational pictures for exhibitions in schools or in theaters catering to school children are especially called for. A higher standard of dramatic art and comedy pictures is the goal we are striving to reach, and we desire to impress the manufacturer with this fact.

Other expressions made at this meeting are worthy of repetition here:

> We believe the time has come when the moving picture has a mission to fulfill, and we want to be prepared for the newer and wider field that has developed during the last year or two.

The sterling character and wisdom which stamps the nature of this meeting is worthy of commendation and emulation; if more of these meetings are held and more similar resolutions adopted there will be a great advance along the very lines here suggested. It should also be noticed that at this same meeting a committee of the "City Federation of Women's Clubs" were in attendance to urge views very similar to those already adopted, with the additional emphasis being placed on the educational picture.

Notice should be taken of the fact that in Oklahoma the various bodies seem to be working in harmony; the surest means to secure the quickest and best results and to offset possible unnecessary criticism or foolish censorship.

Without doubt the demand for more and better pictures will now come to the notice of the manufacturers who are only waiting for such encouragement as that which is here recorded.

Historical Pictures for the Future.

The King of Roumania has recently caused to be filmed about three thousand yards of war pictures depicting the recent Roumania-Russo-Turkish war which determined the independence of his country. The film will be preserved in the national archives, and of course will be of inestimable value in the future. The Italian Government is collecting all the films taken in Tripoli recently for the same purpose. The British Government has long adopted this method of record, beginning with the coronation of King George, and followed by the Indian Durbar. Germany also is not behind in this respect and, although we are without any particulars we can be sure that France—the home of kinematography—will not be in the least degree neglectful in securing such records.

In America no particular governmental plan has yet been adopted, but the ever-ready eye of the picture-historian is everywhere at work, so that in the future there will not be any lack. The more we are delighted with the powers of the picture as an historian, the more we are constrained to wish that its opportunities might have been discovered a century ago.

The Church, the School and the Moving Picture.

In Pittsburgh, Pa., there seems to be a cordial relationship between the religious, educational and the amusement fraternities. A large church being unfortunately destroyed by fire, the owner of a moving picture theater loaned his building for the use of the congregation, thus, for the time being homeless. This evidence of mutual good feeling is commendable, and if allowed to continue will be productive of future mutual helpfulness. In itself the moving picture is very popular in Pittsburgh. On this account a leading educator in that city says: "The great popularity of the moving picture convinces me of their greater possibility as an educational factor. Why not have a free moving picture exhibition in every school house in the city?" As a result of this inquiry, the local Board of Education has decided to make a beginning and is arranging special test exhibitions upon which future action will be based. From what we read of the arrangements, the outcome is by no means a doubtful one, and Pittsburgh will soon be added to the list of cities where the moving picture is an acknowledged leader. The movement, it is pleasing to note, is being backed by the city Chamber of Commerce.

Moving Pictures or Baseball?

In sporting circles it is interesting to notice that comparisons are being made between the popularity of moving pictures over against baseball. A picture enthusiast has figured that "over $275,000,000 are each year handed to the little girls in the little glass cages in front of the picture houses, and with 20,000 moving picture houses, and 7,000,000 people visiting them every day; also with $50,000,000 spent in moving picture manufacturing plants and $125,000,000 in theater building; as an amusement baseball can show no such capitalization."

The hold which the pictures have taken upon the public is therefore tenfold in popularity that of America's popular game. Another statistician has suggested that eighteen "Dreadnoughts" could be bought for "Uncle Sam" with one year's cost of moving pictures, while the film would in the same period of time go once and a half times round the world, totalling something like 40,000 miles.

It is safe to test the popularity of anything by comparing it with the national sport of the country, and what is said here may also be true in several other countries. By building upon this foundation the venture to adopt the picture in a campaign of higher education will be most easily accomplished. Never before was opportunity as ready as it is today.

Ask the Children.

It was recently pointed out on this page that the views of children could readily and profitably be taken upon everything that concerned them and the moving picture. Philadelphia seems to be the first to make a definite move in this direction. Social workers are preparing a list of questions to be submitted to the pupils of the high schools of the city. The questions are not to be careless or haphazard, they will be of such a nature that careful thought will be required of the student before answering; every phase of all problems related to their interests will be included. From the list of questions the following are samples: "Which do you like best, a vaudeville or moving picture show, and why?" "What kind of pictures do you like best? Give reasons." "Why do you go to moving pictures. Give your views relative to each class of picture, drama, comic, educational, scenic, etc., etc., etc." "Does looking at the pictures hurt your eyes? Give your opinion of good and bad pictures, in subject, interest or effect." "How often do you like to see the pictures?" From such a list as this much information can be obtained which will be valuable to all interested. May not the same questions be asked all over the country?

"Vampires of the Night"

Carefully Made Plot Gives Strength to a Five-Part Greene's Feature Photo Play Made by Aquila Torino Studio.

Reviewed by Hanford C. Judson.

NOT often do we find the different parts of a rather complicated story of this kind—that is to say, sensational melodrama—co-ordinated with more skill than in the Aquila picture in five parts, "Vampires of the Night," which is being distributed by Greene's Feature Photo Plays Company. There is a demand for sensations; but, unfortunately some producers think that they can string thrills on reels of film without stint and turn out a real picture. Those who are acquainted with audiences know that an interesting story is better than mere thrills. There are thrills in this; it is a sensational story; and it has good acting and fine photography with interesting backgrounds; it also starts with a good situation clearly stated and in its development, the camera like a finger of light, points here and there picking out the incident that is logically next in order so that there is no unpleasant "seesawing" of the attention as though one were called reluctantly away to the inn when his interest wanted to remain at the castle. This keeps one from noticing that it is a five-reel production or from realizing that time is passing. The picture interests as a whole.

The short prologue shows how it happens that Judith, the daughter of a criminal who has been hanged, is placed by her grandmother, a nurse, in the cradle of Edna, the little Duchess of Burville and grows up with broad lands and beautiful castle while the real duchess remains in poverty, a singing girl at a rough inn kept by the old, evil-faced nurse. This old witch of a woman is one of the picture's best asests. Her old, wrinkled visage easily can take on the convincing semblance of scorn, anger, hate or a poisonous evil vindictiveness. Skillful lighting gives us startling glimpses of it—that scene of her over the cradle is most effective.

After the prologue, twenty-five years pass and we find that the so-called duchess has inherited her father's evil disposition; she is the head of a desperate band of criminals with a rendezvous in the city's great sewers. This serves to show her as a powerful organizer and makes us realize her power for evil, so that we are more ready to fear for the poor singing girl when the false duchess discovers that she is the true heiress. These two young women look exactly alike. They are played by the same actress and appear together in one scene in which the camera has perfectly hidden from us that they are identical and not a striking likeness. A new character for this kind of picture is now introduced as the pivot on which the plot turns. He is a Lord Byron-like poet with whom the false duchess falls in love and for whom she gives a beautiful fête with a graceful dance as the evening's entertainment. The poet does not reciprocate her affection and a little later sees Edna on the street. Touched by her sweet singing, he follows her through some beautiful scenes and their acquaintance ripens into love. He even disguises himself as a poor workman in order to live near his enamorata and reads his poems to her at the inn. The old woman has a confederate, a man who knows too much of her past life, and he demands more and more money. In desperation, she turns to her granddaughter, the false duchess, for help and it is thus that it becomes known to her that she is not truly entitled to her riches.

The two last reels sweep us on through the consequences of this revelation to the story's happy ending, for the old woman sends Edna to the castle alone to get money and the duchess decoys her to a pit with its bottom in the sewer. From this the poet, learning the truth from the old nurse whom he has rescued from the burning inn, saves her. The duchess kills herself.

The story is, of course, just a mystery tale; there is nothing great about it. But as an offering to the public eager for entertainment, it should rank high. In staging and acting it is above the ordinary and, as we have said, the story is written so as to leave its impression on us as a whole and not merely as a collection of sensational episodes. It is a safe offering.

FAMOUS PLAYERS EXCHANGE MEETING.

The regular meeting of the exchanges handling the product of the Famous Players Film Company was held at the Hotel Astor, in New York City, February 26 and 27. Many topics connected with the distribution of the "Thirty Famous Features a Year" were discussed, the methods of the various exchanges in booking their films were compared, and many suggestions toward the benefit of all concerned were made and adopted. The exchanges unanimously report an unprecedented number of bookings for the Famous Players productions.

Foreign Trade Notes

BRITISH NOTES.

(Special Correspondence to the World.)

THOSE American exhibitors intimate with the early days of the film industry in England can probably recall to memory several products from the house of Hepworth in which their famous canine player, "Rover," appeared as a pup. As the industry grew "Rover" became quite indispensable at the Hepworth studies and was featured in many pictures, it being stated that the British film holding the record sale was the one entitled "Rescued By Rover." The animal died a fortnight ago and his demise has cast quite a cloud over the principals and staff with whom he was a great favorite.

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This week has seen the issue of the first report of the British Board of Film Censors and the publication has occasioned much criticism from the daily press. Although the board is not authorized by the state, but was self-imposed by the manufacturers themselves, tribute is paid for the work done by the Home Secretary. The large quantities, numerous classes, and various conditions of films treated are much too lengthy to detail separately, but it is interesting to note that comparatively few productions have been suspended as unsuitable for public presentation. The policy of Mr. G. A. Redford, the president, is obviously that of prevention in preference to cure and to it this fact is directly attributable.

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The first Scottish moving picture exhibition has opened in Glasgow. The show has been modeled upon similar if less pretentious lines to the International Exhibition held in London last year. Sir John A. Primrose performed the opening ceremony in the exhibition hall of the Glasgow Zoo and with other distinguished personages in attendance, including the Lord Provost of the city, directed a few pertinent observations on the development of the industry in the north. A number of competitions for operators, exhibitors and amateur photoplayers is announced for this week, while a number of trade conferences and debates will be heard during the next few days. Prominent among the American exhibitors is the Selig Company, which is featuring the abridged "Christopher Columbus"; the Lubin Company, whose advertising novelty, a huge bell, is worthy of mention; the Trans-Atlantic Film Company, and the Turner Film Company. There are seven private projection theaters for the exhibition of forthcoming releases. Miss Florence Turner and Mr. Larry Trimble will present at the exhibition for a few days, for Miss Turner is to distribute the prizes for amateur acting to the successful competitors in addition to appearing in her character studies at a local theater.

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An idea as useful as it is novel is being exploited by the Lubin agency in this country. Mr. J. F. Brockliss' weekly house organ, circulated free to picture theaters, now contains musical accompaniments suitable for current Lubin releases.

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The Kinematograph Manufacturers' Association bade farewell last week-end to Paul H. Cromelin, who after three years' stay in this country with the T. A Edison Company, has decided to return to America. At a complimentary dinner in London glowing tributes were paid to the guest's ability by H. A. Spoor (Essanay Company), Will Barker, E. H. Montagu (Selig Company), J. Avery (Universal Company), and numerous others. An old English spade guinea—a curio much prized by numismatists—was presented to Mr. Cromelin by his fellows.

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A new topical or news film made its bow to the public two days ago under the title of the "Trans-Atlantic Times," issued from Universal House. The early bookings indicate a successful career for the new picture journal.

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A small concourse of artists and literary men, some notable authorities on Shakespeare gathered at the West End Cinema the other day for a private exhibition of the British and Colonial Company's "Life of Shakespeare." Many who had previously witnessed Shakespearian productions upon the screen acclaimed this bioscopic biography to be the most perfect they had seen. The film deals picturesquely rather than extravagantly with the life of the immortal bard from his boyhood. As a fitting conclusion and through ingenious masking, Shakespeaare is depicted dreaming of the famous scenes in his own works. Mr. McDowell was the producer responsible for the film.

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Some time ago I mentioned the advent in this country of a new half-watt lamp which burns in nitrogen instead of being encased in a vacuum as in ordinary incandescent electric globes. At the Croyden Camera Club the other evening, Mr. W. H. Smith demonstrated its practical application to photography and moving pictures. One point in explanation of the new lamp's extraordinary brilliance is the fact that the filament can be raised to a temperature of over 500 degrees Fahr. above that of an ordinary lamp. Another point to consider is that nitrogen is an element which retards filament evaporation. In place of the tests made, Mr. Smith is of the opinion that the new lamp will prove a serious rival to the arc and mercury-vapor lights for photographic work by artificial light. The half-watt lamps are now on the market in this country and are sold at prices equivalent to $12 for one 2,000 c.p. and $14.40 for the 3,000 c.p. size.

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A novel method of printing long lengths of film has been devised by a Manchester inventor. The negative and positive strips are wound in contact around the body of a large opaque drum and held in position by transparent bands and clips. The light inside the drum then reaches the whole of the film at once and consequently the usual operations of printing several sections of film separately are somewhat curtailed. Another innovation which, if it is capable of what is claimed, will soon establish its utility to proprietors of continuous program theaters. The claim is for a projector mechanism with four film spools instead of two. When the film on the first pair has been exhibited an automatic arrangement moves the next pair into position so that there is no break in the image upon the screen.

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Courtenay Foote, formerly a photoplayer with the Vitagraphy Company, has been on a visit home, but has now left these shores for America to take up his old sphere of work with the Reliance Company.

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The commencement of a Kinema Club in the Metropolis materialized at a representative gathering in London a week ago over which Dr. Fowler Petty presided. A resolution was adopted favoring the acquisition of suitable premises.

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An important precedent has been set this week between the renter and the exhibitor by the Western Import Company. This company, which handles on this side several well known American brands has made an open offer to exhibitors to send on approval for one day only the Keystone comedy "A Muddy Romance." Five or six renters of my acquaintance contend that if the practice of sending out films for approval, even as in this case only for a few hours is allowed, the consequences will be disastrous to both manufacturers and renters. Obviously the good-natured offer of the Western Import Co. is to give those exhibitors who cannot get to London to see the trade show an opportunity of running it through in their own theaters. The only point to guard against if the practice is extended is for renters or manufacturers to see that their films are not exhibited in public for a day and then returned as unsuitable.

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Miss Florence Turner and her manager, Mr. Larry Trimble, during their engagement at a variety theater in Newcastle last week were entertained at dinner by the Weal Music

Hall Artistes' Club. Miss Turner also visited Jesmond Dene, a local beauty spot, where a short topical series of moving pictures was taken.

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"When is a re-issue not a re-issue?" is the question asked by E. H. Montagu, the London agent of the Selig Polyscope Co. When the original "Christopher Columbus" film was first exhibited in England two years ago, it was sold as an exclusive to the New Century Film Co. of Leeds and Bradford. From the way it was booked at the time I have reason to believe that neither the Selig Co. or the New Century Co. were satisfied. Now the makers have repurchased the rights of the film and through judicious condensing have made a shorter and more interesting historical narrative, embracing in less space all of the salient points of the original. It will be released in April but not as an exclusive.

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An interesting sidelight upon the vast possibilities of future development of the moving picture news-film is cast by the addition to the London and Paris staffs of Messrs. Pathe of cameramen whose sole duty it is to collect portrait films of celebrities. As in the case of the ordinary printed newspaper these are all developed with sub-titles affixed and filed away where the negatives can be readily brought out. Immediately a celebrity so biographed dies it is only a matter of moments to speed off to any exhibitor a short topical film for inclusion in the day's program.

* * *

Mr. Cecil Raleigh, the playwright whose recent success "Sealed Orders" is being staged at London's premier "legitimate" theater (Drury Lane), has been delivering his opinions upon film copyright in forcible terms. His outburst was consequent upon the play's title being applied to a film recently released by a British house and as a preventative of this recurring Mr. Raleigh suggests that the leading manufacturers, exhibitors and renters should form a combined board with the powers over the industry like those the jockey club holds on the turf. In the event of titles being purloined the offender—according to Mr. Raleigh's dictum—would be "warned off" and his show boycotted by the renters.

* * *

The week's program at the trade exhibition in Glasgow has been given over almost entirely to conferences. The application of the moving picture to almost every branch of study and education has been dealt with and a few further discussions will be heard during the remaining days.

* * *

Under the designation of the "Anima Lodge" the moving picture trade branch of Freemasons held its first ladies' evening on Tuesday. The lodge consists of about 250 prominent men in the trade and not the least prominent people at this function were Mr. and Mrs. H. A. Spoor, Mr. and Mrs. J. C. Squier, Mr. and Mrs. G. H. Smith, Mr. and Mrs. E. H. Montagu, and Mr. J. F. Brockliss.

* * *

The newest of Miss Florence Turner's productions is a short split reel feature entitled "Creatures of Habit" and will be released in Great Britain in April. Mr. Tom Powers, of the Vitagraph Co., has reached this country and it is understood he will join Miss Turner's company during the production of a new series of pictures featuring the pair. Both Mr. Powers and Miss Turner were much in evidence at the Glasgow exhibition.

J. B. SUTCLIFFE.

EDISON'S KINETOPHONE AT PARIS OPERA HOUSE.

Thomas Graf, special representative of Thomas A. Edison, Inc., has concluded arrangements whereby the Champs Elysees Theater will be leased during the summer months for a talking picture show. The actual proprietors of the Avenue Montaigne Opera House are a group of English and American opera impressarios. Alterations are being made to the building, the capacity of which will be increased by two hundred. Demonstrations of the Kinetophone at the theater have proved that the building is entirely suitable for such an exhibition.

The foregoing accounts for the failure of Felix Isman's plans to start a moving picture show at the theater. The Edison Company's is undoubtedly one of the most daring ventures ever launched in the French capital.

NEW THEATER FOR NEW YORK'S EAST SIDE.

Kauffman and Rosenbluth, of New York City, have filed plans with the building department for a moving picture house to be built at 5 First Avenue, New York. A fifteen year lease has been taken on the property. Work will be rushed on the theater in order to have it ready by August 1, 1914.

IN THE FAR-OFF PACIFIC.

Received from a Subscriber in Melbourne, Australia.

A story is told by a British naval officer about moving pictures in the Pacific. It appears that he was on a cruising trip in the Pacific islands, when they put in to an island, where a planter lived. He told them that some months before the natives got a "strike" microbe and "downed tools." Nothing would persuade them to return to work until a Chinaman landed with a bioscope and some films. He built a high corral and charged 25 cents admission and the natives swarmed there. It was something wonderful to them and excitement ran high for a week, but the money didn't last. They tried to barter clothes, etc., but nothing but good, solid money would suit our wily Celestial friend. There was only only one thing to do—go back to work. This was done with one object; no mention was made of the former grievance. When business fell off, owing to the staleness of the films the Chinamen left with a nice little nest-egg. Thus it shows a new use for moving pictures.

RUPERT JULIAN.

MOST actors find that the road to success is quite adventurous in itself without straying to other fields to gather material which will make the red corpuscles ramble. Therefore, when they are asked to relate their adventures, their reply, as a rule, is: "This drawing of a weekly check in three figures is my only adventure and it has kept me so busy that I even have to guess at my own age."

Rupert Julian.

However, Rupert Julian, who plays heavy leads in the Rex Company with Lois Weber and Phillips Smalley, has been more fortunate, or unfortunate in this request — whichever way you wish to look at it. He is an accomplished actor—one of the best "heavies" in motion pictures. He had a hard time to get there, but he enjoyed himself on the way. At different times, during the ebb and flow of his affairs, he has been a sailor before the mast. He has been a tea salesman and the driver of a donkey engine. He has prospected for gold in Western Australia in sections of that country that were not even mapped. And finally he saw active service in the Boer War. However, between each of these episodes in his life, he has wandered back to his first love—the stage.

Mr. Julian had his first motion picture experience six months ago with the Rex and he is still a member of that company. From his first work for the screen he was immediately recognized as a genius for playing parts of the society-rascal type; the kind of roles that require ease, polish and intellectuality. He convinces his audiences with a cynical smile, a shifting of the eyes or a twitch of the mouth.

The closer he works to the camera the more convincing is his work. One of Mr. Julian's first parts was the false husband in "Shadows of Life." His excellent acting in this role will not soon be forgotten. With equal credit to himself he played the criminal in "The Clue," the juvenile in "The Haunted Bride," the part of Antonio in "The Merchant of Venice," the thief in "The Thieves and the Cross," the juvenile in "His Brand," the lead in "An Old Locket," and many other notable characters.

ARCHIE H. ELLIS GOING INTO PICTURES.

Archie H. Ellis, who for thirty years was connected with the Hyde & Behman Amusement Company, the original manager of the Four Cohans and a man of wide theatrical experience, has organized the Archie H. Ellis Feature Photoplay Company, with offices on the sixth floor of 44 Court Street, Brooklyn. Bob Russell, old-time picture and theatrical man, will be general representative. Mr. Ellis begins business with two winners—Sarah Bernhardt in "Camille," and Mme. Rejane in "Madame Sans Gene"; the latter subject featuring Napoleon the man. These two productions are to be booked in New York City and State. Accompanying them will be full orchestrations. Mr. Ellis intends putting out other pictures from time to time, he says.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Consistency.

LATELY we were in Philadelphia and did Market Street with Steve Talbot, who is a fan of the first water, so we got not only our own experience, but much of his as he led us to his favorite places.

At one house a two-reel subject was extensively advertised, so we paid ten cents, because we particularly wanted to see that subject. Instead we saw something entirely different and something that could not have coaxed to the investment of a whole ten cent piece. As we came out the proprietor was just taking down the paper which had attracted us and putting up the other.

"The picture was rotten," he explained, "so I sent it back."

That was all very well, but the moment he sent it back he should have taken his paper down. If the picture was not good enough to show it was not good enough to be advertised. And this was not an isolated instance, for he is doing it all the time. The whole Talbot family went up one afternoon to see a subject that Mr. Talbot had seen at a morning show, and the only satisfaction they got was that "the ending was a little sad for Saturday afternoon" and so it had been sent back.

The house does a good transient business, but it holds no regular trade because no one can ever tell what the program will show since the lobby is a perpetual lie. The house may do business on that system for a time, but it cannot last.

At a second house an elert usher grabbed our arm the moment we entered and steered us down the aisle to a seat. It was flattering to be made so welcome, but the subjects were so old and the projection so poor that between the rain and the flickering light the pleasant first impression was entirely effaced.

In front of a third house there were eight subjects advertised and as we were not out to spend the day at any particular theater, we passed on. "It's a good house if you can catch just what you want," was the comment. "Generally you have to sit through the six other reels to get what you came to see."

Two houses were so glaringly noisy that they were passed up, others had vaudeville and there was not a house on Market Street from City Hall to Seventh that combined the essentials of comfort, cleanliness, good subjects and proper projection. There may be such a house, but if there is it was not on the map the other day. From the lay point of view as well as that of the experienced observer, this thing of running eight or ten reels and taking it out of the projection or some other house expense is all wrong—and it must come out of something. A ten cent house can spend only a certain proportion of its takings on expenses.

A New Layout.

J. J. Rieder, of the Temple Theater, Jackson, Mich., sends in a small folder that gives something new. It is 5 by 5½ inches with four pages. The second page gives the formal program for the week. The third page gives readers about the star subjects without reference to the date. This gives the program a set and invariable form and yet permits the subjects to be treated fully or slightly as their importance may seem to warrant. Instead of giving just so much space to each day, the space is given to the most important subject while the uniformity of the program page is preserved. We would suggest for these special titles a ten point face to match that used in the set program, dropping the name of the producer here. It has already been announced as a Broncho or whatever it may be. It is not necessary to repeat, or, being considered necessary, should be given in the body type, the story starting, "A Broncho subject by Thomas Ince," the description. If Mr. Rieder will compare the two pages he will notice for himself how much cleaner and more attractive is the second page as against the small and somewhat muddy full face on page three.

Did you never feel that there was something wrong with your advertising without being able to tell what it was? Nine times out of ten it is either the choice of type or the manner in which it is displayed.

Here's a Tip.

Perhaps some American managers can profit by the example of B. Nichols, of the M. P. Sales Agency, London, who gets out a special for each of his big subjects, giving half tone reproductions of the actual paper available for the reels. This usually includes a twelve sheet, six sheet and two sheet in colors and other matter. It enables the manager to know precisely what he will receive and to arrange his layout accordingly. Of course, in England the film sellers have to be more alert, but something along these lines could be done just as Stanley Twist used to send his special sheets for the early Selig multiples.

Doing Well.

Don Meaney, the Essanay pressman had abandoned the loose bulletin sheets for a pseudo publication that gives these all on one sheet in such a form that they can be cut apart and hung as wanted. The scheme works well in that it keeps the sheets together until wanted and is better than the Lubin publication in that the bulletin is backed up by general matter instead of another bulletin that may be wanted later on.

Wants Credit.

Frank T. Bailey, of Grombacher and Bailey, writes that his firm in conjunction with William Cutts, house manager of the American Theater, evolved the trolley car scheme recently used in Butte, for which we gave to Melvin G. Winstock in default of any definite information. He adds that the stunt cost $60 for the day, which is cheap publicity considering the return received.

Friendly Scrappers.

J. L. Frazier, of the Lowell Theater, Lowell, Ariz., writes:

In the issue under date of November 22, in the Advertising for Exhibitors' Department, there was a copy of an advertisement headed "PUBLIC NOTICE," and went on to describe a disease called "BLUEATAS." My opponent here used this and enclosed you will find my come-back, we scrap considerable through the columns of the daily paper here, but personally are the best of friends and our apparent bucking through the medium of the paper causes a great deal of comment among our patrons; it seems to keep them wondering what one of us will do next and I believe causes the general public to look for our write-up and ads. I am of the opinion you will not approve of our methods, nevertheless I would like to have your opinion. You will also find enclosed a little folder which I have found to be a splendid reminder and causes no little comment, it is simple and yet attractive and the people keep them and carry them around, showing them to their friends and I have had numerous requests for them from those already having them as well as from parties who have seen them and want one for their own amusement. I personally know of a great many who have mailed them to their friends in other parts of the country. Of course this does not do me any good (the mailing of them to outside parties), still at the same time it convinces me that it is good advertising or else there would not be any call for them. They are inexpensive and yet do the work of awakening new interest in the theater giving them out.

I have used a great many suggestions from the Advertising for Exhibitors' Department and have found them all good. I do not know what I would do without this department and the "Comments on the Films," in the latter I find excellent matter for description of film for my regular advertising and stories. With kind regards to you and general thanks to the Moving Picture World, I beg to remain.

Why Not?

Assuredly we do approve of a friendly scrap. It is an old device of the press agents and when it really is friendly it hurts no one and helps to gain interest in the advertisements. Anything that helps to make advertising read helps to make that advertising sell what it offers and by working in conjunction many lively stunts can be pulled off that will keep interest to a high pitch.

The folder is a brown card printed in red and folded once. The first page carries the line, "This will tickle you." On the first inside page is a feather attached to the card with a bit of passepartout tape, and opposite:

So will the
LOWELL THEATER ALWAYS THE BEST
Seats may be reserved at any time for
Theater Parties, Phone 142.

It is simple and effective and it will be carried around to be sprung on those who have not seen them until the whole town knows about it.

The come back on the public notice is given for the benefit of those who may want to use it. The last section of the advertisement runs on to tell of the feature of the day.

LOWELL PUBLIC NOT ALARMED.

There is no indication nor has there ever been, in Lowell or Warren, of the disease now claimed to be prevalent in Bisbee.

With the opening of the Lowell Theater over a year ago this so-called disease immediately disappeared from this part of the district. In fact, the change in the disposition of the general public was so noticeable that hundreds from Bisbee formed a regular habit of visiting the Lowell Theater. If by mere chance there should be anyone in Bisbee who sometimes feels blue (or is afflicted with blueatas) a visit to the Lowell will more than repay them for the time and money spent on the venture, and the feeling of entire satisfaction you carry away with you will make you a regular patron of the Lowell Theater, the playhouse with every comfort and convenience presenting at all times a show of rare quality and merit.

The patrons of the Lowell are never afflicted with "Blueatas" caused presumably by mediocre entertainment.

A Thinker.

Once or twice we have spoken of Emory M. Downs, of the Knickerbocker Theater, Cleveland, and we are glad to get this letter from him:

While I have a deep respect for my own ability as a manager, I have no desire to rush into print, and prefer to listen to what the others have to say; and "deepen" my well of knowledge; and if the "talk" comes in whispers I try and bring down criticisms for a change, as I did in my "News."

I think you know something about the "Knick" for I made bold

to tell you of our prospective opening two years ago, and you honored me with a personal letter, and as this is our second anniversary I feel that I may "shoulder" my way to your attention, just once more.

We have had several other houses spring up during the past two years, and I have watched their career with interest, and convinced myself that my policy of "No Vaudeville" nor "Sensational" attractions (?) was a creditable one. The latest "contender" in the field has been sold to three different parties in less than a year, and the other house is now on the open market.

The Knickerbocker, while not boasting of its money making propensities, is sailing along nicely considering its isolated location in a residential neighborhood, with a capacity for 1054 (orchestra and balcony), using an orchestra of six high-priced musicians, and with only evenings to get our "play," at 10c., 20c., and 35c., with straight pictures.

I am (like you) a great believer in the dignity of the business, and also that we exhibitors should strive to put more individuality into projection, as well as the house, I find that to even change the lighting plan of the theater, occasionally, is a good "tonic"; it makes the regulars talk, and impresses the newcomers. But we can go further, and in time there will be a big demand for "Managers Who Think" and who can do almost as much for a feature as the director who staged it in the studio.

The films are the real attraction in the photoplay houses and besides the usual methods of advertising, the fellow who can send "them" away trying to tell how the production was "put on" at his theater, will find he has the greatest advertising trick that was ever thought of; because it has direct bearing on the attraction and a still stronger bearing on his house.

Take, for an instant, the description of my staging of the "Princess of Bagdad"; the fellow who wrote the article tried to tell how it was done, but he got it wrong; I used a deep stage and flats for the scenic; drops would not have been practical, as I aimed to make the scenery look as though it were part of the picture itself. I also had over $2,000 worth of oriental tapestries hung about the house with divans, etc., and all the lighting effects were in ruby tints.

The fact that "they" can't give a clear explanation of what they want to convey makes questions and further explanations, and a stronger incentive for the listener to come and see for himself.

Under Advertising for Exhibitors I would like to have you "start something" on this subject, as I am just as earnest a student as the "Johnnie Newcomer."

Some Effects.

The item to which Mr. Downs makes references follows:

Emery Downs, manager of the Knickerbocker Theater, offers many innovations in connection with the production of feature films.

To prove a theory that feature films can be just as elaborately staged as feature vaudeville acts, Mr. Downs obtained two oriental pictures this week. To these he has added a most artistic touch which greatly enhances the value of the pictures.

"The Princess of Bagdad," one of the films, is of oriental tone and flavor. The background of his picture sheet, Mr. Downs masked in delicately colored drops, showing an old world street scene. These he made more effective by a scientific lighting arrangement, which properly shaded both the drops and the pictures. Arranged in this way the film blended harmoniously with the drops, resting the eye, and giving an effect which will undoubtedly prove interesting to lovers and exhibitors of the movies.

Together with this, his orchestra used more than one hundred sheets of cue music—all oriental and in keeping with the picture. His theater is draped in oriental hangings, fixtures and lighting effects, which has proven to be unusually attractive to the followers of the Knickerbocker.

We think that Mr. Rothapfel was the first to pay real attention to the stage settings for pictures, but Mr. Downs is working out on lines for himself, creating a house as well as a stage atmosphere.

Entirely too little attention is given the matter of dressing the stage where there is a stage to be dressed. We know one house we frequent where the old house scenery, a wood set, is used to mask in the sheet and over the top of the scene is spread a canvas to keep off as much of the draughts as possible. The only saving grace is the fact that the front of the house is so dark that you do not see much of the painted stuff.

But we are getting beyond the old crude days and it is time to give some heed to the small matters that loom large. Why, for instance, should we get a boxed interior with the screen forming the back wall? It does not create the impression that the screen is a picture on the wall of this room and two gilt chairs and a small table with a vase of fly specked flowers does not help to create any illusion.

That was well enough five years ago, but this is 1914 and time to be doing something different. It is not always possible to get all of the pictures of a program in one atmosphere, nor is it necessary, but it should be possible to dress the stage adequately. We would like to see a stage draped in scrim and this lighted through carefully shaded colored lights, nothing vivid, but merely the palest hint of red or blue or green or mixed colors that can be varied through the use of switches. This would be better than heavy draperies of velvet that would suggest stuffiness. Something should be done and we hope that others will follow Mr. Downs and come in with suggestions.

And note that Mr. Downs runs up to thirty-five cents with straight runs in a good locality, and not only gets the people, but gets letters of praise from them as is shown by some that he sends. One man, the local representative of one of the large insurance companies, writes, "we come all the way from one hundred and fifth street and Kempton avenue, irrespective of the weather conditions." We don't know how far that is, but "all the way" suggests distance, and the trip is made because the film itself is backed up by intelligent and artistic setting.

What have *you* done or tried to do?

More Vaudeville Gone.

I. R. Gavin, of the Unique, Rice Lake, Wis., sends this letter:

I have finally conquered my bashfulness, modesty, or whatever it is, sufficiently to write you, mainly to tell you how greatly I appreciate your department in the World, and incidentally send in a little booklet of "picture information" for your criticism. I had 1,000 of these made up and hung them on the door knobs of every house in the city. This is my first attempt at anything like this and its amateurishness is probably making you smile. However, there always has to be a first time, and I hope to do better with each succeeding issue. You will notice that I have used some old "stunts" gleaned from your department. I use many more of them in making up my handbills and dodgers. In short, your department is invaluable to me, as is the Projection Department, and all the other departments of the World.

In enclose a fair view of the lobby of my theater, built in a brick block. It was built for a picture theater and not a store building remodeled. We seat about 400, show licensed pictures averaging about 60 days release. There is one other theater in town—the Lyric—with about the same capacity as my house. They show the Mutual Program of about the same age as I show. Both of us have better projection, better music and a better show all around than is ordinarily found in small cities of four or five thousand people.

I regret to state that we both use vaudeville part of each week. I say vaudeville, but it is only imitation vaudeville, for it is very seldom indeed that we get an act in either house that is worth half of the good American money we give them. I have hopes though that eventually we shall come to an agreement to do away with the stuff.

In a postscript Mr. Gavin adds that he has come to an agreement with his brother manager and they have cut out vaudeville entirely. It is a change for the better, for, as Mr. Gavin says, it is only imitation vaudeville at best.

We did not laugh at Mr. Gavin's first effort. It is well printed and sincerely phrased. It is an eight-pager, the second page being given to a brief note of thanks. The third page has the familiar "How we lost a patron." with the "He died" on page four, which serves as a text for a continuation on page five explaining how the success of the house is founded on showing the best of the licensed service. The last three pages are given to announcement of the specials for the month and the Edison series stories.

One thing we like about the letter is that Mr. Gavin is willing to admit that his competition runs a house well. This picture of the lobby does do it

Unique Theater, Rice Lake, Wisconsin.

justice, but we suppose that the frames were brought in to get all in. Somethings should be done to brighten the appearance. The entrance is too sombre.

From the Haynic.

It's been a long time since we heard from the Hay-Nic, but they send a postcard souvenir that was used at the end of the "Who Will Marry Mary?" series. They arranged with the Kraus Company to supply them with gelatine process postcards of Miss Fuller without the usual printing and then had pen and ink autographs instead of the printed legend. These gave the card a double value and made a distinctive souvenir and one that had more the suggestion of some specially prepared souvenir than a plain postcard. It was good work.

And Speaking of Kraus.

And speaking of the Kraus Company, they are building up their series of portrait cards and are continuing to add names weekly. These cards are equal to first class photographs, in fact they are photographs printed with ink instead of by light, but they can be sold at an absurdly small price. With frames with removable backs the lobby display can be changed every few days by changing the cards. It is not what you have in your lobby, but what you have that is new that attracts the greatest attention, and this process work is worth a whole bundle of lithographs. There is the suggestion of permancy about a photograph, and these hand-colored portraits make capital displays.

Cherries Were Ripe.

The Third Street Theater, Easton, Pa., used for souvenirs on Washington's Birthday candy cherries on wire stems, an appropriate and inexpensive present. They were in pairs, each pair in a manila envelope to save handling and keep them clean. The cost was not large, but the effect of such little observances is great and all out of proportion to the investment. It makes your patrons feel that you are keeping abreast of the times and this helps their estimate of your bill as well as your management in general.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Last Call for Dinner

THIS is your last warning to send in and procure your tickets for the dinner of the Ed-Au and Inquest Clubs, at Keene's Chop House, on Saturday evening, March 21st. The price of each cover is two dollars, and any person interested in photoplay writing is welcome. Remittance should be made to the dinner committee, Box 70, Madison Square Station, New York City. This will be the only dinner this season.

In Our Midst.

William Lord Wright dropped into town last week, arranged for the publication of his new book on photoplay writing, closed a deal to white on the same subject for the Dramatic Mirror and took a train back to Bellefontaine, Ohio, where he is managing editor of the Index-Republican. It takes a lot of nerve to pretend you really like to go back to Bellefontaine, but Bill says he likes it.

It Was McCloskey's.

Lawrence S. McCloskey is the author of the five reel story, "The Drug Habit," which is being widely circulated by the Medical Review of Reviews. There was some discussion as to the use of the Lubin title for the film, and so the signature was not used, but he has to his credit a story as sensational as the White Slave stuff and infinitely cleaner and more gripping. It is beginning to look as though the Lubin editor has saved us from further White Slave pictures by pointing the way to a stronger and cleaner form of propaganda.

Write It Down.

Russell E. Smith, who looks after the routine details of the Mutual Film Corporation's script department, sends in a list of one hundred and thirty scripts, held by that company because of incomplete address. Most of them carry the author's name, but no street or city, one carries street but no name or city, and about a third have neither name nor address.

No doubt some of these scripts carried the name and address of the author on the envelope, but the envelopes are not retained and so the data has been lost. If you have sent a story to the Mutual and have not had it back, question Mr. Smith at the present script office, 4,500 Sunset Boulevard, Los Angeles, Calif., and not to the old New York address that is no longer correct.

After all that has been written about the necessity for identifying scripts, here are 130 scripts with never a sign of a signature. The full name and address should be on every page of every script, on the return envelope and on any letter you may send. Have your name and address on every scrap of paper you send out, and no matter how often you may send to a certain company, send the full name and address the hundredth time as well as the first. They may know it by heart, but on the other hand there may have been a change of editors.

In our own practice we use a printed heading and a serial number, all pages of any script bearing the same number, so that in case two scripts get mixed there is no trouble in separating them.

You cannot be too careful in this or any other matter having to do with your business methods. Mr. Smith explains that this list is compiled from the strays of less than three months, yet even the correspondence schools teach the use of the name and address.

And, by the bye, if you query Mr. Smith, send a stamped and self addressed envelope large enough to contain the script.

Visions Again.

Here is a new angle of the vision idea. We told the writer that the present scheme was to fade down, fade in a vision, fade it out and fade in the conclusion of the regular scene. Here is his come-back:

> Speaking about visions, it seems to me that the full scene vision referred to in a recent issue is not very effective. Those that I have seen were all taken in the same light as the other scenes and did not suggest a dream or thought.
>
> Why not keep the vision scene blank, the vision appearing as a small scene in the corner. When viewed on the screen we would see John in a thoughtful mood, the scene fades to blank, a small scene fades in in the corner of the screen (the rest of the screen remaining blank), we see John's wife, the little scene fades, the blank screen fades up to John again, he comes out of his reverie, rises and exits. The vision would be almost as effective as though the main scene had not faded out during the vision. The blank screen would serve to connect the first and last part of the scene and this would avoid the "break" caused by the full scene vision.
>
> Should the first and last half of a scene that has a vision cut in be numbered as seperate scenes? Suppose the camera is taking the scene where John is thinking of his wife, John becomes thoughtful, the camera man stops down his lens, don't he open up again and go on turning while John rises and exits? As I understand it, the vision scene is cut in. Visions are a good thing for the outside writer to keep away from, but we would like to have this explained in "The Photoplaywright."

This letter pays us for the trouble of writing the first reply. The correspondent doesn't like our solution of the problem and instead of accepting the common practise, he wants to do something more to his liking. In other words, he is thinking for himself and he dares to question studio usage, possibly because he knows that studio usage is more or less based on the objection of persons who, like himself, have had original ideas. In the present instance it does not appear that he has found his solution, but at least he is taking Carl Laemmle's advice and is using his brains. And, by the way, cut that line out of some Universal advertisement and paste it over your desk.

The idea suggested in this letter seems to be to fade into blackness and then bring the vision up in the usual frame, as though the room had grown dark and only the vision showed. In theory this would be all right, but the trouble is that absolute blackness cannot be had on the screen. We get only a dirty grey that would not be convincing.

Perhaps, however, it might be to the advantage of some director to take a mask slightly smaller than the full frame and with a burnishing tool give it a convex surface on the side nearest the lens. This would give a vignette effect that we think would be better than the straight fade down to a full screen vision. Perhaps, after all, our correspondent has builded well.

At the time time, nine times out of ten the vision is an admission that the writer cannot get the story over properly without recourse to trick writing, and so, after all, it is best to leave visions alone.

By Way of Contrast.

By way of contrast to the kicks, read this from Paul Arlington, now of New York, but late of Paris:

> If I may be permitted the liberty—just a line championing the cause of the poor Scenario Editor, whom I see many writers are inclined to roast without reason.
>
> I have been identified with the picture industry as a writer in Europe for the past ten years—though totally unknown here in my own country.
>
> As a free lance I submitted scripts to the Universal, Mutual and several other firms—From Mr. Frank Woods—I received the most polite treatment—and had two scripts accepted within a week of sending in—prompt recognition—was it not? By Calder Johnson of the "U" I was also most courteously received, and given invaluable assistance.
>
> With several scripts returned by other firms—I received a very polite note—asking me to make one or two changes and submit again.
>
> From reports I had heard, I was inclined to be sceptical—but my treatment so far—for a total stranger—has been very encouraging.

Rejection Slips.

Lew Hedrick argues in favor of a rejection slip for the hopelessly bad story that does not carry the conventional line asking for further submissions. In a way we are in agreement with Mr. Hedrick, but hopeless writer of to-day may be a star a couple of years from now and it is not given many to be fortune tellers. It is an interesting point and one that will bear discussion. Come on.

Words of Wisdom.

Just so long as you think that it is easy to write plays it is going to be hard to sell them.

Who's Who.

Your friend is the one who tells you that your script is bad; not the flatterer who tells you that it's great.

How It Works.

The man who makes money writing plays is seldom the man who writes plays merely to make money.

Doing Your Best.

"Of course I cannot expect to make many sales because I am holding my best work until prices get better," is the way one letter ends.

We are sorry for the man or woman who goes at the work in that spirit. Do your best. It is none too good. Even if you do not get paid what you think it is worth, do the best that is in you against the time that you can get a better price. If you can write good stuff now you'll be able to write better stuff later on when the prices are better, and meantime you can help to make prices better. The average price hangs at about $40 a reel because that is what the average story is worth. If the story average could be raised, the rate of payment would automatically raise with it. Make your work distinctly different and you will not have to wait for the general raise, you will be advanced before that time; but the man who does his second best cannot expect more than a third rate success and does not deserve even that.

Advertising.

Suppose that you were in the business of building suspension bridges and didn't care to bother with anything less than a half-million dollar job. Would you put your advertising in the *Police Gazette* and the *Sunday School Times?*

Then why all this talk about getting more money if you get your name on the film as author? Few editors see the work of other companies, and they care even less. And you are advertising for the editors, not for the general public. Your best advertising asset is not your name on the film, but your name on the script that is perfectly plotted and neatly done. That is the advertisement that counts and about the only advertising that is worth anything in the sort of money you can spend without being arrested.

If you will give half of the time you spend worrying about your name on the script to bettering your product, you will be able to stop worrying about prices.

Any time that the general public can influence the purchase of a script will be the time to demand film credit. Until then, devote your energies and your efforts to the editors. As matters stand, the preferences of the

public are but little considered save in the matter of names with a fiction or dramatic fame attached. The best place for your name is on a check for ten dollars more than you got for your last story, and those checks emanate from the script room and not from the theater.

Tap! Tap! Tap!

(Continued from last week.)

Scene 52.—Forbes' study as in scene 4.
Servant enters with letter. Forbes starts at sight of post mark; opens and reads (Screen letter again—full length—*important*):
"I CANNOT LIVE WITHOUT YOU. THE MERCY OF THE RIVER MAY BE GREATER THAN YOURS. I HEAR THE TAP—TAP—TAP OF DADDY'S CANE.—POOR DADDY.
Back to scene.
He is stunned, stands staring in front of him, letter drops to floor from nerveless hand. Mother enters room cheerfully. He does not hear her—she speaks, but he fails to respond—standing staring into space his face expression of horror. Mother anxiously approaches him—sees letter on floor, picks it up and reads. First evinces horror then philosophical resignation. Forbes recovers himself, very emotional and tense—accuses his mother, saying, "This is your work." Business of mother attempting to comfort and soothe him. After first impulsive accusation Forbes ignores mother, sinks into chair to permit vision. Double exposure quickly dissolving in and out of scene as he saw her last standing disconsolately at end of pier in scene 33. (Not too close range.) Mother sighs and leaves him to his conscience.

Scene 53.—Boat standing in the city.
Quick scene of Daddy leaving boat—bewildered—questions policeman, who points off scene—Daddy turns in that direction.

Scene 54.—Corner drug store opening off street. Quick scene.
Daddy enters—questions clerk to directory and turning pages—finger down page and gives directions to old man who nods, goes out followed by clerk explaining and pointing the way.

Scene 54½.—Exterior of hulk—Adam trying locked door anxiously peers in window—worried turns away, exits.

Scene 55.—Forbes' study. Windows are open.
Forbes, trying to work, cannot. Brushes papers restlessly aside and takes Hilda's letter from pocket, looks at it and broods. Mother enters dressed for street, coaxes him to accompany her. He refuses irritably waves her away. She turns with a backward glance and sighs as she exits. Cut to:

Scene 56.—Entrance of house with three or four steps.
Daddy tap—tap into the scene looking at house uncertainly. Back to:

Scene 57.—Forbes' study.
Forbes intently listening. He rises to pace the floor, stops to listen again. Crumples letter in his hand. Cut in: "I IMAGINE I HEAR THAT TAP—TAP—TAPPING OF HER FATHER'S CANE."
Back to scene.
Forbes continues walking and working himself up to a frenzy of his next scene.

Scene 58.—Entrance of house as in scene 56.
Daddy decides it is the right house. As he starts clumsily to climb the steps the door opens and Forbes' mother appears and closes door. She starts as she sees Daddy, looks anxiously at open window next to door, hurries to Daddy and greets him coldly with nervous glances toward window. He eagerly asks for Hilda and Forbes. Mother expresses astonishment and disclaims any knowledge of son or Hilda. Daddy very crestfallen turns and starts to go. Mother, much relieved, watches him tap—tap away. Back to:

Scene 59.—Forbes' study.
Forbes in attitude of intent listening—shudders—rapidly working himself up to frenzy, he presses both hands to his ears with convulsive frenzy—grabs a hat and rushes out of house.

Scene 60.—Street.
Flash of poor old Daddy tapping heart-broken back to boat.

Scene 61.—Exterior of morgue.
"COULD HER BODY—HAVE DRIFTED—DOWN HERE?"
Forbes passing swiftly and nervously walking as if to get away from his thoughts—notes building with a shudder, hesitates and enters.

Scene 62.—Steamboat landing in city. (Getting dark.)
Daddy getting aboard up gangplank.

Scene 63.—(Optional). Interior morgue.
Several sheeted forms seen through glass on narrow inclined shelves. Forbes is turning away, after putting his hands over his eyes as if to shut out what he has just seen. Exits in hurry as if driven—Keeper looks after him curiously, shrugs shoulders.

Scene 64.—DRIVEN BACK TO THE SCENE OF THE SUPPOSED TRAGEDY.
Steamboat landing in city—gangplanks. (EVENING.)
Forbes going on boat—nervously hurries—with furtive glances as if frightened.

Scene 65.—Interior Adam's cottage. (Night.)
Hilda is lying on the bench-couch—which is in the living-room kitchen. Adam is going out with lantern—looks back at her. Cut in:
"I WAS WRONG—DADDY NEEDS ME—I MUST GO BACK TO HIM."
Adam looks significantly at mother—and both say she must wait, etc. Adam leaves. Hilda notes mother's nodding head and registers she will slip away when mother is asleep.

Scene 66.—"AGAIN I HEAR THAT DREADFUL TAP—TAP—TAP!"
Upper deck of boat, near stern, moonlight. (Night.)
Forbes restlessly walking starts and listens—panoram to portion of deck with obstruction between Daddy and Forbes. Daddy walking up and down shaking his head sadly—panoram back to Forbes who shudders as he listens—turns and walks hastily forward—trying to get away from the sound of Daddy's cane. Cut to:

Scene 67.—Other part of deck.
Daddy is standing by the rail perfectly still—looking over river toward shore—doesn't move—no sound of cane.

(To be concluded next week.)

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answers here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

J. B.—Ask for characters by name, please, not merely by leads. It is often an open question just who is meant by "the lead."

A. S. Y.—The stories of the films printed in this paper may have been prepared by the authors or by the press department of the company supplying the information. Where the author's synopsis will do this is generally used, but this is not always the case. Don't get the "habit of using psychological words at their proper place." The best script employs no many-syllabled words, but is written simple and clearly

A. J. D.—Miss Mitchell was "Rose" and Mr. Borzage "John Brown" in a "New England Idyl." See above for "the leads."

R. J. H.—"Lead" and "heavy" do not mean the same thing in the cast. Roughly speaking, the lead is the hero and the heavy the villain. Condensing a script means not using more words than you have to or cutting down the action to give less footage. There is no "average salary" of a juvenile actor. A cripple will not be provided with transportation at the company's expense.

J. L.—It is not required that you send a stamped and addressed envelope with a release slip, but it is a courtesy that is appreciated. It is encouraging when your scripts are kept for consideration. The length of time the favorable prognosis stops differs with the different companies. You've got the right idea. Keep plugging and you'll land more fifty dollar sales. It is the writer who "knows" his scripts are good who never writes them any better.

EVERYWOMAN.—Sorry, but we can't locate all those actors for you.

C. B. S.—Not even an expert can determine in advance the exact length of a subject. Give the same script to two directors in the same company and one may bring in 900 feet and the other 1,400. You can only roughly judge by shutting your eyes and seeing the action. If you work with a stop watch you can get it approximately. In time you can judge from the story whether you have a half reel, a single or more. Don't say in the synopsis that a thing is done "by a clever expedient." Tell what it is. You can do so if you will practise condensation.

C. C. B.—Your new Keystone comedian is Charles Chapman, formerly of Karno's "A Night in an English Music Hall." He did not join the company with Ford Sterling, but replaced the latter.

J. L.—A week or ten days in the office will generally turn a release slip into a check, but sometimes the check signer is away and then it takes a little longer. Don't write a script to fit some particular company. Suppose they do not take it!

F. H. B.—Any film company that is buying will take amateur scripts if they are good. Send for a list as explained at the top of this department.

A. S. B.—Write Mr. Katterjohn, explaining the matter.

A. J. J.—Don't ask the Answers Man why people try to gauge the length of a play by the number of scenes. Miss Marsh is with Mutual. Your paper is far too thin. Lubin is not specializing in railroad stories and E. W. Matlack does most of those Kalem uses.

G. L. B.—If you have that stealing idea there is no use trying to write scripts. If you do want to try the game drop that idea and send the full script and not merely the synopsis

C. S. M.—We are dependent on the press bureaus for the material and some of the companies are lax.

B. P. S.—We could not tell why any particular company rejected your story, but you seem to have an excess of interiors. Most editors have stopped giving reasons for rejections.

C. S.—If the pamphlet was copyrighted, as it probably was, you have no right to make a play from it. There is practically no market for this class of story. You cannot copyright a photoplay until it is published any more than you can copyright a short story or novel in manuscript. Publication is the one essential to copyright. Your story is one the practised writer would probably keep away from. Anyhow, you have ideas of plots.

C. L.—Get a copy of Technique. For a list see the top of this column. Stories must be typed.

G. H. K.—Keystone announces it prefers synopses to full scripts. In such a case you can overrun the 250-word limit. Do not add notes. Tell it all in the synopsis at the proper place. Send a number ten stamped and self addressed envelope to the Answers Man, repeating your request.

C. L. C.—Send a stamped and self-addressed envelope for the addresses, just as it says at the top of this column every week. We do not know of any company that would care for the style of story you mention. With the possible exception of Mutual, the synopsis brings very little in proportion to the full script.

M. K.—Mutual, Keystone, Joker and others use synopses only. If you want the addresses do as the others do and send an envelope.

C. J. L.—You would be giving some studio a big order. It would probably have to be studio stuff in miniature. A real night photograph differs from a daylight picture only in the time it takes. You cannot get these effects out of doors. There were no night photographs in "On the Lazy Line." You cannot take pictures in the dark at the rate of sixteen a second.

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Operators' Union Director, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting-place, if any.

Local No. 199, Detroit, Michigan.

Ray J. Branch, president; R. Vinton Moulton, vice-president; James P. Murtagh, treasurer; Ira A. Waddell, secretary, P. O. Box 80; Maxwell Ruben, business manager.

Local Union Auxiliary No. 12, Lowell, Mass.

Robert C. Gray, president; Charles J. LaRue, vice-president; Sidney C. Barton, secretary, 743 School Street; Robert Hamilton, treasurer. Meetings held last Friday in each month at 22 Middle Street.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks and sometimes three. In order to give prompt service those sending four (4) cents in stamps to cover cost will receive a carbon copy of the department reply by mail.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the Department editor.

Question No. 24.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Suppose you were using 110 volt a. c. from a city lighting system, and the owner purchased a 50 volt l. c. generator to supply current for the entire house. What, if any, changes would be necessary in the theater equipment going, in detail, reasons for each change named? The city current being 110 volt a. c., what shape would this leave you in, in case of breakdown in your plant, and what could or would you do, or recommend, under these circumstances?

Roll of Honor on Question No. 18.

There were fewer answers to question 18 than to any question since the series began. Whether the boys did not know, were not sure of their ground, or just a little bit lazy I cannot say. The Roll of Honor is short. It is made up of Fort Worth, Texas; W. L. Johnston, Toronto, Canada; and L. B. Minges, Lestershire, New York. The reply selected for publication is by W. S. James, Camden, New Jersey.

My reason for asking the last portion of question 18 was to see how many of you possessed a little originality and ingenuity. Brother James has not covered this point, to my mind, in the best possible way, but he has the idea all right, as did one or two others. The majority, however, said that the thing could not be done, and those who made that reply were not entitled to be on the Roll of Honor.

Answer to Question No. 18.

By W. S. James, Camden, N. J.

The question:

What is the effect of a heavy but momentary overload on your motor-generator set and how much of an overload of this sort would be safe (with relation to capacity, I mean, of course?) What effect has a medium constant overload. Explain in detail. If you had a motor-generator set, or a generator pulled by an engine, the latter having considerable surplus power, and the generator capacity was 35 amperes, and you were pulling 35 amperes on each of your two projection arcs, and your manager insisted on dissolving one motion picture into the next, or, in other words, one film into the next, what would you do? The generator is compound wound.

The answer:

The effect of a momentary, heavy overload, providing the motor or engine driving the generator was strong enough, and the generator was compound-wound, would be very slight. There might be sparking of the brushes and a slip of the belt, if belt driven. I have my doubts as to the sparking, since most good machines are rated low enough so as to allow even as much as a 100% overload, momentarily, without damage, but I would consider the 100% about the limit, though some machines might stand even more without injury. The effect of a medium constant overload (a real overload, I mean, not a load that is slightly in excess of the rating) is to heat the armature and to cause sparking at the brushes. The sparking will in time destroy the commutator. In regards to the medium overload on a compound-wound type (I presume that is the only one which interests the operator) the explanation, in detail, follows. The compound generator being a combination of the series and shunt types, it is necessary to consider the action of each, in order to find the action of overload. The series machine has the peculiarity that there is no e. m. f. in the armature unless there is a load on the external circuit (I am not considering the slight e. m. f. generated by the residual magnetism) consequently the heavier the load, the greater the e. m. f. generated. The shunt type will produce an e. m. f. even though there be no current consumption. Of course, the field circuit must be closed, viz: the field rheostat must be on one of the points. The peculiarity is the fact that the voltage between the brushes (the outside circuit is connected to the brushes) decreases as the amperage is increased. This is on account of the internal resistance of the armature and its reactance on the field current. It will be seen from these explanations that when the armature of a compound-wound machine is revolving at normal speed the normal e. m. f. is generated in the shunt coils. When we close the outside circuit (use some current) the voltage tends to decrease, but here the series coils (compounding) come into action and help the magnetizing force of the shunt coils. This immediately brings the voltage at the brushes to normal. It will thus be seen that an overload will cause the armature to work harder. Consequently there is a tendency of the armature to heat and of the brushes to spark. I just want to say a word here about overload, since it will help me on the latter part of the question. A machine is overloaded when the voltage and amperage are increased beyond its normal capacity. If the voltage is increased by excessive speed, an overload may be avoided by using less amperage. The reason for this is that a machine is rated in watts, or k. w., and the amperage times the voltage will give the wattage. Therefore the less voltage used the more current it is possible to use in proportion, and still have the same wattage. (Yes, but the effect of 5000 watts at 110 volts and at 220 is quite different when light is being produced.—Ed.) As regards the dissolving I would wire the arcs in multiple with each other. When one m. p. machine was near the ending of the film I would start the other machine slowly, just enough to raise the fire shutter, and then strike the second arc. The moment the second arc was struck it would short the first and put it out, thereby causing the picture to fade off the screen. This would not injure the generator, since the arcs are in multiple with each other, not in multiple on the line. In the case of the "Hallberg Generator" it will stand the striking of the arc without resistance, or, in other words, that arcs would, in this case only, be in multiple with each other and the line also. This method cannot cause any overload, since the effect is merely that of striking a new arc. The existing one is killed immediately by the shorter arc, which the new one necessarily becomes when we touch the second carbons together. Another way is to use an extra rheostat which will bring the amperage down to about twenty. Cut this rheostat on during the last few feet of the film, lighting up with another one of these extra rheostats in series with the other arc after so doing. After the first machine is shut down throw over onto the 35 ampere rheostat. This will cause only about a 15% overload, and any good compound generator will stand this much intermittently without serious heating or sparking. These are the only methods I consider feasible, since lighting both arcs in multiple with the line would cause 100% overload, and, while 100% may be safely stood momentarily, there is no small generator that could stand it for the length of time necessary to get a full illumination of the arc, and stand it every fifteen or twenty minutes.

My own method would be to have each lamp on an adjustable rheostat capable of cutting the amperage down to about twenty or twenty-five. When threading the off machine I would set its rheostat at the low point. When near the end of the reel I would gradually cut in resistance until the arc was at the lowest point, then strike the other arc, start that machine and cut out the other arc. Then cut out resistance until the other machine is at normal. This could also be accomplished by setting the two rheostats side by side and connecting their adjustment levers so that one knob would move them both. Of course, brother James' scheme amounts to almost the same thing in practice, but it is not quite as good form, I think. Connecting the arcs in multiple is also entirely practical, that is, as James says, in multiple with each other. In fact that is the simplest way to do it. But what I was after was to discover how many of you would be able to dig up the resistance idea. That was exactly what I had in mind, because I thought all of you who had read the department were wise to the multiple idea.

As to the overload; while power house generators and generators built to stand that kind of jolt may stand even as much as 200% overload momentarily without injury, I think brother James' statement of 100% without injury is a little strong, as applied to small sets. Large and medium G. E. generators are guaranteed to stand from 50 to 75% overload for a limited time. Small sets might stand momentarily 100% overload, but if they are subjected to it three or four times an hour I think it would result in injury to the commutator. I differ with brother James to the extent that I think 100% overload would cause small generators to spark very heavily.

Good Work.

The Vitagraph Company of America has opened its new theater at 44th Street and Broadway, as was set forth in a recent issue of this paper. The writer purposely said nothing about this house, although he was present "Press Night" in advance of its opening, because he wanted to wait until there could be no excuse if the projection was not up to the mark.

On Wednesday, Feb. 18th, I attended a matinee performance, at which Messrs. Max Berman and George Dickson were in charge of the machines. I paid my way in, and no one knew I was in the house. I wish to compliment brothers Berman and Dickson on their work. The light was brilliant, and very well handled indeed. At no time during the two and a half hours' performance did I find anything to criticise, except the matter of speed, and this I discovered was not the fault of the operators. The Vitagraph Company is committing the same blunder perpetrated by so many of the cheaper houses, viz: the operator is given a certain definite period for each reel of film, utterly regardless of the action. The result is not the best. In fact it is a considerable distance removed from the best. "A Million Bid" was one of the photoplays shown; it is a magnificent production. In fact, everything considered, one of the best I have ever seen, but the cameramen failed, as is nearly always the case, to maintain a regular speed throughout the production, and the operator, being under instructions, was and is unable to remedy these defects. It is a shame that such a splendid production should be thus injured. Of course, I grant you that the average audience does not know there is anything wrong, but I also make a flat statement that the production could be very materially improved were the operator not only allowed, but obliged to watch the speed and remedy the defects of the camera's speed. In some places this action is too fast. In the last reel of "Goodness Gracious" the action was altogether too fast; in fact it was so fast that the effect was marred.

A competent operator should be employed and then matters of this kind should be placed in his hands absolutely, and he should not be held down by any hard and fast instructions from anybody. If he is not competent to handle the question of speed, under any and all conditions, then he is not fit to be in charge of projection in a house like the Vitagraph Theater.

The equipment consists of two glorified Power's Six A machines, taking d. c. through rheostats. I say "glorified," because these carefully selected mechanisms are the last word in "class;" even their magazines and lamp houses are nickel plated. The operating room is amply ventilated, and the editor directed the making of the observation ports which are constructed as per Figure 26, page 74 of the Handbook. The machines need some further anchoring, and I would suggest the plan set forth in Figure 34, page 91 of the Handbook has been admirably adapted to this case.

In closing let me say that the projection at the Vitagraph Theater, up to the point where the operator runs into his "instructions," is distinctly high class, and a credit to the Messrs. Berman and Dickson.

He Had An Awakening.

Phoenix, Arizona, writes:

> I had arrived at the conclusion that I knew it all, but later it dawned upon me that what I really knew was not worth talking about, as compared to what I did not know. It was only after reading the department that I came back to earth, and judging from the force with which I landed, I must have climbed almost to the top of my ladder of ego before you kicked me off, therefore I also have decided "to come out from under my stone and light my candle." But so far at every attempt I have found it so short I have burned my fingers. For the purpose of obtaining a little more wax to add to the candle factory, I enclose $2.75 for the Handbook and a list of questions. Incidentally I may say that, inasmuch as your period of usefulness on earth does not seem to be at an end, I would advise you to practice awhile on the back fence before attempting any telegraph poles with that Harley-Davidson.

Both the Handbook and the questions have gone forward. The first 74 questions are contained in a thirty page booklet, vest pocket size, neatly but plainly gotten up. I must ask pardon for the long delay in getting them ready. I did the best I could. Those who in future remit 25 cents for the questions will receive them by return mail. I am glad to know, brother, that you have "come back to earth." It would be a splendid thing for the business if several thousand other sufferers from exaggerated cases of swelled head would also get back on terra firma, and realize the fact that what little they know about their business, compared to what they might know, could be placed in a walnut shell and would rattle around therein like an undersized pea in a molasses barrel. There is always hope for the man who comes to the realization of the fact that there are still things for him to learn, therefore, Phoenix, welcome to our city.

Tremendous Waste.

The dope of the statistician is interesting, though sometimes very "dry." I have fallen into the habit of noticing small things and figuring them out to their logical conclusions occasionally. For instance: a subway train was delayed at 14th Street for about one minute. What few brains I have were, strange to say, idle for the minute, and I put them to work. I counted fifty people in the car; there were ten cars to the train, with probably an average of fifty persons in each, or 500 passengers. The delay was one minute. In the aggregate five hundred minutes were wasted, because there were five hundred people. This would be equal to wasting eight hours of one man's time. I merely quote this as a curious thing.

But there are things intimately connected with the operator which are along the same lines, and are of greater importance to you and me personally. In about one operating room in ten, things are so arranged that the operator can do his work without an expenditure of useless energy. Supposing, for instance, the observation port is improperly located. Did any of you ever stop to think of the enormous amount of wasted energy this seemingly trivial matter entails? Suppose 20,000 operators are inconvenienced by improperly arranged operating rooms so that each one is obliged to expend energy over and above what would be used under proper conditions, equal to one hour's work per day. This would mean in the aggregate 20,000 hours of energy wasted every day, or 600,000 hours every thirty days, or reduced to eight hour days, 99,999 days every month. In other words, in order to exert the same amount of energy one man would have to work 99,999 days.

This may sound fantastical; it really is not. In the average operating room there is at least what we might term one hour of energy wasted every day by things being wrongly located or improperly made. Of course, I don't mean that this requires the operator to actually put in an hour's extra time. It does not do anything of the sort, but it does require him to expend unnecessarily an amount of energy equal to one hour of labor every day. So that, as a matter of fact, this one thing wastes at least 20,000 hours of energy every day in the year. The theater manager will, of course, say that this does not cost him anything, because he does not have to pay for any more time, but as a matter of fact he is wrong. It does cost, and it costs him in the most expensive possible way, because it injures the results on the screen. What I mean by this is that if things were properly and conveniently located, and properly made, this wasted energy would be saved and the operator would, as a direct result, deliver better projection.

As I said, this may seem like a very far-fetched argument, and some of you may be inclined to laugh, but let me assure you I was never more serious in my life. Wasted energy is bad, and when that energy is wasted in a way that injures the projection on the screen of a theater it reflects back in dollars and cents at the box office.

From the Land of Gold.

F. P. Carroll, Goldfield, Nevada, writes:

> In January 24th issue, I note inquiry regarding focal length of condensers, from Purdon, Texas. Without desiring to criticise your answer with regard to using two 6½ inch lenses, will say I am running a 1910 Motiograph under the same conditions, viz.: 38 foot throw and a 14 foot picture. I firmly believe in operators helping one another over the difficulties encountered almost daily in the rocky road of good projection, and having been up against the same snag myself will say that I get the best effect with the 6 and 9 combination, though I have used the 7½ and 9 with nearly as good results. Would like to try a 5½ and 10½ combination, but can find no dealer who has them in stock. Would also say I have used a lens which gave a 10 foot picture, and this did not seem to make very much difference, if any, when using the wrong combination on a 38 foot throw. Use 40 amperes d. c. through G. E. rectifier. Have set my lamp at every available angle and have found it made no difference in the ghost. Of course, I have to move lamp closer to condensers when I shove over to stereopticon. Trust you will not take offense at these suggestions. They are not designed to criticise your work, but are sent with the best intentions. I have lots still to learn regarding projection, and believe me I do learn something every time I look into your Handbook, both editions of which I have. This is the first case of not following instructions as laid down therein, but it is not a very great error since the Bausch & Lomb and Gundlach Optical people advising two 6½ condensers under conditions named. This condenser matter is one which I think has not been given the attention it demands. Am getting my films from the General Film Company, Salt Lake City, and am having the same trouble Cushing, Oklahoma, has. Have protested to the exchange, but it does not seem to do any good. It is a common occurrence for me to cut out whole scenes, and sometimes as high as one hundred feet out of one reel.

Friend Carroll, I am not a child nor even a kid, therefore you run no risk of "offending" me by criticising or differing with any of my conclusions. Anybody who does not agree with me is entirely at liberty to rip my arguments up the back as far as he can. Perhaps I am wrong, and in this matter I am not at all certain that I am not wrong. In fact, we are all trying to find out what is right in the matter of condensing lenses. If you will look back through my writings of three years ago you will find that I then believed that the combinations of condensers in general use was altogether too short, but from lack of actual knowledge I was compelled to drop that proposition and agree with the general idea that anything greater than 7½ was not necessary, except in extreme cases. I certainly wish I had the time and opportunity to make a series of experiments with condensing lenses and objectives. I particularly would like to do this since it has been discovered that thick condensing lenses will absorb from 60 to 70 per cent. of the light; thin ones would absorb very much less if they could be used. I have referred your complaint concerning the Salt Lake City exchange to the General Film Company's headquarters, where it will no doubt receive immediate attention.

Information Wanted.

Karl Weiser, Kings Park, State Hospital, New York, writes:

> Enclosed find $2.00 for which I would kindly ask you to get and send me a copy of "Lessons in Practical Electricity" by Swoope, which you recommend. Also please answer the following through the department: (1) Having no experience with the professional m. p. machine, would you advise me to buy one of the home projectors? I wish to give a show to from 50 to 100 people, at the hospital, at one time. (2) How large a picture can I project with one of these home machines? (3) If I purchase a professional would you advise getting a second-hand one? I wish to use it for a traveling show also. (4) What is the name of the popular German cinematograph publication, and where can I get a sample of it? (5) Where in New York can I see one of those home projectors on exhibition?

(1) If you are going to show on the road you had better get a professional machine. The home projector will hardly give a satisfactory picture more than six feet wide, as they are designed to operate on from 2 to 4 amperes of current. (2) Answered by No. 1. (3) You can very likely secure a second-hand projector, which will serve your purpose very well. Watch the classified department of the MOVING PICTURE WORLD for advertisements, or apply to one of the film exchanges, but be mighty careful or you will be stung on the second-hand outfit. (4) Lichtbild Buhne, published at Michaelkirchstr, 17, Berlin So. 16, Germany. I do not know where a sample copy can be obtained in this city, but you can examine the

publication at the M. P. World office. (5) You can see the Ecalir machine at the Eclair office on West 42d Street, and the Bing projector at the office of John Bing, 381 Fourth Avenue. I do not know whether the Pantoscope people have a machine on exhibition in New York City or not. We will have the book forwarded to you at once.

Partly Wrong.

W. R. Case, Narberth, Pennsylvania, writes:

I noticed J. Roy Hunt's scheme for keeping the film from pulling down under the top sprocket of a Power's Six, page 44, January 3rd issue. I was about to try this same stunt some months ago, but determined to first find the cause. I discovered the reason lay in the fact that the upper sprocket teeth were somewhat worn, and the film had cut a sort of notch near the base of each tooth. I removed the sprocket and, with a fine file dressed the teeth down, being careful to remove no more than was absolutely necessary. Have not had the least trouble since. Saw you at the banquet on the 28th, but could not get anywhere near you. Weren't you afraid of being kidnapped and kept in Philly? I would like to see Philadelphia send in plenty of red hot fireworks with regard to C. H. Snow's roast on projection in Philadelphia. Very likely he only visited a couple of those South Street "dumps" and judged the whole by what he saw there. But we will have to hand it to him for his motor drive rewind; it looks very good. And now I want to give the Mutual service a little dig. They seem to pay no attention whatever to making proper patches. Their splices don't hold at all, and it is a shame, as well as an injustice to the exchange, the exhibitor and the operator. I am talking about ten day stuff, in which nearly all the patches are factory made. Another thing: they don't seem to have any regard for the width of their patches, which range from 1/16 to 3/8 of an inch. Imagine a 3/8 inch splice going through the machine, while others are so narrow they barely hold together long enough to get through. But, worst of all, I have received, time and again, films that were printed with misframes in them, and you know those are impossible to remove, as the sprocket holes will not come together in the right place. I have found this kind of crude work in the Majestic, Thanhouser, Broncho, Kay-Bee, Domino, Reliance and Keystone films.

While you are perfectly correct in saying that hooked sprocket teeth will pull the film under, still that is not altogether responsible, since often a poorly made patch, in which the sprocket holes are not properly matched, will wedge on a sprocket tooth and pull the film under, even though the sprocket itself be perfect; therefore the guard is a mighty good thing. As to Philly projection, I don't know; I have heard the story told both ways. I am going to make a sneak on you next summer and find out for myself what's what. So look out! I think Brother Snow probably set forth exactly what he saw, and if what he saw was not good, why that is up to you, boys, isn't it? I have many friends in Philadelphia, and I would like to say good things about you, but facts are facts, and when it comes to screen results I have absolutely no friends. If my son were an operator and I caught him delivering shadows and jumps on the screen I would roast the living tar out of him. As to the faults in the Mutual service, I have had the same kind of kicks before, and lots of them too, so we will just give this matter a little publicity, and see if the offending producers won't wake up and induce their employees to perform their duties properly.

How Long, How Long?

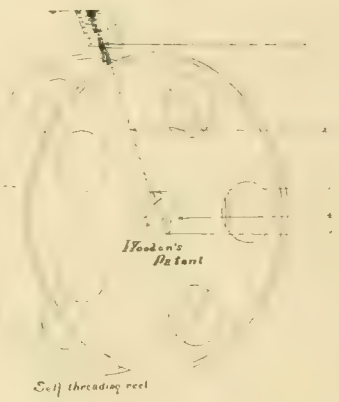
From the Pacific Coast comes the following:

I don't like a knocker, but I must unburden my system by writing you or else by telling my boss things he won't want to hear, and just now jobs are few and far between in this glorious Land of the Setting Sun. Visit with me today. We go on the job, open the closet and get two 5/8 carbons, which we are permitted to take to the operating room—two every day, because if you had a whole bundle you might s-t-e-a-l a few, or burn two at a time in the lamp, or consume one or two for supper instead of pork chops. Reaching the operating room we will light an 8 c. p. globe overhead, because we simply have to see, and a 16 or 32—horrors, they use juice! You set the carbons and heat up on 25 amperes from a rectifier tube, two years and a half in service—and that two and a half years is no joke either. If the voltage is up to 205 or 210 you get a nice little amber spot, which he, the boss, says is good enough for our neighborhood, though the opposition uses 40 amperes with 3/4 and 5/8 carbons. At 6:30 the audience is graciously permitted to enter and sit in the dark, save for four measly little side lights, until 7 P. M. when, with a mighty burst of spendthriftiness, the ceiling lights are switched on for possibly five minutes before the picture starts. The exit lights are lighted in the afternoon if the cop is seen coming up the street, otherwise the house is entirely dark. On Sunday we run nine hours, and if we are so recklessly wasteful as to run short we may have *one* extra carbon, or a total of fifteen for forty-two hours per week. A motor costs money and uses current, therefore you crank a Standard No. 4 by hand, the same having a 3/4 of an inch back lash in the shutter, due to worn gears and pinions. Our program will consist of 3 thirty to sixty-day reels, and one pick-up three to four years old. If the fourth reel is so abominably dirty and rainy that you absolutely cannot see through it, the boss will switch you over to the service company's power, thinking our 25 amperes is on the bum. Does he buy the MOVING PICTURE WORLD? Nothing like that in his catalog. The World costs a whole, big, colossal 10 cents, but (whisper) (no joke) (keep this dark, but it is straight truth) he does not mind several glasses of "schnapps" each day at the same price. The music for the player-piano came with it, and has been used every day since. The house has taken in as much as $200 a week, on a daily expenditure of $12, or it would be $12 if he paid rent, but he owns the property. If the house empties before 9:50 you ran the films too fast. If the weather is bad and the people don't come, your light flickers and besides you ought to stand for a cut in salary in bad weather. Not one single word of this is exaggerated, and I am anxious to see if your opinion will coincide with mine; also some other managerial artist may read this and take the hint. Mine can't unless I cut the clipping out and give it to him.

How long will this type of idiot be permitted to injure the photoplay business? It is utterly idle to comment on such a proposition. There are not words enough in the English language to do justice to the subject. I don't know just how "warm" your opinion may be, brother, but it would have to go some to be more sulphurous than my own. This type of "manager" (?) is not a joke; he is an outrage; in fact it is an insult to the term manager to even call him one. He is not even a good imitation of one. He is the prototype of the coal dealer who steals a quarter of a ton out of every two thousand pounds by short weight; he is short-weighting his audience and his operator. He is—but what's the use? A man of this kind is simply a barnacle clinging to the hull of the moving picture industry. I am very sorry indeed I cannot give his name and location.

Self-Threading Reel.

Earl Wooden, New York City, is the inventor of the "Self-Threading Reel" herewith illustrated.



Self threading reel

Very little explanation is necessary. The flat, flexible steel spring No. 2 is fastened to hub 4 by screw 3. The spring is similar to a clock spring when straight. At the end is attached clutch No. 1, which engages the film. It is so arranged that the clutch rests in space 5, which is routed out of the hub to receive it. At the end of the reel the film pulls out of the jaws of the clutch and the spring stands out straight, so that the clutch is even with the edge of the reel.

The only criticism I could make is that the spring might break occasionally, but they are very inexpensive, and, therefore, that would not be much of an objection. The invention of friend Wooden would add very largely to the convenience of the operator in threading, as well as add somewhat to the speed of that operation; therefore, the device is to be commended.

Up Against It.

M. Slotkin, Erie, Pa., writes:

Kindly advise me as to the best way to re-coat my screen. It is made of heavy window shade without any seams and coated with aluminum. Two weeks ago a local painter re-coated the same, and now there is a sort of veil before the picture.

I am afraid, friend Slotkin, you are up against it. The reason for the veil lies in the fact that window shade cloth is a very smooth material, and on top of this the painter in putting on the aluminum doubtless polished it, which made matters still worse. You possibly could improve it by sizing the screen and putting the aluminum on without rubbing it at all, but even then the surface of the cloth is so smooth I very much doubt if you will get satisfactory results. Under the conditions, if the screen were mine I would coat it either with a white paint, described on page 338 of the Handbook, or with alabastine or some other kalsomine, surrounding the picture with a black border of flat paint, composition of which is described in the Handbook. I have not space to repeat and re-repeat such things as are contained in the Handbook, hence refer you to that work.

He Has Got To Have It.

Thomas Dougherty, New York City, encloses 25 cents for the questions and writes:

I have not sent any replies to the questions yet, but I am still digging at those heart-breakers. My employer came into the operating room the other day and asked me: "What is the trouble with the light the last couple of days." I said: "There's a reason," and handed him the questions. He scratched his head (and he is some electrician) and now he has got the habit himself. Keep up the good work. You are not charging enough for the questions. They are, like the Handbook, so valuable for such a small price. I am sending you two sample bottles of oil, one for bearings and one for intermittent casing. Having no other reliable source of information, I submit them for your approval or rejection. Are they good or are they not?

As to the oil, brother, I could only answer your question by sending out samples to practical operators for test. I have no opportunity for making tests myself. And now that we have finally discovered a really good oil, which will very soon be on the market, I don't think it would be worth while. I have tested so many oils only to find them of no value, that I am a little discouraged on this proposition. The oil recently recommended in the department will, I am sure, fill all requirements as it was thoroughly

tested by something like a dozen operators. Glad you like the questions, but don't let study interfere with your projection, neighbor Dougherty. Attend to that light, first, last and all the time, and don't let anything distract your attention for an instant while your picture is on the screen.

Union Affairs.

J. P. Quinn, Utica, New York, sends in a rather long communication which, condensed, reads as follows:

> Will you tell me why the A. F. of L allows the I. B. E. W. to cause trouble for operators who are doing all they can to get the profession on a sound, practical basis? Why do they allow the I. B. E. W. to come in where there is a local of the I. A. T. S. E., which has been given jurisdiction over the entire amusement business, and do things which tend to neutralize all our efforts. I am neither an agitator or a trouble maker, but I do think it is high time the I. A. T. S. E. members make one great big fight, and, in the parlance of the poker table, "call" the I. B. E. W., and friend Gompers, the same as President Moyer did in the great mine trouble which has just now got the whole country stirred up. The A. F. of L. has given jurisdiction of the operators to the I. A. T. S. E. By what process of reasoning does it justify its act in allowing the I. B. E. W. to interfere and seek to organize operators into an opposition faction? I ask you to put this matter up to the loyal I. A. T. S. E. men, and if we are to fight this question out let us rally to the banner and have it out once and for all. My own view is that we are affiliated with the proper organization, and unless the A. F. of L. can and does stop the I. B. E. W. from interfering, then we might better have an international of our own, and thus settle for all time the question of jurisdiction. The I. A. T. S. E. is a splendid organization—there's none better. I say this who am, I believe, as old as any other one man in projection work, my experience dating back to the two-inch films. I trust you will take this matter up in the department.

I don't care to go actively into this matter at the present time in the department, though I think your letter deserves space. The fact of the matter is the A. F. of L. is powerless to stop the proceedings of which you complain. The American Federation of Labor is a composition of the affiliated Internationals, plus some directly affiliated locals of crafts which have no International of their own. In theory it has absolute authority in jurisdictional matters; in practice, however, the International itself does just about as it gol darn pleases. The only thing the A. F. of L. could do would be to suspend the offending International and, when we consider that a suspension means a large decrease of A. F. of L. revenues, with very doubtful effect in so far as controlling the situation be concerned, we can see where the A. F. of L. "gets off at." Presumably the A. F. of L. has told the I. B. E. W. to stop organizing operators, and, presumably, also, the I. B. E. W. has connected its thumb to its nose and waggled its fingers and—there you are. A separate operators' International would probably not help the matter very much. Moreover, as things now are, I am not disposed to favor a separate International. What I might favor in the future is for the future to decide. A stiff fight by the operators would undoubtedly do much to check the I. B. E. W. and the thing to do is for all local unions to at once proceed to enter a strong protest officially, both at headquarters and to the A. F. of L. If enough unions did this and made the protest a red hot one something might come of it.

In Error.

James H. Pooley, Toledo, Ohio, writes as follows:

> In the Handbook you give instructions for cleaning the objective with alcohol. I have always cleaned my lenses with alcohol, but have learned you must be very careful, because the alcohol will eat the cement and the two lenses and the front combination will separate. In the first stages of separation the lens has the appearance of being cracked. I think, however, I can get as good results with the two lenses apart as when cemented together. Enclosed find 25 cents for the questions. We have a large up-to-date theater, the "Atlas," two miles from the center of the city.

Friend Pooley, you have simply made a mistake of using too much alcohol. It is not necessary to dip the lenses in alcohol; just wet a cloth and wipe off the surface, polishing quickly thereafter. I think, too, the effect will be improved if you mix the alcohol with water, about half and half. I have not tried that out, but have been told so by operators who have. I do not agree with you that you can get better results with the lenses separated. Possibly you might if they fitted tightly in the barrel, but I base my opinion very largely on the fact that the lens manufacturer is presumed to know more about lenses than you and I, and unless there was some good reason for cementing the two lenses together it would not be done. You inquire why it is necessary to use a heavier amperage on a.c. than on d.c. You will find that matter explained in the last paragraph on page 207 of the Handbook. It is a very simple matter, and I presume from asking such a question that you have had no experience with a.c.

He Uses Gas.

John R. Van, proprietor of the John R. Van's Silent Players, writes from Syracuse, New York, as follows:

> Am still on the road and business is better than ever before. Am using the Guil Pastil with a gas generator with fine results. I project a 10-foot picture at 30 feet with a 2½ B. & L. lens. Have made a study of the gas question and can run my six-reel show on eight cakes of ozone and one-third of a pound of ether, and have some of the ozone left, which I am able to use the next night. I can use a pastil about twelve times, provided I don't drop it. I run two shows, the first making the towns about four weeks ahead of the one I myself manage. This scheme works fine. I travel all alone, as does my other operator, and we show only at night, and only upon percentage. With a partner at the other end your show is always well advertised and tickets sold. I seldom use a piano player, as they are hard to get in small towns. My program is six reels, two good Westerns, two good comedies, and two assorted.
>
> I am writing this to set forth how a moving picture show can be made to pay in the "tank" towns.

The scheme of having an advertising man with a show in advance is a splendid one, provided the advance show can make its own expenses, which I assume it does. The posters you sent have been attended to and your letter delivered to Mr. Brady. Come again when the spirit moves you.

From Kansas City.

L. A. Wagner, Kansas City, Missouri, sends 25 cents for the questions and says:

> Was very sorry I missed you when you were in our city. I have been in the game a long time, and would certainly have enjoyed making your personal acquaintance. However, you will always find me trying to go higher. I know that the moving picture business is the best on earth, and that the operator is the best, or should be the best man connected with the show. I also am firmly convinced you are doing all you can to elevate the operator and bring him into his own, so go ahead; I am for you as long as you insist on the operator acquiring knowledge of his profession. I am with the Standard Amusement Company, and a better company to work for doesn't exist. They are owners of the 10th Street, 12th Street and Palace Theaters.

Many thanks for your words of appreciation, Brother Wagner. Sorry I did not meet you. As I remember it, the 10th and 12th Street Theaters were two of those I visited while in your city, and there was, at that time, considerable room for improvement, both in the management and the operating end. Probably things are better now, though the theaters were then, I think, considered the best in Kansas City.

Transferring Pictures.

J. H. Snyder, Arapahoe, Nebraska, writes:

> I enclose formula for transferring prints, pictures, etc., to glass, which I would like you to present to those operators who have had trouble with other formulas published.
>
> Take of gum sandarach four ounces, mastic one ounce, venice turpentine one ounce, alcohol fifteen ounces. Digest in a bottle, shaking frequently, and it is ready for use. Directions: Use good, clear, clean glass of the size of the picture to be transferred. Go over it with the above varnish, beginning at one side. Press down the picture firmly and evenly as you proceed, so that no air can possibly lodge between. Put aside, and let it dry perfectly, then moisten the paper cautiously with water, and remove it piecemeal by rubbing carefully with the fingers. If managed nicely, a complete transfer of the picture to the glass will be effected. N. B.—The best article to press the picture down firm and even is a six-inch photographic print roller.
>
> This process, if carefully followed will produce results, and it is simple enough for any one to understand. Am sending you sample of film cement I make myself. It has been on the market for four years, and is known as the Three (S) Cement. The sample is three years old, which shows its keeping quality. Can be used on any film. I will send the formula to any operator for 50 cents; it costs 5 cents an ounce to make.

Many thanks for the transferring receipt. Those who try it out kindly report. For a three-year-old sample the cement is certainly in A1 condition. I have heard of the Three (S) Cement before, and it bears a good reputation. As it only costs 5 cents an ounce to make, it certainly is cheap enough for any one. Friend Snyder's address is Box 423.

The Right Dope.

S. S. Holt, Marshalltown, Iowa, writes:

> Noticed in a recent issue where the editor dropped in a few theaters unknown to the operator and took notes of shadows, etc. I wish you could drop in at the "Orpheum." Don't believe you would have much use for your pencil. I have just as good picture and use the same care when the manager is out as when he is watching the screen. There is no excuse for having shadows when using modern lamps. Shadows are due to pure carelessness, though where only one machine is used and quick changes are to be made there is some excuse for the title coming on out of frame. Who sells or rents Kinemacolor films and machines. Have the Power's Company any projector of later type than the Six-A?

The brother has the right system. The real operator does not care whether the manager is around, or who is there, because his picture is right all the time. The Kinemacolor Company of America, Mecca Building, New York City, can supply your wants. No, the Six-A is Power's latest production.

Quick Change Artist.

Fred Benedict, Van Wert, Ohio, asks:

> What is the quickest change of reel ever made? I changed in eight seconds when running an Edison Type B.

I don't remember now what the quickest change is, and I don't like to consume space in the department, sadly needed for more important matters, in considering questions of this kind.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

MR. SNIFFKINS' WIDOW (Edison), Mar. 2.—There is a typical Edison atmosphere in this story of comical rural characters. The best of it is the way the players have drawn their people whose life is shown in the sitting-room of the widow, on the street and in the grocery store. It made laughter; but the plot has little newness or interest. The author is Elizabeth Miller and the producer Charles M. Seay.

THE LONG, COLD NIGHT (Essanay), Mar. 3.—The best and most truly human story of today's licensed releases. It will satisfy the spectator's natural desire to see something true of life and is quite free from the childishness so often found in film stories. It is a little clear-cut story of rural folk, well acted and fairly natural in staging—leaving apples and potatoes outside in very cold weather won't appeal to farming people, though. The photography is all that was needed and the offering as a whole will be much liked.

WITH THE EYES OF LOVE (Edison), Mar. 3.—A picture for lip readers and one that depends on lip reading to furnish its climax—the heroine at the trial of her lover catches what the real criminals, seated at the far end of the room, say to each other and has them brought to the bar of justice. This is new and perhaps in the line of progress; at any rate it is interesting. What the players say in their roles has been prepared beforehand for them and is meant to be read on their lips by the audience. This reviewer failed to catch it. Epes Winthrop Sargent is the author and George Lessey produced it.

THE SMUGGLER'S SISTER (Selig), Mar. 3.—Bessie Eyton herself wrote this script and acts in it. She is strong on acting and has many admirers; but hasn't given anything novel or truly interesting in this story. That she is the story's heroine is the best thing about it. The photography is clear. Colin Campbell is the producer.

THE SECOND GENERATION (Pathe), Mar. 3.—We dare not call this a good release. It is distressingly morbid and not at all entertaining; nor instructive in any worthy way either. None who needed this lesson would profit by it. It seems to us very poor.

THE BEST MAN (Lubin), Mar. 3.—Elopement farce depending mostly on a sissy boy lover (the girl's father's choice) to furnish the laughter. There is nothing new in it; but it made laughter among a few. The author deserves no credit. It was produced by Arthur Hotaling.

THAT TERRIBLE KID (Lubin), Mar. 3.—Sharing the same reel with the foregoing, is this unusual offering featuring a queer creature, Theo Sales, a freak who looks like a baby when he is dressed in long clothes. There is acting in his work and the offering has value as entertainment. It amused the audience. Frank C. Griffin is the author and Arthur Hotaling the producer.

A PAIR OF FRAUDS (Vitagraph), Mar. 4.—This has long been an acceptable situation for motion pictures and we have seen these two lovers, each of whom has deceived the other into thinking that he and she possess great wealth, under many kinds of circumstances. In this case the girl is secretary of a rich society woman and the other is a poor clerk. There is novelty in the method of development of the story and it cannot help but amuse even those who have seen something like it in other pictures. A fair offering.

AN ABSENT MINDED MOTHER (Edison), Mar. 4.—Absent mindedness, a lost baby and a wonderful hair tonic that makes the kid who accidentally comes in contact with it look like a full-fledged sport with full grown beard, are the elements that make fun in this very farcical offering, written and produced by Charles H. France. There was laughter in the house when it was on and it can be depended on to amuse all kinds of audiences.

A FOUR-FOOTED DESPERADO (Edison), Mar. 4.—On the same reel as the foregoing is an offering for children by Mark Swan and produced by C. Jay Williams, giving a story of a bear. He is not a really truly looking bear; but though he frightens a pirate crew, he is fond of children and lets little Goldie Locks feed him. Children will surely like it.

THE COUNTESS AND THE BURGLAR (Selig), Mar. 4.—A picture of the woman who sees in a glass that a burglar is in her room. She owns a splendid necklace and maneuvers to get the intruder into a closet, where she locks him in while the police are coming. There is too much padding, as when the thief walks to and fro about the room before the woman arrives; but the climax is well handled and the offering will furnish entertainment.

"PRESTO" WILLIE (Essanay), Mar. 4.—A picture for children, giving a dream of a boy who has just been presented with a set of "magic" tricks. He, in his dream, is handed a wand by Mephistopholes and has fun with the butcher, laundryman and others. It turns into a rough and tumble farce.

IN HOGAN'S ALLEY (Pathe), Mar. 4.—Hogan's Alley has furnished more than one offering with a habitation and a name; but this is different from the others, and, although the characters are akin, the incidents are fresh. It is amusing and will make a very fair offering.

THE CONQUEST OF MAN (Essanay), Mar. 5.—Reina Valdez, True Boardman and Lee Willard appear in this Western number. The discharged employee becomes jealous of the foreman, who befriends his wife. The fire scene was exciting and unusually well staged. As a whole this is a strong story, convincingly acted and much better than the average Western release.

LITTLE LILLIAN TURNS THE TIDE (Selig), Mar. 5.—This film story has an agreeable but rather slight plot, of a not very convincing sort. The child actor is clever, but her efforts to write a photoplay and request for $200 for it seemed somewhat incredible. However, the picture is pleasing in a way and succeeds fairly well.

WINKY WILLIE AND THE TELEPHONE CRIME (Melies), Mar. 5.—A half-reel comedy, in which some actors are heard rehearsing a melodrama over the telephone. The police investigate and some amusement is created. The photography is rather dark in places.

A VILLAGE SCANDAL (Melies), Mar. 5.—This, on same reel with above, shows some prudish old ladies watching actors in rehearsal. The chief fun in this is created by the pleasing character work, the plot being slight.

POLITICS AND SUFFRAGETTES (Biograph), Mar. 5.—A half-reel number in which some country politicians take up the cause of the anti-suffragettes. Some of the scenes are quite amusing, particularly where the political rogues have to kiss the babies.

PA AND MA ELOPE (Biograph), Mar. 5.—This, on same reel with above, shows how the girl's parents elope with each other in attempting to frustrate the runaway marriage. A new twist in the elopement plot and very well handled.

THE SPEEDERS' REVENGE (Vitagraph), Mar. 6.—This comedy number never becomes uproarious, but it is amusing all the way through and has a number of laughs in it. The auto speeders, after being fined, get up a murder mystery by use of a dummy, to fool the constables. Some good character effects are achieved. Hughey Mack, Wally Van and Lillian Walker are in the cast.

A ROMANCE OF THE NORTHWEST (Lubin), Mar. 6.—The closing scenes bring this story up to a good climax, in spite of the rather conventional opening. The manner in which Jules pursues the card sharp and brings him back to justice was very realistically portrayed. This is somewhat stronger than the average offering of this type.

HIRAM'S HOTEL (Kalem), Mar. 6.—Some genuine comedy in this, demonstrating the manner in which Hiram gets back at the hotel proprietor, who held him up while in the city. A fresh little plot, well handled, with John E. Brennan, Sylvia Ashton and Ruth Roland in the cast.

BEAUTY, THE EDUCATED HORSE (Kalem), Mar. 6.—This, on same reel with above, gives some brief glimpses of a fine black horse, which kisses the girls, plays games, etc.

THE RENEGADE'S VENGEANCE (Selig), Mar. 6.—The renegade revenges himself on the young ranchman by leaving his boy to perish in a burning house, with his foot caught in a steel trap. A conventional plot, closing with a realistic fire scene. This lacks freshness, but is well constructed and holds the attention.

SOPHIE'S BIRTHDAY PARTY (Essanay), Mar. 7.—This can be classed as a superior comedy and, although ridiculous in theme it has been so well produced its shortness can be excused. Victor Potel as Slippery Slim gets himself into an awful predicament; one that is original and caused great laughter from the spectators. The situations are well conceived and well done.

WHEN THE CARTRIDGES FAILED (Edison), Mar. 7.—This photoplay, written and directed by Ben Wilson, is meritorious and concerns the heroism of a young stenographer who risks her life to protect the financial interests of her employers. There are some discrepancies in the plot that the producer plainly overlooked. However, it is gripping and well acted. Gertrude McCoy sustained the leading role finely. It pleased.

CHILDREN OF DESTINY (Biograph), Mar. 7.—The opening of this story is rather conventional, but it develops as it progresses into an interesting plot. It involves a trusting but deceived maiden, a mock marriage, years of toil and anguish, etc. It is a good offering, and well made. The cast did splendid work. It will please and teaches a moral lesson.

THE HOPI RAIDERS (Kalem), Mar. 7.—The plot and theme of this picture is out of the ordinary and very interesting. The plot takes the spectator into a new and almost isolated locality. The prohibited selling of whisky to the Indians is vividly illustrated. A love story involving the captain of a military post is depicted gracefully. Picturesque scenes embellish it, which are photographed clearly. This is a splendid number, and is instructive.

UNVEILING THE MAINE MONUMENT (Kalem), Mar. 7.—This topical number is on the same reel with "The Hopi Raiders."

WHEN DOOLEY PASSED AWAY (Lubin), Mar. 7.—A broad Irish farce that Dr. J. Buckman is responsible for, directed by Arthur Hotaling, that is crowded full of laughs. It reminds one of an old farce of thirty years ago. Dooley and Casey are rivals for the affections of Widow Cassidy, their "boardin'" lady. Dooley is the favored one, but he indulges in a "bun" and what Casey doesn't do to him isn't worth publishing. Dooley wins out, however. If you can't laugh at this your risibles are wrong; call "Doctor Buckman."

FOR AULD LANG SYNE (Biograph), Mar. 9. A story of human sympathies that will be liked widely and is commendable as a good offering. Its central figure is an old grocer who has a store in a country town. He is doing well until his son comes back with his wife to run the store as a first class city store should be run and almost succeeds in making his father a bankrupt. It is his father's old friends whom he had rudely and unnecessarily offended that come to the rescue after the attachment notice has been pasted up by the sheriff. It is a well acted picture of interesting characters.

THE SULTAN AND THE ROLLER SKATES (Edison), Mar. 9.—A burlesque farce with freshly outrageous situations that made laughter. Epes Winthrop Sargeant is the author; but the players (Herbert Prior, as the sultan; William Wadsworth, as the vizier; Alice Washburn, as a slave who plainly knows the ropes about the court, and others, including Elsie McCloud as the American beauty with "wheels on her feet" and Arthur Houseman, as a roller skate salesman) help, and add to the fun by their acting. C. Jay Williams produced it.

PATHE'S WEEKLY, NO. 20.—Mar. 9.—Skiing with flying leaps into the air is one of the features. Rushing waters in southern California and blizzard scenes in New York have also been pictured.

GINGER'S REIGN (Vitagraph), Mar. 9.—A likable picture of sentiment with a little dancing girl of the Western mining camps who, as played, has charm and liveliness as its central figure. Around her are other clear-cut human characters typical of the time and place, but freshly interesting. Ginger seems at first more ambitious to dance than to marry "Bill" and when she learns that another girl has got him, she is, at first, bitter; but in the end, after she has fondled Bill's kid, she relents and helps him and his wife out of financial trouble. It makes a good offering, well pictured in every way.

Licensed Special

THE DIAMOND MAKER (Cines), Mar. 3.—A two reeler that makes a very fair offering, for although the situation is artificial, the working out of the story excites keen interest. Then a woman called a siren is introduced and the interest falls until the new story begins to carry us toward the rounding out, when both stories end. There is too much padding for the best effect. The photography is fair. It is carefully produced.

THE SACRIFICE OF KATHLEEN (Vitagraph), Mar. 3.—An acceptable two-part story through which, although the situation is not wholly convincing as shown and therefore does not get across with any "grip," there is a deeply interesting human drift. It is freshly conceived, clearly told, never drags and has a good romantic atmosphere. The truly interesting figure in it is the slavey, played by Norma Talmadge. She doesn't look anything like a slavey, except in the first scenes; but she puts over the emotional content of the developing situation strongly and makes a very pleasing human heart portrayal. The author is George C. Peterson and Van Dyke Brooke produced it. The camera work is good.

IN THE GAMBLER'S WEB (Lubin), Mar. 4.—A two-part offering that would have been better in one reel. As entertainment the first part, in which a situation is worked up in an amateurish way, is lost work. In the second reel there is enough suspense to make us forget the not very plausible train of circumstances on which it all is built and we watch the outcome with interest. It is not a picture that calls for strong acting. The photography is clear and effective. M. B. Havey is the author. Edgar Jones produced it.

THE INTRIGUE (Kalem), Mar. 4.—An unusual situation opens with the second reel of this two-part offering after a not convincing statement of underlying events. It is not wholly pleasant; for a young man whom we know to be the son of a certain business man, a widower who had lost his son years before and who is now neglecting his second wife, is shown as making love to the woman. The pretty situation is cut short by the accidental discovery of his identity. The acting is fair, and might have been much better. The picture is photographically acceptable.

THE BROTHER COUNTS (Pathe), Mar. 5.—A two-reel offering dealing with strong emotions in a sincere manner. The younger son is lured to ruin by a gambler and his sister. He commits suicide. Later the second brother meets the woman and proposes marriage to her. He is accepted and the woman tries to kill herself in a fit of remorse, but the second brother saves her from death and forgives her. The close lacks conviction and the general impression left by this production is somewhat depressing. The scenes are well photographed and the acting pleasing.

HIS WIFE (Lubin), Mar. 5.—This two-reel offering contains much that is unusual, but parts of it are so improbable as to be rather unconvincing. The hero's illegitimate sister, portrayed by Rosemary Theby, is a decided mischief maker. She upsets his love affair. Later when she has had a change of heart, which was not very well accounted for, she interrupts the wedding ceremony and her brother is reunited with his sweetheart. There is plenty of action in this and it is entertaining in spite of numerous faults.

CHAINS OF BONDAGE (Essanay), Mar. 6.—A two-reel number, with Richard C. Travers, Irene Warfield and Bryant Washburn in the leads. The story is not very probable, but becomes most absorbing as the plot progresses. The lawyer is a most unprecedented villain. He pretends to be the girl's father, when the real father is lying paralyzed in the hospital. In the end the father recovers, through an accident, and is reunited with his daughter. The sincere acting helped to render this convincing. An unusual story.

COMEDY AND TRAGEDY (Edison), Mar. 6.—A revival of a former Edison success, with Mary Fuller, Augustus Phillips and Marc MacDermott in the leads. The jealous prince contrives to lure his successful rival into a duel. While this is in progress Yvette is giving a demonstration of her ability to act both comedy and tragedy. A fine creation throughout, with considerable suspense toward the close when the prince falls in a vain effort to kill his adversary. Marc MacDermott played the part of the prince very convincingly. An unusually good two-reel offering.

THE MISCHIEF MAKER (Vitagraph), Mar. 7.—In this two-reel subject two young ladies and a man—the girls being chums—are the principals involved in the plot. He is in a quandary as to which one he loves best, and they both love him. Finally an accident decides him. After they are married the other girl, in pique, who is of a vindictive nature, causes jealousy on the part of the wife, also on the part of the husband, and coincidental circumstances help along. The wife outgenerals the husband and subsequently comes out victorious. It is padded copiously, but interesting all through. All in the cast did good work. The mountings and photography are adequate. Exhibitors can book this number with the confidence that it will satisfy.

ADVENTURES OF KATHLYN, NO. 6 (Selig), Mar. 9.—For extended review of this continued story film see page 926 in MOVING PICTURE WORLD, Feb. 21, 1914.

THE SECRET OF THE WILL (Kalem), Mar. 9.—An overdrawn melodrama with Alice Nilsson playing the two roles of a mother who dies and of the daughter grown up. The situation from which it starts is novel; but the development falls again into a rather conventional rut and shows lack of art handling. Such a picture gives no real chance for character interpretation and the acting is filled with conventions. The story is, of course, unbelievable as life; but the picture has some very pretty scenes.

A SPOILED LIFE (Pathe), Mar. 12.—A strong dramatic story, unpleasant in its ending, to be sure, but splendidly acted. The theme is of a hunchbacked playwright falling in love with an actress. The love is reciprocated, and the two are married. Later on the writer discovers an affection between his wife and her leading man. The story shows that the wife has not ceased to love her husband, but unquestionably she is fascinated by the young man of good figure. The husband at first intends to shoot the man he believes has displaced him in his wife's affections, but at the crucial moment decides that it is he himself who is in the way and commits suicide. At the end of the second reel is a short industrial, "Making Lace Fans," which will interest, especially the women.

AGAINST HEAVY ODDS (Pathe), Mar. 14.—These two reels tell a story of Mexico. George Gebhart has the role of a Mexican who by study raises himself to a position where he may claim a well-to-do girl with whom he is in love. His unsuccessful rival is a man whose life he had saved at the time he was serving him in a menial capacity. The story is directed with a snap and go, and this, together with the fact that the picture contains excellent backgrounds finely photographed, makes a worthy release. At the end of the second reel is an interesting travel picture, "A Trip to the Great Nile Dam."

Independent

BREED O' THE MOUNTAINS (Victor), Feb. 25.—In this rather complex story a waif left at the door of a young woodsman's cabin brings about some misunderstandings which have a good dramatic value at times. Wallace Reid and Dorothy Davenport play the leads. The photography is good.

ITALIAN LOVE (Beauty), Mar. 4.—A series of lively incidents with no very clearly defined idea or rationale. It has a broad humor and the players give it a sprightly touch of fun that will make it pleasing to the many.

ANIMATED WEEKLY, NO. 104 (Universal), Mar. 4.—The views of the Mardi Gras carnival were interesting, but seemed out of focus. Other views in this number were the champion walkers en route to Coney Island, launching a gunboat in Sacramento, a fox hunt in England, etc.

THE HOUSE ACROSS THE STREET (Rex), Mar. 5.—Robert Leonard appears as the mayor in this and Hazel Buckham as his daughter. The story begins as a conventional political yarn, but later develops some originality and proves enjoyable. The pictures are attractive and the denouement is pleasing.

HER WAY (Princess), Mar. 6.—Uses the same idea as "She Stoops to Conquer," but, although it is not without interest, it never really lives. No one will believe in it strongly and the acting is full of artificial suggestions. The heiress is sent to act as a maid in the house of her father's rich friend whose son, it is thought, will make a good match for her. His father knows that it is his habit to make love to the maids. There is something unpleasant in this situation and we dare not call the picture a first class release.

THE RECTOR'S STORY (Majestic), Mar. 7.—This is a very pretty and entertaining story and though there are no startling scenes in it, its continuity is pleasing and several little surprises are sprung. The cast includes a pair of twins who resemble each other about as much as day does night, but a title informs us that their voices are identical. Each has a lover, one of whom is blinded by an explosion. This accident forms the basis of the plot. It is well done and will please.

GUILTY OR NOT GUILTY (Thanhouser), Mar. 8.—From the celebrated but not very emotional "poem" of the same name, this picture presents to us the poor girl who has too hard a time trying to keep her little family of brothers and sister alive and steals three loaves of bread from the open wagon of a baker. She tells the police justice her sad tale and a collection is taken up for her, then the judge and the policeman go home with her and carry a big basket filled with good things to eat. Mignon Anderson is appealing as the principal character; but the picture though well staged is most unconvincing at this period of the business, and is hardly effective.

RAFFERTY'S RAFFLE (Apollo), Mar. 8.—Fred Mace is Rafferty and the picture aims at something doing on the screen rather than development of a situation. It is in kind like others in which this player has appeared recently, though not quite up to his best in its fun quality. It will get by.

OUR MUTUAL GIRL (Reliance—No. 8), Mar. 9.—This is a very pretty concrete offering and shows the sympathetic side of the Mutual girl. Passing a public school on returning from an automobile trip along Riverside Drive, she notices several crippled pupils and determines to purchase a doll for each. Working over them she falls asleep and dreams she is a large doll. It is all very pretty. The scenes along the Hudson are interesting and pretty.

HIS FIRST LOVE (Majestic), Mar. 10.—Pretty baby wins prize for its poor parents at a baby show and the money pays the rent. The story is made to express a tender sentiment and though a bit too slight to have real strength will leave a pleasant impression. The photography is clear and there are some pretty scenes.

HIS FAVORITE PASTIME (Keystone), Mar. 12.—One of the few farcical comedies in photoplays that gets continuous laughter. The comedian, whose favorite pastime is drinking highballs, is clever, in fact the best one Mack Sennett has sprung on the public. He is a new one and deserves mention. The situations in this offering are finely handled. This is a real comedy.

THE RURAL DEMON (Keystone), Mar. 14.—Here is one of Mack Sennett's comedy pictures. It is a hummer in every way. It has a regular rural twang and never hesitates from start to the finish. It embraces all kinds of characters, including a fractious goose. There is a bomb effect, a chase and a wind-up where everybody gets soaked but the cameraman, in the river. If you want a good laugh see it.

THE MOONSHINER'S DAUGHTER (Majestic), Mar. 14.—A melodramatic subject, which might be appreciated by some who are fond of rough outlaw characters in environments characteristic of such plots as this. Shooting is indulged in copiously. It is clean morally, however, and exciting; but full of incongruities. There is an element of love that softens it to some degree. Its rough scenery is ably photographed.

THE EUGENIC BOY (Thanhouser), Mar. 15.—A poor little rich boy is being brought up on a hospital regime by order of his too careful mother, a woman with advanced ideas. He breaks loose and has a good time, after which his father gets spunk enough to have his hair cut and prospects are more bright for the future. If the player who impersonates the boy had been of the male gender the picture would have had more punch; for it might have been made convincing. There is much that is distinctly good in it and we think it will please many just as it is. The photography is clear.

THE SCHEMERS OF SQUEEDUNK (Imp), Mar. 16.—A Yiddish character piece in which the interest is very uncertain. The story concerns a mining deal engaged in by the Jewish lover, and such humor as it possesses is of the low comedy type.

A MURDEROUS ELOPEMENT (Nestor), Mar. 16.—A number of honest, well-meaning people think that a girl has been killed in this comedy because they discover her handkerchief stained with blood from a nose bleed. The result is that what might otherwise have been a quiet elopement, turns out to be a very exciting one.

DAZZLE'S BLACK EYE (Crystal), Mar. 17.—Aunt Deborah, a New Thought lady, tries to cure Dazzle of certain ailments, which she terms "mortal error." The humor in this is not very strong.

BALDY BELMONT NEARLY A HERO (Crystal), Mar. 17.—Belmont hires Lazy Luke, inducing him to impersonate a burglar, while he himself plays officer. A slight offering; on the same reel with above.

WON IN THE FIRST (Joker), Mar. 18.—In this number, written by Grace Cunard, the minister and the pugilist are mixed up by the eager reception committees when they arrive in the small town. Some fun of the slapstick variety develops out of the error. The photography is not up to standard in places.

A VISIT TO MONT ST. MICHAEL, FRANCE (Joker), Mar. 18.—This number on same reel with "Won in the First."

A KIDNAPPED PUGILIST (Rex), Mar. 19.—A one-reel boxing story of the conventional type. The opening scenes are in a small town, where Jimmy Clabby and his rival come to blows over the girl. Later, in the city, the girl dresses as a boy and rescues Jimmy from the gang in time for the fight. The boxing scenes were realistic, but rather too brief.

COLONEL CUSTARD'S LAST STAND (Frontier), Mar. 19.—A burlesque on the early days of warfare with the Indians. Chief Standing Cowsky proves a humorous figure and the whole picture, while not a strong production, brings out a succession of smiles.

THOSE PERSISTENT OLD MAIDS (Nestor), Mar. 20.—An Al Christie comedy number, with Eddie Lyons, Victoria Ford, Russell Bassett and other members of this blithe little company in evidence. This is somewhat rough on the suffrage cause, but the humor is of a clean, appealing sort and is sure to bring a great deal of laughter. A good release.

THE SHERIFF'S DEPUTY (Frontier), Mar. 21.—A first rate story of politics in a Western town. The hero elects his prospective father-in-law as sheriff by casting his own vote for him, though he himself is a candidate. The characterizations are good, but the mother's make-up was bad. This little story has a good swing to it.

MIKE AND JAKE GO IN FOR MATRIMONY (Joker), Mar. 21.—The opening scenes in the bachelor's kitchen are too sloppy to have much attractiveness. Later along the production makes a very fair offering of the slapstick sort, but it is not especially funny.

Independent Specials

THE GLORY OF WHINEY DURKEL (Majestic), Mar. 3.—This two-part picture is something out of the ordinary in construction of plot and is very morbid in theme. It is well done in all respects, photography, lighting, scenic effects and direction. The acting of the old miser and his make-up, and that of his half-witted son is very artistic. All the members of the cast did good work. It creates attention with its intensity, notwithstanding its morbidity.

KATHLEEN, THE IRISH ROSE (Thanhouser), Mar. 10.—A two-part Irish love story with very little that is fresh or new in it. Maud Fealey plays the heroine and puts life and charm into the young woman. She is gracefully supported by all in the cast. But the staging is artificial—we see gardens in a riot of blossom and a few feet away see the wintry trees of a wood and cold waters of a lake. There is a story that interests; but it is too dependent on melodramatic license to really capture the spectator who is not simple-minded. It turns out, in the end, to be merely a dream. A fair number.

FROM THE LION'S JAWS (Bison), Mar. 14.—A two-reel number, written by Henry McRae, with Wm. Clifford and Miss Wolcamp in the cast. This is another African story, featuring animal realism. The girl's pet elephant carries out its part in good style, sliding down a cliff to go to her rescue. Lions and tigers are employed to get up excitement. The plot in this piece is quite ordinary, but the work of the trained animals and the splendid outdoor settings make the release an attractive one.

A MODERN FREE-LANCE (American), Mar. 16.—This is a romance of newspaper and theatrical life and depicts the deprivations a young reporter experiences while holding down his job, writing a play and loving a girl at the same time. He loses his job, his meal ticket and nearly his girl. In an almost starving condition he finishes his play, which is accepted and produced while he is in a hospital convalescing. He reads in a newspaper of its wonderful hit and finds he has several hundred dollars coming in royalties. He grabs the money, the girl and a license and locates on easy street. This is all to the good, Mr. Exhibitor.

THE ADVENTURES OF SHORTY (Broncho), Mar. 18.—This two-reel offering to picturedom written by William H. Clifford gyrates Shorty around the circle until it almost straightens out his chaps. His adventures are numerous and keeps the spectators on the qui vive wondering what is going to happen to him next. This is a very laughable photoplay. It is cast with capable artists, well directed and photographed. Shorty's finish after he is free is immense and amusing. "Back to the bunkhouse for him." It will please any audience.

THE SILVER LOVING CUP (Imp), Mar. 19.—A two-reel picture with a strong plot well carried out. It is the old story of a man, a head hospital surgeon, neglecting his wife because his time and thoughts are devoted to his duties. The wife, in pique, goes into the social set, neglecting her child. A loving cup is presented to the husband by his hospital associates, and while showing it to his little child she insists on drinking from it. The latter part is very touching and human, depicting how the frailty of a woman can cause dire results and anguish. A combination of circumstances gives a happy ending. This is a well-done offering with beautiful effects.

THE BELLS OF AUSTI (Domino), Mar. 19.—The plot of this two-reel photoplay drama is located in Mexico and is full of intrigue, treachery, jealousy, murder, etc. It is intense in an unusual degree. The direction is very ably done. The scenes are well selected and photographed clearly. The plot is in part conventional, still it contains some originality. The costumes lend to the whole, giving it a romantic flavor. It has a sad happening that detracts at the finale. It will entertain and please.

ROTHAPFEL BACK FROM EUROPE.

What He Thinks of European Methods of Presentation.

MR. S. L. ROTHAPFEL, the little Napoleon of motion picture presentation, has just returned from a hasty trip to Europe where he went to observe methods of presentation. He declines to join in the chorus of praise for European methods of presentation and frankly declares that "we have nothing to learn." Mr. Rothapfel spent a few days in London, in Paris and Berlin, and in none of these cities was he at all impressed with the achievements in the presentation of motion pictures.

"As far as projection goes," said he to a representative of The Moving Picture World, "we are away ahead of Europe. Their handling of the light problem is atrocious, even in some of their so-called best theaters. As for music the European h use may, on the whole, be better, but we have houses on this side that far surpass their best in the matter of music. It seemed to me that the popularity of the picture in England and Germany is on the wane. I never saw a really crowded house in either country except perhaps the Marble Arch in London, which has not much of a seating capacity any way. In France the attendances seemed to be better, but that might have been due to the fact that I was in Paris just as the carnival was getting into full swing. The best musical performance I heard in the New Gallery Kinema on Regent Street in London. In Germany the business is being ruined through excessive censorship. It has come to a pass in Germany where only comedies are allowed; the police scissor the life out of every drama. I cannot explain why the people in Europe who earn far less money than we do are willing and able to spend so much money for amusements. Everywhere the European prices are much higher than ours and some of these expensive shows are hideously bad. I refer in particular to an evening I spent at the Plasticon in Paris, where I paid five francs to see a show that was hardly worth a nickel. I must mention one thing in favor of the European theater—the attendants are exceptionally well trained, they are uniformly courteous and know how to make the patrons feel comfortable."

Mr. Rothapfel is busy with preparations for the Herculean task which awaits him when the new Strand Theater will be opened. The opening is scheduled for some time in April and until then the little Napoleon will be head over heels in work, planning, working out ideas and striving to make the opening night memorable in the history of the motion picture of America.

CALDER JOHNSTONE ARRIVES AT COAST.

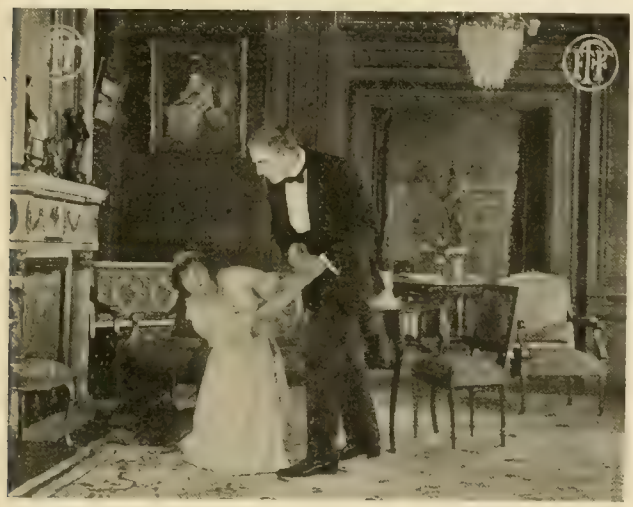
Calder Johnstone, for the past eight months editor of the Eastern Scenario Department of the Universal, has arrived at the Pacific Coast studios of that company in Hollywood, Cal. Mr. Johnstone will work in conjunction with James Dayton, editor of the scenario department of the West Coast organization. Mr. Johnstone's good work in the East was sufficient introduction and he was heartily welcomed at the Hollywood studios.

"Clothes."

House Peters by His Finished Acting Dominates a Good Famous Players' Subject Directed by Francis Powers.

Reviewed by George Blaisdell.

IN "CLOTHES" the Famous Players released on March 10 a good four-part subject. It is an interesting story and it is well produced by Francis Powers, a recent acquisition in the directing force of the Twenty-sixth Street studio. House Peters is in this play Arnold West, the villain. It is a polished, a gentlemanly, a consummate rascal he portrays—one who deceives and measurably wins the sympathy of all of us who in the beginning have been warned of his villainy and who have even noted the significant and progressive steps by which he enmeshed his innocent victim. Mr. Peters shows an infinite capacity for taking pains. Charlotte Ives plays Olive Sherwood, the young woman who at the suggestion of West comes to New York, and who believes the money he pays over to her really is the income on the mining stock her late father had been duped into buying. Miss Ives' Olive is of a winning personality—wholesome, ungushing, despite the fact she is surrounded by socially ambitious women.



Scene from "Clothes" (Famous Players).

Edward Mackay is Richard Burbank, the young man in love with Olive. Minna Gale Haynes is Mrs. Cathcart, the friendly relative and landlady of Olive. Frederick Webber is Horace Watling, the contented if small Omaha publisher tempted to come to New York and finds his troubles increase with his added income. Josephine Drake is Mrs. Watling, whose head is turned by her new wealth, and who aspires to Society of the sort some would have us believe can be described adequately only with a large S. Little Mimi Yvonne is Ruth, the five-year-old who in her new home discovers her heretofore fond mamma has for her no time or even patience. So also is there Mr. Sherwood, whose identity we did not learn. The work of all these players is excellent.

"Clothes" is the successful drama by Avery Hopwood and Channing Pollock in which Grace George starred. It is a serious story—a large audience gathered in the Lincoln Square Theater on the day of the picture's release found but two occasions for laughter, but the close, the silent attention indicated only too plainly its deep interest. Most of the scenes are of New York. The interiors of the Watlings' home in the metropolis by their luxury indicate the expanding financial resources of the head of the family. They are in sharp contrast with the charming simplicity of the first domicile out in Omaha. In fact, it is apparent that the husband, as he observes the bounding ambition of his wife, as he is compelled by her to leave his little daughter and his pipe by the fireplace and come out and meet her guests, longs to be back in his old if humbler surroundings. The story of the Watlings may not be the main theme of the play; neither is it an unimportant one. It is closely knitted to the chief action, and it carries a moral.

Arnold West is a scoundrel who sells worthless securities. He unloads a block on Sherwood. When he learns of the death of Sherwood he suggests to Olive, whom he met on his only visit to her home, that she come to live in New York. Olive has extravagant tastes; she craves the life of which she hears through her former neighbors the Watlings. In New York West pays her "dividends" on her father's stock. He pays her a commission on a sale of stock to Watling. He pays for a gown she had ordered. In each instance he takes a receipt. When at a house party, West locks Olive in a room and attempts to embrace her, Olive repulses him. When he is brought to book before the assembled guests by the indignant fiance of Olive he denounces the girl and shows the receipts. The girl will not explain. He goes back to Omaha. Watling, disgusted, believing he has been tricked by Olive as well as by West, tells his wife they are going back home; his business has taken a slump, anyway.

Burbank, the former fiance of Olive, goes to have it out with West, but enters the swindler's office as he is in his death throes from heart failure. A clerk who had assailed West tells Burbank of the man's crimes. Out in Omaha little Ruth straightens matters out to the happiness of the survivors. It is a pretty ending.

There are many interesting situations, some of them of dramatic power. There is the meeting of West and Olive in her home, and the dialogue at the foot of the stairs. There is the elaborately staged society circus, with its clowns and real and imitation donkeys performing in the ring; while in an adjoining room men and women are gathered about a billiard table. There is a tense moment as West, crouched on the outside of the snow-covered summer house, nearly reveals his spying presence to the lovers below him. The snow scenes will have more than a story interest for many who see the pictures. The climax is well built up. The cold-blooded denunciation by West of Olive will come as a shock. It is Machiavellian.

Just why Olive should write her lover that she cannot explain matters is not clear. Of course, if she did explain, the story would probably end right there, assuming the young man to be ordinarily reasonable. While on this tack, too, it may be suggested the newspaper headline was overdrawn. Newspapers report failures, but they take no chances on describing a named firm as "tottering." It would be too expensive.

There is pathos when the awakened mother puts her arms about her child. There is tragedy as West is fatally seized with his long-standing malady. There is drama in the trail of incidents following the writing of the letter of little Ruth to Burbank, asking him to come to Olive. There is laughter as father, mother and daughter run from the room, leaving the reunited lovers by themselves.

NEW FEATURE FILM COMBINATION.

THE latest development in the feature field is the announcement of the formation of an international combination to handle multiple-reel features of several large European producing houses not already contracted for. We understand that options have already been secured, giving first choice on all features exceeding 4,000 feet made during the next five years. This combination claims that it already has a seven months' supply all complete for shipment. Among those interested in the company are P. P. Craft, of the Apex Film Company, who was one of the first to specialize in feature productions in this country; H. Winik, who arrived from London last week, and Joseph Simmonds, another London feature exchange man, are also interested. For the past few months, Mr. Winik has handled quite a number of European and American made feature films in the English and European market. As far as the plan has been outlined at the present writing, it is expected to release at least twelve large productions each year, or one each month.

Executive headquarters have already been arranged for at 35 Little Newport Street, London, and temporary American headquarters at 145 West 45th Street, New York. Official announcement of the formation and purpose of the company has been withheld pending the securing of a Broadway theater in which to demonstrate the service upon the screen. While the official title has not been made public, it is understood that the combine will probably be known as the Dramatic Successes Feature Film Company.

A number of the larger feature buyers were invited to a private exhibition on Tuesday evening of this week, of one of the first importations of the company, a melodramatic spectacle entitled, "Sealed Orders."

Among those who enjoyed the "sample exhibition" by invitation were Mr. Rothapfel, America's leading moving picture impressario; Greater J. D. Williams, the ex-Australian film man; representatives of The Moving Picture World; Congressman Rynock, of the Shubert Theatrical Co.; Henry Ziegler, of Anderson & Ziegler; W. E. Greene, the New England film magnate; Mr. Cohen, general manager of the exclusive department of the General Film Co.; Mr. Mayer, of the Walnut St. Opera House, Philadelphia, and a circuit of New England theatres and distributor of the Jesse Lasky features; Alfred Hamburger, president of the Celebrated Players Film Co., of Chicago; W. L. Sherry, distributor of the Famous Players productions; J. E. Brulatour, distributor of the Eastman stock; Mr. Isaac, distributor of the All-Star Features for New York State; W. I. Sherry, distributor of All-Star and Famous Players features for the Southern States; Mr. Schwalbe, distributor of All-Star Features in Pennsylvania, and W. I. Samwick, distributor of Apex features for New York State.

CHICAGO LETTER

BY JAS. S. McQUADE.

There Must Be Separate Programs for Children.

ON Friday, March 6th, Mayor Harrison, of Chicago, saw his first moving picture. Unfortunately, he did not go voluntarily to see the picture for its own sake. He viewed it from the standpoint of a censor, for this picture, "The Traffic in Souls," which had been rejected by Major Funkhouser and his board, some time ago, had created a wonderful impression in many large cities of the country and had been brought back to Chicago to get another chance. Mayor Harrison saw and admired the picture, and, after withholding his decision until the following day, he upheld Major Funkhouser and the censorship board. He explained his attitude as follows:

"There is all the difference in the world between a picture shown generally and one exhibited at a high-priced theater, attended only by adults, who are fully informed as to its character in advance," said the Mayor.

"If this film were to be shown to the proper audience, and if it could be kept out of the small shows attended by children, I would be inclined to issue a permit.

"But I am told by Mr. Sexton you can't make fish of one and fowl of another. If we grant a permit for its exhibition in a certain theater, it would be illegal for the city to refuse a permit for any other theater. Unfortunately, the city is not permitted to establish an elastic censorship. Therefore, I cannot see any reason for overruling Major Funkhouser.

"It is a remarkable film, however, and under proper auspices would inculcate a moral lesson and a healthy warning. But it would be disastrous to have pictures of that kind exhibited in outlying moving picture shows, attended by children of both sexes.

"Furthermore, if we grant a permit for one white slave film we cannot reject others. I enjoyed seeing the film in question, but I cannot allow others to see it."

The Mayor's decision was based on an opinion of Corporation Counsel Sexton that no discrimination could be shown with regard to the theaters in which the film might be exhibited, should a permit be granted.

He also was influenced by the consideration that the issuance of a permit for films of this character would necessitate issuing them for other films treating similar subjects.

The Mayor's decision is mainly based on the fact that it is not a desirable subject for children of both sexes. This implies that all moving picture subjects passed on by the Chicago board of censorship shall be censored from the minor's standpoint. It means, therefore, that Chicago adults will be deprived the right of seeing many of the finest pictures produced — classical and otherwise.

Is not this whole matter being treated farcically? Where has our common sense gone to?

In justice to this great industry, there must be such censorship of films as will determine what pictures are suited for children, and what are not. In other words, there must be children's programs and programs for adults. Children should be prohibited from viewing adult programs.

In Germany this is easily accomplished. Every picture theater manager must post outside his theater a card stating whether the program running at the time is for adults or minors. No manager must admit a child to an adult program, under heavy penalty. Adults can view children's programs if they wish.

It is about time that the exhibitor should do his part in settling this question. Children's picture theaters, as I stated several months ago, would be another solution of the difficulty.

There must be, in any case, programs for children in order to save the industry from a great setback.

H. H. Buckwalter Sends Breezy News from Denver

I have just received another breezy news letter from H. H. Buckwalter, of Denver, that will be read with much interest by readers. Here it is:

"Denver is still wondering why it didn't happen—the 'it' being the predicted failure of the new United States Theater, which is running programs three and four days and charging higher prices than the other houses. And, wonder of all, the house is crowded to the doors, while some of the others have seats holding lonesome conventions.

"The fact is, the ten-cent house and big feature programs have come to stay in Denver, and my prediction is that the next move will be to 25 cents, and then higher. Whenever the 'regular' theaters stop running naughty road shows and barnstorming attractions and put on clean, educational pictures the price will go to from 25 cents to $1 per seat, and the higher the rate the more people are drawn, while the five-cent fellows stand around and say, 'It can't last.'

"Another striking fact that indicates coming prosperity for the film men is the changed attitude of the Colorado newspapers. A few months ago they refused to print a line about moving pictures and the long-haired men and short-haired women of the pencil-pushing horde pretended to turn up their pug noses at the 'very idea' of moving pictures. Now, it is all different. The papers are looking for picture news and will print it—columns of it—if there is a bit of excuse for an interesting story. There is no reformation on the part of the news gatherers. They simply have seen the light and tardily recognized the fact that thousands and thousands of their readers were more interested in pictures than in papers, and that when 'hard times' came they stopped the papers so they could take in the pictures. Then the theater managers responded by doing some liberal advertising, and now the feeling of friendship between the two lines of endeavor is marked by one broad spirit of reciprocity. Of course, the big features helped to a great extent. First came the Selig 'Kathlyn' stories published every Sunday. Now comes the Universal with a picture story every day and more are to follow. Hearst, unfortunately, has no Denver paper, so the big writeups for the Hearst-Selig weekly do not appear, except as reprints, but they are showing an entering wedge. The Kleine big features caught the popular fancy from the start and almost every Colorado paper will eagerly grab a well-written story about a film put out under this brand.

"Just at the present moment the 'big news feature' in Colorado is the coming here of several film-producing plants from Los Angeles. From present indications, the Universal will be the first big one to start working under Colorado sunshine; but several others will follow—if they do not precede that company. W. H. Swanson will be here during the week of Monday, March 9th, and Carl Laemmle and party are expected about the same time.

"Through their local representative they announced that they wanted a 12,000-acre ranch. But it is my opinion that they got reckless with the ciphers, for the logical idea here would be small and mobile units, so as to get greater diversity of scenic effects. There are a number of locations very close to Denver where unlimited water and other conveniences for development seem to offer attractions, but the writer is of the opinion that the best method would be to establish a studio and darkrooms in Denver and then send the producing parties out to the best locations, which can be done very cheaply. Colorado people have never had the grasping, greedy instinct of the Southern California bunch, and for this reason the cost of making negatives here would be probably half the expense on the coast, where every move means a bank-roll. But, then, neither does Colorado have the thousands of idle workmen, and the bread lines and the food riots. Everybody is happy and contented and can well spare the few courtesies to the other fellow—the little things that make life worth living and that make the whole big family happy.

"The opening of producing plants here recalls the fact that this state was very well represented in the several transitions that marked the birth and early growth of the moving picture industry. When the old disappearing gun and fire-run films, shown as curiosities in variety theaters, petered out, and the business was kept alive for one whole year by the 'car shows' and 'tours,' Colorado had already contributed twenty-five thousand feet of railroad scenic films, *all made from a coal car placed ahead of an engine*—the very thing to fit the 'car shows.' These negatives were made just before they 'saved the baby' by carrying the declining business over its first real 'bad spell.' Then came the full-reel subjects and Colorado contributed the first of these. 'Lynching at Cripple Creek' was the leader of the wild westerns, and it was quickly followed by several in which Gilbert M. Anderson—at that time producing for Selig—either wrote, directed or played parts. 'The Girl from Montana' was one of these, and probably the most exciting and popular. And it is interesting to know that the 'girl' in this picture was Miss Pansy Perry, whose two sisters recently worked in 'The Squaw Man' with good results.

"Anderson really got his training as a 'bad man' in Colorado. When he first came here he rode a horse like a sailor—or worse. He learned quickly, and also accumulated a lot of 'bad man' togs which looked good in pictures, even if they were foreign to the ideas of the real cow puncher. After he left Selig he tried town comedies in Chicago, but quickly returned to Colorado for a season or two, and started on the famous western pictures that have made him the best-known picture actor in the world.

"The rush to Los Angeles really began when Selig sent a small company there to pass a few weeks during the winter. Francis H. Boggs was responsible for the movement taking root, for he bought a couple of lots in Edendale for Selig and then others followed. With the coming of the big business, the ideas of the natives grew with tropical speed, and soon the coast real estate

men and others turned from the tourists to reap the harvest from the moving picture men, and their appetites seemed to feel no bounds. Prices went up, and even the weather man was caught in the vortex. Floods, dust storms, rains in July and August, cloudbursts and finally static—all caused the picture man to turn to newer fields, with the result that for several weeks there have been mysterious parties skirmishing around Denver in automobiles looking for factory sites and holding corner-conferences with real estate men, anxiously asking them to find 'just the place we want.' And by general consent, or, rather, understanding, there has been not the slightest disposition to raise prices or grab at the promise of golden flood. Why, I really believe if one case of coast tactics should sprout, the vigilantes would get busy and work in a picture that would never appear on any screen."

Chicago Film Brevities.

Alfred Hamburger, president of the celebrated Players Film Company, this city, left for New York, Sunday, March 8th. He will spend several days in the metropolis, looking over the film feature market with the intention of buying for his company.

* * *

H. M. Warner, sales manager of Warner's Features, New York City, arrived in Chicago, Friday, March 6th, after visiting his branch managers in Pittsburgh, Cleveland and Minneapolis, whom he advised on the rental prices of the Warner's productions. He left this city for Pittsburgh last Monday evening, and will arrive in New York about Thursday. Mr. Warner reported very good business for his firm throughout the territory visited.

* * *

D. W. Russell, Chicago representative for David Horsley, who has the American agency for Lumiere Film, called on us at our new offices early last week. Mr. Russell reports that business for the Lumiere product is encouraging in this territory.

* * *

Carl Rademacher has sold the Orpheum Theater, Freeport, Ill., and purchased the Monogram Theater, 35th and Halsted Streets, this city. Mr. Rademacher has closed the Monogram for remodeling, and will reopen in about ten days. The Monogram seats 450 people and, under Mr. Rademacher's management, four reels of Licensed service will be offered daily at five cents, with the exception of Saturdays and Sundays, when ten cents will be charged for special programs. Mr. Rademacher's predecessor ran vaudeville and pictures, but under the new management vaudeville will be cut out and straight picture programs used. The Orpheum, Freeport, was a "lemon," when Mr. Rademacher took hold of it; but he made a big success there during his one and a half years' residence. He succeeded in getting permission to open on Sundays about six months ago, and the Orpheum, under his management, had achieved such a fine reputation that ministers recommended his house, from their pulpits, as a good place to go on Sundays. Mr. Rademacher states that his good wife was a great help to him in making his Freeport success, and he believes that she will be a strong partner in his new venture.

* * *

Harry W. Baker, manager of the Weneeda Theater, 5038 West Chicago Avenue, called at our new offices last week, and, after admiring our surroundings, renewed his subscription for THE WORLD. This theater offers four reels of Licensed pictures for five cents, and Mr. Baker stated that business is very satisfactory; also that he has made exceptionally fine business with the "Kathlyn" series. The Weneeda seats 300 people.

* * *

Charles S. Goetz, special representative of The World's Film Corporation, New York City, called on us March 5th on his way back to New York, after a tour on which he visited Cleveland, Pittsburgh, Buffalo, Detroit, Kansas City, St. Louis and Minneapolis, in all of which cities his company has offices. He reported that business has picked up, and that in some cities it is quite flourishing. He also reported that his company is now releasing nothing less than five-reel subjects. Mr. Goetz was accompanied, during his call at our office, by F. H. McMillan, Chicago manager of the company. Mr. McMillan has held his present position since the office was opened last October. He stated that business was keeping up fully with all the rest of the offices, and that there is a great demand for "Joan of Arc."

* * *

I have just received a postal card from William H. Bell, bearing the Havre postmark. He states that after getting through with the French republic he will return to this country.

* * *

T. F. Cabasino, vice-president of the Italian-American Film Corporation, New York City, visited our offices Tuesday, March 3rd. Mr. Cabasino stopped off at Pittsburgh on his way here from New York City. He will remain in Chicago until the latter part of the month, and will then proceed to St. Louis and Kansas City. He stated that his company expects to open a western office here some time this month or early next month. He has not yet decided who will take charge of the Chicago office.

James Martin, manager of the Magic Theater, Fort Dodge, Ia., writes that Francis X. Bushman, the popular leading man of Essanay's eastern company, will appear at his theater on Sunday, March 15th, to take part in a special program that has been arranged. Mr. Bushman is in high demand these days by exhibitors, as his lectures are clever and entertaining, and most educational in their way.

* * *

The moving picture spreads in the Chicago Sunday papers of March 8th were really remarkable. The Examiner's page had fine illustrations of "The Battle of the Wilderness" (Vitagraph), and of "Wolfe, or the Conquest of Quebec" (Kalem), with a well-written synopsis of the latter. Over a column of descriptive reading matter, on another page, was devoted to the Hearst-Selig News Pictorial. The Sunday Tribune's page, in the magazine section, had a beautiful colored likeness, on a large scale, of Maurice Costello, of the Vitagraph Company, with a brief biographical sketch. The page had also a column and a half of moving picture news paragraphs. The Sunday Record-Herald also devoted a full page to pictures. "Samson and Delilah" (American), carried most of the space in illustrations and story.

ECLECTIC OPENS BOSTON AND N. Y. EXCHANGES.

The Eclectic Film Company has opened a branch office to be conducted under the name of Eclectic Feature Film Exchange, 65 Olympia Bldg., 3 Tremont Road, Boston, Mass. This announcement will undoubtedly be welcome to the New England exhibitors. Henceforth they will have the opportunity of booking the Eclectic feature films direct in that territory.

The Eclectic Company cordially invites the exhibitors in New England to get in touch with the new office, which is in charge of Mr. S. Bernfield, an experienced exchange man and thoroughly familiar with the character and needs of that territory.

Another Eclectic exchange has been opened in New York City, a rental office from which bookings can be made for Eclectic features. This rental office will be conducted the same as other Eclectic exchanges, under the name Eclectic Feature Film Exchange. It is temporarily located in the World's Tower Building, 110 West 40th Street, New York City, room No. 1401. Jule Bernstein is in charge of the office and will be pleased to meet old and new friends, and will be glad to explain to interested parties everything in connection with Eclectic film service.

VITAGRAPH ORGAN DEDICATED.

A large number of New York musicians interested in organ music were present at the formal dedication of the big Wurlitzer-Hope-Jones symphonic orchestra at the Vitagraph Theater, Forty-fourth Street and Broadway, New York, on Monday morning, March 9. Mr. Robert Hope-Jones, the inventor of the instrument, and other experts gave a recital which developed the possibilities of the symphonic orchestra much to the amazement and delight of the assembled musicians, one of whom declared that it was not only a "revolution, but a revelation." It is the intention of the management to give public recitals daily at the hours of 11 o'clock a. m. and 5:30 o'clock p. m.

Supplementing the recital will be shown the pictures "The Vengeance of Durand," a powerful dramatic subject; "Wild Beasts at Large," a most laughable comedy, in which wild animals play an important part; "Wonderful Niagara" and the "Battle Hymn of the Republic."

The program which has been on since the opening of the theater will prevail at the 2:30 o'clock matinee and the 8:30 o'clock evening show. The prices will remain the same.

FAMOUS PLAYERS ENGAGE WILLIAM FARNUM.

The Famous Players' Film Company has engaged William Farnum, one of the most popular stars on the American stage, who will be presented in "The Redemption of David Corson," by Charles Frederic Goss, published by the Bobbs-Merrill Company. "The Redemption of David Corson" provides Mr. Farnum with a role superbly suited to his physique and individuality.

TAKES OVER LEASE.

H. H. Durgin, proprietor of the Spa moving picture theater, Pittsfield, Mass., took over the lease of the Empire Theater on Summer Street that city. Besides the lease Mr. Durgin becomes the owner of the chairs, scenery, moving picture booth and furnishings. Present plans call for the remodeling of the entire playhouse and the opening about April 13. A mirrorroide screen will be installed. Motion pictures and vaudeville will also be on the program. Lawrence Durgin will be associated with his father in the new venture. Together they will conduct the Empire and the Spa Theater.

Motion Picture Exhibitors' League

NEW YORK LOCAL REORGANIZED.

President Neff, of the National League, Straightens Out Some Kinks in the Local Situation.

PROSPECTS for a better organization of League Exhibitors in New York City have greatly improved during the past week. For some time the local League organization, known as the Motion Picture Board of Trade, with Sidney Ascher as president, has been in a moribund condition. No meetings were being held and there was no attempt to increase the membership, due largely to the inaction of the officers. President Neff was invited to come East and look the situation over, with the hope that he would be able to suggest some solution for the problem that beset the Local League.

Several conferences were held early in the week, and it was decided to request the resignation of the officers of the so-called Board of Trade and to make a new start. Mr. Ascher, the president, was practically disqualified to hold office for the reason that he had become interested in the manufacture and renting of pictures. For this and other reasons, it was decided to have a new deal, and after a hurried arrangement with State Secretary Fleischman, notice of a meeting to be held at the Hotel Imperial, Wednesday morning, March 11th, was sent out.

At the appointed hour the exhibitors began to arrive until quite a considerable gathering was assembled. Among those present were President Neff; National Vice-President, R. L. Macnabb; New York State Secretary, M. L. Fleischman; T. P. Finnegan, member of the National Executive Committee from Texas; John J. Wittman; John Mullaney, and others from the Bronx; T. B. Keppler, Counsel for the New York State League, and H. U. Newsome, of Birmingham, Ala.

A resolution was adopted declaring all offices of the Board of Trade vacant. A second resolution changed the name of the organization to that of New York Local No. 1 of New York State Branch No. 11, Motion Picture Exhibitors' League. An election of temporary officers was had, and the following were named: President, John J. Wittman; First Vice-President, R. L. Macnabb; second Vice-President, H. Feldman; Secretary, M. L. Fleischman, 2755 Webster Avenue, New York City; Treasurer, John J. Mullaney; Sergeant-at-Arms, M. Becker.

It was decided to call a meeting of New York exhibitors on March 26th, to be held at the Imperial Hotel. The hour will be 10 o'clock in the morning, and all exhibitors desiring to affiliate with the League will be welcome.

MASSACHUSETTS EXHIBITORS AT SPRINGFIELD.

Hold an Enthusiastic Meeting and Secure a Large Addition to the Defense Fund and the Memerbship.

THE first general meeting of the Moving Picture Exhibitors' League of Massachusetts ever held outside of Boston was called together at Springfield on Wednesday, March 4, and a most encouraging one it was. Among those making the trip from Boston were: E. H. Horstmann, Frank J. Howard, H. Sivoolos, "Nap" Demara, Simeon Frankel, Fred Swett, R. D. Marson, and the following exchange men: J. A. Eslow, Universal; Harry F. Campbell and Samuel Grant, Warner's Features; Jack Leonard, Famous Players; Fred B. Murphy, World Film; and Louis Machet, Standard Feature Film Company.

The meeting was called promptly at 2 p. m., in the offices of the Goldstein Brothers Amusement Company at their Broadway Theater. President Hortsmann, of the League, outlined what bills were now pending in the Massachusetts Legislature, explaining that a defense fund had been raised, wholly due to the efforts of Boston exhibitors and exchanges, and gave a résumé of the recent meetings of the League held in Boston, the details of which have been printed in the World's previous issues.

Frank Howard was the next speaker, and in his usual frank way explained that the Boston end of the business had been fighting the battles of all Massachusetts exhibitors, without any concrete help from the up-state managers. He clearly pointed out that the league could not continue to do this, unless it was assured of the moral co-operation and financial support of all exhibitors in the Bay State, and urged everyone present to join the league at once, and to contribute to the defense fund.

Harry F. Campbell reported on legislative matters, the substance of which has already appeared in these pages. Mr. Samuel Grant, chairman of the Operators' Committee, also rendered his report for the benefit of those present. Fred Swett, of the Nicholas Power Company, related conditions in general throughout the country.

A. Mandleberg, of the Princess Theater, Springfield, addressed the exhibitors, and promised that the small league which had lately organized in Springfield would join the big Massachusetts League, and vouched for its full co-operation. The Springfield League, which has about 20 members, was organized to fight the Sunday closing of theaters, and the barring of posters from theater lobbies, donated to the defense fund as a body, while Goldstein Brothers and other firms, also donated as individual firms.

Among those present from and around Springfield were: Manager Adams, Levin Theater; Manager Thomas, Globe; Manager Zimmerman, Gaiety; Manager Mandelberg, Princess; Manager Dexter, Lyric; W. Morton, Reel; H. Hudson, Hudson; Manager Farrell, Subway; Manager Graves, Mirror; A. N. Stebbin, Empire, West Springfield; Harry Lebinger, Star, Holyoke; H. J. Flebotti, Grand, Indian Orchard; Messrs. Zempft and Lower, Nelson Theater; Manager Wrighter, Poli's; Manager Goldstein, Broadway.

The meeting was considered distinctly successful by the league, and is a step forward in the plan to bring all Massachusetts exhibitors into the league, as a well-knit, strong state organization. On the return home, Messrs. Howard, Eslow, Campbell, Grant, Murphy and Marson put the finishing touches to a busy day by a dinner at the Cafe Hayward.

HENRY.

OPPOSE CENSOR LAW.

Pennsylvania Exhibitors Propose to Contest the Legislative Enactment in the Courts.

At a recent meeting of motion picture exhibitors held in Philadelphia, Pa., it was decided to make a fight against the law passed by the legislature of that state providing for the censoring of motion pictures. More than 100 exhibitors were present at the meeting, which was held at the law office of Samuel F. Wheeler, president of the Philadelphia Local of the Motion Picture Exhibitors' League of America and a committee consisting of James H. Buttner, V. R. Carrick, Harry Schwalbe, Marcus A. Benn, Edward A. Jeffries, George H. Roth and Samuel H. Wheeler was appointed to confer with the exhibitors in the western end of the state on the question on instituting a test suit to determine the constitutionality of the censor law.

According to the terms of the act the governor has appointed two persons to censor pictures for the entire state. It is contended that it is a physical impossibility for two persons to perform the duties required of them by the act.

It was also decided to contest the authority of the State Commissioner of Labor and Industry, whose inspectors are making recommendations relative to safety appliances to be installed in picture theaters. It is said that the Labor Commissioner is usurping the authority of the State Fire Marshall and, therefore, acting outside of his authority.

PROGRAM QUESTION IN PHILADELPHIA.

Philadelphia exhibitors are struggling with the question of the proper length of program to be run for 5 and 10 cent admissions. A special meeting of the Philadelphia League was held recently at which there was a large attendance and a full discussion of the subject. A committee of four, previously appointed to investigate the question, reported recommending four reels for 5 cents and up to eight reels for 10 cents admission. Matinees to be 5 cents. An amendment was made that full price of admission be charged for all children not in arms.

During the discussion that followed the matter of big features received a great deal of attention, with the conclusion that the big feature had come to stay.

The recommendations of the committee were adopted unanimously and an agreement drawn to go into effect April 3 for a period of three months, provided that 70 per cent of the exhibitors in Philadelphia, irrespective of the league, sign the document and abide by its provisions.

INTERNATIONAL EXECUTIVE MEETING.

A meeting of the board of directors of the International Motion Picture Exhibitors Association will be held at the Hollenden Hotel, Cleveland, Ohio, on Wednesday and Thursday, March 18th and 19th. Members of the board are Charles H. Phillips, president, Milwaukee, Wis.; Judge A. P. Tugwell, vice-president, Los Angeles, Cal.; Harold W. Rosenthal, secretary, New York; W. J. Sweeney, treasurer, Chicago, Ill.; S. H. Trigger, New York; Joseph B. Friedman, Buffalo, N. Y.; Dr. J. M. Rhoades, Indianapolis, Ind.; Thomas Furniss, Duluth, Minn.; Fred J. Herrington, Pittsburgh, Pa.; Frank Howard, Boston, Mass. The meeting will be open to all exhibitors, and matters concerning the Association will be discussed. Details of the convention and exposition to be held in New York City will also be discussed.

NEFF GOES TO ROCHESTER.

After disposing of the situation in New York City, President Neff went to Rochester, N. Y., for a conference with the members of the Executive Board of the State League. At this meeting the resignation of Sidney Ascher as National Vice-President from New York State will be accepted and his successor pro tem probably appointed for the unexpired term.

TEXAS TO HOLD CONVENTION.

T. P. Finnegan, member of the National Executive Board, from Dallas, Texas, was in town last week looking for some good pictures for his new houses in Fort Worth and Waco. He announced that a convention of Texas exhibitors would be held sometime in May or June, for the election of delegates and the transaction of such other business as might be brought before the meeting.

FAVERSHAM TO ACT FOR PLAYGOERS.

William Faversham has signed a contract to participate in a mammoth photoplay production under the auspices of Daniel V. Arthur, general director of the Playgoers' Film Company. The play in which Mr. Faversham will make his film debut is not announced, but it is hinted that it will be one of the big dramatic successes in which the eminent actor-manager has appeared on Broadway and throughout the country during the past few seasons. Work upon the production will commence at once, and rehearsals of the interior scenes in the play will be held in the studio of the Playgoers' Film Company in Yonkers.

William Faversham.

Mr. Faversham's present endeavor is looked upon as one of the most potent developments in the history of motion-picture production, as he is universally recognized as one of the leaders of serious drama in America. The engagement of Mr. Faversham is in direct line with Mr. Arthur's expressed intention of introducing for the first time only Broadway stars and all-Broadway companies in the best Broadway successes.

"ROME OR DEATH" IS 5,000 FEET.

The advertisement of the E. & W. Transfilm Co., in our last week's issue, announcing the advent of "Rome or Death," through a typographical error, gave the length of this feature as 4,000 feet. Five thousand feet is the correct length. Exhibitors and exchanges please take note.

ANNA LITTLE JOINS UNIVERSAL.

THE Universal Company announces that it has secured the services of Miss Anna Little, who has been working with various picture companies on the Coast, but more recently with the Kay-Bee and Broncho Companies. Miss Little is a very handsome young woman, as we have had occasion to observe before in these columns, and has become well-known for her portrayal of Western girls. She has to her credit years of legitimate and stock experience, and outside of her portrayal of the Indian and cow-girl roles which made her famous, she has shown her accomplishment and versatility in many diversified characters.

Anna Little.

It is said there is not an animal on four legs that Miss Little cannot ride. Certainly, she is a past mistress in this direction, and aside from capitalizing this ability on the screen, she finds the keenest enjoyment in horseback riding as a recreation. She shoots with the steady hand and level eye of one who has felt the holster on the hip for a lifetime. She has known what it is to ride for days in the sizzling sun with a parched throat—to venture into rocky passes and up mountain sides where the false step of her mount would result in sure death. In fact, there is nothing that she fears or will not attempt, and this, combined with her delightful personality, exquisite beauty and matured dramatic expression, will place her in the foremost ranks of Universal stars.

As to who will direct Miss Little and what company will be accorded her has not been fully decided, but it is understood that she will continue in a series of roles similar to those that have made her the most widely known.

VERDICT AGAINST VITAGRAPH.

Louis M. Swaab, exchange man of Philadelphia, Pa., has been awarded a verdict in the sum of $20,424 against the Vitagraph Company, of New York, by a jury in the court presided over by Judge Barratt, in Philadelphia. The suit arose out of the replevin in 1909, of film leased to Mr. Swaab by the various Licensed manufacturing companies. The jury decided that the Vitagraph Company had no right to claim the reels and fixed the value of those replevined at $2,000. Mr. Swaab was allowed $8,424 damages for the retention of the reels, and was further awarded exemplary damages in the sum of $10,000.

SEAY WRITES ABOUT PICTURES.

Charles M. Seay, director and writer on many interesting Edison pictures, has contributed a four thousand word story entitled, "Interesting Facts About Motion Pictures," which appears in the March number of "American Boy," published in Detroit, Mich. Mr. Seay's long connection has enabled him to write most interestingly on his subject, and while he writes for the boy, his story will interest the "grown-ups." It will be found both amusing and informing.

CAMPBELL NO LONGER WITH EASTERN THEATERS COMPANY.

The Moving Picture World is in receipt of a letter from the Eastern Theaters Company, 18 Tremont Street, Boston, Mass., advising that Harry F. Campbell is no longer associated with them. Mr. Campbell was the advisory manager for that company. The Eastern Theaters Company operates five theaters in the New England states and is always adding to its circuit.

H. A. BODINE WITH RAW FILM SUPPLY.

H. A. Bodine, formerly connected with the Wollensak Optical Company, of Rochester, N. Y., has joined the forces of the Raw Film Supply Company, at 15 East 26th Street, New York, in the capacity of director of publicity and sales.

NEW HOUSE FOR DEVIL'S LAKE, N. D.

S. L. Wineman of Devil's Lake N. D. will build in that city a moving picture and vaudeville house to have a seating capacity of 800. Its dimensions are 40 by 140 feet.

"A Romany Spy"

A Three-Part Pathe Feature for Special Release by the General Film Company.

Reviewed by W. Stephen Bush.

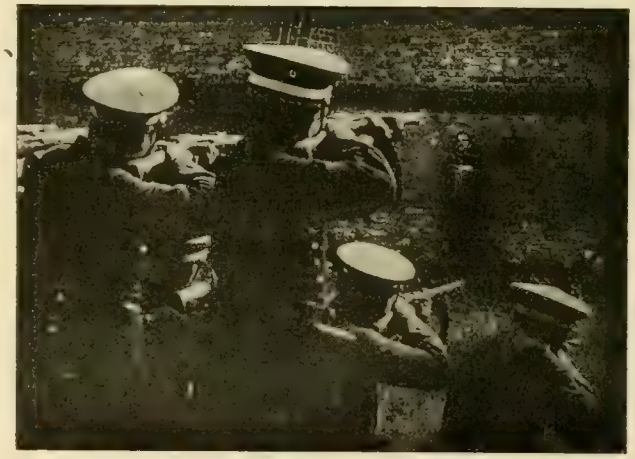
A MORE finely finished production than this feature it will be hard to find. All the elements of a great and striking success are present in happy and harmonious combination.

Nothing could be simpler and nothing could be more powerful than the plot. A gypsy girl, untouched by the notions and refinements of our civilization, is traveling through Russia with others of her nomadic tribe. A number of officers of a neighboring fortress join the curious throng around the gypsy camp when the young girl sings and dances. Her wild beauty, her unconscious grace and charms arouse first the passions and then the chaster emotions of love in the heart of one of the officers, who, despite the warnings of his comrades, remains after the show is over and seeks the acquaintance of the dancer. The girl, careless, after all more child than woman, makes light of the officer's devotion and runs away.

Scene from "A Romany Spy" (Pathe).

Standing with the crowd about the gypsys' camp the spy of a foreign nation has observed the officers infatuation for the girl and he at once decides to profit by it for purposes of his own. He is most anxious to secure full plans of the fortress in which the officer is garrisoned. He watches the girl as she returns from her meeting with the officer to the camp of her tribe and offers her money if she will take advantage of the officer's love for her and assist in obtaining information as to the guns and fortifications of the garrison. The girl consents and is smuggled into the fortress by the officer. She measures the length of the outer wall and the great guns by her steps and returns with the information to her employer. The latter is well pleased, but thinking that there is a chance of obtaining all the plans of the fortress and other important military papers kept within its walls, offers the gypsy a very generous reward if she will go back and secure them. The gypsy again consents. She has been watched and it takes her utmost skill to elude the alert sentries, but she succeeds in reaching the window of the officer's room where he is confined for his former indiscretion in bringing a stranger into the garrison. The officer is overjoyed when he finds that the girl has come to him at so great a risk and unhesitatingly admits her to his room.

A great struggle now distresses the heart of the gypsy. She has begun to care for the officer. She will not, however, break her word to the spy. While she is thus fighting with her own emotions a comrade of the officer enters the room. The girl hides behind the curtains while her lover and his comrade withdraw into an adjoining alcove. While the two men are engaged in talk the girl steals out of the room, finds the office of the commander of the fortress, breaks open the lockers which contain the desired papers and returns with the papers hidden on her breast to her hiding place behind the curtains. She thinks that her absence has been unnoticed, but in this she is mistaken for her lover excusing himself for a moment to his comrade had looked behind the curtain and had found her gone. When the comrade at last withdraws the officer again steps behind the curtain and discovering the girl accuses her of having been away. He wants to know where she has been and what she has done. The girl deeply embarrassed looks down on the floor when the officer sees one of the plans which the girl in her haste had dropped from her breast. The officer begins to suspect and questions the gypsy. The girl, her love now blazing forth in a flame of remorse, tells all, and in great anger draws the money of the spy from her bosom and throws it away. She only realizes the danger in which she has placed the officer when the latter explains that he may become suspected of treason. A gypsy, she had no country, she could not understand the sentiment of patriotism and loyalty to country, but as a woman now passionately in love with a man she fully understands what terrible consequences her actions may bring upon his head. She is disconsolate. At this moment an alarm is sounded in



Scene from "A Romany Spy" (Pathe).

the garrison. The theft of the plans has been discovered. The officer urges the girl to flee and she leaps out of the window. The next instant she is pursued by soldiers from whom she escapes only after a perilous chase.

In the meantime the commanding officer enters the room of the gypsy's lover, finds the plans and a large sum of money on the floor and accusing him of treason has him arrested. He is condemned and executed. Too late the distracted gypsy arrives upon the scene of execution throwing herself in an agony of despair upon the body of the unfortunate man. She is seized and after a heart-breaking struggle taken into the prison of the fortress leaving her fate in doubt.

The part of the gypsy girl was taken by Asta Nielsen and it may safely be said that this gifted woman never played with more art. She portrays the awakening of love in a woman's heart with an inspiration which amounts to genius. The other parts are all in competent hands; the settings are natural and effective, the groupings in the scenes where the dramatic and the spectacular united were most capably done. This is indeed a masterpiece.

RECEPTION FOR MR. AND MRS. LAEMMLE ON PACIFIC COAST.

Receptions, balls, luncheons, handshaking and exchange of compliments are the order of the day at the West Coast Studios of the Universal in honor and complimentary to Mr. and Mrs. Carl Laemmle and party who are visitors at the Hollywood Studios. Mr. Laemmle has been accorded such a welcome to the western Mecca of the motion picture industry as befits the president of the Universal Company.

On the evening of February 27th, the biggest reception and ball ever given by a motion picture company in the West was given in honor of Mr. Laemmle and party at the Hollywood Studios. Representative men of the industry and motion picture stars from all parts of the state, as well as every employee of the big western organization swelled the attendance to over 3000.

The ball and reception was held on the big stage at the Hollywood Studios. The stage was decorated for the occasion by Frank Ormston, technical director.

On the evening of February 25th Mr. Laemmle was the honored guest and toastmaster at a banquet at the Photoplayers' Club of Los Angeles. The evening was given over to fun, and the following photoplayers responded to toasts: Isidore Bernstein, C. A. Molloy, Fred Mace, Henry McRae, Herbert Rawlinson and Otis Turner.

On the evening of February 23rd, a formal reception and ball to Mr. and Mrs. Laemmle and party was given at the Hollywood Hotel by Mr. and Mrs. Isidore Bernstein. In attendance were all directors, stars and heads of departments of the Universal Pacific Coast studios, as well as Mr. Laemmle's party, consisting of Mr. and Mrs. Morris Fleckles, Mr. and Mrs. J. V. Bryson, Mr. and Mrs. F. V. Van Husen, Mrs. Lesserman and Herman Fichtenberg. Mr. and Mrs. David Horsley were also present.

"Zingo, the Son of the Sea"

A Twelve Reel Ambrosio Subject to Be Released in Four Installments by Warner's Features.

Reviewed by W. Stephen Bush.

FANTASTIC tales well worked out have a new and most compelling charm on the screen. Good fantastic tales, in which humor plays a major part are rare in the literature of the world, which is the reason we do not see more fantastic films. A modern Italian writer, A. Robida, has evolved a most amusing and fantastic piece of fiction which he called "The Most Extraordinary Adventures of Farandoul." The Ambrosio Company used the novel for the production of this feature, which the Warners have bought and will release in four different chapters.

The release of multiple reel comedy is not exactly new, but it has never been attempted in such large installments.

The quality of humor in this feature is of the bubbling, rollicking variety; the situations are in the main naturally and

Scene from "Zingo, Son of the Sea" (Ambrosio).

extremely droll, the acting of the principals showed a peculiar talent for this sort of work, the handling of the crowds was particularly clever, the settings were of course amusingly and many times impressively original and the costuming all the way through is on a lavish and extravagant style. Farandoul is not only genuinely funny himself but his crew is just as funny as he is. The adventures portrayed on the scene are particularly interesting just because the funny crew is there at all times helping the captain sharing his joys and sorrows with unwavering loyalty. Mysora, the handsome woman whom Farandoul marries, is one of the distinct successes of the feature. There are touches of Marie Dressler about her. She is in the full bloom of youth and grace and enlist sthe attention and sympathy of the audience from the very first time of her appearance on the screen.

The story is somewhat slow getting under way, too much time seems to be wasted on the Island of Monkeys and it does seem as if some of the scenes in which the monkeys examine the naked child and wonder at the absence of a tail and plan the inoculation of this appendage are just a bit too realistic for an American audience, though to be sure these very scenes might by some people be considered especially amusing. Once the story has started, however, it is swift, kaleidoscopic in its changes, constantly offering new and startling scenes and doing things which have never been attempted in motion pictures before. I thought the capture of Farandoul and his crew, their ruse to get free and their wonderful escape in barrels drifting down the stream were extremely laughable. The dining scenes were cleverly conceived and executed and I am still wondering how it was all done. The natural settings here help to produce weird spectacular effects. The scenes in the court of the King of Siam and indeed the whole long hunt for the White Elephant for whose recovery such a fabulous reward had been offered, were among the best things in this feature and will rouse any audience into prolonged spasms of laughter. The lion hunt in which real lions took such thrilling parts is another good scene. It would lead me too far afield to go into the details of all of these twelve reels; suffice it to say that the laughably fantastic standard is well maintained on the whole. It must be admitted that toward the end there is some weakening, and the part of the story dealing with the adventures in America is not by any means up to the standard of the rest.

The photography is of the best Ambrosio type. I am glad to add that with the possible exception alluded to there is nothing coarse in the performance. Nowhere will the spectator find an inch of vulgarity—it is all clean humor.

"Old Curiosity Shop"

Dickens' Famous Story Produced in a Five-Part Picture —To Be Released by Blinkhorn.

Reviewed by Louis Reeves Harrison.

IN some cases we may *see* Dickens to better advantage than we can read him, and no pains have been spared to make the leading characters of "Old Curiosity Shop" so real that we almost feel them. Nice attention to settings, to costumes, to an infinity of detail, afford an atmosphere of other value than that of supporting the narrative —the felicity with which they are presented records a historical period, offers strong contrast with present conditions and stimulates philosophical reflection upon their significance. From a purely impressionist point of view, I could *feel* the helpless plight of pureminded Little Nell in her pitiful struggle against the wretched greed of every one she knew, including the only one to whom she could turn, her last and only friend, her grandfather. Opposed to her sweetness and delicate sensibilities was a lust for money made hideous in Quilp, made amusing in others, made tragic in her gambling-mad grandfarther.

The difficult role of Little Nell, usually miscast, is in this case assumed by a girl who looks the part and who plays it without affectation and with sympathetic appreciation of its flower-like beauty—she is a drooping lily, though strong enough for a while to support the insufferable humiliations to which she is subjected. Her character, that of a simple, affectionate, true-hearted child, shines in her face and is revealed in her action. Not an extraordinary little girl,

Scene from "Old Curiosity Shop" (Blinkhorn).

interest in her is slowly aroused by contrast, particularly after Quilp appears. Quilp in this version of "Old Curiosity Shop" is a most hideous piece of realism. He is undoubtedly the "Quilp" Dickens had in mind.

Quilp represents greed in the raw state. There is laid bare in him the same "human nature" that leads a politician to betray those who elected him to office, that transforms a blue-coated guardian of honest people into a guardian of crooks, that sends so many New York mayors to France for a life of self-coddling after one term in office, that enables our political bosses to buy castles abroad and our financial bosses to trade wealth for social position. The smiling broker who is sailing up the sound to his country residence after sandbagging his customers, the lawyer who goes to play golf after swindling his clients, these gentlemen are "Quilp" in distorted character, infinitely meaner in that they know the significance of humanity's loftiest ideals. Loathesome as is the body of this incarnation of greed, such is nothing more than the form of a crooked man's soul. He may see in this character what is repulsive in his own.

The other types in "Old Curiosity Shop" are admirably selected, inasmuch as they are easily distinguishable and seem to fit into their places without a lot of make-up. After the play gets well started, its construction is very much better than could be expected where characterization is the main issue. There is seen an element of suspense introduced for a while the "single gentleman's" pursuit of Little Nell and her grandfather. Dickens diverts attention from the main issue constantly, very effectively in the relations of Dick Swiveller and "The Marchioness," but the photodrama follows the central line of interest, merely introducing the well-known types where they are necessary. The play will please Dickens' many lovers and deserves high praise because it gives a living picture of the epoch in complete and artistic composition and form.

"The Impersonator"

An Edison Three-Part Feature of Surpassing Excellence—Clever Work by Players.

Reviewed by Louis Reeves Harrison.

ONE of the best Edison stories ever thrown on the screen, "The Impersonator," responds to nearly all requirements of what a feature film should be. It is one of the kind that I would like to see every day at the picture show, one of the kind that has made friends for the new art, one of the kind that brings audiences back again and again, no matter how often they are disappointed, and it is one of those leaders deserving encouragement because it sets a high standard of subject and treatment.

There is a vital meaning in "The Impersonator," which is

Scene from "The Impersonator" (Edison).

taken, by the way, from a novel by Mary Imlay Taylor. The author brings about an intricate and interesting situation by very simple means, by means not half so strained and unnatural as those used in "The New Magdalen" of Wilkie Collins, which presents a similar case, and the interweaving of a second plot so heightens the effect that the story could be made to hold through five reels quite as well as three. The vital meaning is one easily recognized by all classes of people in a mixed audience, because the problem involved is universal—it is that of the human race in its entirety,

Gertrude McCoy assumes the leading role—the finest work she has ever done—which is that of a young girl brought up in an orphan asylum, where she was left by a dying mother. The girl's character is depicted one of tremendous mental and physical activity. She is naturally a girl of energy and resource, repressed, like millions of others, by the opposing forces of restrictive environment. While her religious environment may have preserved her native purity, it offered limited opportunity for development, and she finds herself at the dawn of womanhood tied down to an acquaintance in Paris with an artist, May Madding, her lover and another artist named Bishop. These three practically constitute her economic environment, and it is not of the best. She simply makes the best of it she can.

Miss Madding receives a letter from an aunt, Mrs. Whiting, in Washington, asking for a photograph, but Miss Madding shrewdly realizes that the face of the lovely young orphan would be more effective and persuades her to allow a sketch of herself made by Bishop to be sent as they desired. Startling result is a check from Mrs. Whiting and an invitation to visit her without delay. The orphaned girl gladly welcomes this chance to obtain a broader view of the world and goes to Washington as the impersonator of Mrs. Whiting's niece.

Mrs. Whiting is a true type, and the role is admirably depicted by Mrs. William Bechtel. Rarely has this accomplished actress had opportunity commemsurate with her gifts. She plays the grande dame with certain marks of good breeding ordinarily lacking in such roles, with an elegance and distinction born of experience. She has certainly found her natural place as Mrs. Whiting. The latter is an ambitious society woman of wide acquaintance, and she sees in the beautiful niece a chance to gratify her natural taste for matchmaking.

The lovely young orphan, in proof of her natural qualifications, proves to be a winning social card, and we are not required to strain our imaginations as to the reason. She looks the part and, with here and there a lapse into theatricalism, acts it in a thoroughly satisfactory manner. We are treated to some exquisite exteriors and tasteful interior settings in the visualization of Washington and political and social functions, all of which contribute to a sense of appropriateness and logic in the story. In the midst of a gay whirl, the newcomer carries herself with a lofty sense of her responsibilities to her supposed aunt and to herself.

Opposing influences are May Madding in Paris, now jealous of the purely individual success of her representative and determined to extort money from her under threats of exposure, a prying maid, the artist Bishop and finally the disillusionized aunt herself. The girl is but faintly supported by a young congressman who is in love with her and by an ambassador, Count Portucarrero. There is a mystery about the latter's interest in the young impostor which gradually becomes a promise of relief from the perils of an ambiguous

Scene from "The Impersonator" (Edison).

situation. The count is the young girl's natural father, an unnatural one in treatment until at the point of death, when his confession solves her most hateful problem.

From a very delightful preparation, through a clear and artistic exposition, to the end, this visualization adequately presents the soul that animated the original story. The author's meaning is more than approximated—it is given even more vivid realization on the screen than is possible through the difficult medium of words. Strongly enforced is the vital meaning that the mere possession of inherent powers is not enough—they can only find release in what comes so rarely to any of us, adequate opportunity for their expression.

Scene from "Sacrificial Fires" a Three Part Balboa Production.

"The Silver Loving Cup"

Two-Reel Special of Great Merit Made by the Imp Company

Reviewed by Harry W. DeLong.

THE Imp Film Manufacturing Company has produced a very excellent photoplay that has been well acted, directed and photographed. Its theme is somewhat conventional, but it is so clean-cut and human that it goes to the heart and causes commiseration on the part of the spectator for the father and his little girl.

Dr. Harvey is a celebrated surgeon and is the head of a corps of others in a large hospital. He is so devoted to his duties that his wife imagines she is neglected by him. She prefers a social life and selfishly neglects their little child to gratify her own pleasure. The father adores little Nora, while the mother scarcely notices her. A scene where the child's nurse is preparing her for bed is very touching; she prays for her father and asks God to make her mamma love her as her papa does.

Scene from "The Silver Loving Cup" (Imp).

Her father is in the hospital being consulted by all. Lister, a friend of the wife, calls and escorts her to a social function—a bridge party. Dr. Harvey is presented by his fellow surgeons with a silver loving cup in honor of the fact that he has discovered a wonderful cure for cancer. This is a beautiful and impressive scene. Lister and a party of friends entice Mrs. Harvey into a private gambling den, where she loses and borrows money from Lister. Dr. Harvey leaves the banquet hall where he has been presented with the loving cup and returns to his home, discovering his wife is not there. His little girl welcomes her daddy and asks him about the big new cup he has brought home with him. To please her he orders some milk and drinks out of the cup with the child, explaining how it was presented to him by his associates. Mrs. Harvey returns with a party of friends, including Lister. After they have gone, the husband suspecting too much intimacy between his wife and Lister, upbraids her. She tells him that it is necessary to her happiness for her to mingle in society, and that she would prefer him to any other escort. Dr. Harvey consents and attempts to fulfill her wishes, thereby neglecting his patients.

A critical operation is on, necessitating his immediate presence at the hospital, and Dr. Harvey has escorted his wife to a ball. A messenger is sent for him; he excuses himself and returns home for his instrument case. There he finds his wife and Lister, who have preceded him, believing he had gone direct to the hospital. A scene occurs, after which Dr. Harvey repairs to the hospital to discover that his place has been filled by another. He returns to his home and finds that his wife has deserted him for Lister.

His little daughter, who is suffering from illness, leaves her bed, and while attempting to take some medicine he has prescribed for her accidentally overturns a screen which falls into the grate, setting fire to the room, and she is mortally burned. At the risk of his life he carries her from the burning room. He attempts to relieve her suffering, but she will take the medicine only from the silver loving cup; the child expires. Later the father goes out to a different life, having lost all; he seeks solace in ministering to the needy.

His wife realizing her mistake repudiates Lister, and alone comes to real want.

Dr. Harvey has accomplished some wonderful cures, one especially on the little brother of a maid in a family who moves in the society in which he once lived. He is induced to take the strange case. The subject proves to be the father of Lister. He discovers this just prior to the operation, which he performs successfully. Then he calls Lister to account and learns that his wife left him in the early stages of their infatuation; that she was pure at heart, but foolish. Dr. Harvey is reinstated in the hospital. A case is brought in and he attends to it. He finds the victim is his wife in a condition of starvation. They are reunited and in remembrance of past sufferings they both drink to the memory of their little daughter out of the silver loving cup.

The fading pictures of the doctor's memories on the loving cup are very beautiful effects.

"EAST LYNNE."

Three Parts in Six Reels (Apex).

Reviewed by W. Stephen Bush.

"EAST LYNNE" is one of those perennial attractions that have their great strength in the story. A woman rather sinned against than sinning, a victim of fate more than of her own folly is always sure of the sympathy of an audience. With strong touches of the real melodrama, "East Lynne" is taken out of this conventional order of entertainment by its profoundly tragic ending. Indeed, one of the items of praise that have always been bestowed upon "East Lynne" is its avoidance of the artificial. With its great popularity as a basis for advertising, "East Lynne" has long been a favorite theme of the dramatist and latterly of the film producer.

This is the first time I have seen "East Lynne" in an all-British garb as far as actors and producers are concerned. Naturally, no country could furnish finer settings for an English story than the scenery of its native land. The exterior settings of this filmed version of "East Lynne" are, as a rule, well chosen, and carry the atmosphere. The scenes along the beach are particularly fine, though they, of course, were supposed to have occurred in France.

The adaptation of the immortal story was, on the whole, well done. As the feature has been put together, even he who has never read the story of "East Lynne," will have little difficulty in following the thread. This is no small praise and well excuses some of the liberties that have been taken with the story. Nothing on the screen brings out the fact that Lady Isabel was made unrecognizable through the accident on the railroad. An additional explanatory title will remedy this easily. The adapter showed excellent judgment in eliminating the non-essentials without sacrificing any of the inherent power of the story. The titles are very helpful, though by no means profuse. Profuse titles in nine cases out of ten are crutches for a lame story. The titles here always come at the right psychological moment and always mean something. Some of the situations are developed with skill; the motives and character of Levison, for instance, were worked out quite cleverly.

The acting, on the whole, was not inconsistent with good standards. The appearance of Carlyle and his impersonation will pass muster, the small but not unimportant part of Richard Hare was well taken as was that of Otway Bethel, and especially that of Mr. Dill, the old factotum in Carlyle's office. The part of Lady Isabel is one of the most thankful in the whole range of the popular drama, and at the same time, one of the most difficult. The actress in this production to whom this trying part was assigned, is earnest and ambitious, but does not always rise to the best traditional standards of the play. Barbara Hare, a strong but lovable character in the story, appears a trifle harsh and unlovable on the screen. The motives of her action are not always developed with that skill which the best art requires. There was a tendency to emphasize the ridiculous in the character of Carlyle's sister, for which, if I recollect the story aright, there comes little warrant in the novel.

I have no doubt whatever that this feature will appeal to many patrons of the motion picture theaters whether they have read the story or not. The magic of the story as it unfolds itself on the screen is irresistible. The action in this adaptation moves forward with commendable swiftness, and there are no evidences of padding. The final climax is not badly rendered, and the quotations from the novel when Lady Isabel is no longer able to disguise her identity are finely chosen and very touching.

The musical possibilities of the play are, of course, unusually great. The sweet pathos of the last scenes so strongly tinged with tragedy can be enhanced and emphasized by music skillfully played and well chosen.

The popular appeal of the story does not suffer to any extent in the filmed version, on the contrary, there are some scenes in which this appeal will prove stronger than ever the appeal of the original novel or of any of the older dramatized versions. The mother's bitter grief and agony gain in intensity through the silence of the screen, and no words could add anything to the feeling of the spectator when he sees the parting "more bitter and fearful than the parting caused by death itself."

"The Spartan Girl."

The Pasquali Company Releases an Interesting Five-Part Subject of Love and War.

Reviewed by George Blaisdell.

IN "The Spartan Girl," a five-part subject released by the Pasquali Company, a young woman on two occasions hesitates between love and duty. In the first instance she chooses the latter, in the second the former. There will be scarcely a dissenting voice to the statement that she was wrong both times. Against the dictates of her heart she permits her father to force on her a marriage with a man she does not love, ignoring the man for whom she does feel deep affection. Six months after her marriage she clandestinely meets her old sweetheart, an officer in the Turkish army, as her husband is also a staff officer in the Greek army—and the two nations are at war. Ali Bey, on a threat of committing suicide, induces Helena to copy war plans intrusted to her husband's keeping. When the Turks checkmate the Greeks it is clear to the chief of the latter the plans have not been kept inviolate. The husband is demoted and ordered to the firing line. It is then the woman discovers that in truth she loves the man she has betrayed. In the attempt to undo the damage she has caused, to save the Greeks and protect her husband's honor, she meets her death.

Scene from "The Spartan Girl" (Pasquali).

The story will interest, especially the last half. The rescue of Helena and her little girl companion when they are threatened on the reef by the rising tide seems weak. The natural thing for Ali Bey would have been to swim to the drifting rowboat instead of losing precious time by running back to the hotel for a companion. The introduction of the two rivals later by the courtly father was splendidly handled. It did seem unnatural, however, on the part of the father, after discovering that his daughter was in love with the Turkish officer, to insist that the alternative of marrying the Greek was to take the veil. It seemed more unnatural that the mother should not openly espouse the cause of the daughter.

It seemed "cheeky" on the part of the Turkish captain to ask the woman to betray her husband. He had been so brusque, so business-like, so unloverlike. The scenes where the wife goes to the room of her sleeping husband and takes from his trousers the key of the vault and the later fevered copying of the document will hold tight. The best situation, or one of the best, and strongly dramatic is the parting of the wife from the husband ordered from staff duty to the front, the result of her disloyalty.

The last reel is filled with rapid action. When Helena, accompanied by her butler, has gone to the Turkish camp—and strangely and in most unsoldierly fashion been permitted to listen to the discussion of a council of war—and is told by Ali that the Greeks are bound to be defeated, she plans to destroy the bridge over which the Turks will pass. Where under her direction the butler is enabled to secure the dynamite we are not shown. The hurrying troops and the horsemen galloping over the great structure make a stirring picture. The destruction of the bridge is cleverly simulated. There is a thrill as the dying woman surrounded by the victorious soldiers absolves her husband from blame and an officer tears from its staff the national standard and places it over the body of the woman who has with her life atoned for her mistakes.

ECLAIR IN NEW QUARTERS.

Well-Known Company Transfers Its Executive Offices to the Leavitt Building.

THE Eclair Company opened on March 2 its new offices in the Leavitt Building, 126 West Forty-sixth Street, New York City, where with the entire fourth floor it will have abundant room for its expanding business. There are twenty-eight private offices, nearly all of them ranged around the sides of the floor. As one steps from the elevator he finds himself in a large reception room. The offices are reached by a hall extending along the north and east sides. The first room is the directors', where there is a large table in the wood that is to be found throughout the floor—in the partitions as in the desks and other furnishings and fittings—golden oak. Then comes the office of President Ch. Jourjon. Next are the quarters of the Peerless Features Producing Company, an organization in which Mr. Jourjon is interested, and which will be heard from in the near future.

Then in order are the Features Ideal and the Leading Players' Film Corporation, with Agnes Egan Cobb at the helm; the office of the secretary, C. Patin; General Manager Offeman, the sales department, the assistant general manager, the showroom, where will be found the Kineclair and the compact Gillon camera; Bert Ennis is next with his publicity department, and adjoining is the scenario department, with Mrs. Brandon in charge. Two offices as yet unassigned complete the string on the east. On the south are the rooms for the stenographers, several rooms for the accounting department and the cashier, a room for the office boys, and a small department for emergency film cutting and renovating.

In the center of the floor are the shipping department and poster room and a large film vault. There are two projection rooms—the first for public purposes and the second more for strictly company use. In the former are two Simplex machines and in the latter one Simplex. The three machines are in one spacious compartment, a floor-to-ceiling partition separating the two little theaters.

There is an air of simple elegance about the whole floor that will appeal to the business side of man or womau.

INDEPENDENT FEATURES COMPANY.

New Feature Concern With Branches in Cincinnati, Cleveland and Toledo to Handle Ohio Business.

The Independent Features Company, Incorporated, is the name of a new company organized to handle a program of features for the state of Ohio. Its officers are Nelson F. Evans, president; I. W. McMahon, vice-president; C. F. Evans, secretary, and Jerome M. Jackson, treasurer. The company will have offices in Cincinnati, Cleveland and Toledo and will distribute a feature program of twenty-six reels every week, with a daily change for all its patrons.

Messrs. Jackson, C. F. and Nelson F. Evans were in New York during the first week of March and made contracts for the entire program of the Exclusive Feature Service, Gaumont, Solax, Blache, Itala, Great Northern Special, Ammex, Great Northern Preferred, Film Releases of America, Helen Gardner, Gloria, Apex, Criterion, Kennedy Features and Pasquali. A buyer will be kept in New York continually to select features for the new service. All purchases will be made to include the exclusive control of the state of Ohio and pictures shown by pirates in that state will be confiscated on sight.

Most of the members of the company are well known to the theater managers of Ohio. Both Mr. McMahon and Mr. Jackson have been connected with the business for several years and at one time ran the Cincinnati-Buckeye exchange. Mr. Nelson F. Evans has been in the business for four years, part of which time he was with the American Feature Film Company. C. F. Evans is the father of Nelson, but has no previous record in the business.

The members of the company are very enthusiastic over the outlook for business.

MONTGOMERY AT ALBANY, GA.

On March 2 Frank T. Montgomery, the picture theater magnate of the South, opened a new house in Albany, Ga., under what he considers most favorable conditions. "The folks of the town are elated with the show and I am tickled with the outlook" he writes. It is a faculty Montgomery has of pleasing his patrons.

SIMPLEX IN DEPARTMENT OF AGRICULTURE.

A Simplex projector has been installed in the United States Department of Agriculture, Division of Publication, 215 13th Street, Washington, D. C., through Mr. Williams, Educational Department, Universal Film Manufacturing Company.

Manufacturers Advance Notes

"THE BARBER OF SEVILLE" (Kleine Ambrosio).

"The Barber of Seville," scheduled for release through the General Film Company March 24, is in every way a worthy sequel to the feature film, "The Marriage of Figaro," which was recently released by Mr. Kleine and which elicited enthusiastic comment in motion picture circles. Like its predecessor it is characterized by beautiful photography, magnificent settings and acting of high quality. The scenario is based upon the opera story of Rossini and the original comedy of Beaumarchais. In its photodramatized form this charming story is more intensely amusing than ever.

Scene from "The Barber of Seville" (Kleine Ambrosio).

Figaro, the "Barber of Seville," is the confidant of all the lovesick men and maidens of that romantic city, and lovers in distress never fail to go to him for aid. How he assists the dashing Count Almaviva to win pretty Rosina from her testy old guardian, who also wants to marry her, makes a delightfully entertaining story.

PERSONNEL OF UNIVERSAL COMPANY FOR HAWAII.

The complete personnel of the company of Universal players which goes, under the charge of Henry McRae, director of 101 Bison dramas, to the Hawaiian Islands and produce a score or more of dramas of Hawaiian life, has just been announced by Isidore Bernstein, general manager of the Pacific Coast studios of the Universal.

The party is made up of the following well-known motion picture people: Marie Walcamp, Betty Shade, Lula Warrenton, Henry McRae, William Clifford, Sherman Bainbridge, Valentine Paul, Rex de Rosselli and son, Robert Ross, Faxon Dean, Allan Watt, and Mrs. Isidore Bernstein. The party sailed on March 5th, from San Francisco on the steamship Mongolia, and it is planned that they will remain in the Islands several months.

DENVER OFFICE OF GOLGATE FEATURE SERVICE.

President Lesser, of the Golden Gate Film Exchanges, advises that their Denver office is now under the management of Mr. M. Calmy, formerly of their office in San Francisco. They desire to announce to the trade that they have absolutely no connection with an exchange in Denver, named the Film Rental Brokers, and also desire to announce to the trade that Mr. J. C. Butts, their former manager, is in no way connected with their company. This warning is published on account of a letter that has been circulated by their former employee.

CRYSTAL SECURES TWO NEW STARS.

The Crystal Film Company has secured the services of two of the best known and most popular film stars, to appear henceforth in Crystal films. The two artists engaged, in addition to Miss Pearl White and the regular Crystal Company, are Miss Vivian Prescott and Charles De Forrest.

There is perhaps no better known star in the business to-day than Miss Prescott, and her work with the Imp Company and with the Biograph Company more recently is still fresh in the minds of the photoplay fans. Miss Prescott is a real comedienne. Mr. De Forrest is also a well-known star, and his work with the Imp Company in the series of "Bink" comedies will also be favorably remembered.

"CLOSED AT TEN" (Beauty Films).

A delightful story from the experience of a co-ed. Marjorie Holmes, attending college, has her host of sweethearts, but foremost among these is Jack Bandle, who, confident of being accepted, provides himself with a marriage license. Being accepted, he displays his license, thereby arousing the ire of Marjorie. The affair is promptly broken off and Mr. Evans is given the privilege of escorting her home, much to the disappointment of Jack. The

Scene from "Closed at Ten" (Beauty Films).

scenes that follow are highly amusing, as they depict the predicaments of all parties concerned. Miss Fischer makes a rather spirited co-ed and her characterization will be highly appreciated. Harry Pollard plays opposite and makes a splendid type of sweetheart. Excellent photographic quality prevails throughout. Beauty subjects have acquired a popularity because of their uniform merit and quality and exhibitors are highly anxious to book these subjects. Released March 11.

PAN-AMERICAN BRANCHING OUT.

The business of the Pan-American Film Co. has grown so rapidly within the last month that additional floor space was necessary, the company has taken over the shipping department, projection room, etc., of the World's Special Film Corporation, which previously occupied the westerly half of the ninth floor of the World's Tower Building, 110 West 40th Street, New York City.

This will give the Pan-American Film Co. shipping facilities for fifty features in continuous transit. Mr. Edward King will be in charge of the New York Exchange, assisted by Harold B. Franklin. William Nuttall will be in charge of the shipping department and Mr. Lyall Dean will assist in the booking and correspondence.

A large number of features have been added and contracts entered into for additional companies in the manufacture of feature films which will bring releases up to about seventy features per year.

"THE GRIP OF IRON" (Apex).

"The Grip of Iron," distributed by the Apex Feature Film Company, is a five-reel drama of English life, and features Louis Baumeester, an actor of reputation and power. He is a Hollander and does some strong acting in this picture, the first to be made by the British Film Producing Syndicate. The story is interesting and has a tremendous situation which is also novel and this the leading player makes effective. The backgrounds are typically English—fields, lanes, a village church, a farm house and interiors. The photography is fair and many of the scenes are lovely. The cast is small and the characters easily distinguished from each other, and support the leader fairly.

Scene from "The Grip of Iron" (Apex).

The well-to-do farmer's son loves the daughter of the village inn-keeper who has given her affections to a criminal now in prison through an action taken by the farmer. The criminal escapes and again is recaptured with the help of the farmer, who has "a grip of iron." To be avenged on the farmer the girl now marries the son. The old man has become a helpless paralytic, who can hear and see, but can't speak. He has to watch the woman and the now once more escaped convict plot to kill the son, yet can give no word or intelligible sign to stop it, till just at the last moment his power comes back to him.

"THE THREE SCRATCH CLUE" (Essanay).

When Dr. Strong purchased a fifty-thousand-dollar copy of a rare publication, he had cause to worry. It was like guarding a safe full of gold, and when George Lynch introduced himself to the doctor, after saving the physician's daughter, he did not suspect for a moment that it was Lynch's intention of securing the book at all cost. Lynch was a gentleman crook, who had carried on many deeds that the police were still wondering over. The scenes throughout the entire two thousand feet contain thrills and mystery that is bound to keep the observer on edge. Dr. Strong's secretary has a personal disliking for Lynch, inasmuch as he is gradually taking the affections of Helen, the doctor's daughter, away from the secretary. It naturally creates an enmity. The production as a whole is superb. The photography is beautiful and the portrayal of characters in keeping with the excellent story. Francis X. Bushman, in the role of secretary, puts a natural feeling into the part that makes it distinctive. Bryant Washburn plays the part of the gentleman crook — and does it admirably. This production is booked for release Friday, March 27th.

AETNA FILM COMPANY NEW STUDIO.

Work is going forward rapidly in Newark, N. J., on the massive new studio of the Aetna Film Co., Inc., Long Acre Building, New York.

The very complete and comprehensive artificial lighting system is to be one of the several features which will help to make this one of the most efficient studios in America for the production of photoplays requiring special lighting effects.

It is expected that the building will be ready for occupancy within two weeks so that the Aetna Company's producing cast, now in Florida, under the direction of Richard Sterling, will be able to complete inside scenes of their features immediately on their arrival, about March 10th. A very considerable local pride and enthusiasm has developed for the activity and enterprise which has characterized the Aetna Film Company's operations in Newark.

"THE SPIDER AND HER WEB."

Here is an old question that has been asked and answered many times in many different ways: "Does the end ever justify the means?" The present play is not going to attempt to make a definite answer to that question, but it is going to throw some illumination upon it. This is the play spoken of some time ago through the press which Lois Weber, Phillips Smalley, Wallace Reid and Dorothy Davenport combined to make. What with that splendid actor Rupert Julian and the agreeable Billy Wolbert, the piece has an all-star cast.

It is a virile story of ultra-modern high-life showing aspects of love, passion, vanity and fear as they are under the thin stratum of lackadaisical sentiment and false tradition. In good literature the figure of a woman is often met who is dazzlingly beautiful, who has a fascinating personality and who has everything that a woman should have except a heart; such a woman is a spider and causes good men to commit terrible crimes.

Scene from "The Spider and Her Web" (Rex).

Madame DuBarr, enacted by Miss Weber, is such a human spider, Miss Weber has never done a more impressive piece of acting in her career on the screen. Miss Weber is the author of the play and, with Mr. Smalley, is also the producer. And it is the greatest play the Smalleys have appeared in for months.

Madame Du Barr's salon is frequented by writers, artists, students and scientists. They first come to her affairs for an evening's diversion. Before the evening is over, one more fly is enmeshed in her web.

The reformation of this woman is the essence of the present play.

MORE NEWSPAPER PUBLICITY.

Eclectic Film Company, of 110 West 40th Street, has made an arrangement with the Hearst publications by which there will be published in the Sunday editions of the several Hearst dailies, a serial story entitled "The Perils of Pauline." The story was written by Charles Goddard, author and playwright, and the pictures will be made by the Pathe company at the studio in Jersey City.

The story begins in the Sunday American of March 14th, as announced in a two-page advertisement published in the American of Sunday, March 7th, last. To make the enterprise more attractive to the readers of the newspaper, an offer of $25,000 to be distributed in portions of $1,000 each week for the best explanation of some mystery in the picture.

Miss Pearl White, well-known to picture fans throughout the world, has been engaged to play the part of Pauline. Paul Panzer will play the part of Raymond Owen, the remarkable villain of the story, and Crane Wilbur plays Harry Marvin, an attractive lover. The story is said to be highly sensational.

JOHNS-MANVILLE CO. BRANCHES MOVING.

The necessity for larger space and better facilities to handle their increased business compelled the Indianapolis, Ind., and Louisville, Ky., branches of the H. W. Johns-Manville Co., to seek larger quarters. The new address of the Indianapolis branch is 408-410 North Capitol Avenue; that of the Louisville branch, 659-661 South Fourth Avenue. Both of these branches will include ample warehouse accommodations in addition to showrooms for the display and sale of this firm's varied line of asbestos materials, lighting fixtures, etc.

FILMING THE JACK LONDON STORIES.

Bosworth, Inc., arrived at Truckee, Calif., February 1 with the scripts for multiple reel productions of four of Jack London's stories of the Klondike. They found eight feet of snow on the level, fences being entirely submerged, and drifts hiding the eaves of some of the houses. Several storms since have given welcome opportunity for work in falling snow. The illustration shows the camera in operation and under an umbrella.

A storm means merely a welcome opportunity to get a scene in the falling snow.

The company's trained Alaskan dogs went wild with delight when they found themselves in the snow again; and the "Race for No. 3" incident in "Smoke Bellew" will prove a most realistic affair. Despite the exactions of the work the members of the company are getting a good deal of pleasure out of their two months' stay in these, to them, novel surroundings. Mr. London and Mr. Charles Van Loan, whose moving picture stories are famous, plan to visit Truckee before the company returns to Los Angeles.

LOEW'S FAMOUS PLAYERS' WEEK.

For the first time in the history of local theatricals, and probably marking a distinct evolution in the theatrical world, as influenced by the motion picture, Marcus Loew devoted his Broadway Theater in New York City the whole of last week to the presentation exclusiely of the productions of the Famous Players' Film Company. This event indicates in the most striking manner possible the graduation of the motion picture to a dignified, pretentious entertainment, equal in drawing power to a high-class vaudeville bill. The event proves conclusively that the Famous Players' program has sufficient variety and distinctiveness to interest for an entire week the most critical audience in the world—a Broadway audience.

The program at the Broadway Theater during Famous Players' week presented: Monday, Cecilia Loftus in "A Lady of Quality"; Tuesday, Mrs. Fiske in "Tess of the D'Urbervilles"; Wednesday, Mary Pickford in "Caprice"; Thursday, Cyril Scott in "The Day of Days"; Friday, Mary Pickford in "The Bishop's Carriage," and Saturday, Henry E. Dixey in "Chelsea 7750."

CRITERION FEATURE FILM CO. ELATED.

The Criterion Feature Film Company is elated at the success of its first and second releases. While the policy of making Criterion features, criterions, in fact, as well as name, insured the ultimate success of this brand of multiple-reel productions, the instantanious demand has exceeded all expectations.

All territory for "The Trap," the first release, has been sold. And "The Desert's Sting," the second release, has already been bought for about three-quarters of the territory, and inquiries are being made regarding the coming release, "The Outlaw." This proves a healthy condition in the film market, for releases that are of the better sort. Where the play is full of "snap" and "go," as are these Western subjects, backed up by clear, clean photography, there are ready buyers aplenty.

"AGAINST HEAVY ODDS" (Pathe).

A Pathe Western drama released Saturday, March 14, It is a story of a poor young Mexican, handicapped by birth and poverty, who proves himself loyal, brave and worthy, and so rises to higher things. From the time when at the risk of his own life he saves his employer from bandits until the end where he achieves success and a splendid marriage, the growth of his character is shown to be steady and consistent. There are several stirring scenes in the film.

"HEARTS OF OAK" (Mohawk).

"Hearts of Oak," now being produced by the Mohawk Film Company, Inc., will include Mr. Ralph Stuart, a successful leading man in a repertoire of plays, as Terry. James A. Herne, a pioneer of American playwrights, never in his most illustrous day ever supposed that his pet play, "Hearts of Oak," would have the stage setting and props that the Mohawk management is preparing for it. The real city, Gloucester, Maine, where the story happened, a real ocean, and a collision of two real fishing schooners, as well as the assistance of the government in saving lives of the characters of the play, are some of the features of the productive scheme.

Wray Physioc, with the assistance of Mrs. James A. Hearne, the wife of the author is directing and staging the production. Mrs. Hearne, who knows the thoughts and ideas of her husband better than any one, gives that little touch of heart throb and develops the very great sense of humor that her husband possessed in situations that she seems to think could only be interpreted by expression and not by dialogue. Mr. Physioc has directed a number of successful pictures.

The Mohawk Film Company, Inc., has offices in the Hines Building, New York. The sales department is in the hands of Harry S. Goldman.

"THE SECRET MARRIAGE" (Lubin).

This is a Lubin melodrama, very intense, full of action and vividly pictures the risks attached to a secret marriage. There is no villainy in the story, but many sorrowful circumstances, eventuate by natural causes, and a worthy husband and wife are lost to each other. One of the unfortunate incidents emanates from the fact of parents trying to make matches for their children. Many years of separation and privation pass before a final reunion comes by accident and all concerned in the drama are made happy. The best side of beautiful womanhood is called upon and not found wanting—all is truth and honesty and evidence of the fact that "One touch of nature make the whole world kin." The photoplay is taken at the Lubin Los Angeles studio, and for beauty of atmosphere and action is a credit to Wilbert Melville, director of the Lubin western company. The cast includes Dolly Larkin, Velma Whitman, Webster Campbell and a number of other Lubin favor players.

Scene from "The Secret Marriage" (Lubin).

JAMES H. WHITE SELLING BRITISH RAW STOCK.

Under the trade name "Brifco," a new raw stock is being offered American picture-makers by James H. White, representing the British Film Stock Company, of Ashtead Works, Surrey, England, oldest manufacturers of celluloid products in the world. Mr. White has taken offices at 602 New Longacre Building, 42nd Street and Broadway, New York, and reports sales to the leading motion picture makers. As agent for "Brifco," he should meet a warm reception in most of the American studios, for there are few men in the picture business to-day better equipped to talk interestingly and instructively to the men who handle the film. Mr. White is one of the original Edison men and has been handling films and cameras for many years.

SCHNEIDER GOES TO EUROPE.

Mr. Chas. E. Schneider, head of the firm of Chas. E. Schneider & Co., distributors for the Nicholas Power Company, and motion picture theater supplies, with offices in Springfield and New Haven, sailed Thursday, March 12, for Germany, to be gone two months. He has been called over by the death of a relative and has booked return passage on the Imperator early in May. Before returning he will visit Berlin, Paris and Copenhagen in the interest of his business.

Notes of the Trade

JOHN BUNNY, the motion picture star, now appearing in "The Honeymooners," a silent drama, at the Vitagraph Theater, has received an offer from Hugh J. Ward, the Australian theatrical magnate, whereby the comedian would present a repertoire of silent dramas in Australia and the Chinese and East Indian seaport towns.

* * *

Phillips Smalley is busy with the production of a one-reel Universal subject, entitled "In the Days of His Youth." It is the story of a father who has forgotten that he ever was young and he punishes his son for the very things that he did in his own youth. The son runs away from home and the father awakens to the injustice he is doing his boy.

* * *

Mr. S. C. Kingsbury, one of the original film men of Canada, succeeds Mr. Harry C. Kaufman, manager of the Toronto Branch of Warner's Features, Inc. Mr. J. L. Warner, succeeds Mr. H. M. Kohn, as Resident Manager of the San Francisco office.

* * *

Miss Gene Gauntier's latest release "Come Back to Erin," is her best Irish drama. She is ably assisted by Jack J. Clark, as Jerry, the village blacksmith, and Sid Olcott, who plays the stern father.

* * *

Wm. Shay, Imp Star, is being featured in a western play being directed by George Hall, entitled "The Stranger at Bone Gap Gulch." This is rather a new departure for Mr. Shay; western roles never having been considered a part of his repertory. Mr. Shay has only recently returned from Bermuda. His part in the present play is that of a revenue officer.

* * *

The shipwreck scene in "A Million Bid," which is now being presented at the Vitagraph Theater, New York, has made such an impression that the Vitagraph Company of America has purchased a manuscript calling for the actual wrecking of a large steamship, which will be completely wrecked. After going on the rocks, it will be blown up with dynamite, to depict the explosion of the boilers.

* * *

For the first time in their motion picture experience Lois Weber (Mrs. Phillips Smalley), and Phillips Smalley are each directing their own individual Rex company. Lois Weber plays leads in the company of Miss Weber. Heretofore these two stars have always co-directed their own productions.

* * *

A. J. Lang, export manager of the Nicholas Power Company, has been confined to his home for the past week with an attack of the grippe, but expects to be back on the job the coming week.

* * *

A human soul, rising like a beauteous, ethereal angel from the body of a dying woman and ascending slowly heavenward—this psychological scene forms one of the feature incidents in a series of moving picture views successfully recorded at the Long Beach studios of the Balboa Amusement Producing Company. The picture is to be a three reel production entitled "The Human Soul," written by Frank M. Wiltermood.

* * *

The Vitagraph Company has enlisted the services of several famous authors in its endeavor to offer motion pictures of more than ordinary literary values. Within the past few weeks, single reel pictures have been completed from stories by Louis Joseph Vance, Booth Tarkington, Ida Tarbell, Jack London and Ellis Parker Butler.

* * *

The Universal Film Manufacturing Company has decided to give its writers credit for scenarios produced, both on the posters and advertising matter put out and upon the screen. No exceptions will be made.

* * *

The Renfax Musical Film Co. has installed a Power's Cameragraph No. 6A projecting machine.

* * *

The Independent Features Company, of Ohio, has contracted to release one feature a day of the Exclusive Program. Contracts were signed last week. The new company will have the privilege of booking in the Kentucky towns on the Ohio River. Offices will be opened in Cleveland, Cincinnati and Toledo. The Independent will take the entire Exclusive output.

* * *

Miss Lyda Borelli, one of the most famous actresses on the European stage, has been engaged by the Cines Company to play leads in a series of big productions to be called "the theatrical series." These productions will be taken from famous plays familiar to theater-goers the world over.

* * *

Mr. H. M. Goetz, assistant sales manager, returned a few days ago from an extended trip for Warner's Features, Inc. He reports an improved market for features South and West. He left Saturday, for Pittsburgh, where he will call all the branch managers, within a day's journey of Pittsburgh, together in that city, to outline a new selling plan.

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The one month old daughter of Mr. and Mrs. Sydney Ayres was recently presented with a gold lined loving-cup by the "Flying A" players. It is needless to say that the pride of the parents, because of Ann Louise's popularity, knows no bounds.

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By special order of the mayor and council, all work in the city of Venice, Italy, was suspended for several hours recently for the manufacture of a big multiple subject which Kleine is soon to be released in America.

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Mrs. Carl Laemmle, wife of President Carl Laemmle, of the Universal Film Manufacturing Company, made her first appearance in motion pictures at the Hollywood studios in California, on Feb. 21. However, Mrs. Laemmle had no intention of entering this field nor did she know that she was acting for the camera.

* * *

In several notices sent out by the George Kleine offices in Chicago, Mr. Melville G. Winstock, was given credit with being manager of the American Theater, at Butte, Mont., and the author of a unique street car advertising feat in connection with Kleine's "The Last Days of Pompeii." This was in error as Mr. Wm. Cutts is the manager of the American Theater in Butte, Mont.

* * *

The forces of the players appearing in Keystone comedies on the Mutual program were strengthened last Friday by the addition of Charles Murray, the Biograph comedian. Mr. Murray has appeared for a long time in the majority of the farces made by the Biograph Company.

* * *

"A Decree of Justice," "Flying A" release of Wednesday, March 25th, features Ed Coxen as lead and George Field as the deep dyed villain.

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One of the most interesting series of commercial pictures produced during the year 1913 was a three thousand foot subject entitled "Building a Twenty-Inch Gas Main." This film was contracted for by the East Ohio Gas Company.

* * *

On Sunday, March 8, Commodore J. Stuart Blackton, of the Vitagraph Company, with a select number of his players, entertained royally at the Pleaides Club, at the Hotel Brevoort, New York City. The evening was thoroughly enjoyed by a large and enthusiastic audience. There were many comments during the evening with regard to the high grade of projection, which was furnished by a Simplex projector.

* * *

Adolphus Busch, the multi-millionaire, and a party of friends, were visitors recently at the Universal ranch and animal farm in the San Fernando Valley, Cal. Members of the party displayed great interest in watching the production of Director Henry McRae's latest 101 Bison feature, entitled "Into the Lion's Jaws."

* * *

In Kleine's "For Napoleon and France," the battle of Austerlitz has been featured. The action occurs at the commencement of the second reel and continues through eleven hundred feet of film, and required the engagement of several thousand men in a very realistic and thrilling reproduction of the battle which decided Napoleon's future, and temporarily changed the boundries of modern Europe. The producers have kept close to authentic history.

* * *

Joe Ryan, leading man with the Colorado Motion Picture Co., who was badly injured a short while ago by a falling horse, will be out soon.

* * *

The "Great Leap" at the New York Theater, and "The Gangsters," at Weber's Theater, New York, are noticeable for their clear projection. Both of these productions use the Simplex projector.

* * *

Roy McCardell, the famous humorist, has written nearly one thousand motion picture scenarios. Strange to relate, only one has been produced by the Vitagraph Company. The one exception is "Love's Old Dream," in which John Bunny and Flora Finch played the principal roles. It was staged by George D. Baker, who directs all of the Bunny pictures.

* * *

Miss Ethel Grandin, the "Imps" of the Imp Company, is now playing under the direction of Ray Smallwood who is a graduate from the ranks of cameramen. Her latest picture "Little Miss Nobody from Nowhere," which was written by Monte Katterjohn, is in two reels and is adapted from the story by W. E. Wright.

* * *

George Kleine's offices, in a report from Minneapolis, state that starting at 2:30, "The Last Days of Pompeii" was run, at Deadwood, S. Dak., for five continuous shows. Says the report: "On Monday night they broke up everything that could be broken in front of the house trying to get in."

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The Nicholas Power Company reports the shipment of three Power's projecting machines to Honolulu, Hawaian Islands.

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The International Feature Corporation, Ltd., is the Canadian representative of the Exclusive Supply Corporation's Program and controls every release of the Great Northern Special, Great Northern Preferred, Solax, Blaché and Film Releases of America, also selected features from the factories of Gaumont and Blinkhorn brands including Hepworth, Florence Turner, Deer, and the General Film Agency of London.

* * *

The new studio of the Gene Gauntier Players, where photoplays of a distinctive character are produced for Warner's features, Inc., is completed and with its splendid lighting system and commodious rooms will rank second to none in the country.

* * *

Mrs. Mary Maurice, or "Mother," as she is called by countless thousands, owes her present world-wide popularity to the Vitagraph motion pictures. For many years "Mother" has been on the stage, but the incessant travelling on the road became tiresome and she naturally accepted an offer from the Vitagraph.

* * *

The business of the Pan-American Film Company has grown so rapidly that additional floor space is necessary, and they have taken over the shipping department, projection room, etc., recently occupied by the World Film Corporation, in the World's Tower Building, 110 West 40th Street, N. Y. City, which has moved to the Leavitt Building, 130 W. 46th Street. Edward King will be in charge of the New York exchange, assisted by Harold B. Franklin. William Nuttall will be in charge of the shipping department and Lyall Dean will assist in the booking and correspondence.

* * *

Arthur "Sheriff Mackley," the famous Western actor and director of the well-known "Broncho Billy" pictures for the Essanay Company, is now directing and playing for the Mutual. He is hard at work with Couretnay

Foote and Irene Hunt on a two reel Western drama to be released April 11th, "The Return of Col. Clauson," by Birdsall Briscoe from the Metropolitan Magazine.

* * *

Charles L. Gaskill, director-manager of the Helen Gardner Picture Players, has made arrangements for the enlargement of the studio at Tappan-on-the-Hudson. Business has outgrown the present capacity of the plant and a more capacious studio is needed to meet the increasing demand for Helen Gardner features.

* * *

Margaret Gibson, the leading lady of the Vitagraph Company, permanently located in Santa Monica, Cal., is confronted with a serious problem; whether it is better to pursue fame through the medium of the Vitagraph motion pictures or continue with her commercial business, which is most unique. In four years, Miss Gibson has built up a big mail order business in Japanese kimonas and jewelry.

* * *

The Anima Film Rental Co., of 110 West 40th St., New York, reports an unusually great demand for Albert Blinkhorn's seven part release "David Copperfield." This remarkably accurate version of Charles Dickens' famous work is very popular with motion picture fans. F. M. McClintic, manager of the Regent Theater, New York, has written the Anima Co. a most favorable testimonial on this feature.

* * *

Headed by Russell E. Smith, Marc Edmund Jones, Hettie Gray Baker, and other scenario writers whose work the Mutual Film Corporation has released, the Photoplay Authors' League was duly organized and incorporated in Los Angeles this week. It is the purpose of the league to do for photoplaywrights what the Authors' League of America is doing for other branches of the literary profession—to protect each other. Only photoplaywrights having ten or more produced scripts to their credit are eligible.

* * *

Phil Gleichman, vice-president of the World Film Corporation, has just completed arrangements with Harry C. Drum, formerly manager of the General Film Company's feature department, to manage the office of the World Film Corporation with headquarters in the Ideal Building, Denver, Colorado.

* * *

The past week has been especially important in the history of the Continental Feature Film Corporation. On Monday afternoon, March 2, two productions released by the Continental had their New York premieres at regular theaters on Broadway; "The Gangsters," at Weber's Theater, and "The Great Leap," at the New York Theater.

* * *

Ralph Ince, the Vitagraph director, has produced nearly all of the exceptional multiple reel pictures made by this company during the past three years. As one of their leading directors he produced: "A Million Bid," which has made such a wonderful impression at the Vitagraph Theater, where it is still attracting capacity business.

* * *

"The Turning Point" is a two-part American "Flying A" subject in which Sydney Ayres and Vivian Rich play opposites. They represent two extremes in the evolution of life, and the parts give ample opportunity to bring out rare treatment of an intricate plot.

* * *

Canon City, Colorado, is the motion picture man's paradise. The Colorado Motion Picture Co., whose factory and studio are located in that place, report that they have had sunshine every day for the past two months.

* * *

"The Town of Nazerette," a two-reel drama written by Marc Edmund Jones, will be released on Monday, March 30th. Edward Coxen and Winifred Greenwood play leads supported by George Field, Charlotte Burton and other popular "Flying A" Stars.

* * *

When John J. McGraw and the members of the White Sox and the Giants ball teams came down the gangplank of the "Lusitania" on their return from the globe-girdling trip they were met by Norma Phillips, "Our Mutual Girl."

* * *

On and after Saturday, March 7, the World Film Corporation will be found in their new quarters, at No. 130 West 46th Street, where they will occupy the entire third floor.

* * *

Mr. E. T. Peter, of the Texas Film Corporation, arrived in New York this week for the purpose of securing a number of high-class pictures for his territory. Mr. Peter feels gratified in securing the three-reel feature, Helen Gardner in "Fleur de Lys," and is now negotiating with the Helgar Corporation for the exclusive rights for the Helen Gardner productions in his territory.

* * *

Charles Kent, of the Vitagraph players, is justly called, "The Dean of the Screen," for he is one of the best known veterans of the photoplay. Prior to entering the motion picture field, he was a particularly able dramatic actor with a splendid reputation both here and throughout the British empire. He is an authority on Shakespeare.

* * *

Beyond all expectations the most favorable criticisms on the "Flying A" two-reel subject, "The Cricket on the Hearth," are being elicited from exhibitors and public. The public schools are much interested and the wide-awake exhibitors are taking advantage of this fact and arranging special matinees.

* * *

Augustus Carney, of "Alkali Ike" fame, who is being featured by the Universal under the character name of "Universal Ike," is making arrangements to purchase a bungalow in Hollywood, Cal., near the Pacific Coast studios of the Universal.

* * *

"The Range War," a three-reel Western, featuring Miss Josephine West, has just been completed by the Colorado Motion Picture Company at Canon City. It will be released through Warner's Features.

"Les Miserables" is still being exhibited at the Carnegie Lyceum, New York. This production is in nine reels and follows, with close fidelity, the wonderful story of Victor Hugo. Incidental music is specially arranged, and the projection, which is of high order, is furnished by two Simplex machines.

* * *

While touring in the San Fernando Valley, Cal., recently, accompanied by his wife and mother-in-law, Al. E. Christie, director of Nestor comedies at Universal Pacific Coast studios, lost his new Stutz seven-passenger touring car. It caught fire and was almost totally destroyed.

* * *

The Colorado Moving Picture Company opened a new studio in Canon City by giving a Tango tea. The guests were filmed by the cameraman as they executed the latest steps in the Argentine Tango, Maxixe, Hesitation, and One-Step. Some of the pictures taken are for scenes in a three-reel photoplay entitled "The Range War" that this company is producing for Warner's Features, Inc.

* * *

"Zingo," the twelve-reel production, reviewed on another page by Mr. W. Stephen Bush, is being pushed rapidly by Warner's Features. "Zingo" is the first reel of its kind—a highly sensational extravaganza. "Zingo" will be released in four parts, three reels each week for four consecutive weeks, and will receive a Broadway showing in its entirety.

* * *

In the future the American Film Mfg. Company will make its releases as follows: Mondays—two reel "Flying A"; Tuesdays—one reel "Beauty"; Wednesdays—one reel "Flying A"; every fourth Friday—one reel "Flying A."

* * *

One of the immense buildings of George Kleine's new Photo Drama Producing Company, at Turin, Italy, is practically completed. It is 330 feet long by 66 feet wide and will be used to accommodate the actor folk, their wardrobe and properties; also the kitchen and dining-rooms and to serve as a modern utility building.

* * *

Hobart Henley, popular throughout the country as a leading stock player and for some time under the management of David Belasco, is the latest acquisition of the Universal's Imp Company.

* * *

The unprecedented duration of rainy season on the Coast has added another week of rain and clouds, incidentally furnishing a week of idleness to the producing companies in California.

* * *

Francis X. Bushman, of the Essanay Company, of Chicago, will appear at the Magic Theater, at Ft. Dodge, Iowa, on Sunday, March 15, taking part in the program of that day.

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

THE MONEY GOD (Metropolitan—3 reels).—For New York City and New York State by the Emby Feature Film Corporation, 145 West 45th St., New York.

For Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, by Adams & Co., Waterbury, Conn.

For Ohio, by Independent Feature Co., Cleveland. This is the name of the new combination of McMahan and Jackson and the American Feature Film Company.

For Eastern Pennsylvania, South New Jersey, District of Columbia, Delaware and Maryland, by Artistic Feature Film Company, Room 1011, 145 West 45th Street, New York City.

For Iowa and Nebraska, by the Herrick Feature Film Company, of Des Moines, Ia.

THANHOUSER STUDIO HAS A GREEN ROOM!

C. J. Hite, whose interest in his players is well known, figured that the high grade of actors that have been flocking from the legitimate stage to the studio stage of late deserve as fine accommodations for their comfort as the best legitimate houses ever provided. So the pretty green room under the new Thanhouser stage resulted. It is painted a real Emerald green and there are "comfy" chairs, books, magazines and palms.

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Calendar of Licensed Releases.

Current Releases

MONDAY, MARCH 16th, 1914.

BIOGRAPH—Gentleman or Thief (Drama).....
EDISON—The Adventure of the Alarm Clock—Third of the Octavius Amateur Detective Series (Comedy).1000
KALEM—The Colleen Bawn (Special—3 parts—Drama)3000
PATHE—Pathe's Weekly, No. 22, 1914 (News).....
SELIG—The Better Way (Special—2 parts—Drama)...2000
VITAGRAPH—Auntie (Drama) 1000

TUESDAY, MARCH 17th, 1914.

CINES—Gypsy Love (Special—2 parts—Drama).....2000
EDISON—A Real Helpmate (Drama).....1000
ESSANAY—Oh! Doctor (Comedy) 1000
LUBIN—The Laziest Man (Comedy).....1000
PATHE—Whiffles and the Diamond Pin (Comedy)....
SELIG—The Story of Venus (Drama).....1000
VITAGRAPH—The Price of Vanity (Special—2 parts—Drama) 2000

WEDNESDAY, MARCH 18th, 1914.

EDISON—A Winter Holiday in the Bernes, Oberland, Switzerland (Scenic) 400
EDISON—A Boarding House Romance (Comedy)..... 600
ESSANAY—Luck in Odd Numbers (Comedy).....1000
KALEM—The Award of Justice (Special—2 parts—Dr.)2000
LUBIN—The Weaker Brother (Special—2 parts—Dr.)..2000
PATHE—Col. Heeza Liar Shipwrecked (Novelty).....
PATHE—Madura and Its Pagodas (Architecture).....
SELIG—The Cop on the Beat (Drama).....1000
VITAGRAPH—The Ghosts (Comedy).....1000

THURSDAY, MARCH 19th, 1914.

BIOGRAPH—The Restless Woman (Drama).....
ESSANAY—Single Handed (Drama) 1000
LUBIN—The Secret Marriage (Special—2 parts—Dr.)..2000
MELIES—Winky Willy's Private Show (Comedy)..... 700
MELIES—Cupid's Window (Comedy)..... 700
PATHE—The Wasted Years (Special—2 parts—Drama)2000
PATHE—Pathe's Weekly, No. 23, 1914 (News).....
SELIG—The Evil We Do (Drama).....1000
VITAGRAPH—The Idler (Drama) 1000

FRIDAY, MARCH 20th, 1914.

EDISON—The Double Shadow (Special—2 parts—Dr.).2000
ESSANAY—Shadows (Special—2 parts—Drama).....2000
KALEM—The Family Skeleton (Comedy).....
KALEM—Cypress Logging In Florida (Industry).....
LUBIN—The Price (Drama) 1000
SELIG—Two Little Vagabonds (Drama).....1000
VITAGRAPH—A Model Young Man (Comedy).....1000

SATURDAY, MARCH 21st, 1914.

BIOGRAPH—A Friend of the District Attorney (Drama)
EDISON—The Message in the Rose (Drama).....1000
ESSANAY—A Hot Time in Snakeville (Comedy).....1000
KALEM—His Indian Nemesis (Drama).....1000
LUBIN—So Long Count (Comedy)..... 400
LUBIN—A Trip to the Moon (Comedy)..... 600
PATHE—His Wife Wins (Special—2 parts—Comedy)..2000
SELIG—Hearst-Selig News Pictorial (News).....1000
VITAGRAPH—Old Reliable (Special—2 parts—Drama)2000

Advance Releases

MONDAY, MARCH 23rd, 1914.

BIOGRAPH—An Hour of Terror (Drama).....
EDISON—Dinkelspiel's Baby (Comedy).....1000
KALEM—The District Attorney's Duty (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 24, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 7—The Garden of Brides (Special—2 parts—Drama).....2000
VITAGRAPH—The Woman in Black (Comedy).....1000

TUESDAY, MARCH 24th, 1914.

AMBROSIO—The Barber of Seville (Special—3 parts—Comedy).....3000
EDISON—The Borrowed Finery (Comedy-Drama)....1000
ESSANAY—The Love Route Via Pittman (Comedy)..1000
LUBIN—A Deal in Real Estate (Comedy).....1000
PATHE—Trichinopoly, India (Scenic).....
PATHE—Workaday Scenes in a Flowery Land (Scenic)
PATHE—Strange Sea Water Creatures (Zoological)..
SELIG—In Remembrance (Drama).....1000
VITAGRAPH—Her Husband (Special—2 parts—Dr.)..2000

WEDNESDAY, MARCH 25th, 1914.

EDISON—A Night Out (Comedy).....1000
ESSANAY—Bridget Bridges It (Comedy).....1000
KALEM—The Refrigerator Car's Captive (Special—2 parts—Drama) 2000
LUBIN—Above the Law (Special—2 parts—Drama)..2000
PATHE—Old Streets of Cairo, Egypt (Scenic).....
PATHE—Whiffles, New Professor (Comedy).....
SELIG—While Wifey Is Away (Comedy).....
SELIG—Doc Yak, the Poultryman (Comedy).....
VITAGRAPH—The Hall Room Rivals (Comedy).....1000

THURSDAY, MARCH 26th, 1914.

BIOGRAPH—Wifey's Visit Home (Comedy).....
BIOGRAPH—Never Shrink (Comedy).....
ESSANAY—The Atonement (Drama).....1000
LUBIN—The Game of Politics (Special—2 parts—Dr.).2000
MELIES—Handsome Harry's Wooing (Comedy).....
MELIES—Batty Bill's House "Rough House" (Comedy)
PATHE—The Constancy of Jeanne (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 25—1914 (News).....
SELIG—Cupid's Caprice (Drama).....1000
VITAGRAPH—Chanler Rao, Criminal Expert (Drama).1000

FRIDAY, MARCH 27th, 1914.

EDISON—The Brass Bowl (Special—2 parts—Drama)..2000
ESSANAY—The Three Scratch Clue (Special—2 parts—Drama) 2000
KALEM—And the Villain Still Pursued Her (Comedy).
KALEM—Phosphate Mining (Industrial).....
LUBIN—The Puritan (Drama).....1000
SELIG—The Story of Cupid (Drama).....1000
VITAGRAPH—Millions for Defense (Comedy).....1000

SATURDAY, MARCH 28th, 1914.

BIOGRAPH—Battle at Elderbusch Gulch (2 parts—Dr.)
EDISON—Putting One Over (Fourth of the Dolly of the Dailies Series—Comedy) 1000
ESSANAY—Broncho Billy's True Love (Drama).....1000
KALEM—A Leap for Life (Drama).....1000
LUBIN—Detective Short (Comedy)..... 400
LUBIN—The Bottom of the Sea (Comedy)..... 600
PATHE—A Leech of Industry (Special—3 parts—Dr.).3000
SELIG—Hearst-Selig News Pictorial (News).....1000
VITAGRAPH—Never Again (Special—2 parts—Com.).2000

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Calendar of Independent Releases

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SUNDAY, MARCH 15th, 1914.

CRYSTAL—Kelly's Ghost (Comedy) .....
ECLAIR—At the Court of Prince Make-Believe (Com.)
REX—The Senator's Bill (Drama) .....

MONDAY, MARCH 16th, 1914.

VICTOR—The Acid Test (2 part—Drama).....
IMP—The Gambler (Drama).....
POWERS—Hawkeye and the Cheese Mystery (Com.)..

TUESDAY, MARCH 17th, 1914.

GOLD SEAL—Discord and Harmony (Drama) .....
CRYSTAL—Dazzle's Black Eye and Baldy Belmont Almost a Hero (Comedy) .....
UNIVERSAL—Universal Ike Has One Foot in the Grave (Comedy) .....

WEDNESDAY, MARCH 18th, 1914.

NESTOR—The Way of a Woman (Drama) .....
JOKER—Won in the First (Comedy) .....
JOKER—A Visit to Mont St. Michael (Normandy France) (Scenic) .....
ECLAIR—When God Wills (2 parts—Drama) .....
UNIVERSAL—Universal Weekly, No. 106 (News)....

THURSDAY, MARCH 19th, 1914.

IMP—The Silver Loving Cup (2 parts—Drama).....
REX—A Pugilist's Romance (Drama) .....
FRONTIER—Colonel Custard's Last Stand (Comedy)..

FRIDAY, MARCH 20th, 1914.

NESTOR—Those Persistent Old Maids (Comedy) ....
POWERS—Hands Invisible (Drama) .....
VICTOR—Because She Loved Him (2 parts—Drama)..

SATURDAY, MARCH 21st, 1914.

JOKER—Mike and Jake Go in for Matrimony (Com.)..
FRONTIER—The Sheriff's Duty (Drama) .....
101 BISON—(Not Decided) .....

SUNDAY, MARCH 22nd, 1914.

CRYSTAL—The Fat and Thin of It (Comedy).....
ECLAIR—A Tale of the Desert (Drama).....
REX—Carlotta, the Bead Stringer (Drama).....

MONDAY, MARCH 23rd, 1914.

VICTOR—A Woman's Honor (Drama).....
IMP—King, the Detective, in the Marine Mystery (Two parts—Drama) .....
POWERS—Too Much Married (Comedy) .....

TUESDAY, MARCH 24th, 1914.

GOLD SEAL—The Mysterious Leopard Lady (Two parts—Drama) .....
CRYSTAL—Snookum's Last Racket (Comedy).....
CRYSTAL—Without Pants (Comedy).....
UNIVERSAL IKE—Universal Ike in the Battle of Little Tin Horn (Comedy).....

WEDNESDAY, March 25th, 1914.

NESTOR—The Mountaineer (Drama).....
JOKER—Pay the Rent (Comedy).....
ECLAIR—Adrift (Two parts—Drama).....
UNIVERSAL—Animated Weekly, No. 107 (News).....

THURSDAY, MARCH 26th, 1914.

IMP—For Life and Liberty (Comedy).....
REX—The Spider and Her Web (Two parts—Drama)..
FRONTIER—Black Hands and Dirty Money (Comedy)

FRIDAY, MARCH 27th, 1914.

NESTOR—The Wrong Miss Wright (Comedy).....
POWERS—Her First Arrest (Comedy).....
POWERS—U. S. Government's Instructions to Young Farmers (Agriculture) .....
VICTOR—Diplomatic Flo (Three parts—Drama).....

SATURDAY, MARCH 28th, 1914.

JOKER—The Head Waiter (Comedy).....
FRONTIER—The Girl Bandit (Drama).....

Mutual Film Corporation

SUNDAY, MARCH 15th, 1914.

APOLLO—Dad's Terrible Match (Comedy).....1000
MAJESTIC—His Little Pal (Drama).....
THANHOUSER—The Eugenic Boy (Comedy).....

MONDAY, MARCH 16th, 1914.

AMERICAN—A Modern Free Lance (2 parts—Drama).2000
KEYSTONE—His Faorite Pastime (Comedy).....
RELIANCE—Our Mutual Girl (No. 9—Drama).....

TUESDAY, MARCH 17th, 1914.

BEAUTY—The Girl Who Dared (Drama).....1000
MAJESTIC—They Who Dig Pits (Drama).....
THANHOUSER—Cat's Paw (2 parts—Drama).....2000

WEDNESDAY, MARCH 18th, 1914.

AMERICAN—The Coming of the Padres (Drama)....1000
BRONCHO—Adventures of Shorty (Comedy).....1000
KOMIC—He Who Laughs Last (Comedy).....
KOMIC—Snowball Pete (Comedy).....
MUTUAL—Mutual Weekly, No. 64 (News).....
RELIANCE—The Smugglers of Sligo (2 parts—Dr.)..2000

THURSDAY, MARCH 19th, 1914.

DOMINO—The Bells of Austi (2 parts—Drama).....2000
KEYSTONE—(Title Not Yet Announced).

FRIDAY, MARCH 20th, 1914.

KAY-BEE—The Trap (2 parts—Drama).....2000
PRINCESS—The Grand Passion (Farce).....
RELIANCE—Messenger No. 845 (Drama).....
THANHOUSER—(No Release This Date).

SATURDAY, MARCH 21st, 1914.

KEYSTONE—(Title Not Yet Announced).
MAJESTIC—(No Release This Date).....
RELIANCE—The Coming of the Real Prince (2 parts—Drama) 2000

SUNDAY, MARCH 22nd, 1914.

APOLLO—A Parcels Post Auto (Comedy).....1000
MAJESTIC—Atonement (2 parts—Drama).....2000
THANHOUSER—The Cousin from England (Comedy).

MONDAY, MARCH 23rd, 1914.

AMERICAN—The Turning Point (2 parts—Drama)....2000
KEYSTONE—(Title Not Yet Announced).....
RELIANCE—Our Mutual Girl (No. 10—Drama).....

TUESDAY, MARCH 24th, 1914.

BEAUTY—The Peacock Feather Fan (Drama).....1000
MAJESTIC—(Title Not Yet Announced).....
THANHOUSER—(Title Not Yet Announced).....

WEDNESDAY, MARCH 25th, 1914.

AMERICAN—A Decree of Justice (Drama).....1000
BRONCHO—The Relic (2 parts—Drama).....2000
MUTUAL—Mutual Weekly, No. 65 (News).....

THURSDAY, MARCH 26th, 1914.

DOMINO—The Silent Messenger (2 parts—Drama)...2000
KEYSTONE—(Title Not Yet Announced).....

FRIDAY, MARCH 27th, 1914.

KAY-BEE—(Title Not Yet Announced).....
PRINCESS—(Title Not Yet Announced).....
RELIANCE—(Title Not Yet Announced).....
THANHOUSER—(Title Not Yet Announced).....

SATURDAY, MARCH 28th, 1914.

KEYSTONE—(Title Not Yet Announced).....
MAJESTIC—(Title Not Yet Announced).....
RELIANCE—(Title Not Yet Announced).....

Exclusive Supply Corporation

MONDAY, MARCH 16th, 1914.

SOLAX—The Monster and the Girl (Four Parts—Dr.)

WEDNESDAY, MARCH 18th, 1914.

ITALA—Buried Secret (Three Parts—Drama).....

THURSDAY, MARCH 19th, 1914.

GT. N. S. F.—Convict's Son (Three parts—Drama)..

WEDNESDAY, MARCH 25th, 1914.

F. R. A.—Coils of Calamity (Three parts—Drama).....

THURSDAY, MARCH 26th, 1914.

ITALA—Lost In the Darkness (Three parts—Drama).

SATURDAY, MARCH 28th, 1914.

BLACHE.—Moonshiners (Four parts—Drama).....

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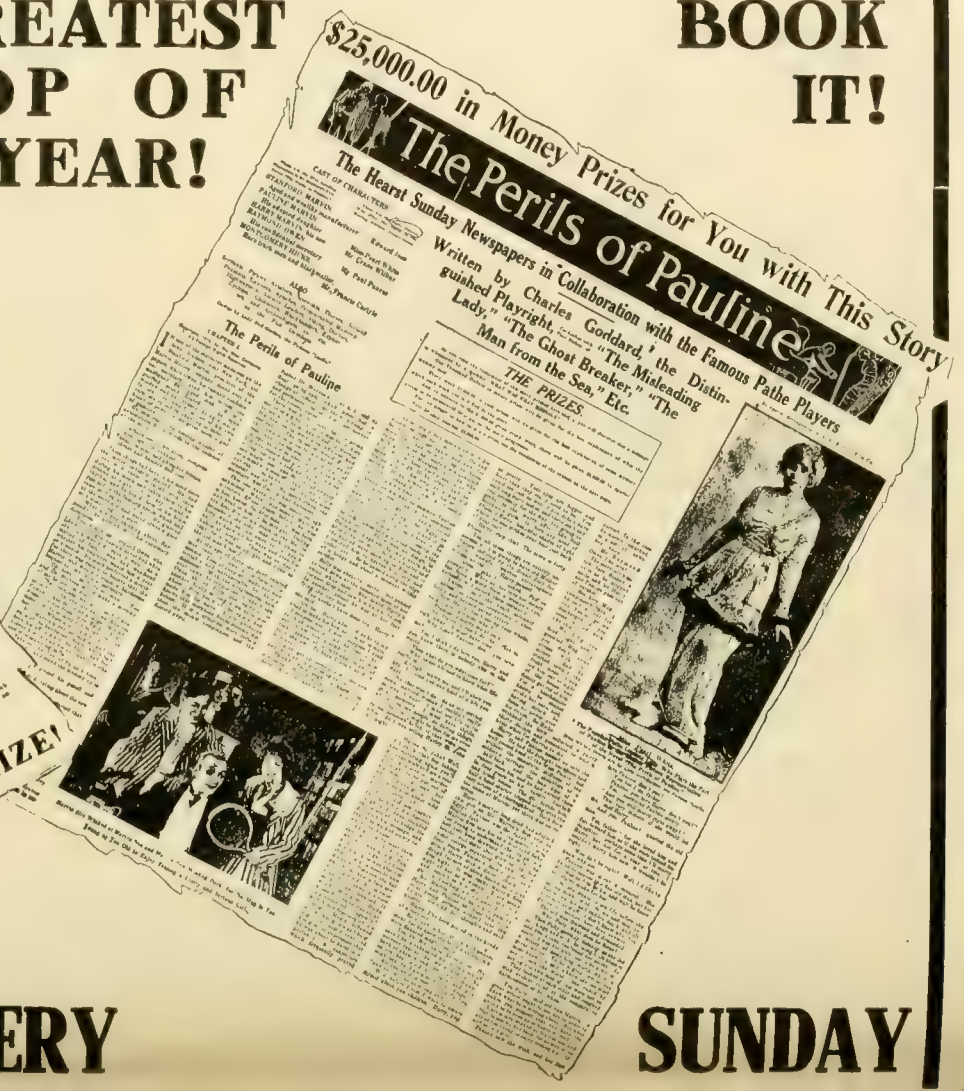
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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

IN THE MIDDLE WEST.

E. I. BUTLER, manager of the Ishpeming Theater, at Negaunee, Mich., has added to his photoplay holdings by acquiring the Star Theater in that city, taking over the interests of both Jafet Rytkanen, owner of the block in which the theater is located, and August Allen, who for the last two years has been associated with Mr. Rytkanan in the management of the Star. As the house is in good shape, about the only change that will be made wil be to lower the stage for vaudeville purposes. Multiple-reel features wil be given a good deal of prominence by the new management. Mr. Rytkanen probably will open a photoplay house in some western city.

Manager Relf, of the Princess Theater, at Decorah, Ia., is installing a new front and lobby. The improvement comes because better entrances and exits were needed to handle his satisfactory crowds.

Fulton, Mo., is to have a third moving picture show, it is reported.

The Princess Theater, at Algona, Ia., is adding a vaudeville stage.

State officials of Iowa, who are now discussing the problem of preventing the migration of farmers to other states at a time when their own agricultural communities need development, have been given a hint by the Department of Agriculture to use moving pictures. The farming resources, it is pointed out, could easily be exploited in other states by films showing the possibilities of the Hawkeye state soils when scientifically cultivated.

Two hundred more persons may attend each show at the Lyric Theater, in Norfolk, Neb., when the forty-foot extension, begun by Al Koyen, is completed. In addition to increasing the seating capacity he is enlarging the stage.

The Columbus Theater Equipment Company, of Columbus, Ohio, has been incorporated with a capital stock of $10,000. The incorporators are C. C. and E. H. Walcutt and Leo B. Dwyer.

Commissioner Gillespie, of Detroit, Mich., is endeavoring to secure from the city council the appointment of four police women. The customary list of duties have been outlined for them—the conduct of visitors to dance halls and moving picture theaters.

Major Trump, manager of the Star Theater, at St. Joseph, Mich., recently closed his house all but Saturday and Sunday nights and in the intervals that the house was idle had the decorators at work.

L. W. Anderson, who recently disposed of his lease on the Mer-Mac Theater, at Menasha, Wis., to George Farmakes, is reported to be contemplating opening a new picture show in that city .

The recreation department of the Board of Public Welfare, at Kansas City, Mo., has been asked to outline for the Department of Public Safety, of Pittsburgh, Pa., its policy in regulating moving picture shows.

A. C. Larson, of Jewell, Ia., has purchased a building in Nashua, Ia., and will open a moving picture theater.

C. L. Otto Knop has opened a new moving picture theater at Griswold, Ia., making two photoplay houses for the town.

The new Rex Theater, on Fourth street, in Beloit, Wis., has been opened by J. V. Hogan. Two Power's 6A machines have been installed to insure good projection.

F. M. Spear, of Oelwein, Ia., has sold the Lyric Theater, in Albia, Ia., to F. R. Peake, who has been in the moving picture business at Belle Plaine, Ia.

The Temple Grand Theater, of Creston, Ia., used an entire page in a local daily to announce that moving pictures would be given every night that there was no other attraction. The Famous Players films were featured. A ten-cent admission will be secured.

E. J. Scott, of Emmetsburg, Ia., is disposing of his grocery stock to make room for a moving picture show.

The Wishard, the new theater which has been constructed at Bloomfield, Ia., had theatrical attractions the first two nights. Comment of a local paper is significant of the popularity of the photoplay. "Only ordinary crowds attended the opening nights. . . . Tuesday night was opening night for the Universal photoplays and the house was crammed." J. H. Newell is managing the house, which is an achievement in safety, convenience and beauty for a small city.

W. D. Warner has purchased a camera and expects to inject "local color" into the moving picture shows at the Winter Garden, in Westerville, Ohio.

Charles Q. Carlisle, E. C. Forrest and Harry Oppenheimer are the backers of the Mecca, a new moving picture theater to be opened about May 1 on South Washington avenue, in Saginaw, Mich. Architects are now drawing plans for remodeling the building into a theater seating 450 persons. The house will have a standard admission of ten cents, but may give some other acts in addition to the pictures. Mr. Carlisle, who will assume the active management, also will do the singing.

The Hocking Hall, at Hocking, Iowa, has been leased by Elias Garbett and Jack Harwood, who have opened the Union Theater, giving shows every night.

A building at Prescott, Ia., is being remodeled by Glen Bohannan and J. Sherwood, who will open a moving picture show.

Especial attention to its availability for a moving picture show will be given the opera house at Griswold, Ia., when the owner, F. W. Powder begins its remodeling. The place recently was damaged by fire. Meanwhile Powder and Glenn I. Boiler are operating a picture show.

Frank Shenhoff, 380 McMillan street, Detroit, Mich., has taken out a building permit for the construction of a one-story brick theater, 43 x 140, on the east side of Woodward, between Edmund place and Watson, in that city. William Huss, Michigan and Shelby is the owner.

W. H. Englert, of the Englert Theater, at Iowa City, Iowa, has cut down his vaudeville days to four a week, leaving the other three open for theatrical attractions and feature moving pictures.

The Midway Theater, at Centerville, Ia., has closed its doors, leaving the field to the Majestic and Orpheum and the Princess in South Centerville.

Mrs. S. B. McKenzie recently added some vaudeville numbers to the bill at the Casino Theater, in Charles City, Ia. Mrs. McKenzie recently was the victim of vandals or some person with a poor idea of practical joke. Emory dust was poured into the working parts of the machine and quite a little trouble was caused before it was cleaned.

The contract has been let for the new moving picture theater which will be operated in Cedar Falls, Ia., by Mrs. McClinton. The old opera house property, owned by J. G. Packward, will be remodeled for a home for photoplays.

Miss Mabel Robison has resigned her position as manager of the Majestic Theater, in Des Moines, Ia., and has purchased a half interest in a moving picture theater in Clarkesdale, Miss. She also will be the manager of an airdome there the coming summer.

The Royal Theater, at St. Joseph, Mo., has been remodeled and a new ventilating system installed. The orchestra also has been enlarged.

Otto Smallfield has opened his new photoplay house in the northwestern part of Davenport, Ia. The structure is 30 x 80 feet with a pressed cream brick front. It has a seating capacity of 400 persons and the proprietor boasts that each patron gets four inches more of seat room for his money than in any other theater in the city.

The fire department building funt, at Wymore, Neb., profited when Sunday picture shows were given in that city.

J. A. Knight, of the Majestic Theater, at Columbus Junction, Ia., will make a number of improvements to his house this spring. A one-story addition will not only make room for a stage, but will increase the seating capacity to 350.

Police Sergeant A. Samuelson, of Omaha, approves of the action of Major Funkhouser, of Chicago, in eliminating those portions of films which reflect upon the dignity of the policemen. "By golly, that fellow's got the right idea," was the comment for publication.

The Idlehour, a new moving picture theater, has been opened at Allegan, Mich.

George Graves has removed from Monroeville, Ohio, to Butler, Ind., where he will operate the Crystal Theater. Four nights in the week three reels will be given for five cents, but on Wednesdays and Saturdays, which will be designated feature nights, a five and ten-cent admission will be asked. Mr. Graves has been in the photoplay business nine years.

The Broadway Theater, in Detroit, Mich., which recently was taken over by Benjamin Fay Mills, who intended to make a motion picture theater de luxe, has been leased to B. C. Whitney, who also controls the Detroit Opera House.

The moving picture show which has been operated at Ralston, Iowa, by the Plumleys, has been sold to Norva and Earl Pound, who removed the outfit to Victor, Iowa.

J. M. Peters, of Dumont, Iowa, has purchased an outfit and opened a moving picture theater in the hotel block. He will give shows each Wednesday and Saturday night.

The opera house, at Kewanee, Wis., has been closed by the Sokol Society, its owners, because the city council placed an annual license fee of $50 on all halls and moving picture shows. The owners claim the place has not been self-supporting for years.

H. A. Chamberlain, of Standish, Mich., is reported to be interested in a project to remodel the old bank building in that city into a moving picture theater and public hall. D. C. Honley is said to contemplate taking a lease on the place.

Activities of the Commercial Club, of Cambridge, Ia., have resulted in the formation of a company which will erect a new opera house. Albert Hill is president and F. B. Tyler secretary and treasurer.

The Royal Theater, at Bloomville, Ohio, has been sold to E. J. Rust, of Tiffin. Shows will be given five times a week.

The Gem Theater, at Indianola, Ind., has been sold to Samuel Ryan, of Bloomfield, who has taken possession.

Undesirable censorship in Omaha, Neb., seems to have been averted by the commendable action of the exhibitors in taking a stand against the "wild-cat features." A conference with the Social Service board was held at which the ordinance proposed was discussed. Frank Harris, of the Empress, president of the Nebraska state association, acted as spokesman for the fifty exhibitors present, and declared the willingness of the photoplay managers to co-operate with the Social Service board. He did not think, however, that the class of pictures now running in Omaha warranted the appointment of a censor. One exception was noted—the wild-cat features, which are not passed by any board. The exhibitors agreed not only to eliminate these, but to report any house that attempted to show them. Approval of the prevailing policies was shown when the Social Service board agreed that nothing more would be done so long as the present high standard in the moving picture theaters is maintained. The meeting also developed a closer spirit of co-operation and the object of the service board—to secure more educational films—was furthered when the exhibitors decided to appoint a committee to discuss the advisability of a special educational program for children to be shown particularly in the outlying theaters.

Sunday shows have begun at the Majestic Theater, in Cheboygan, Mich. No admission is charged, but a collection is taken up and a portion of the money is given to some local organization of a semi-charitable nature.

The Woodland Theater Company has been formed by a number of young men of Dubuque, Ia., and has taken over the Woodland Theater, at 663 Julien avenue, which has been operated by Zangmeister & Ruchte.

The Colonial Theater, on Second street, Clinton, Ia., vaudeville and pictures, is being remodeled. The lobby is being made smaller to increase the seating capacity. The Orpheum, the new house which is being erected by Harry Sodini, in Clinton, soon will be open for business. It will be a handsome place, decorated in ivory and gold with electric fixtures in gold finish. Sodini has purchased three Simplex machines, one to be installed in the Orpheum and two for the Family, which is to be converted into a moving picture theater.

The Superba Theater, William Iverson, manager, Lyons, Ia., is being remodeled. Changes in the lobby will give more seating room. A new box office will be constructed and both the interior and exterior will be re-decorated. Construction on the new Parkside Theater, in Lyons, has been reported as progressing rapidly. A three-room apartment has been fitted up over the lobby, and it will be occupied by Manager Luhr and his assistants.

Arthur Holmdahl, of Kellogg, Ia., has purchased a moving picture show at Eldora, Ia.

O. D. Harman, of Solon, Ia., has purchased a moving picture theater at Cedar Rapids, Ia.

Edward Fields has sold his interest in the Lyric Theater, at Rice Lake, Wis., to Bull & Overby.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE Gem Theater, at Caledonia, Minn., has been sold to G. E. Dorival.

Frank Maher is now owner of the Gem Theater, at Preston, Minn.

F. St. George and Wiliam Cook have begun the erection of a new moving picture theater at New Duluth, Minn.

The state fire marshal's department of Minnesota has announced the regulations which will govern moving picture theaters in the state. Each machine must be installed in a compartment of fire-resistive material not less than 5 x 5 feet for one machine, or 10 x 7 for two machines. Brick, tile or concrete booths must have walls at least eight inches thick, except reinforced concrete, which need be only four inches. Further precau-

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Full of great interest and excitement.

Reel 2

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Positively compelling in interest and excitement.

Reel 3

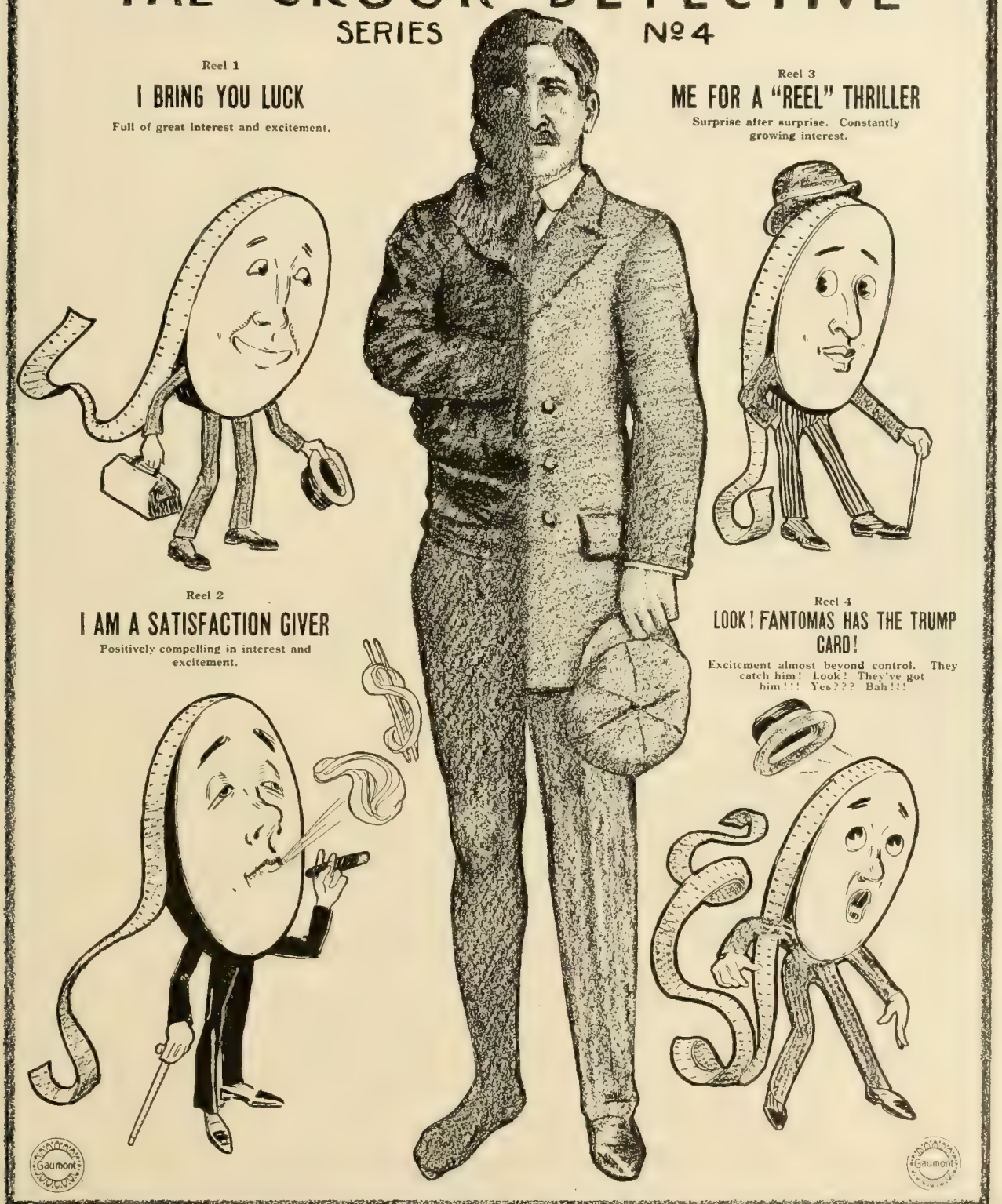
ME FOR A "REEL" THRILLER

Surprise after surprise. Constantly growing interest.

Reel 4

LOOK! FANTOMAS HAS THE TRUMP CARD!

Excitement almost beyond control. They catch him! Look! They've got him!!! Yes??? Bah!!!



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No. 1	No. 2	No. 3	No. 4
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The Phantom Crook	**The Man in Black**	**The Mysterious Fingerprint**	**The Crook Detective**
THREE REELS	FOUR REELS	FOUR REELS	FOUR REELS

tions demanded are that the wiring must be brought into the booth in conduits and that no films be left outside of metal cases when not in use. In the theater proper, seats shall be not less than thirty inches, back to back, aisles shall be not less than three feet wide and shall lead directly to exits. No machine can be operated in a building that does not abut directly upon a street. The marshal has called the attention of the exhibitors to the fact that where a municipality has more stringent regulations than called for in this state order, the local ordinances will take precedence over the state ruling. Fire Marshal Keller makes plain his attitude by asking the co-operation of the moving picture men in making it the safest as well as one of the greatest forms of entertainment and education.

A site has been selected on the south side of Stark street in Portland, Oregon, for the new National moving picture theater to be erected by Melvin G. Winstock, at a cost of $100,000. It is planned to have the house opened by the coming of the Rose Festival in June. A number of distinctive features are included in the plans. Every seat in the house, whether on the first floor, balcony or gallery will be reserved. Two shows each afternoon and two each evening will be given. Elevators will carry the patrons to the balcony and gallery. The roof will be converted into a summer garden. The basement of the structure will be fitted up as children's playground and trained nurses will take care of the youngsters while their mothers are at the picture show, or even while they are shopping downtown. The place will seat 2,000 persons, leaving room on the first floor for eight storerooms. Mr. Winstock has been general manager for the People's Amusement Company, in Portland, since February, 1910, and when his resignation was received by the stockholders a resolution, expressing appreciation of his devotion, industry and ability to the company was spread on the records of the corporation. The new project is financed by a syndicate of Portland business men.

Earl Adams, of Huntley, Minn., has opened a circuit of picture shows at Kiester, Bricelyn and Frost, Minn., devoting two nights each week to each town.

The Dickerman Investment Company, of Duluth, Minn., will erect a combination moving picture theater, hotel and restaurant building, costing $30,000, on First avenue, West, between first and Superior street, in Duluth.

Recent bids for business by the Idle Hour Theater, at Aberdeen, S. D., included announcements that every picture was accompanied by appropriate music from a four-piece orchestra, that a special five-reel show was given for children on Saturday afternoons at five cents, and of participation in a Mysterious Mr. West contest, the mystery paying $25 to anyone who identified him and said the magic words.

The Cozy Theater, at Bowman, N. D., has been sold to A. Glasnapp.

The moving picture theater at Coggswell, N. D., has been purchased by Dr. H. L. Saylor and Editor Jordan, of the Coggswell Enterprise.

A new opera house and moving picture theater will result from the remodeling of the present opera house at Beach, N. D.

The Rose Theater property in Centralia, Wash., has been sold to Edward L. Prescott for $16,000. It is reported that the building may be razed to make way for a business structure.

Commissioner Jones, of the Washington State Exposition Commission has made plain the policy of that body in regard to its moving picture exhibit at the Panama-Pacific Exposition at San Francisco. The commission has contracted with the Educational Film Company, of Seattle, Wash., to furnish it with 5,000 feet of film, covering the principal industries of the state, such as the logging and the apple-raising industries. Individuals and commercial enterprises must secure their own films and the commission declares it has no disposition to urge any community or enterprise to spend money for films unless they are sure of getting their money's worth.

Manager A. E. Zabel, of the Acme Theater, at Olympia, Wash., gave a benefit performance for the Humane Society of that city.

Harvey Jewson, formerly of Mankato, Minn., has opened a moving picture theater at Montgomery, Minn.

Construction has begun upon Rubin & Finkelstein's new Palace Theater, at Fourth street and Hennepin Avenue, in Minneapolis, Minn. The theater will seat 1,800 persons. Stores will be located on each side of the theater.

An ordinance requiring more rigid inspection of motion picture theaters in St. Paul, Minn., has been drafted by Corporation Attorney O'Neill, of that city. It will call for daily inspection of fire-fighting apparatus in all showhouses, patrolling them every night, crowded attendance will be forbidden, patrons will not be allowed to stand in the aisles and the entrances must be kept clear at all times. The measure was framed at the request of Chairman Reuben Warner, of the Board of Fire Commissioners, who pointed out that certain phases of safety regulation in theaters which was now in the power of the building inspector should be transferred to the fire department. In Minneapolis, the twin city of St. Paul, Building Inspector J. G. Houghton has recommended to the city council that the construction of frame bulidings for moving picture theaters be prohibited.

A new opera house will be constructed at Sauk Centre, Minn.

The Cozy Theater, at Alexandria, Minn., has been taken over by the Empire Amusement Company; J. R. Sparling, manager.

The Gem Motion Picture Theater, at Adrian, Minn., has been sold to G. M. Bohrndt.

George L. Harrington has sold the Gem Theater, at Preston, Minn., to Frank Maher.

Rice Brothers have sold their lease on the Walker Opera House, at Walker, Minn., to Sol Newbury, of Minneapolis.

The Gem Theater has been opened at Stauton, Minn., by J. Johnson.

F. J. Jenkel has sold the Grand Moving Picture Theater, at Northfield, Minn., to John Marr, of St. Paul.

MIDWEST SPECIAL SERVICE.

NORTH WESTERN NEW YORK.

H. M. Warner, salesmanager for Warner's Features, Inc., recently visited the company's Buffalo branch, managed by D. J. Chatkin. He found business in excellent condition. He appointed A. Chatkin as traveling representative of this territory. Mr. Chatkin recently made an out-of-town trip and arranged for three three-house circuits for his company.

"Over Niagara Falls" in three reels, produced by the Sterling Camera & Film Co., and "Her Guilty Secret", a Gaumont feature, were recently shown to crowded houses by Manager Davis of Keith's Moving Picture Theater, Buffalo.

The new Elmwood Moving Picture Theater on Elmwood Avenue, near Utica Street, will open between April 15 and May 1. Frederick Ullman, president of the company constructing the house, says it will be one of the finest theaters in Buffalo. An expensive organ will be installed.

Manager Laughlin of the Majestic Theater, Buffalo, who occasionally uses moving pictures on Sundays, recently conducted a series of tango contests. They were featured at matinee performances of the Play "Where the Trail Divides". The public was invited to take part and young men and young women in the company gave exhibitions in dancing. The audience decided as to winners and valuable prizes were given.

The Victor Film Service, which handles the output of the Universal Co., in the Buffalo territory, has been incorporated. The directors are Arthur A. Schmidt, S. M. Klee and Josephine Ryan. The Victor headquarters at 35 Church Street have been enlarged and now occupy an entire building.

Manager Foster of the Family Theater, Buffalo, has introduced a novelty here by having five neat negro maids as ushers.

"The Chronicles of Cleek" Edison's serial subject in moving pictures has been drawing crowds to the Marlowe Theater, Buffalo. As a special attraction William Leyser, manager of the house, recently gave free to each adult patron a copy of the "Short Story" magazine, containing the "Cleek" detective stories. This plan proved very popular and increased attendance was a result. Mr. Leyser has also been showing lately "The Adventures of Kathlyn" Selig's serial picture and "The Lion and The Mouse", a five part Lubin picture.

"We shall continue to give the public the best features obtainable," Manager Leyser said.

E. Meadows, manager of the Special Features Department of the General Film Co., recently sent out several invitations to exhibitors, newspapermen and others to attend private exhibitions at the Strand Theater, Buffalo, of "Germinal" and, later of "Judith of Bethulia". The productions were enthusiastically received.

The process of manufacturing steel was shown in moving pictures at a meeting of the Buffalo Ad. Club. W. H. Miller of the United States Steel Corporation of Farrell, Pa., explained the pictures.

The Morton Amusement Co. has filed plans with the Bureau of Building for a moving picture theatre at 444-448 Connecticut Street, Buffalo. The house will cost $30,000.

Foster Moore, Buffalo manager of the George Kleine Attractions, has received congratulations from the main offices of his company in Chicago on the crowds which the picture "Between Savage and Tiger" is drawing to Shea's Theater, Buffalo, on Sundays. Special music by Director Herman Schultz and an orchestra of fifteen men is an added attraction.

The All-States Amusement & Realty Co. has bought the motion picture theater at 649 Main Street, Buffalo, formerly the New Theater. A formal opening was held recently by Francis Wilkins, manager. The ventilation, the lighting, and the heating system of the house has been improved. Cabaret performers who walk up an down the aisles and sing popular songs are a special feature. The directors of the company owning the house are W. J. Kress, president and general manager, Dr. V. Mott Pierce and William P. Morgan.

An "Infant Mortality Week" will be celebrated in Syracuse this month. According to Health Officer Sears of that city, among the features will be moving pictures showing the modern methods of caring for children.

A popular East Side moving picture theater is the Owl, on Jefferson Street, near Sycamore, Buffalo. The owner and manager is Michael Schwarzmeier, who has met with success in the moving picture business for the past five years.

The Globe Moving Picture Theater, 1555 Main Street, Buffalo, managed by S. S. Webster, is an attractive new house. The lobby is marble and tile, with the ceiling and side walls finished in old ivory and gold. Beautiful scroll work, frescoing and plastic relief are a feature of the interior decorations.

Warden Charles F. Rattigan of Auburn, N. Y. Prison has bought a moving picture machine for the benefit of the inmates. Pictures of an educational value will be presented. At first the operator will be an outsider but later a convict will do the work. The Mutual Welfare League, formed by prisoners, will have charge of the exhibitions.

The following have applied for permits to build moving picture theaters at these locations in Buffalo: Joseph A. Welte, High Street, near Maple Street; Frank M. Tretau, Broadway near Jefferson Street, and Anna S. Witting, 1084 East Delavan Avenue, Buffalo.

A new series of Selig's "The Adventures of Kathlyn" was shown recently by Manager Marsey of the Happy Hour Theater, Buffalo. Mr. Marsey is enlarging his house.

E. L. Neff is manager of the Oriole Moving Picture Theater at Genesee and Nevada Streets, Buffalo. He uses the General and Universal services.

Moving pictures and other theaters of Niagara Falls, which were closed during a smallpox epidemic there, are now open. Only persons showing vaccination certificates are admitted.

Manager Wallingford of the Hippodrome Theater, Buffalo, recently had as a lobby display for "Hunting Big Game in The Arctic", two Esquimaux in native costumes.

M. B. Schlesinger, manager of the Academy Theater, Buffalo, which plays vaudeville and moving pictures, recently had as a special attraction a real wedding on his stage. The contracting parties were Herbert Hassler, a Globe trotter, and Miss Marie Dorabella of this city. Mr. Hassler had visited Buffalo on a trip around the world and had met the young woman only a few days before their marriage. The ceremony was performed by Justice Bernard Fassett of this city. The manager of the theater was best man and the bride's sister was bridesmaid. Before the ceremony chimes played wedding music and the names of the contracting parties appeared on a screen. A large bell, made of flowers, and other floral decorations were shown on the stage. The house was darkened, then the lights were turned on, showing the effective setting. A crowd witnessed the ceremony. Mr. Schlesinger recently had a special tango contest in which only two couples, all experienced dancers, took part. Gold watches were given as prizes. Each side had its own following in the audience and there was plenty of applause.

Capacity houses were the rule when Dustin Farnum in "The Squaw Man" was recently shown at the Strand Theater, Buffalo. Manager Edel of that house arranged for special music furnished by an orchestra of ten pieces and by a pipe organ.

Manager Marcus of the Lyric Theater, Buffalo, is using as his slogan: "Eventually you'll join the crowd at the Lyric. Why not start now?" A picture of a Lyric patron, wearing a broad smile, is used by Mr. Marcus on his advertising.

BILLY BISON.

PHILADELPHIA.

UNUSUAL preparations are being mande by the Moving Picture Operators Union, Local No. 307 of the I. A. T. S. E., for the ball which will be held in Metropolitan Hall, Franklin Street and Fairmount Avenue, Tuesday, March 17. Music for the dancing which will start at eight o'clock and continue until three o'clock will be furnished by Prof. Murray's Orchestra.

A New York theatrical syndicate has purchased through Dakin & Kilpatrick, local real estate brokers, a site of gound east of Fifty-third Street on Market Street for a consideration said to be about $100,000, measuring 75 by 214 feet 6 inches. The lot will be improved by a theater to cost about $200,000, and the seating capacity of the proposed house will be close to 2,500.

Another chapter in the management of the theater at 519-21-23 East Girard Avenue, which has figured in the local courts for some time, was marked down in the litigation when Judge Ralston entered a final decree in the suit of John Meyers against Magdalane Hagner and Frank K. Brang, ordering the two defendants to render an account of the moving picture business conducted by them under a co-partnership agreement. The defendants are enjoined from selling any tickets, acting as cashier or in any other capacity. The Court appointed Henry I. Hynemann receiver, to take charge of the business until it could be satisfactorilly sold or wound up.

John J. Conner is having plans made for a moving picture theater which will be erected on a site of ground at Fifty-second Street and Greenway Avenue. The building will be of Colonial design and will be 43 by 110 feet. The cost, not including ground, will be about $15,000.

C. Wilbur Blake, for several years prominently identified with the moving picture trade, has purchased the properties at 532-538 Federal Street, Camden, N. J., on which site of ground he will erect a modern moving picture theater. The building will be of the most improved type and will have a seating capacity of about 700.

Julian M. Solomon, manager of the Susquehanna Theater, has been elected official press representative of the Motion Picture Exhibitors' League. Mr. Solomon is well qualified for the position as his experience in this line has been very wide and successful.

Bring Box Office Results. The
Helen Gardner Productions

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KENTUCKY.

THE Owl Feature Film Company, of Louisville, recently sold a Simplex motion-picture machine to Clark & Estes, of Lebanon, for the new Alamo Theater, which opened March 1.

R. E. Gumm, of Chicago, was recently in Louisville, looking for a location for a new picture house. He has owned several houses in various parts of the country, but at present is a free lance. He formerly owned the Sylvia, of Chicago, the Diamond, of Duluth, the Bijou and the Diamond, of Cloquet, Minn., and several others.

J. B. Haney, of McConnell, was a recent visitor to Louisville. He bought equipment for a new picture house, which included a machine, a 6 kilowatt dynamo, and a 9 h.p. gasoline engine. Mr. Haney has to make his own power, as the town has no power plant.

R. B. Taylor, of Griffin, was recently in Louisville, where he purchased a metal machine booth, and a model "B" gas outfit.

D. L. Martin, manager of the Arcade, in Paducah, is building a nice business during the week, but is running a free show on Sunday, because the authorities will not allow him to charge for Sunday admittance. The Sunday show consists of a special big feature of three or four reels, which gives the house a good advertisement for the week-day shows.

Former Governor M. H. Thatcher, of Panama, who has recently returned to Louisville and has taken up the practice of law in the Paul Jones building, is attorney and stockholder in the new Rio Realty Company, of Louisville, which has bought out T. F. Sea's interests in the Parkland airdome. The new concern is floating stock, a good part of which has been taken up, and proposes to build a new picture house on the site of the old airdome at a cost of about $10,000.

The West End Colonels, a social club of Louisville, are making arrangements to put up an airdome at Twenty-eighth and Market streets. The organization is composed of about six hundred members, and the stock issue will be taken up by the club.

Mrs. E. G. Ayers, of Kokomo, Ind., a circus performer who was known as "Gipsy Jones" in the old days of the tents and sawdust, was a recent visitor to Louisville. She now owns the Ideal and Lyric picture houses in Kokomo, which are the only houses in that city. She is anxious to dispose of the two houses, which are doing a nice business, and are valued at $24,000 for the two of them. One is valued at $8,000 and the other at $16,000. She expects to go to Panama and put up an expensive house. While in Louisville she was looking for a Hungarian orchestra and some tango dancers to use as added attractions.

John Riordan has bought the interests of J. Wriech, his former partner in the Palace Theater, at Shelby and Rupp streets in Louisville, and will continue to operate the house himself.

The feature film, "Alaska Jack," was recently shown at the Hopkins Theater of Louisville. Previous to the showing of the picture a street parade was used to advertise it. Th eparade, however, was not very successful, as it was held during a severe blizzard. Women on horseback, dressed in Wild West costumes, were the feature of the parade.

The Westonian Airdome, of Louisville, has announced a change in its policy for the coming season. Good orchestras and singers will be employed, but vaudeville stunts will go by the board. Straight pictures will be the policy of the house hereafter. The people in the outlying districts are tiring of vaudeville, and this is the reason given for the change. The Westonian will be one of five picture houses in a radius of ten blocks in the West End. The other four are the Ideal, Norman, New Grand, and the new house to be put up by the West End Colonels.

M. Switow, president of the Switow Amusement Company, of Louisville, has been in Indianapolis almost constantly for the past two weeks. He is reported to have purchased the Gem and Manhattan theaters in Indianapolis, and has been offered the Ideal and Lyric theaters of Kokomo, Ind. Nothing has been done in regard to the latter two houses, however. Business on the whole Switow circuit is holding up unusually well, when the blizzards and storms of the past two weeks are taken into consideration.

The Owl Film Exchange, of Louisville, has put in a film renovator, which consists of nine polishing wheels and a brush. The film is run through a bath of cleansing fluid before going over the wheels, and is driven by a small motor.

The Louisville Photoplay Association met at the Novelty Theater building on Friday, Feb. 20. President L. J. Dittmar presided at the meeting. The legislative matters which had some of the members worried a few weeks ago have proved to be a mere bugaboo, and the members have decided that they have nothing to worry about. The talk of a bill regarding state censorship of films going through has died, and the bill is considered to be as good as dead already. Practically all of the members were present at the meeting. Among those in evidence were Lewis Steurl, H. B. Strube, L. D. Levinson, L. J. Dittmar, Max Simons, Jake Sollinger, Sylvester Grove, James L. Steurle, and several others.

The Novelty Theater, which ran the three-part Imp, "The Price of Sacrilege," on February 22, had to start off with the same reels on the following Monday, due to the fact that the trains were all late, tied up by snowstorms, and the pictures arrived too late for the opening of the day's run. Practically every house in town was tied up to some extent during the morning run.

Miss B. A. Plessinger, manager of the Independent Motion Picture Service Company, of Louisville, expected to move the exchange from the building now occupied to the Tyler building on the north side of Jefferson street, above Fourth. It was found, however, when the time for signing the lease came, that the underwriters had declared they would advance the insurance rate in the whole Tyler building, if the exchange was allowed to move in. The consequence is that the Independent will not move.

The Louisville Film Supplies Company, which started operations a few months ago under the management of Charles D. Sinai, has been sold by its owners, H. D. Ticknor and Miss B. A. Plessinger, to the Universal Film Company. The offices, which were next door to each other, have been joined, and Mr. Sinai will continue to manage the supply department.

Carpenter & Johnston, Louisville camera men, found enough sunlight one day last week to take a picture of the wreck of the "Queen City," a large Ohio river packet, which was wrecked on the rocks at the head of the Ohio Falls at Louisville, recently. The boat was blown on the rocks by a strong wind, and a heavy current kept her there. The picture will more than likely be shown over a good area, as the wreck caused a good deal of anxiety from Louisville to Pittsburgh, because of the fact that the boat had something over a hundred passengers on board at the time, who were going to New Orleans to attend the Mardi Gras celebration.

The Majestic Amusement Company, of Louisville, has filed amended articles of incorporation, increasing the capital stock of the company from $30,000 to $150,000.

The Louisville Y. M. C. A. ran moving pictures at the quarterly meeting of the association recently.

Manager C. H. Berryman, of the Ben Ali Theater, of Lexington, recently issued a card which announced that no more Sunday shows will be given at the theater. This will end the question as to whether or not vaudeville shows will be given in the city on Sunday.

H. Kleymeyer, manager of the new Nickelodeon Theater Company, of Henderson, has had plans drawn for the new house by E. S. Trible, to whom the contract was also awarded. The new house will have a seating capacity of 520.

The Cherokee Amusement Company, of Louisville, has been incorporated with a capital stock of $15,000. The new company will erect a building for a picture show house at once, with a seating capacity of 700 to 1,000. It will be of brick and fireproof construction, with a white tile front. The new house is to be erected at a cost of about $10,000. The capital stock of the company is divided into shares of $100. The incorporators are Carl Zang, Frank W. Huss, and Charles W. Krebs, each of whom holds three shares. The indebtedness of the company shall not exceed the amount of its capital stock. Carl Zang, superintendent of the Mellwood Distillery Company, is arranging the details. The plans have not been made.

Manager J. P. Masters, of the Columbia and Elite theaters, of Bowling Green, has returned to the city after an absence of several weeks, and is busy looking after the interests of the Crescent Amusement Company, of Nashville, which owns the houses. Manager Masters is very enthusiastic over the new building which the company is putting up in Bowling Green, as it will be a modern ground floor theater. The two old buildings which formerly occupied the new location have been razed and it is said that the new theater will be ready to open in about two months. A feature of the new building will be modern rest rooms for men and women. The house when completed will have an added attraction consisting of a five-piece orchestra, and will show the General Film Company's service. The company intends to show such features as "The Third Degree," "The Lion and the Mouse," and "The Battle of Shiloh." Manager Masters expects to give four shows daily, two in the afternoon and two at night, excepting dates on which long features will be shown, when only one show will be held afternoons and evenings.

Manager Stivers, of the Hippodrome, at Jackson, Ky., is trying out bargain weeks to his patrons. About every other week he runs five reels in place of his customary three. He recently played the Knickerbocker Stock Company for a full week, and drew good crowds.

The new theater building of Johnson & Kinner, at Hazard, is nearing completion, and is expected to open by the middle of March. The new building is two stories high and is of brick construction. The first floor will be used for vaudeville and moving pictures, while one of the partners, J. G. Kinner, who is also the local photographer, will occupy one of the offices on the second floor, which is to be fitted up as a small office building. The theater is to have a seating capacity of 250, and is said to be modern in every way. The curtains were painted by Kellogg, of Chicago.

Manager N. A. Wilkerson, of Mt. Sterling, who operates the Tabb Theater, of that city, has his second house under good headway, and will shortly start to run it as a five-cent house, as the Tabb is a ten-cent house. He has offered a prize of ten dollars for the most appropriate name for the new theater. Someone suggested that he call it the "Naw" as a compliment to his own enterprise, but Manager Wilkerson could not use the suggestion.

Manager Shrode, of the Rex Theater, of Hopkinsville, has made a hit with the fair sex of his town by installing box seats. The rear end of the theater, near the entrance, has been converted into a series of four boxes. Each box seats five persons, or a total of twenty. The box seats will be reserved, and a number of small theater parties will be held on the strength of the idea. A number of small air-purifiers was recently installed in the theaters.

Manager Bilger, of the Hopkins Theater, in Louisville, is still running the Mutual program, and is giving a good deal of attention to his press work, which consists mostly of boosting the "Mutual Girl," which is shown at the Hopkins every Saturday night. Colonel H. C. Steuver, of St. Louis, was a recent guest of Mr. Bilger's, and was very much interested in the production of "David Copperfield."

W. S. Pickett, of Chicago, representing the Independent Vaudeville Association, who is at the head of a chain of independent vaudeville houses throughout the South, was recently in Lexington and stated that he had made arrangements for a long-term lease for a theater in that city. Mr. Pickett said that the Lexington Theater would be the fifteenth of a string of twenty which his company is going to promote through the South, in such towns as Gulfport and Jackson, Miss., and Shreveport, La. It is proposed to give a vaudeville performance and three reels of pictures for ten cents, the admission to cover any seat in the house.

Motion picture photographers had a chance to get an unusual film or two here a few days ago, when the steamer, Queen City, which went upon the rocks in the shallow water above the Ohio Falls, immediately in front of the business section of Louisville, was pulled off, after some hard and exciting work. The local life-saving screw was employed, and several tugs lent their assistance, finally moving the steamer from her dangerous position and landing her safely at the wharf, where she will be fitted for a trip to a dry-dock for repairs. Local audiences will have a chance to see the pictures first, after which they may be sent to other cities.

Plans have been perfected whereby the City Salesmen's Club of Louisville will have the benefit of motion pictures and vaudeville performances at five local houses on the evening of March 17, the Ideal, the Broadway, the West Broadway, the Highland and the Crown are the houses which will participate. The plan is one which has been followed annually by the organization for several years past, the proceeds of the performances being devoted to charity. Attendance is always large, as the stunts pulled off, in which many of the salesmen participate, being out of the ordinary in a good many ways.

"The Winning Hand," a Pathe drama, was the feature at the Majestic, Louisville, March 1 and 2, winning the approval of large audiences, while a Famous Players production of "The Pride of Jennico," drew large audiences during the rest of the week, up to March 7. The prosperity which the Majestic has experienced by means of its unvaryingly excellent programs is indicated by the fact that it recently increased its capital stock from $30,000 to $150,000.

The Rex four-part production of "The Merchant of Venice," featuring Lois Weber and Phillips Smalley, which is coming to the National Theater, of Louisville, shortly, in connection with the usual program of vaudeville, is awaited with much pleasurable anticipation by photoplay "fans" in this city.

The big four-part Imp feature, "Absinthe," featuring two of Louisville's prime favorites, King Baggot and Leah Baird, made such a hit at the Novelty recently that the management ran it March 3 as well. The special Universal features which are being brought out are meeting with as much favor as the rest of the Universal program, audiences apparently taking to the three and four-part productions even better than to the two-part plays, which were formerly the longest produced.

The West End Amusement Company, which owns the Westonia Airdome, and which is preparing to erect a handsome theater on its site, has made arrangements with the Central Film Service Company, of Louisville, for the Universal program. R. L. Shrader, manager of the company, reports that business is humming, despite the severe weather.

M. Zollinger, of the Hippodrome Amusement Company, Louisville, sustained painful, but not serious, injuries recently when he fell down a short flight of steps at the Novelty Theater, where he had gone to attend a meeting of the local association. Mr. Zollinger opened the wrong door, and the fall resulted.

The Independent Motion Picture Service Company, Louisville, will move shortly from its location on Jefferson street to the Intersouthern building, where handsome quarters on the sixth floor have been secured, much more satisfactory in every way than those now occupied.

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LICENSED FILM STORIES

SELIG.

THE BETTER WAY (Special—2 parts—Mar. 16).—George Ogden is cursed with a quick temper and well nigh ruined by his own self-indulgence. He marries a beautiful girl, Anna Wilson; but, after a few years, his fondness for whiskey overcomes his better traits, and life becomes almost unbearable for her. The beautiful home becomes a hollow mockery. Her husband's only sober hours are spent at his business—at home he is a grouch, and after a few drinks, becomes a snarling, disagreeable beast. Eventually this wears her out and wrecks her health. She is, however, brave and trustful and sticks by the man she wedded "for worse,"—but the cause is discovered by Dr. Phillip Grant, a friend of her husband, who attends her. He finds that her case is beyond medical aid, and takes it upon himself to administer a stinging reproof to Ogden, concerning the peril of his dissolute habits for his ultimate ruin. Ogden does not receive this advice in any kindly spirit; in fact, he grows wilder and drinks deeper and when the doctor calls the second time and speaks to him, he dashes the decanter to the floor, deserts his house in a furious heat, and in a wild, insane way, goes far away on a hunting trip, and leads a hermit's life in a mountain cabin.

In addition to firearms, he has a large supply of "fire-water"; so that what might have been a cure, sticks like a curse. One day, while hunting, he falls upon his gun, and the accidental discharge of the piece strikes him in the head and leaves him severely wounded and unconscious. Two farmers find him, take him to the house, summon medical assistance and eventually he is nursed back to life, the daughter of the family, Esther, being most assiduous in her attention, his recovery is shown as the scene dims.

Time passes quickly. Ogden has been restored to physical health, thanks to the splendid nursing and the alienation of the poison that sapped his strength, but his mind is entirely blank regarding the past. In the meantime, his wife in the big city house finds that he has not only lived up to his income, but was overliving it, and is seriously involved in debt. She has every reason to believe that he has basely deserted her, and starts out bravely to make her own living. At the suggestion of good old Dr. Grant, she enters a training school, studies nursing and eventually enters the hospital as a nurse where he is chief surgeon. There she meets Harold Scott, Dr. Grant's assistant, and friendship ripens into love. Several years have passed; Anna thoroughly believes that Ogden has deserted her, and she is granted a divorce.

In the interim, the one-time active city man of affairs and business, works out of doors on Caleb Jackson's farm, happy and thoroughly contented. His whole nature has changed, and in his simple, kindly manner, he woos and wins Esther Jackson. When he approaches her father regarding the marriage, the latter hesitates because he has no definate knowledge of Ogden's past. The fact is he is deficient, and the country practitioner who had his case in hand advises his friend to consult a city specialist. As a result of this, they take Ogden to a hospital—strangely enough that is conducted by Dr. Grant. He at once recognizes his patient; but at once decides it is best for all concerned not to reveal the knowledge of his identity. The doctor realizes that if an operation is successfully performed, the chances are all in favor of Ogden's former nature asserting itself. He takes the unusual stand that an operation in view of these facts might prove disastrous, and sternly advises against it.

Later, Anna and Dr. Scott are married, and the old doctor sees him off on their honeymoon. On his return to the hospital, he finds a letter from Caleb, asking whether or not Ogden's injury would be a bar to his marriage with Esther, and Grant, fortified in self-consciousness that his decision was the better way, assures him there will be no danger in such a union.

THE ADVENTURES OF KATHLYN, NO. 7—The Garden of Brides (Mar. 23).—The vengeful Umballah, having delivered his three bags of silver and secured Col. Hare as his prisoner, departs for the Palace of Allah, leaving Kathlyn and Bruce tied to the tiger cart with their backs to the savage beast and facing another death, at the hands of the brutal brigands. Hardly has Umballah got away before the turbulent members of the brigand band demand of the chief their share of the silver ransom on an equality basis. The chief refuses to do their bidding, simply tossing them one bag and reserving two for himself. This precipitates a bloody riot, and in the melee the mutinous members of the band release Kathlyn and Bruce from the tiger cart, and tie their own chief to the cart. The victorious fighters then rush into their cave to divide the spoils. The leader of the mutinous band next conceives a bright idea of liberating the tiger and allowing it to tear their late leader to pieces. The chief, however, manages to deftly slip his bonds and dart away into the jungle. The brigands, in the security of their cave, pull the rope of the cage door, the tiger dashes out, pursues the chief and eventually kills him. While the victorious thieves are looking to a furtherance of their own selfish interest, Bruce and Kathlyn find two loaded rifles, and taking advantage of the brigands, bar up the entrance of the cave, leaving them prisoners, and making their own escape. They go forward to a little village where they are given shelter. Having recuperated there, Kathlyn decides that she must liberate her father, so they engage camels and retrace their trail to Allaha. At the outskirts of the city they send a message to Ramabai and Pundita, requesting assistance and disguises.

The friends of the story being reunited, lay plans in train for the liberation of Col. Hare. Ramabai has already broached to the ambitious Umbalah, the idea of marrying Col. Hare, who has been forced upon the throne, to a native girl, which would further the nefarious plans of Umballah to a desirable culmination. The imposing coronation of Col. Hare, the pitiful scene of chaining him to his own throne, and giving him the empty honors of a potentate with the humiliations of a prisoner, serve a series of sensational scenes. Umballah has fallen in with the plan for the furtherance of his ambitions and greedily consents to the suggestion of Ramabai. Native girls, heavily veiled, are then paraded before the throne, and their choice is almost forced upon Col. Hare. Kathlyn has been disguised as one of these native girls; and when she discloses her features to her father, he at once recognizes some plan is afoot for his own deliverance, and elects her as his consort. Her veil drops and Umballah, who views the ceremony from a distance, is completely in the dark as to her identity. He goes to the treasure-room of the palace, which is guarded by leopards, and secures the betrothal chain of pearls, but in his haste, he leaves the outer-gate of the treasure-room open, and the leopards escape, rushing through the palace in different directions. The formal announcement of the wedding has hardly been made, before the alarm spreads, and there is a mad scramble for safety. In the panic that ensues, Kathlyn becomes separated from her father and Ramabai, and hides in a covered cart, in the Garden of Brides. In the interim, Bruce has prepared camels for the party to take flight to the coast, but when they assemble on the outside of the wall of the Garden of Brides, the party are woefuly disconcerted on learning that Kathlyn is the only missing member of the outfit. They are fearful that the leopards may have overtaken her. (To be continued.)

IN REMEMBRANCE (Mar. 24).—Jack Sterling from up York State marries the daughter of old Squire Merton, takes her back to the big city and later becomes affluent in business, but is not as attentive to his wife as he should be. Easily won wealth seems to lead him from home rather than attach him to it. He gets into fast society; he falls madly in love with a famous dancer, and unfortunately he spends a great deal of time at her apartments. Singularly enough, the dancer's birthday and Jack's wedding anniversary occurs on the same date. Jack remembers the former, but almost forgot the latter. He purchases a valuable diamond bracelet for the dancer, in which he has engraved: "In Remembrance." It is worth a prince's ransom, but he is careless of such things and loses the bracelet in the dining room of his own home before starting out to questionable company. His wife has prepared a dainty spread in honor of the event, but he has a previous engagement, which he is forced to keep. After he has gone, the wife finds the beautiful bracelet, and looking at the inscription, naturally believes it is an anniversary gift from dear old Jack.

At the dancer's party, where Jack meets rivals, he is duly laughed at, and then scorned by the imperious beauty because he endeavors to explain how he had lost an expensive gift purchased to commemorate the dancer's birthday. He leaves the house in hot haste and in hot anger. Returning home, he has cooled off, and finds a loving and unsuspecting wife coming to greet him graceously. She has the gift upon her right arm that encircles his neck. The keen-eyed Squire, however, who happens to visit the pair, finds the card accompanying the gift, realizes the truth and confronts Jack with his evidence. The latter confines the card to the grate and decares that never, never again will he wander from his own home and true wife.

WHILE WIFEY IS AWAY (Mar. 2.).—Dodd, elated over his freedom when his wife leaves for a few days' visit with her parents, plans a party for the first evening, and invites his neighbors, Jones and Smith, to a quiet game of poker. They send their respective wives word that they are detained from returning home through the serious illness of their friend, Dodd, and that they are now watching beside him. Both Mrs. Jones and Mrs. Smith grow lonely during the evening and visit. Comparing notes, each finds that her husband is watching at the Dodd bedside. Fearing that the neighbor is very ill, they amble over together to see if they can be of any assistance. Their presence causes much consternation in the card party. Smith and Jones rush poor Dodd up stairs, forcing him into pajamas, whitten his face with powder and then hang over his bed, weeping crocodile tears when the ladies are ushered in. They are at once thrown into wild alarm and call up the doctor. The doctor arrives, and is astonished to find the reported dying man perfectly normal. Later Mrs. Dodd beaks into the house and the doctor declares the case is smallpox, quarantine is necessary, and deputizes Jones and Smith to remove Dodd to the pesthouse. The doctor is a good old sport, however, and the four, having rid themselves of embarrassing attendants, play poker until morning.

CUPID'S CAPRICE (Mar. 26).—May Rich is secretly engaged to a manly young fellow, while her father and mother are incidentally encouraging her to accept the attentions of a typical effeminate social product. She will have none of him, as he soon learns, but he hangs on, encouraged by the heads of the family. Fascinated by her Jack, and delighting in mystery and the secrecy of it all, the romantic lovers devise a post-office in the hollow of a tree in a secluded part of the rich country estate adjacent to the home of Jack, the favorite suitor. Here meetings are arranged, more love letters are placed there, and eventually the engagement ring is there concealed. Marie, May's French maid, soon discovers this love route, and when the tell-tale missives are stolen, the lovers have reason to suspect Marie and are more concerned than ever because it puts them in her power.

When a valuable necklace disappears from her boudoir the police and detectives are put upon the case. Everything seems to indicate that Marie is the woman in the case, and a trap is set to catch her as she is packing her trunk for a hasty departure. Late at night, while the detectives are holding her in her room and are putting her through "the third degree," May appears and hastily leaves the house. She is a sonnambulist—she is in her night dress asleep. She treads the well-worn love route; she passes over a dangerous foot-bridge and by some miracle gets safely across and there at the hollow tree they find her and the missing necklace, which she placed there. The letters are accounted for; the maid's suspicious actions are explained as she has a package of letters and a love route of her own. She leaves to get married, so May's secret is not revealed.

THE STORY OF CUPID (Mar. 27).—Psyche, of the ranch, is so attractive, that all the impressionables worship her. Venus is jealous and induces her son, Cupid, to anoint the coquettish Psyche with patchoulli, but in this process he awakens her, and she immediately falls in love with him, and Cupid determines to win her despite the opposition of his mother, Venus. Eventually Pluto seizes Psyche and takes her to his palace. She does not know who has kidnapped her, as Cupid does not let her see him. She invites her two sisters to visit her. They fill her mind with suspicions that Pluto is a dangerous man, and that she will never be able to leave the palace unless she kills the monster. Accordingly, Psyche steals into the room where the kidnapper is sleeping. Instead of finding Pluto, as she expected, when she lifts the cloak, she observes Cupid. She drops burning oil from the lamp upon Cupid's shoulder, wounding him. He reproves her for taking advice from her sisters, who are jealous of her because of her great beauty, and sends her home with them.

Following, comes a series of scenes in which Psyche goes to Venus and asks what she can do to win her consent to marry Cupid, and she sets her three great tasks, each seemingly impossible of accomplishment, without aid—but Cupid adroitly assists in all of them. The first is, to husk the field of corn; the second, to get fleece from a flock of sheep; and the third, a beauty-box for Venus. She accomplishes all these tasks, with the cunning aid of Cupid, so Venus relents and Psyche and Cupid are happily married.

KALEM.

THE DISTRICT ATTORNEY'S DUTY.—(Special—2 parts—Mar. 23).—Ira Service is elected district attorney upon his promise to suppress gambling. Alice's father is the head of the party which fought to keep Ira from office. The district attorney is approached by Bill Savage, Sibley's henchman. The man tries to bribe Ira to allow gambling to continue. Ira cleverly arranges to have the man overheard offering the bribe, after which he has savage placed under arrest. Terrified, Savage tells of the most important gambling house in the city. The man gives Ira a pass which will admit a number of men into the place. Ira sends his men to the gambling house which is owned by Sibley. When the raid is made, Sibley escapes by a secret door. He is seen by the detectives, however. They report to the district attorney. Amazed at the discovery, Ira sets out for the man's home with a detective.

Sibley is making preparations to flee when Ira and the detective enter. Although it costs him his sweetheart, the district attorney orders her father arrested. Later, due to Ira's efforts, Sibley is sentenced to prison. Sibley's conviction causes every gambling house to close. Sick at heart over losing Alice, Ira resigns from office. As a private citizen, he sets about to secure the man's release from jail, believing that the disgrace of conviction has taught the man a powerful lesson. Ira secures a pardon for Sibley from the governor. Sibley's bitterness towards the man who brought about his

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downfall vanishes when he learns that his freedom is due to Ira's efforts. When Alice returns home that evening, she finds her father seated in his old chair. She runs to him with a glad cry. Ira enters. Sibley tells his daughter of Ira's nobility. Alice, turning, sees her sweetheart standing in the doorway. Filled with love and gratitude, Alice responds to the entreaty in his eyes.

THE REFRIGERATOR CAR'S CAPTIVE (Special—2 parts—Mar. 25).—Crane and Buckley are rivals in love as well as in business. Buckley meets his first set-back when Crane refuses to sell him his orange ranch. The second comes when Delia, whom both love, promises to marry Crane. Furious, Buckley sows the seeds of dissension among Crane's men. Cranwood and Hillman, in Crane's employ, are Buckley's spies. These men help create trouble. Through the dastardly work of Buckley and his henchmen, four cars of fruit consigned to the East are side-tracked and ruined. Crane, however, presses a claim against the railroad and his rival's attempt to make him lose money fails. Cranwood and Hillman later succeed in getting Crane's men to go out on strike. Delia comes to her sweetheart's rescue by getting the women in the village to take the place of the strikers.

To turn Delia against Crane, Buckley gets an adventuress to pose as Crane's wife. Delia is horrified when the woman approaches and declares that Crane is her husband. Tony, a half-witted boy, comes to his employer's rescue when he announces that he had overheard Buckley employ the woman. Desperate, Buckley plans to cause Crane's death. At his orders, Cranwood and Hillman entrap Crane in a refrigerator car, which is then cut from the tain. The car runs away and dashes down the hillside. Tony witnesses the deed and goes for help.

Delia learns of her lover's peril. Summoning the sheriff, she goes in pursuit of the runaway, in an automobile. The runaway approaches a bridge, the tracks of which have been torn up by Buckley and his tools. A passenger train approaches from the opposite direction. Delia and the sheriff flag the train while Tony, making a flying leap, lands on the runaway car and applies the hand-brake. Crane is rescued just as he is about to become unconscious from the cold. Buckley, Cranwood and Hillman, lurking in the vicinity, are captured and placed under arrest.

AND THE VILLAIN STILL PURSUED HER. (Feb. 27).—John compels Geraldine to return a gown she has just purchased, declaring that he cannot afford to pay for it. Geraldine meets Reggie, a former suitor, who offers to loan her the money to pay for the dress. To quiet her husband's suspicions, Geraldine forges a note purporting to come from her Aunt Clara, and encloses the money given to her by Reggie. All goes well, until Aunt Clara unexpectedly arrives on a visit. To get out of the dilemma, Geraldine confesses to her soft-hearted Aunt. After administering a lecture, Aunt Clara gives Geraldine the price of the gown and orders her to return Reggie his money.

Geraldine attempts to hand the money to Reggie during a dinner party given by her husband. Reggie, however, tries to make love to her. Furious, the girl rips the dress off and with the idea of ending her obligation to him, throws it into his face.

John and his guests enter, attracted by the noise. Geraldine makes a clean breast of her folly. Turning upon Reggie, the guests take him to the edge of the town, strip him of his clothes and compel the man to don the dress that has caused the trouble. Clad in Geraldine's gown, Reggie slinks home.

PHOSPHATE MINING (Feb. 27).—Phosphate, the most valuable of all fertilizers, is made from the fossil remains of prehistoric animals. Vast deposits of these remains are to be found along the Eastern coast of the United States, and particularly in Florida. This feature gives a series of highly interesting views showing the successive stages in mining and preparing the phosphate for use. The raw material is dredged and pulled into the mills, where it is crushed, ground and otherwise treated. A comparison is shown between vegetables that have been planted in unfertilized ground and in ground treated with phosphate. The fertilized vegetables grow to several times the size of the vegetables that are not fertilized.

A LEAP FOR LIFE (Mar. 28).—Their demands for more pay and shorter hours having been bluntly turned down by Dell, the firemen declare a strike. The president promptly hires strike-breakers. Blanche, Dell's daughter, boards one of the crack trains for a trip to a distant city. Five minutes after the flyer pulls out, a freight train lumbers in. In leaning out of the cab, the engineer of the freight is struck by the arm of a water tower and seriously injured. In falling, the man pulls the throttle wide open. The freight dashes after the train on which Helen is one of the passengers. The fireman on the freight, a strike-breaker, unable to stop the runaway, leaps off in terror. A striker cuts the telegraph wires. The operator at a country station discovers that the passenger train is threatened with destruction by the runaway freight. Unable to get in communication with the station ahead because of the severed wires, the man phones to headquarters. Dell learns of his daughter's peril.

Wild with anxiety, the president leaps aboard a locomotive. By dashing along a disused and dangerous part of the road, he makes a short cut which brings him to a bridge at Millville, under which the runaway must pass. Climbing to the top of the structure, Dell crouches for a leap. The flyer passes under the bridge. The runaway is a mile behind. The freight rattles under the bridge at furious speed. Facing a terrible fate, Dell leaps for one of the flat cars. He escapes death by a miracle. Although badly bruised, the man crawls to the cab of the locomotive, just as it is almost atop of the flyer. With a desperate jerk, Dell closes the throttle.

The conductor of the passenger train discovers the freight behind and brings the passenger to a stop. Blanche, alighting to learn the cause of the delay, is seized by her father who is wild with joy because of her narrow escape. Impressed with the danger of employing green men in place of the strikers, Dell returns to the city. Sending for the striker's delegation, he announces that he has decided to accede to their demands.

VITAGRAPH.

THE WOMAN IN BLACK (Mar. 23).—On a rainy Sunday afternoon, Dick Coles, a young idler, finds himself bored and in want of excitement. He goes to a fashionable restaurant, where he meets McFall, who is apparently on the same quest. They strike up an acquaintance, and McFall soon has three other lonesome ones in the party. The conversation touches the lack of romance in great cities. Coles chances to see a weeping female on the other side of the room. Excusing himself to the others, he goes over to her, makes her acquaintance and proffers his sympathy. She at first refuses his kindly assistance, but calls him over again and suggests that he and his friends help her by accompanying her in a taxi for a short distance. McFall is the only one who is apparently unwilling, but finally they laugh him into coming too.

When they get out of the taxi and wait for her

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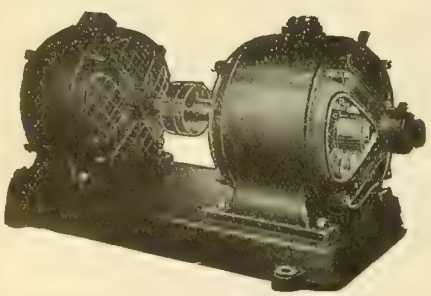

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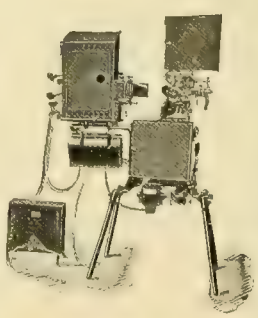

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to come back from some point around the corner, they discover that they have been robbed. All vow vengeance. Coles determines to land the offender. At police headquarters she is identified from Coles' description and her game is recognized as an old one. Cole is informed that her next stop is likely to be Philadelphia. By chance he connects McFall with the woman, and though nearly thrown off the track for a time, he resorts to disguise and lands both the woman and McFall, her accomplice.

HER HUSBAND (Special—2 parts—Mar. 24).—Tom Harcourt, a cadet at a military school, and Dora Allen, attending a nearby boarding school, are in love. In order to get away together for an evening, Tom forges a letter to her teacher, supposedly written by Dora's father. They overstay their time and she is locked out of the Seminary. Afraid her father will be notified and the forgery discovered, they get married and confront her father, who orders Tom from the house. Tom bids Dora choose between him and her father. She makes her choice, leaving with her husband. Later, their finances low, Tom pretends he is looking for work, but instead, is spending his time in dissipation. He finally takes Dora's necklace, sells it and raises the check from fifteen to fifteen hundred dollars. The forgery is discovered, and Tom is sentenced to prison. Dora, ashamed of her choice and realizing her husband's worthlessness, writes her father the consequences of her folly, but she will take care of herself, and make the best of it.

Dora, under the name of Miss Smith, becomes private secretary to John Darrell. He falls in love with her; she reciprocates his love, but refuses to consider his proposal of marriage; he is at a loss to understand her. Tom is freed before his time for good behavior and goes back to the old life. He goes to Darrell's office and finds Dora, who is closing the safe before leaving the office. Tom asks her for money, and being told she has none, he robs the safe and escapes. When the robbery is discovered, Dora keeps silent; when questioned by Darrell. She tells him there was no one in the office after he left. The watchman, having seen Dora receive Tom, denies her statement and Darrell cannot believe her emphatic denial, although he is convinced of her innocence. Allen, having received his daughter's letter, employs detectives to find her; they locate Tom and follow him in order to trace Dora. Having squandered the stolen money, Tom returns to Dora for more. Darrell, having engaged policemen, is in his office with them when Tom enters. Tom makes a dash for liberty, runs to the elevator door, opens it and plunges down the shaft to his death. Then follows a reunion of Dora and her father. The barrier lifted, Dora unhesitatingly declares her love for Darrell.

THE HALL ROOM RIVALS (Mar. 25).—Two typical sea captains apply for board at the home of the widow Tyrrel, and both soon become smitten with her charms. One of the old salts, Captain Greene, is assigned to the rear hall room, the other, Captain White, to the front hall room. The widow's room is between the two. They become intensely jealous of each other and each thinks the other the favored suitor. Both are utterly unaware of the presence of the widow's accepted suitor, Captain Smith, who calls regularly at her home. Captain White abruptly terminates a conversation between the widow and Captain Greene by dropping a few clods of earth from his window on Captain Greene's head. The widow one day receives Captain Smith in her own room and that gentleman is regaling himself with a good cigar when the other two Captains smell the smoke. Each thinks the other is enjoying the widow's company. Going out in the hall at different times, listening and returning to their rooms, they catch glimpses of each other and are more jealous than ever.

After more incidents of a like nature and much manoeuvering, Captain White thinks he hears his rival in the widow's room and looks through the keyhole. He can only make out that it is a man and, of course, decides it must be Captain Greene. On going back to his room, he decides to have it out with him, and behind his door, waits to spring upon him when he comes from the widow's room. Captain White also imagines he hears something and duplicates Captain Greene's actions. Captain Smith, in the widow's room, proposes marriage and she accepts him. He kisses her goodnight and steps out of the center door. As he does so, the two rivals rush forth, stop short and nearly collapse as the widow introduces her future husband. After Captain Smith has gone, the two former rivals look sheepishly at each other and retire to their respective rooms, meditatively pondering over the queer uncertainties of women.

CHANLER RAO, CRIMINAL EXPERT (Mar. 26).—Suffering from an obstruction in his throat, Chanler Rao, an Oriental hypnotist and magician, calls, with his son, on Dr. Warren Browne. For the doctor's entertainment, Rao produced a full-grown plant from an apparently empty flower-pot. The doctor is interested, but skeptical. He then performs a small operation on the magician's throat and removes the obstruction. He refuses payment and Rao thanks him profusely. The doctor discovers the plant they left behind is artificial. He laughs and decides Rao is a clever fakir.

Mrs. Thornton, Dr. Browne's sister, is showing her week-end guests a magnificent cluster ring, when she is called outside suddenly and in her haste, drops the ring which mysteriously disappears. Mrs. Thornton telegraphs for Dr. Warren. As the doctor is leaving, Rao arrives for his throat treatment. His pad exhausted, the doctor hastily writes Rao's prescription on the back of his sister's telegram. The magician discovers Mrs. Thornton's message and answers it, saying he will recover the ring. Mrs. Thornton, puzzled to know how Rao learned of the affair, has faith in the magician, but the doctor thinks of the plant trick and, smiling cynically, sends for Chanler Rao. As soon as Rao arrives he quietly tells the doctor to have a policeman there at 6 o'clock sharp. After a preliminary exhibition, Rao, gazing into his crystal, impressively announces, "In this hall, it points straight over there and an officer is on his way here!" Everyone is intensely interested, and when the policeman rings the bell, all are startled. Chanler then places a small capsule in the mouth of each servant, collects them again and drops them in a crucible. When the fifth is dropped, there is an explosion. Chanler points accusingly at the butler, saying, "That is the guilty one!" The butler confesses and Mrs. Thornton recovers her ring. Chanler has paid his debt of gratitude. Chanler later tells the doctor, "The capsuls absorb moisture. Fear parches the tongue of the guilty one and the capsule stays dry in his mouth, exploding in the crucible mixture." He also tells how he learned of the theft and leaves the doctor saying to himself, "Well, what do you think of that?"

MILLIONS FOR DEFENCE (Mar. 27).—Young, pretty and flirtatious, "Billie" is spoiled by too much attention. She refuses Arthur when he proposes, and later boasts to her girl friends she can make any man propose. Arthur's chum, Bob Clinton, is a millionaire, and, according to a newspaper article, a confirmed bachelor. The girls see this, and "Billie" immediately determines to make Bob propose. She sends Bob her picture and a declaration of war, reading, "I have decided to marry you!" Angry and worried, he replies, "Millions for defence, but not one cent for tribute." He then orders the butler, who is smitten with her picture, not to admit "Billie," should she call.

"Billie" goes to see Bob and talking sweetly to the butler, walks right by him into Bob's presence. He is greatly surprised and becomes rather frightened. Rushing outside, he calls up a detective agency and the manager sends a score or more plain clothes men for his protection. "Billie" says, "Shame, calling detectives!" and goes out, promising to call again. On her next visit she is unable to get in the house. She intercepts a telegram to Bob from his mother, gets an idea, and again visits Bob, disguised as his mother. She gets in all right and Bob is horrified when he discovers the deception. He calls up Arthur, requesting him to come at once, to take "Billie" away and marry her. Arthur arrives, adopts a butler's disguise and on "Billie's" next call, stops her and tries to kiss her. She slaps his face and runs out, but comes back later. After a chase, Bob has just succeeded in locking her in a side room, when his mother drops in. After many exciting and anxious moments, Bob decides to have it over with, and going into the room, proposes to "Billie," who turns him down. As they come out, "Billie's" father, who has learned of the incident, enters. In order to explain the situation, "Billie" and Bob pretend to be engaged. Their parents are surprised, but offer congratulations and depart. Finding they really love each other, Bob, after a genuine proposal of marriage, tenderly clasps her in his arms.

NEVER AGAIN (Special—2 parts—Mar. 28).—At the French Ball, Rufus Fletcher, a grouchy old hypocrite, meets Marie Dupree, and lets himself loose. He has no use for his son-in-law, Howard, and dislikes his daughter's suitors. Fletcher is called to Philadelphia, and his wife and daughters take the opportunity, in his absence, to call upon the married daughter, who is forbidden the house. Marie Dupree goes to Fletcher's home, to take the position as Mrs. Fletcher's maid, in place of Dora, with whom Marie is acquainted and who has been given notice by Fletcher. Fletcher misses his train and comes back home. Julian has a date that evening to take Dora and Marie to a masquerade, and promises to call at Fletcher's for them. Fletcher, on returning home, disgusted, is recognized by Marie, as her "Howard Hunt," the name he has given her.

Dora sees her chance to get even with Fletcher. Julian comes in with the costumes; finds "Howard Hunt" there, raises the devil and swears vengeance as he leaves. Fletcher is forced to consent to take the girls to the masquerade. Dora sends a note to the boys to come to the house. They lose no time in getting there. They learn of Fletcher's escapade, but promise to keep Rufus's secret if he will accept them as his sons-in-law. O'Flynn, the policeman, has been watching Julian's impatient antics across the street, as he watches for his rival, whom he is anxious to trounce. O'Flynn is convinced he is a "stool-pidgeon," and the boys are his pals. He arrests the three of them for attempted burglary. Mrs. Fletcher and the daughters

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arrive, but Dora saves the situation. The boys are released by O'Flynn after explanations, and arrive at the Fletcher home, to meet their respective sweethearts. Mr. Fletcher has another narrow escape when the costumes are found, but manages to get out of it by the skin of his teeth. He had his dance, paid the fiddler, and solemnly vows, "Never Again!"

EDISON.

DINKLESPIEL'S BABY (Mar. 23).—The one tender spot Mr. Dinklespiel had in his heart was for children. He did not care a bit for dogs, and was rather unpleasant when his wife insisted that her pet, "Raus," should be taken into the bosom of the family. Mr. Dinklespiel did not object particularly to dogs in their place, but it seemed to him that it was going a little too far when the dog was encouraged to sit at meals with them. One day, after a particularly distressing recontre with the dog, Mr. Dinklespiel walked out and sat in the park. A small boy who had been left in charge of a baby by the nurse was in turn anxious to be relieved of his responsibility that he might play ball. Accordingly, he asked Mr. Dinklespiel to "mind" the baby. Mr. Dinklespiel good-naturedly complied.

After some time, the baby began to cry. Mr. Dinklespiel cleverly suspecting hunger, took the child in his arms and went in search of milk. During his absence, a poor mother, at her wits' ends to discover means to support herself and her child, came upon the empty go-cart, and left her baby in it, with a note pinned to its clothes. Mr. Dinklespiel returning was met by an indignant maid who snatched her charge away from him and gave him the poor woman's child. Dinklespiel read the note, and was touched. His kindly heart jumped at the prospect of having a child in the house. Unfortunately, he knew that there would be considerable opposition from his good wife, so he concocted a plan.

Buying a clothes basket, he placed the child in it and left it on his own doorstep. Mrs. Dinklespiel found it, read the note, and in her turn was touched. When Mr. Dinklespiel entered the house and sternly demanded what it all meant, Mrs. Dinklespiel begged him, with tears in her eyes, to allow her to keep the child. After a few moments of angry refusal, Mr. Dinklespiel granted her request. Two years later we are shown a picture of the baby at the breakfast table, and "Raus" out in a doghouse in the yard.

THE BORROWED FINERY (Mar. 24).—The only thing in the world old Grouchy, the stage-door keeper at the Zephyr Theater cared about was his little granddaughter, Dolly. Dolly loved the theater. The music, the bright lights, and, above all, the beautiful dresses worn by the actresses, filled her with delight. One day Dolly heard Paul, a boy actor, who played the part of a little girl, complaining bitterly upon the distastefulness of his task. His masculine sense of superiority was offended by the necessity of wearing girl's clothes. Dolly heard him and was astonished. It seemed absolutely incredible to her that anybody should object to the inestimable privilege of wearing the beautiful dresses assigned to Paul's part.

That evening the leading lady was late for the second act. Making up hastily, she forgot to remove her jewels, until she was on her way to the stage. Since there was no time to take them back to her dressing room, she put them in the first object that presented itself—the coat of Paul's costume, which was hanging on the wall of another room. That night when she had finished, the actress went home, completely forgetting all about the jewels.

That same evening Dolly stole into Paul's dressing room and abstracted his clothes. She ingenuously argued that since he did not want them, there could be no possible harm in her taking them. The next afternoon she arrayed herself in the clothes and set out for a walk. Shortly after she had left, the actress remembered her jewels. When she went to look for them, and discovered that the coat was missing, she insisted on an immediate clearing up of the mystery. When Dolly came back from her walk she was just in time to extricate her grandfather from the embarrassing position, the finding of some of the clothes in the closet where Dolly had hidden them, had placed him.

A NIGHT OUT (Mar. 25).—It was a curious fact that Mr. Jessup and Mr. Vincent, buying overcoats on the same day, should each have the rather bad taste to buy coats of exactly the same flamboyant pattern. After they had bought the coats, each man went on an errand for his wife. Mr. Jessup took a pink slipper, his wife wished to have repaired, and Mr. Vincent burdened himself with a baby's nursing bottle, which had to be changed. As it happened, the two men took lunch in the same restaurant. They checked their coats at the door.

While Jessup and Vincent were in the restaurant a person lighted a cigarette and threw the still burning match on the floor. A lively little blaze ensued, and a robust little panic among the guests folowed. Jessup and Vincent fought their way to the door, and grabbed coats each fondly imagined was his own. In the street they came upon the joker who threw the match. A very fair general mixup resulted immediately. As a result, Jessup and Vincent were both hauled off to jail and confined in separate cells.

The next morning both men were released and allowed to return to their weeping wives. Each wife, naturally enough, wanted to know where her husband had been. Each husband, naturally enough, did not care to say he had spent the night in jail. When Mrs. Vincent discovered a woman's pink slipper in her husband's pocket her worst fears were realized. Even more terrible suspicions were aroused in Mrs. Jessup when she found the nursing bottle. The men were rescued from their awkward fix by the sudden discovery that the coats did not fit. A chance meeting led to a general explanation and the husbands were led home by their rejoicing wives with no ill effects from their adventure apart from two class A colds.

THE BRASS BOWL (Special—2 parts—Mar. 27).—When "Mad" Maitland coming home unexpectedly to his bachelor apartment after a long absence, met a girl coming out of the front door of the building he was somewhat surprised. He was more surprised when he saw the impression of a woman's hand in the dust of his library table. To preserve the print for future reference, he inverted a brass bowl upon it, and gave strict instructions to his valet that the bowl should not be touched on any consideration. That evening Maitland dined at his club with his attorney. During their discussion of Maitland's suit against a man named Graeme, the attorney strongly advised the young man to bring his jewels from his country house into the city. The impulsive Maitland decided to bring them in that very evening.

On his way to his country place, Maitland came upon a stalled automobile containing the girl he had seen on his apartment house steps. He helped her start the machine, and discovered that she thought he was Handsome Dan Anisty, a notorious cracksman. When he arrived at his house, he found the girl engaged in opening his safe. Acting in the assumed role of Anisty, he offered to go halves with the girl. While they were talking, the real Anisty arrived. Maitland overpowered him and fled with the girl, who insisted that he should keep the booty. On the strength of his remarkable resemblance to Maitland, Anisty escaped from the former's servants, came to the city, knocked Maitland unconscious, and dressed in Maitland's clothes, kept his luncheon engagement with the girl. Fearing arrest, he gave the girl the jewels which he had taken from the unconscious Maitland. The girl, suspecting the truth, took the jewels back to Maitland's apartment instead of keeping an appointment with Anisty.

Maitland called from his club by a cry across the telephone wire, came home in time to save the girl from the enraged Anisty. He allowed them both to escape, and owing to his resemblance of Anisty, was nearly arrested by the police. The story concludes with a sensational fight in an office building wherein Anisty is killed. Maitland discovers that the girl, instead of being an ordinary thief, is Sylvia Graeme, daughter of the man he is suing. When he learns that all she wanted has been a certain paper, Maitland burns the paper and begins the one real romance of his life.

PUTTING ONE OVER (Fourth of the Dolly of the Dailies—Mar. 28).—When Miss Mindel, president of the Reform League, received a pathetic letter from certain tenants of the Union Realty Company, complaining of unsanitary living conditions and unjust rents, she wrote a sharp letter to the president of the Realty Company, threatening action in the courts unless improvements were made. James Boliver, the president, had put his company into its position of prominence, largely through his entirely unscrupulous method of dealing with any type of opposition to his plans. Briefly summing up the probable results of any action on the part of the Reform League, he decided that it must be prevented at any cost, so he decided to bribe Miss Mindel.

Miss Mindel did not understand the carefully couched letter she received from Boliver, asking her to come and see him. She felt that she was getting into deep water, and decided to appeal to the newspapers, before taking any action. At the office of "The Comet," where she went first, Miss Mindel met Dolly Desmond, and with characteristic impulsiveness, told her the whole story. Dolly immediately hit on a plan, which she confided to Miss Mindel. That good lady, after some thought, consented to it. She was personally unknown to Boliver, and there seemed no reason why the plan should not succeed. In accordance with it, Dolly presented herself at the Union Realty Company's office as Miss Mindel. Mr. Bolliver was very nice to her, indeed, and, finding her even more compliant than he had hoped, gave her a check for five thousand dollars, and allowed her to write him a receipt on the typewriter.

Dolly made a carbon copy of the receipt, thanked Mr. Boliver, and turned to go. At the door she met Mr. Browngrass, her late employer, who hap-

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pened to be one of the directors of the company. Since Browngrass recognized her immediately, there was nothing left for Dolly but flight via the fire-escape. The enraged directors pursued her, but without result. She got her story in in time to go to press, and we leave Dolly glancing affectionately at the staring headlines of her "scoop."

GEORGE KLEINE.

THE PRICE OF SILENCE (Celio—Special—2 parts—Mar. 31).—Richard Gillett, a young medical student, has won the love of pretty Mollie Dupont, daughter of a wealthy country gentleman and heiress to a considerable fortune. Mr. Dupont has every respect for the clean-cut young man, and heartily approves the match, so the course of true love runs smoothly along until the appearance of Lathrop upon the scene.

Lathrop, a gentleman crook of the "Raffles" type, is also a keen sportsman, and one day, while fox-hunting near the Dupont estate, is thrown from his horse and painfully injured. He is carried to the home of Mollie and her father, and is nursed back to health and strength by the girl herself. Dreaming of the possibility of a rich marriage, he does not let this opportunity escape. He exerts himself to charm the girl and succeeds in making a profound impression upon her. Richard soon notices the gradual change in his sweetheart's attitude toward him and her growing tenderness for the handsome stranger. Finally he finds himself entirely supplanted, and in despair leaves for a distant city to seek forgetfulness in the enthusiastic pursuit of his medical studies.

Five years pass. Richard is now a highly successful practising physician and Mollie is married to Lathrop, knowing nothing of his shady past. Naturally, his former accomplices try to draw the greatest profit possible from the good fortune of their old friend, and when at last the man refuses longer to pay "the price of silence," rebelling at being blackmailed by his former pals, there is an encounter in which he is seriously injured. It is impossible to conceal the truth from Mollie any longer. Overcome with grief, she takes refuge with her father, who buys up all existing proofs of her husband's former rascality, and then forces the man to give his daughter a divorce.

Two years later we find Mollie at the bedside of her sick child. A doctor is sent for, and it is Richard who answers the call. The young doctor succeeds in restoring health to the child and wins first the gratitude of the mother and, after the violent death of the adventurous Lathrop, the love of the sweetheart of his boyhood days.

ESSANAY.

THE LOVE ROUTE VIA PITTMAN (Mar. 24).—Hazel and Glenn are both studying "Pittman" at business college and incidently fall in love with each other. After graduation, Glenn secures a position, but Hazel fails to find anything to do. She is forced to leave her boarding house, being short of funds. Glenn finally secures a position for Hazel and is greatly disappointed a few days later to find her employer making love to her. Glenn becomes disgusted and instead of taking Hazel to the theater that evening, he presents his bookkeeper with the tickets. Hazel enters Glenn's office just as the bookkeeper is embracing the latter. Many complications arise which make this comedy very interesting.

BRIDGET BRIDGES IT (Mar. 25).—Mrs. Henry Van Zandt decides to give a bridge party and invites her dear friend, Mrs. Studyvesant. At the same time Mrs. Van Zandt writes a letter to Bridget O'Grady, telling her to come and do the washing. In mailing the letters, the invitation is placed in the washwoman's envelope and the note to the washwoman in Mrs. Studyvesant's envelope. Bridget is delighted with the invitation, while Mrs. Studyvesant becomes indignant. Mrs. Van Zandt calls Mrs. Studyvesant up on the 'phone and apologizes to her for the mistake. Bridget goes to the party—the hostess humors her. What is their surprise when Bridget captures the prize—an electric automobile. Many amusing situations take place in Bridget's handling the new vehicle, which will keep an audience convulsed with laughter.

THE ATONEMENT (Mar. 26).—After spending several months in prison on account of stealing, Jim Marvin is freed and immediately leaves for the West. Years later we see him the sheriff in a small town, married and the proud father of a charming young daughter. One evening a traveler comes to town—the high altitude is too much for him and he is taken sick. He entrusts his money to the sheriff, who puts it away in a dresser drawer. When the traveler calls for the money it has mysteriously disappeared. The sheriff is stripped of his star and accused of stealing. Maizie, the sheriff's daughter, saves her father from a prison cell by admitting that she had taken the money—a victim of heritage.

BRONCHO BILLY'S TRUE LOVE (Mar. 28).—Broncho Billy is in love with Marguerite Clayton, who is devotedly fond of him. Broncho asks her to go to a dance with him, but when he meets Elsa Larimer, who is on a visit from the East, he forgets his promise to Marguerite and takes Elsa to the dance. Marguerite's heart is broken, and Elsa finding her weeping, discovers that she is the cause of Marguerite's sorrow. She decides to sacrifice her happiness for the little girl of the West, so when Broncho Billy proposes to Elsa, she shows him a ring and tells him that she is engaged to a man back East. All ends happily when Marguerite takes Broncho Billy back to her heart.

THE THREE SCRATCH CLUE (Special—2 parts—Mar. 27).—Dr. Strong, a fanatic on the subject of old and valuable books, purchases for $50,000 the only authentic copy extant of a very rare and old edition, the book filling the one vacancy in his otherwise complete set of this edition. At the same time, Gideon Lynch, a gentleman with in inborn instinct of a crook, and also a lover of the rare treasure of the art preservative, makes a clean getaway from the minions of the law, who have just captured him, his identity, however, being unknown. Later, in his handsome apartments, he reads of Dr. Strong's purchase and immediately a desire takes possession of his heart to possess this famous book, the one book needed to complete his own otherwise complete edition.

Dr. Strong's secretary, Norman Arnold, is in love with Dr. Strong's daughter, Helen. Helen, however, is a girl of peculiar ideas, and, although admiring Norman very much, tells him that she cannot become his wife until he has aroused in himself more of the man. Meanwhile, Lynch, parading in best society, meets and is immediately charmed with Helen, who, witnessing a display of real nerve on his part, takes a genuine liking for him, much to Norman's distaste.

Lynch is invited by Helen to her home, where he meets Dr. Strong. Dr. Strong at once takes a liking to him, because of his broad knowledge of rare editions and is enraptured to show him his latest purchase, the $50,000 book.

This makes matters rather easy for Lynch, giving him a complete insight into the situations existing in Strong's home. As Dr. Strong keeps his rare and valuable books, which he prizes above all things, securely locked in a wall safe of large size, the problem confronts Lynch of obtaining first a key that will fit the door of the library, and second, the combination of the safe which holds the treasures of old editions. Having entry to Strong's home as he does, the first offers few difficulties to Lynch, he obtaining a key to the library from the old man's key ring. The second, however, is a matter of more serious aspect, but which he finally solves by renting, under pretext of an ordinary boarder, a room in the building opposite Strong's home, and which faces Strong's library. Regularly each night he lays in wait, knowing that sooner or later Strong will open the safe under the strong light that always floods the library. At last, after several attempts, he secures the complete combination of the safe, reading the numbers easily through a small telescope from the opposite window.

On the night he plans for the execution of the deed, he goes to see Helen and proposes. She, really having a deep affection for Norman, cannot make up her mind to consent, and tells him he must wait.

Meanwhile Lynch returns to his apartments, and calling up Dr. Strong, tells him that he has just received a book of rare quality and invites him over. Dr. Strong goes, leaving Norman, who, as soon as Strong is well on his way, locks the library and goes to Helen.

Lynch, having invited Strong to his home, goes out, leaving a note for Strong to the effect that he was suddenly called out for a few moments and will return shortly. He then adopts a disguise and starts for Strong's home.

Norman meanwhile has again asked Helen to become his wife and she is just on the point of refusing again when a noise is heard that startles them both—the sound of a key being inserted in a lock. Knowing that her father is out and that they are the only persons in the building, she tells Norman that now is an opportunity to show his mettle. Norman leaves Helen and goes to the library, the door of which he finds open. Knowing that he left the door locked, he is sure that the intruder is at work.

He enters the room and confronts a man in a long black robe, dark mustache and a felt hat pulled down closely over his face. This person has the safe opened and holds in his hand the $50,000 book. Norman makes a spring for the intruder and there is a desperate struggle in which Norman receives a smashing blow, which knocks him to his feet. Helen meanwhile has crossed the hall and is at the door just as the thief rushes from the room. She attempts to stop him, but he easily thrusts her from him and made good his escape, just as Norman comes from the library and dashes out after him. On the street Norman sees no one

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in sight except a driver of a taxicab. Going quickly to him, he questions him, asking if he saw a man come from the house. The driver nods assent and upon Norman asking the direction in which he went, is told. Jumping quickly into the machine, Norman bids the man to follow. The driver of the machine is really Lynch.

BIOGRAPH.

GENTLEMAN OR THIEF (Mar. 16).—To the newsboy who held his horse each morning he was the gentleman, the king of the street. In reality, he was young Raffles, preying on his society friends and living an idle life at his club. Suddenly out of the darkness, the boy learned Raffles' true character and saved him from discovery. His honest, outspoken heart became an unconscious means toward Raffles' awakening.

THE RESTLESS WOMAN (Mar. 19).—Possessed of the mind that ever yearns and still knows no settled desire, the impulsive discontented woman, longing for peace, married the country doctor. It proved short-lived and the applause of the public claimed her again. The song of the tenement mother aroused true longings at last, but they came too late.

A FRIEND OF THE DISTRICT ATTORNEY (Mar. 21).—Used to the comforts wealth seems to bring, she married the mayor-elect. He needed such a wife to maintain a successful position. Later, the district attorney found her in his own apartments—his friend in the room beyond dead from an accident. What was his duty toward the mayor?

THE BATTLE AT ELDERBUSH GULCH (2 parts—Mar. 28).—On the day of the dog feast at the Indian encampment, the waifs arrived at Elderbush Gulch. Their pet pups came with them. "Now we eat," said the chief's son, when he saw the pup's fat little hides, but he met his death instead. "The blood of the whites!" cried the redmen, and all on account of two small dogs, the settlement at Elderbush Gulch was wiped from the map. Yet many strong searts lived to tell the tale, along with the dogs, the waifs and the baby.

PATHE.

PATHE'S WEEKLY, NO. 19—1914 (Mar. 5).—**Los Angeles, Cal.**—Boost, boys, boost! Who's doing all this boosting? Why, the Boosters' Club of San Francisco, here to boost the Panama-Pacific Exposition in 1915. Mayor Rose greets them.

Dresden, Germany.—Fantastic are forms and odd the shapes of the built-up bobsleds entered in the great annual carnival here.

Paris, France.—One hundred thousand persons mourn the death of Paul Deroulede, famous duellist, writer and politician. A throng such as even Paris seldom sees fills the streets during his funeral.

New York City, N. Y.—New York is going to the bow-wows again—some two thousand bow-wows brought together by the Westminster Kennel Club in the greatest dog show ever held here.

Palm Beach, Fla.—Surfeited with sunshine and sea bathing, society seeks new thrills here by going up in the air. Steve MacGordon, birdman, takes Mrs. H. Clayton Dix, Philadelphia social leader, for an air ride over the ocean.

Atlanta, Ga.—Swing your partners! Tumpty-tumpy-tum-tum! Tumpy-tumpy-tum! Back to back. All together, now boys, for here's the Southern Fiddlers' Convention playing that jig-time rag.

Kieff, Russia.—The soldiers of the Czar test the qualities of a new explosive, believed to be more terrible than any hitherto discovered. A quantity that a man could put in his pocket does the damage shown here.

New Orleans, La.—Bigger, brighter, better than ever before is the merry Mardi Gras, New Orleans' famous fete, when dull care is banished the city and high revelry holds undisputed reign.

Baltimore, Md.—The red menace of the flames threatens Baltimore again when fire breaks out in a big factory building on North Paca Street. Seven were injured and eighty girls were rescued by firemen.

PATHE'S WEEKLY, NO. 20—1914 (Mar. 9).—**Chartres, France.**—Newest of the engines of war is the bullet proof biplane. As it soars in the air immune from sharpshooters, it could easily destroy a hostile army by hurling bombs below.

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from a visit to the Universal ranch, out West, where I saw Universal producers working on some regular program features that will fairly set the picture world afire with enthusiasm; features that NO OTHER COMPANY CAN AFFORD TO PRODUCE, and yet they are going to be on the *REGULAR* Universal program. Once more I advise exhibitors who are NOT using that Universal program to CONNECT WITH ONE OF MY OFFICES BEFORE YOUR COMPETITOR BEATS YOU TO IT!

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London, England.—Britain hears the rumble of approaching conflict between capital and her army of labor, united as never before. Strikers of many callings meet at Trafalgar Square and are exhorted by leaders to remain firm.

New Orleans, La.—The King of the Mardi Gras travels with a train attendant to the Court of his Queen as a noisy throng of merry-makers proclaims him Monarch of Mirth.

Los Angeles, Cal.—Swollen rivers, fed by a three-day downpour, sweep unchecked through towns and cities, bearing destruction on their crest. Hundreds are made homeless and millions of dollars' worth of property destroyed.

Paris, France.—Faster than man ever propelled himself before goes the rider of the new torpedo-bicycle, recently invented by M. Bunau-Varilla. Many world's cycle records have been broken by the new machine.

Tampa, Fla.—Shades of Gasparilla and his crew, pirates dead 300 years, "capture" Tampa once more and the joyous inhabitants are so happy that they entertain the horrid pirates with a carnival.

Ottawa, Canada.—The best ski-ers of the Western World demonstrate their skill before the Duke of Connaught, Governor-General of Canada, at the international meet here, last of the winter season.

New York City, N. Y.—The worst blizzard in a generation blankets New York with 15 inches of snow, paralyzes street traffic, ties up railroads and reduces telegraph wires to a broken, tangled mass of metal.

Vera Cruz, Mexico.—Rear-Admiral Fletcher, commanding the fleet of American warships and thousands of marines aboard them here, transfers his flag from the Rhode Island to the Florida.

PATHE'S WEEKLY, NO. 21—1914 (Mar. 12).—**Paris, France.**—Here are the latest modes from Paris. Low-crowned, rakish hats set on the head with a slant all their own, and modifications of the minaret gowns of other days predominate.

Santa Monica, Cal.—The Vanderbilt Cup Race, famed in song and story for its thrills and dangers, is won and lost under smiling skies and before a throng of many thousands.

Las Vegas, New Mex.—High on the healthful hills here, the Order of the Moose plans to build the largest sanitarium in the world to help their white plague sufferers back to health.

Los Angeles, Cal.—The city streets run deep with a flood from a cloudburst that sets a new high record for rapid rainfall here. Nearly two inches of rain fell during the storm.

New Orleans, La.—Sir Lionel Carden, British Minister to Mexico, comes here from Vera Cruz to visit President Wilson at Washington and consult with him regarding Huerta.

San Francisco, Cal.—"One year hence and San Francisco will be the capital of the world"—this is the burden of the big celebration held on the grounds of the Panama-Pacific Exposition.

Port Jervis, N. Y.—A picture with a moral—a workman, making a railroad snowplow, made it a bit wrong; the defect caused it to open a switch when the plow was used. See what happened.

Mobile, Ala.—Soldiers, sailors, warships, cannon—flowers, floats, streamers, ribbons—sunshine, music, mirth, and mischief—mixed and stirred in a rollicking crowd and you have Mobile's great Mardi Gras.

El Paso, Tex.—Here is a brace of Uncle Sam's noted Mexican prisoners who would face a firing squad if Villa could get at them—General Salazar, Ojinaga refugee, and Maximo Castillo, bandit leader.

TRICHINOPOLY (India—Mar. 24).—This quaint and ancient city of southern India is the capital of the district of the same name and has a population of 105,000. Besides being a military station it is a manufacturing center of some importance. Here is shown the thronging life of the city streets with people and costumes seemingly from another planet. Here also are strange buildings—pagodas and temples.

WORKADAY SCENES IN A FLOWERY LAND (Mar. 24).—The folk life of a foreign country is always interesting, especially when that country is as little affected by western manners and customs as is China. Here we get intimate views of various little industries and professions well known to Europe and America, but here disguised almost beyond recognition.

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STRANGE SEA WATER CREATURES (Mar. 24).—Here we get a peep at the strange creatures and wonderful organisms that throng the depths of the sea. Through such remarkable and scientifically accurate films as this a conception is gained of the works of nature that would be impossible through the medium of text books however well illustrated.

THE CONSTANCY OF JEANNE (Special—2 parts—Mar. 26).—Jacques Bernard, a celebrated painter, with his daughter, Yvonne, is spending the summer at a rural village near the sea. His great love for the water and its artistic possibilities draw him frequently to the shore where he one day meets Jeanne Bordas, dreaming of her absent sailor lover, in its rock-bound solitude. Some time later the artist's admiration for the simple peasant girl has prompted him to engage her as a model. Jeanne is poor and her father's death left her with little but his old debts. These she is able to pay through the income from her work with Bernard in addition to which the wages, though small, afford greater comfort than had hitherto been possible.

About this time Henri returns from his long sea trip on the "Amphitrite," the joy of the reunited lovers being complete. The furlough is short, however, and the girl is soon left to herself. She again takes up her congenial work with Bernard, where interruptions are made pleasant by the association with the daughter, Yvonne. A shadow soon darkens the happiness of the girl, for news comes that the good ship "Amphitrite" has gone down with all on board. Bernard, attracted by the youth of his model, has eventually become a slave to her charms. He is called back to his city home and persuades Jeanne to accompany him.

Working together, the man and the maid, Bernard's love deepens till he dares hope for a happy future, but news of the rescue of the girl's former lover threatens destruction to his love dreams. Jeanne in the meantime takes up her daily task, having long since given up any thought of seeing the loved one again. Henri finally succeeds in reaching his sweetheart's home, only to find it deserted. Hoping against hope, he seeks her at the home of her benefactor to find it, too, deserted, but his quest promises fair of success, for he obtains there the city address of Bernard, where he goes in search of Jeanne. The sumptuous surroundings under which he finds his sweetheart arouse the jealousy of the already over-wrought man, but the true qaulity of her constant devotion disperses the fears that would come between them and their joy in the unexpected reunion knows no bounds.

A LEECH OF INDUSTRY (Special—Three parts—Mar. 28).—Old Romanoff has found Russia too hot for a person of his political beliefs and activities and has come to America with his sons. The boys obtain jobs in a factory, where are employed many of their own race, and Alex soon becomes acquainted with Irma, whose charms make a deep impression upon him. Of glib tongue and good looks, he easily wins the unsophisticated girl and they plan marriage in the not far distant future. Margaret occasionally calls upon her father at his office and seeing her, Ivan builds castles in the air and hopes to one day so advance himself that he may aspire to her hand.

A few months later Irma's dream of happiness is shattered. Alex is killed in a factory explosion and too late the girl realizes that relying too much on the coming marriage she had become indiscreet and that the man was dead who could save her good name. She tells her father of her misfortune and the angry old man determines with his son to see that the injury is avenged or righted. Ivan is told and he begs that his feeble old father be not informed of the wrong. To save the day he consents to marry the girl himself, though he realizes that by so doing he is destroying his castles in the air. They marry and when Margaret again re-visits the factory she learns the news and realizes that the ambitions and worthy young Russian-American had become dear to her and is now lost.

Some years later Ivan has branched out for himself and come into keen competition with his former employer. Both men are ardently desirous of getting a certain very large contract and realizes that it has narrowed down to a question as to which one of them shall get it. Ivan has figured out his bid and risks his entire fortune on getting the contract.

Irma's brother, Roalf, because of extravagant habits finds himself in need of immediate financial aid. To secure it he allies himself with Ivan's competitor, who bribes him to secure a copy of Ivan's bid. With the assistance of Margaret and the ungrateful brother-in-law the conspirators plan to encompass Ivan's ruin. A compromising letter is written and Roalf brings it to his sister's attention. Convinced of her husband's infidelity Irma gives her brother the coveted copy of the bid, which he turns over to the conspirators. Armed with the figures Margaret's father is in a position to underbid his competitor and put him out of the way.

Margaret, who has been used as a decoy, is in a fair way to win back the affections of her old lover when he accidentally reads a letter to her from the conspirators, asking her to keep Ivan engaged so as to have him out of the way. He discovers the plot and ha snow the only recourse of reaching the state capital before the rivals can get there. He employs a special train while his rivals use an automobile. The wagon road runs beside the railway tracks and there is an exciting race between train and motor car, which ends only when the automobile attempts to cross the tracks in front of the train, is struck and the occupants killed. In the meantime Irma has learned the truth and, when her victorious husband returns, confesses all. To the surprise of each a mutual love is disclosed and they see before them a happier life and a better understanding.

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LUBIN.

A DEAL IN REAL ESTATE (Mar. 24).—Deacon Ezra Gregston has long coveted the property known as "Hillcrest," the old homestead of the wealthy Toombs family. For years the mansion has remained unoccupied. The deacon believed the property a good buy at $50,000 and makes an offer of $30,000. Toombs eagerly accepts the offer, so much so in fact as to raise, in the deacon's mind, the suspicion that Toombs is hard pressed for money. In his library the deacon schemes to bring about a better deal, and finally conceives the idea of installing a "ghost" in the mansion to give the place the reputation of being "haunted."

About this time Riley Leigh, the newly installed city editor of the "Tribune," receives a warning from his publisher that the next libel suit brought against the paper will result in his dismissal. Leigh, who has been courting Ruth Gregston assiduously, clandestinely meets the girl in her father's garden and they are discovered by the deacon. He drives Leigh from the premises. A week later Oaklawn is greatly excited over tales of strange doings at the old Toombs house, and finally the story creeps into print in the columns of the "Tribune." The day the item appears Toombs receives a note from Deacon Gregston declaring that he would not give more than $20,000 for a house handicapped with the reputation of being haunted, and refers Toombs to that morning's issue of the "Tribune." Toombs on reading the article rushes off to his lawyer and instructs him to institute a suit for libel against the paper. Sunday morning Leigh, opening all editorial mail, finds the threat of Toombs' lawyer to bring suit for $10,000 damages within ten days if claim is not settled. Leigh and officer Harrigan watch the "haunted" house, and, seeing the grotesque dance of a white robed figure with a death's head before the windows of the second floor, rush to the house, finally reach the "ghost" room and fall upon the "ghost." The disguise is torn away and Deacon Gregston is discovered. The deacon begs for mercy and is finally taken by his captors to his own home for a conference. Here he signs a letter addressed to Toombs, stating that if the suit against the "Tribune" is dropped he will pay the full $30,000 agreed upon. The officer beckons him to "come to the station." The deacon collapses and appeals to Leigh to save him. Leigh and the officer step aside and after an argument the officer is seen to nod and grin. Leigh then tells Deacon Gregston that at present he had no reason to protect him, "But as your son-in-law, I would hide the family disgrace." The deacon bursts into anger, but finally cools down and with very bad grace calls in his daughter, who appears in charming negligee and hands her over to the young city editor.

ABOVE THE LAW (Special—2 parts—Mar. 25).—Paul Hunt, a degenerate son of a New York detective, is accidentally injured in the mountains, where he has fled for safety following an attempted safe robbery in Chicago. His father,

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the detective, has had no word from the scapegrace since his departure from home several years before, and does not know he is a crook. In the mountains Hunt is cared for by John Rand, a woodsman, and Rand's daughter, Meg, falls in love with him. Rand objects to Hunt as a husband, wishing Meg to marry Jim Dreer, a young woodsman. Meg eventually elopes with Hunt, who finally drifts to New York; he abuses Meg and leaves her in poverty.

Rand, frantic with grief over his daughter's absence, is notified by Meg's landlady in New York of the young girl's plight. There is only one law in the mountains, and Rand, selling his scanty possessions, starts for New York to recover Meg and eke out justice to her betrayer. He is, however, unable to find Meg, who has changed her lodging. As days pass on Rand is arrested for vagrancy, and in the police court comes face to face with Meg, arrested on a similar charge. Their story touches the heart of the judge, who releases them.

William Hunt, the detective, not being aware of Rand's identity, gives him some money to help him to get upon his feet again. Rand pledges himself to repay the detective as soon as possible. He soon has the opportunity. There is a reward offered for members of a gang of crooks, of which young Hunt is a member. Paul and his pals effect a safe robbery and in a quarrel following the division of the spoils, Hunt kills one of the gang. He accidentally encounters Rand in his flight, and not recognizing him in the darkness, he accepts Rand's invitation to hide him. Here is the chance of the grim old mountaineer. Rand leaves Hunt locked in his room and telephones the detective that he has the man who has just committed the murder; he wants the detective to come and claim the reward. Thus will he repay the loan due the detective. Rand returns to his room, and after a terrific struggle kills Hunt. The detective, with other officers, hurries up a moment later only to find that his own son has been killed by Rand. Then Rand, for the first time, learns of the detective's identity. It is a plain case of self-defense and Rand is soon released. He returns to the mountains with Meg, and Meg accepts Jim as her husband.

THE GAME OF POLITICS (Special—2 parts—Mar. 26).—During one of the campaigns in a large city Fred Stanford, candidate for mayor on the Temperance ticket, gave his manager, Homer Nichols, an unscrupulous politician, orders to secure the services of young Dick Ryder, a promising young politician, and sweetheart of Stanford's daughter, as "glad-hand" artist for his campaign. Nichols sends a note to Ryder, telling him to report for duty at once. He gives Ryder a roll of money, which he is to use to entertain voters. Accompanied by Ryder, Nichols pays a visit to one of his paying contract jobs and orders Ryder to give his foreman some money for the men on his job. From there he takes young Ryder to one of the saloons and invites most of the working men to join them in a drink. The bartender inquires of Ryder what he will have. He answers that he does not drink. Nichols calls him aside and impresses it upon him that it is his duty to drink and show himself a good fellow. This is the start of a downfall. He goes from bad to worse, and when Stanford is elected, he calls upon the campaign manager and asks him concerning a job that had been promised. Nichols, seeing that he is drunk, orders him from his office. Ryder then calls upon his sweetheart in her home, but is driven from there by her father. Later, as Ryder and his mother are facing starvation he determines to do something for her sake. He goes to Stanford's house, but has not the nerve to enter. He is about to leave the grounds when he accidentally glances into a room and sees Stanford with a large amount of money in his hand. Stanford carelessly lays the money on his table while signing a receipt book for a messenger. He leaves the room and lets the money lie on the table. Ryder climbs into the window and is about to take the money when Stanford returns. He is about to place young Ryder under arrest when he is told that pulling votes was the cause of his downfall. He has compassion for Ryder, gives him some money, and tells him to return the next day. Ryder goes to a saloon and there overhears a plot between Nichols and his ward heeler, Tim Landers, to assassinate the mayor because he has given evidence to the newspapers showing how Nichols had attempted to bribe him for a big paving contract. Nichols and Landers leave to carry out their plans. Ryder immediately telephones the police to go to Stanford's house. He rushes there himself and arrives just in time to jump in between Nichols and Stanford and receives the bullet intended for the mayor.

THE PURITAN (Mar. 27).—Evelyn, in order to care for her invalid mother and young sister, for some time has been a cabaret performer at the restaurant of Brady, a dissolute and repulsive brute, who has taken a fancy to the girl and, in order to secure a firm hold upon her, has advanced her money. Worn out by her battle, Evelyn goes one Sunday morning to a village near the city to seek repose and, in the absence of the organist of the village church, volunteers to take her place. She meets Abner Duncan, comparatively young and wealthy, but through training a stern Puritan. Unconsciously they fall in love, but neither realizes this for some time. Evelyn continues to come to the village and is presently the subject of gossip, as she discloses nothing whatever concerning herself, and even Duncan in his narrowness has not faith enough in his own heart to accept her. Evelyn ceases to go to the village, and Duncan begins to realize that without her his life is sad.

Evelyn has been told by the doctor that the only hope of saving her mother's life lies in sending her to the South within two months. Evelyn attempts to borrow the necessary money from Brady, but he refuses, telling her, however, that he will make her a wedding present of $1,000. Duncan is a large contributor to the Society for Moral Uplift, and is appointed a member of the Investigating Committee, which is looking into the matter of cabaret shows. On his first tour of inspection, Duncan sees Evelyn and is horrified. Thereafter he sternly attempts to put the girl out of his mind, but fails. At last he yields to his love and determines to marry her. Going to the city, he seeks information at the restaurant, and is directed to the apartments upstairs. Here he finds Evelyn, and recklessly declares his love. Evelyn pulls aside a pair of curtains and discloses the repulsive form of Brady, sprawling in a drunken stupor. She tells Duncan that his awakening is too late—that for a week she has been the wife of Brady. Crushed, Duncan stumbles away. Evelyn smooths out and re-reads a crumpled telegram from her sister in the South, which tells her that, after all, her terrible sacrifice was in vain, that her mother died that morning.

DETECTIVE SHORT (Mar. 28).—Jim Short, a little runt, loves Bess Belding. Dick Davenant also loves her. Dick has just been made the representative of a national detective agency because of his clever handling of a case assigned him. Short thinks it is the badge rather than the man, and works his political pull to get a local detective badge. He also lays in a few disguises of the sort Old King Brady used to wear. He trails a man he thinks to be a dangerous criminal, but the suspect turns out to be John Mason, a banker, and a policeman chases Short away.

Later Dick sees Sam Jones, the banker's double, who is badly wanted for forgery, and trails him. Short supposes it to be the bank president still. Dick arrests the man, but through Short's interference Jones gets away. Bess trips him up with her parasol and they take him to the station house. Short follows to see what happens, where they discover that it is the bank president. But Dick was right and the entrance of Mason to complain of Short is the last straw. The chief decorates Short with all of his disguises and kicks him into the street. Short sits on the steps of the station house and figures it all out, but finds that as a detective he is a dead failure and that Bess is on to him.

THE BOTTOM OF THE SEA (Mar. 28).—Three travelers board a submarine. A man and woman go out fishing in a little boat and the woman casts her line overboard. The hook becomes attached to the submarine in the bottom of the sea. A man in a diving helmet opens a porthole of the submarine, untangles the line and pulls the woman out of the boat above down through the sea and into the porthole. The fishing boat capsizes and the man saves himself by clutching the legs of a big flying bird which bears him off. The girl, meanwhile, is made love to by the three men in the submarine. She fights them off, knocking them insensible. She pulls the lever and the submarine ascends to the surface. The girl appears on deck; the bird with the man clinging flies by the girl, catches hold of the man's legs and is carried aloft with the submarine in pursuit. As the bird flies over an island the shots of the pursuers kill it, leaving the man and girl unharmed. A soldier from the fortress fires a cannon at the submarine, which sinks. At the bottom of the sea foolish looking fishes frisk about, retreating in terror when the submarine comes on and discharges two men in diving helmets. They shoulder guns and march off. Later, after they shoot a brood of baby sharks, the mother swallows the hunters. From the submarine the remaining traveler hurries to their rescue. He finds mother shark weeping copiously and sponging away her tears with seaweed. After a fight the man cuts open the fish and rescues his two companions, alive. No sooner have they returned to the submarine when a whale swallows the craft, finally coming to the surface near the island where the girl and her lover are. The whale ejects the submarine, the lover and the soldier break it open with an axe and the three occupants are marched away to prison. Presently an aeroplane sails by with an anchor dangling from it, which catches hold of the island and flies off with it. The prison slides off and drops into the sea. The lover and his sweetheart climb up the anchor rope to the aeroplane, followed by the soldier. There is a fight in mid-air for the possession of the airship, which finally plunges into the sea, where all are rescued by a pursuing vessel.

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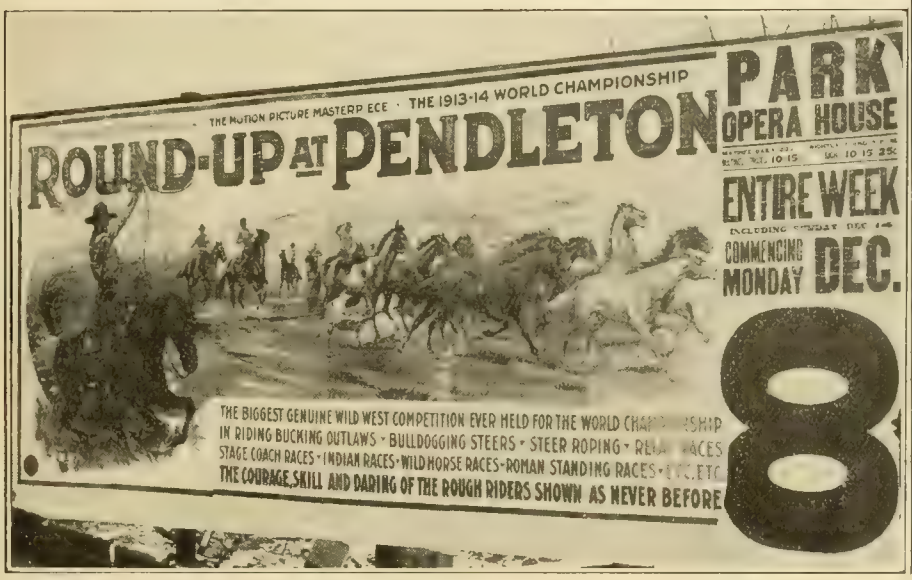
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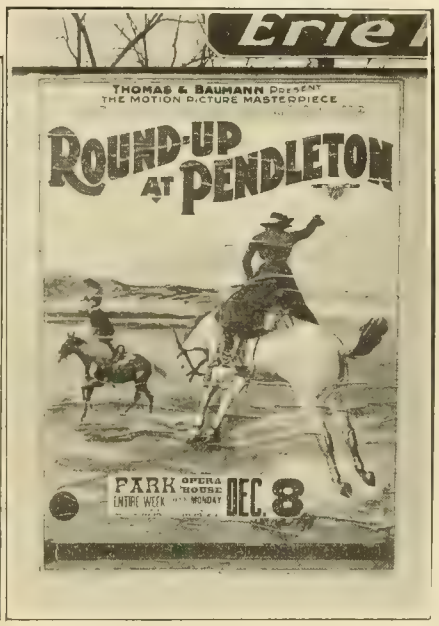

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GOLD SEAL.

DISCORD AND HARMONY (Three Parts—Mar. 17).—Joy reigns in a colony of struggling artists because Old Felix, a composer, has at last sold one of his symphonies. The night of its initial hearing at the grand opera house the members of the colony turn out en masse. Too poor for orchestra seats, they gather in the gallery around the old composer. The old composer is happy almost to tears, and when the last note has died away there is a cry for the composer. Felix attempts to utter a few words of thanks, but is smothered with flowers.

At his studio his friends have prepared for his welcome, and it is upon his arrival there that he feels the happiness which comes of success. However, at the other end of the hall another different drama is being enacted. A girl sits beside her stricken mother, and as the merriment in the studio reaches its height, the soul of the mother departs from the body.

After all his friends have left the disconsolate girl seeks the help of Felix. The old musician is touched and all of his flowers, tributes to his success, he carries into the room of death and lends the girl as much financial assistance as she needs. The following day Felix adopts the girl as his ward. Lon, a sculptor, is impressed by her simplicity and beauty, and falls in love with her. Forrest, an artist, a malapert young man, patronizes the girl, and is repulsed in his advances. Felix puts up the money for Lon to go to Europe and study, and Lon, as a means of insuring the girl to himself when he returns, marries her secretly, but with Felix' consent.

Forrest overhears when Lon and the girl are discussing their future happiness, and being ignorant of their marriage, he takes a jealous pleasure in the thought that all is not proper. He circulates gossip to the girl's discredit, and finally on the eve of Lon's departure, he convinces Felix' friends that he is right. The old musician is at work on a second symphony, and is utterly oblivious to what is going on; he scarcely notices that he is deserted by his friends. The friends hold a council, and decide to tell Felix the kind of woman he is harboring.

Old Felix, after fully grasping what they mean, drives them from his studio. However, he is rendered more feeble by the reaction of his violent emotions and the contemplation of the foul suspicions which have separated him from his old friends. Thus he labors with feverish haste to complete his last symphony. But work and worry and forgotten favors are too much for the old man. His mind begins to wander. He staggers to his bedroom and dies.

The girl finds him there, and carries the message of his death to his old friends. They congregate around his bedside, and that his soul may hear and forgive them, they play his last symphony.

Lon, the sculptor, has returned from Europe, famous, and while the party of friends are yet beside the death-bed, he enters and greets the girl as his wife. The friends understand the injustice of their treatment of Old Felix, and again gather around his bed.

CRYSTAL.

SNOOKUM'S LAST RACKET (Mar. 24).—Snookum comes home drunk. His wife determines to frighten him. She fires off a revolver. When she comes downstairs he says that he is shot. She decides to make him think that he is dead. When he speaks to her, she doesn't answer. She dresses in black. The maid and her beau went to a masquerade ball that evening. She was dressed as an angel and he was dressed as a devil. Snookums sees the maid and thinks she is from heaven. He follows her into the kitchen. There he tries to kiss her and upsets a lamp. The maid's fellow beats him up. He is convinced that the devil has come for him. He is completely reformed.

WITHOUT PANTS (Mar. 24).—Jack and Fred are in love with Mabel. Jack is with her when Fred calls. Jack leaves. As he does Fred takes a photo of a girl from his pocket and inscribes a message to Jack on it. Mabel finds it. The next time Jack calls she will not talk to him. He decides that Fred is to blame. He waits for him and chases him home. He hires a tough guy to beat him up. Fred asks Mabel to go to a matinee. He sends his trousers out to be pressed. The tough sees them, steals them and runs away. Fred gives chase. Finally he is arrested for running through the streets improperly clad. Mabel sees him. Jack takes her home, and explains that the picture was not his, but Fred's. She capitulates. Fred languishes in jail.

AUNTIE'S ROMANTIC ADVENTURE (Mar. 29).—Claribel's beau, Mortimer, is disliked by her father. He kicks him out of the house. Her old maid aunt, Lucy, having read romantic novels, is ripe for a romantic adventure. Mortimer writes Claribel a letter telling her that his friend, Gayboy, will meet on a certain corner with his automobile and that they will elope. The messenger drops the note. Two Italian brigands find it and determine to kidnap the girl and hold her for ransom. They then send the note to the address given. Aunt Lucy gets the note and makes up her mind to take Claribel's place. The blackhanders kidnap her. Aunt Lucy is tickled to death over her romantic adventure. The brigands telephone Claribel's father. Pa gets the money; also a policeman and goes to the place. Meanwhile Claribel and Mortimer are having a merry chase around town. Finally she goes to his house and calling up a minister they are married. Pa faints when he finds that he nearly paid real money to get Aunt Lucy back. Pa is wild when he learns his daughter is married.

FRONTIER.

BLACK HANDS AND DIRTY MONEY (Mar. 26).—Capt. Pretzel, of the police force, is warned by the mayor that the blackhands in Bungleville must be exterminated. Jimmie courts Molly. He is looked upon with scorn by Pretzel and his wife. A burglar chases Pretzel into the blackhands' den. He tells them that he has dropped in to talk over terms. Pretzel is given hush money. Afraid to take it home, he buries it. Both the mayor and his daughter see the treasure being cached.

The leader of the blackhands meets Molly and later demands that Pretzel give him his daughter's hand in marriage. Pretzel under the threat of death, agrees. Jimmie is notified by the blackhands that unless he produces a million dollars by night he will be blown up. The mayor goes to dig up the buried treasure. So does Molly. The mayor has removed the money and Molly falls in the hole. The cops run on to the blackhands, who chase them. Pretzel's wife learns of the buried treasure and forces Pretzel to lead her to the spot. Jimmie finds a lighted bomb tied to his back, and in running across the country to find a pool, falls in the hole. Molly takes the bomb from his back and throws it out of the hole. It falls near the cops, who have been captured by the blackhands.

POWERS.

TOO MUCH MARRIED (Mar. 23).—On the eve of his wedding day, Ganthong Dippell enters into one grand celebration of departing bachelorhood. At his club he takes a bracelet from Tottie Coughdrop, an entertainer, and refuses to return it. On the following morning he awakens at 11:30 o'clock with a severe attack of Katzenjammer. The wedding is to be held at noon and he hurries to get ready. Tottie, however, calls for her bracelet and as he has no recollection of the affair, he denies that he has it. She steals his wedding clothes as security for her bracelet and gets away from the apartment before he notices the theft. The bridegroom, attired in his bathrobe, runs after Tottie and his clothes. He is arrested and released a half dozen times, until he turns up for his wedding in a bathrobe. The wedding guests are thrown into confusion. In his bewilderment, the minister places the hand of the bride's mother-in-law in his and begins the ceremony. At this point in the proceedings Ganthony Dippell loses consciousness.

HER FIRST ARREST (Mar. 27).—Miss Oakley, supporting the Womans' Reform League ticket, is pulling for the position of chief of police. Hickman, in love with Laura, is the incumbent chief of police and belongs to the opposition party. The political battle becomes so hot that they break off their engagement. Laura besets Hickman at every move. Election day arrives. The Woman's League is victorious and Laura succeeds her lover as chief of police. As she enters the station, she drops her purse. Hickman finds it and puts it in his pocket. He then tries to drown his political defeat in drink. That night he comes to his apartments tipsy. He gets into the wrong apartment, Laura's apartment. She sees him drop her purse and arrests him. She hauls him to the police station, and there learns his identity. They are married by the desk sergeant.

NESTOR.

THE MOUNTAINEER (Mar. 25).—A young mountaineer loves Dorothy, daughter of a backwoodsman. An artist comes into the district to paint and falls in love with Lucille, Dorothy's sister. Dorothy is interested in the artist on account of her sister's love for him, and she poses. The young mountaineer sees his sweetheart sitting for the artist, and as he is naturally suspicious of the well-dressed city man, he misunderstands the situation. As a result, he has words with Dorothy. The two become estranged. The artist, in searching for wild nooks, discovers a moonshiner's still. The moonshiners believe him to be a U. S. Revenue agent, and they capture him. Lucille carries the news to Dorothy. Dorothy goes to the mountaineer and begs him to save the artist. Believing that his action will insure the happiness of the woman he loves, he consents. The mountaineer surprises the moonshiners and liberates the artist. He then turns the artist over to Dorothy and prepares to return to the cabin. However, instead of Dorothy, Lucille rushes into the artist's arms. For the first time, the mountaineer sees that it is Lucille and not Dorothy who loves the new-comer.

THE WRONG MISS WRIGHT (Mar. 27).—Daisy's maiden aunt, Miss Wright, is an advocate of equal rights. While addressing a street meeting her heated words cause a riot, which results in Miss Wright's arrest. Daisy hastens to the city jail with an attorney and secures her aunt's release. A half dozen newspaper reporters besiege the agitator, but she refuses to be interviewed and to dodge the undesirable notoriety of the situation, she flees to her country home with Daisy. When all others have failed, the club reporter is instructed to camp upon Miss Wright's trail until he gets a photo and an interview. He lays siege to the woman's country home. On each of his attempts to enter he is forcibly ejected.

Finally Daisy decides to take a walk in the fields. Believing that she is the agitator, the reporter forces an interview from her, and takes her picture as she is escaping over the fence. Daisy returns and tells her aunt of the happening. In the meantime the reporter has written his exclusive story and it is ready for the press when a wire arrives from the agitator saying that the reporter interviewed the wrong Miss Wright, but that if he will call, he will be granted an interview and given a photograph of the real agitator. The cub again calls at Miss Wright's country home. This time he interviews Daisy, knowing she is not the right party. And he just keeps on interviewing and interviewing and interviewing.

VICTOR.

DIPLOMATIC FLO (Three Parts—Mar. 27).—At an embassy ball Flo is introduced to Carlos Luria, ex-president of San Bernardino. Carlos is attracted to her. At tea, to which her lover, Dick, brings Carlos, she notices Carlos give their Jap butler a card. Making an excuse, she takes the cigarette case from the Jap, which Carlos had sent him for. Inside is a note, making an appointment at the Hotel for the next afternoon. Florence goes to the hotel, and through a ruse, succeeds into gaining entrance to Carlos' room. She hears Carlos coming and rushes into the closet. Carlos enters in with the Jap. The Jap pays Carlos the money for the bill of lading on a shipment of arms and ammunition which are being smuggled out of the U. S. to Central America as Baked Beans and Shoes. In the meantime Dick and his aids have followed Carlos. Dick comes to the door of Carlos' room just as the Jap is giving the money for the bill of lading. Carlos, not wishing Dick to see the Jap, forces him into the closet, where Florence is hiding. The Jap is confronted and held up by Florence, who takes the bill of lading from him. Carlos, anxious to get rid of Dick, asks him downstairs. Florence, still covering the Jap, backs out of the closet and locks the door. Downstairs she meets Dick and Carlos and despite their protests, makes them both accompany her home to tea. At home she puts the bill of lading with an anonymous note explaining about the smuggled arms in an envelope and gives it to Dick. While drinking tea, the maid enters and gives Dick the letter. Dick excuses himself and reads the note. It is the evidence he wanted.

Carlos, after Dick leaves, excuses himself and hurries to the hotel to see what became of the Jap. Dick hurries to the dock and with the help of an inspector, breaks open a box of baked beans and finds cartridges, in the shoe box he finds rifles. He calls up the superintendent and instructs him to send men to Carlos' room. Three agents rush to the room just as Carlos and the liberated Jap are struggling. The Jap imagines the hold-up in the closet a trick of Carlos'. They are separated and taken to the superintendent's office. They refuse to confess. Florence calls up to hear the result and Dick proudly tells of the successful capture. The superintendent congratulates Dick. Florence also congratulates him and she rests satisfied in the thought of having helped her sweetheart to success, without his knowing the part she played.

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ECLAIR.

ADRIFT (2 parts—Mar. 25).—In a little town in the Canadian woods a boy and girl live and love. Her father and his mother, nursing a life-long feud, forbid the two to associate. However, love finds a way and when the play opens we find them seated by a stream in the woods, casting sticks into the water. But the father learns of the clandestine meetings and decides to send his girl away to an aunt's to live. The boy and girl meet for the last time. Like the two sticks in the stream which drift away from each other, they must part with the hope of meeting again some day.

Meanwhile the father, missing his daughter, goes to the young trapper's house. The latter' smother forces him out of the door with a broom. Like two children they cannot forget their petty grievances, although lurking underneath is something more than friendship. That night the young trapper goes to the general store with his mother. While there the girl's father enters. His anger bests him. He attempts to draw his gun. There is a struggle, the gun is exploded and the boy's mother falls. Believing that he has killed her the man fights his way out and takes to the trail. The mother is only shocked, however, and after being carried home, she begs her son to go after the old man. On the trail of "The Little Sticks" the old trapper has penetrated far into the north. Having lost his way he is slowly freezing to death. The boy starts, following the trail. After weary hours he is about to give up when, glancing down he sees a man struggling on the icy rocks underneath the rapids. He makes his way down and attempts to drag him up. The ice and cold are too much. He loses his footing and locked in each other's embrace they crash down the bank over the rocks and into the water. Half dead, the young trapper struggles with the man to the opposite bank and falls into a boat which is drawn up. He has just enough strength to push her off and they float down the river towards the waterfalls and certain death. The mail driver, making his round, sees the floating boat. Watching his opportunity he drags it to the bank and, lifting the prostrate forms out, throws them on his sleigh and drives to town. Meanwhile, a party finding his coat and hat bring them back to his mother, who believes her son frozen to death.

Meanwhile, the girl has received a cold reception at her aunt's. She returns to her home the next day. The two men, recovered, also return. As the young trapper is making his way down the trail, he sees the girl coming toward him. Another minute and they are in each other's arms. They sit down contentedly watching two sticks floating by which have gradually gone together until they become entwined. Her father is bending over the boy's mother, while they see the dawn of something more than renewed friendship shining in each other's eyes.

A MARRIAGE FOR MONEY (Mar. 29).—Farmer Rondillard is notorious throughout the neighborhood for his bad temper and his miserliness. Rondillard tumbles into a pond near his farm and his servant, Martha, helps him out. The old farmer is overwhelmed by her kindness and he gives her a a shilling, with instructions that she is to buy a ticket in the National Lottery. He learns the number of her ticket is eighty-nine. Some time later, the farmer hears that eighty-nine has won a prize of $8,000. Thereupon the wily old man determines to keep Martha in ignorance of her good fortune, and to make her his wife. So he makes advances. Shortly afterwards she consents to marry him. He is thinking of the prize she is entitled to, and she is thinking of his reputed wealth. After the festivities are over Rondillard deems it an opportune moment to speak of the lottery ticket. Great is his dismay to learn that Martha has never had a ticket. With his shilling she has bought a highly-colored pair of stockings, which she delightedly holds up for his inspection.

SOCIETY AT SIMPSON CENTRE (Mar. 29).—A most beautiful series of drawings showing the doings at the small village of Simpson Centre. The town cut-up, the village Beau Brummel, the village Belle and several other very funny characters are shown in a series of funny incidents.

UNIVERSAL.

ANIMATED WEEKLY, NO. 105.—(Mar. 11).—Baseball Globe Trotters.—The New York and Chicago clubs return after a tour of the world to educate foreign countries how to play our national game—New York City. Sub-title—Ban Johnson, president of the American League. Sub-title—John J. McGraw is greeted by enthusiastic fans.

Disastrous Flood in California.—Heavy rains cause much damage as streams overflow, destroying valuable crops and property. Sub-title—Freight cars valued at $10,000 each are dumped into the river in an attempt to divert its course.

Great Swiss Festival.—Historical centennial procession to commemorate the regaining of Geneva in 1814—Geneva, Switzerland.

Cans Canned by Court Order.—Uncle Sam destroys 40,000 cans of condemned tomato pulp unfit for food—Cincinnati, Ohio.

Bread Line for Park Squirrels.—Their winter food supply lost through heavy snowstorms, the city takes care of the little pets—Central Park, New York City.

Sports in the Philippines.—Spanish-American War veterans hold barbecue and witness exciting sparring match—Manila, P. I.

Fashions.—Coats to wear over the summer frocks. (Made from Ladies' Home Journal patterns).

Heavy Blizzard Causes Wreck.—Many persons injured as two locomotives and train crash through factory in blinding snowstorm—Port Jervis, N. Y.

With the Elks in Boston.—Governor Walsh and his staff review Elks as they march before City Hall—Boston, Mass.

Fire Destroys Laundry.—Seventy-five girls narrowly escape as flames completely destroy five-story building—Baltimore, Md.

Opening of Parliament.—Loyal subjects watch as the King and Queen in the royal state coach are drawn to the House of Lords to open the Fourth Session of Parliament -London, England.

Great Movie's Comedian.—Ford Sterling signs contract with President Carl Laemmle, of the Universal Film Mfg. Company to appear in Universal comedies.

Cartoons by the World Famous Caricaturist, Hy. Mayer, Editor-in-Chief of Puck.

MUTUAL FILM CORPORATION.

PRINCESS.

THE GRAND PASSION (Mar. 20).—Boyd secretly loves Muriel, whose preference is Joe, and upon her birthday the office force presents her with a lavalliere, while Boyd's gift is a flower. Enthused at the gift she wants to kiss everybody but Boyd, knowing that a kiss from her would mean a lot to him, he refrains from taking a kiss so lightly given. The crowd looks on his action as an insult to Muriel and bind him, while Muriel kisses him thrice, and with the last kiss goes the hate of a woman's scorn. His flower gift to her is used to slap his face after the third kiss. Enraged, the crowd starts to assault Boyd, taking their cue from Muriel's treatment, but she prevents. Later, with hope and spirit crushed, Boyd takes to drink, and, leaving the barroom, falls and his head is injured. When he recovers his mind is a blank, and it is only when Muriel insists that the scene of the birthday kissing be enacted that his memory is restored.

MAJESTIC.

HIS LITTLE PAL (Mar. 13).—Helen Kerns is the little daughter of a miner. Gentle and unaffected she wins the hearts of all who know her. One day she meets a fugitive, an escaped convict, and hides him in a cave while the sheriff's posse search for him in vain. She contrives to bring food to him day after day and a strong affection springs up between the convict and "his little pal," as he calls her.

The child's father strikes a rich vein in his mine, and news of his success reaches several hardened characters in the little settlement. While Kerns is away with the posse which is still trying to capture the convict, desperadoes break into the cabin and seek to discover his treasure. Failing to do so, they threaten Mrs. Kerns and her little daughter, and only the opportune arrival of the convict and his ultimate success in the fierce struggle which ensues, save the woman and child from injury. The convict's brave action wins a pardon for himself, and an interest in the mining claim.

Norman's suspicions are aroused at the driver of the machine, who commences to speed up and pays no attention to his questions. Norman leans over and is about to speak, when he sees upon the floor a false mustache. He is more suspicious, and leaning over the driver's shoulder sees the hands on the driving wheel. One of them bears the three long scratches which Norman gave the thief in the struggle. Norman is now sure that this is the thief and demands him to stop. Lynch, realizing that he is caught, grapples with Norman, who drags him over into the rear of the car. A terrific struggle takes place in the car, which is now running wild, and they, leaning against the half-opened door, falls into the road and over the steep embankment, just as the runaway auto dashes into a tree and explodes.

Helen meanwhile has called her father up and briefly explained. Dr. Strong immediately gets a car and rushes to his home, where he picks up Helen. They follow the general direction, but are finally lost. They are about to give up the search, when they hear a terrific explosion. Quickly going to the place they come upon the remains of the car.

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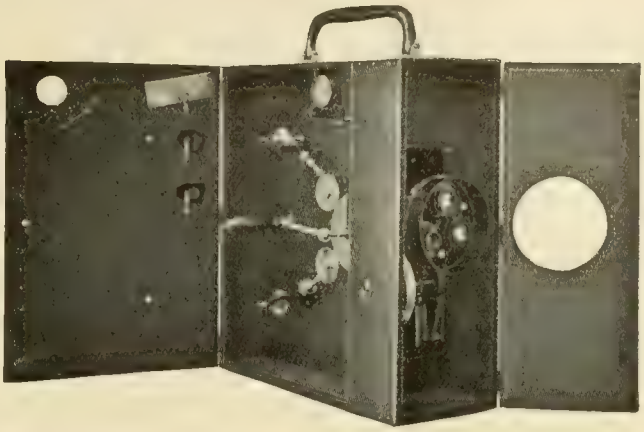

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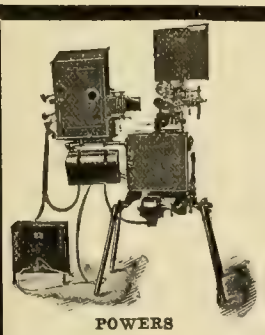

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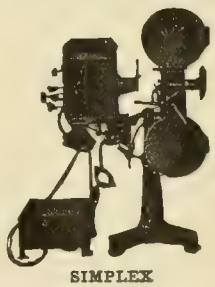

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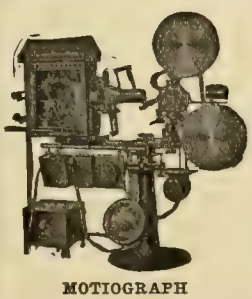

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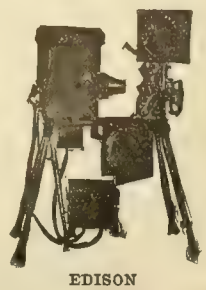


EDISON

Norman and Lynch meanwhile have rolled to the bottom of the embankment and both are stunned by the fall. Lynch regains consciousness first and is about to diabolically end Norman's life by dropping a heavy rock upon his head, when Norman comes to himself just in time to avoid being crushed. There is another struggle, in which Norman is victorious and succeeds in holding Lynch just as Helen and her father come up, together with a policeman they picked up on the way.

Lynch, of course, is arrested and pays the penalty. The book is restored to Dr. Strong, and Helen throws herself into Norman's arms in a loving embrace.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 62 (Mar. 4).—President Reviews Parade.—In a snow storm he visits Alexandra, Va.

Long Island Town Celebrates.—Children of Riverhead, N. Y., march on Washington's Birthday.

The Hand-Cuff King.—A French expert performs marvels in Paris.

A Seminary Consumed by Flames.—New Rochelle, N. Y., private school is wiped out by fire.

Coxey Plans New Army.—Ohio "General" expects to move on Washington with unemployed hosts.

Honolulu's Mid-Pacific Carnival.—Ocean crossroads city is scene of gay festival.

Dartmouth's "Misleading Lady."—College boys produce theatrical success at Hudson Theater, New York.

Buddhas Snowed In.—100 of them at Niko, Japan, border a Winter road.

A Cross-Country Run.—Los Angeles athletes compete in exciting race.

Military Day in Berlin.—German city celebrates a Winter festival.

Broncho Busting in Texas.—State Corn Show at Houston brings out some vicious animals.

Oil Tanker Launched.—"Frank H. Buck," largest afloat, is christened at Union Iron Works, San Francisco.

Alumni at Columbia College.—Minute men on parade on Washington's Birthday at New York University.

Alps' Trains Snowed In.—Switzerland's railways battle against hardships of Winter.

Fire Costs Two Lives.—Tenement house blaze in New York makes spectacular blaze.

MUTUAL WEEKLY, NO. 63 (Mar. 11).—"Movies" Get Big Theaters.—Million dollar Broadway houses change from drama to motion pictures.

An Exciting Steeplechase.—Big event at Windsor, England, ends in disaster.

Wild Floods Spread Terror.—Los Angeles, Cal., has record season of rainfall

Oldest Steamers Last Cruise.—S. S. "Collier," launched in 1848, goes ashore on English coast.

The New Orleans Mardi Gras.—Rex arrives and thousands view the parade.

Dogs vs. Hares.—"Tolstoi" wins in mighty contest at St. Cloud, France

All Kinds of Weather in California.—Truckee in the mountains is the scene of winter festivities.

Gasperilla in Tampa.—Florida City Carnival runs New Orleans a close second.

Baseball Practice in South.—St. Louis "Browns" and Chicago "Cubs" warming up in St. Petersburg, Fla

Digging Out the Union Pacific.—Six engines push a snow-plow through Western snowdrifts.

"White Sox" and "Giants" Are Back.—World girdling baseball players home from long journey

THANHOUSER.

THE EUGENIC BOY (Mar. 15).—Cyril Reginald Pointdexter, the eugenic boy, is kept strictly clean, and is brought up in a manner much to his distaste. Cyril longs to be out in the streets playing ball with the other boys of his age, but Cyril's mother and father wouldn't allow their child to associate with such dirty little urchins. Everything is most sanitary and up-to-date and Cyril is provided with a great deal of toys, which he cares nothing about. Cyril is dressed in a Lord Fauntleroy suit of velvet with a deep lace collar and cuffs, etc., and has long blond curly hair. One day the nurse takes Cyril out in the park for a walk. She sits down on a bench and reads, while Cyril on seeing his opportunity, slips away. Mike Googan, a very ragged, very dirty and very tough boy, with tangled red hair and wearing an old straw hat without a brim, with two front teeth missing, comes along, and makes fun and laughs at Cyril. They quarrel and agree to fight it out. Cyril wins the fight, and asks Mike if he has had "enough," to which Mike readily agrees, and Cyril lets him up. They then shake hands and vow eternal friendship. Cyril's father has been an unseen witness to the fight and he greets Cyril rapturously. On their arrival home to mother, who is in a state of collapse because of her darling's disappearance, papa says, "In spite of all your foolishness we have a real boy." Mother agrees to his living the life of a real boy in the future.

THE CAT'S PAW (2 parts—Mar. 17).—In this adventure the diplomatic free lance and his brilliant aid in war. Nan Tremain, are again pitted against their relentless enemy, Pfaff. England and Japan have entered into a secret treaty, and extraordinary precautions are taken to prevent anything about it leaking out. The Marquis Yato, the Emperor's diplomatic adviser, brings the treaty from England, but comes in the guise of a captain of a cruiser which forms part of a squadron dispatched to Great Britain. The arrangements are that the message shall be delivered to a cabinet minister, Lord Faresdale, whose comfy home is near Clovelly, where the squadron is to anchor. Lord Faresdale goes aboard the cruiser, receives the copy of the treaty and then places it for safe-keeping in a safe in his library. In some way Pfaff has learned about the treaty and just the manner in which it would be delivered. Two of his spies are in Lord Faresdale's home as guests, one an Austrian general and the other a young noblewoman. These two dragged into the plot Capt. Mandeville, an Englishman, who is in love with the girl. By tricking him in cards and telling him false stories concerning Lord Faresdale, they secure his aid, he believing that the package he is to steal from the safe contains love letters foolishly written by the noblewoman's sister. Fortunately for the cause of England, Lord Trevor and his ward are at Faresdale's house during this time and their suspicions become aroused by certain peculiar incidents. In the end the diplomatic free lance and his ward give aid in the nick of time and even Mandeville, the poor cat's paw, did not suffer while Pfaff and his conspirators are driven from the field.

BEAUTY FILM.

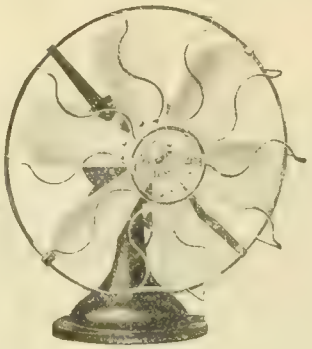
THE PEACOCK FEATHER FAN (Mar. 24).—John Keith, a successful musician, sits in his studio smoking. He takes a broken peacock feather from his table drawer and in a vision the scenes of his life pass before him. He with his friend Billy, whose studio is just across the hall from John's, goes to tea at the Barton's studio, where Billy introduces John to his life-long friend, Polly Bainbridge.

John falls in love with her and though Martin Courtland has loved her since she was a child, she prefers John. Courtland makes way for the younger man. Mrs. Willing, a beautiful widow, tries to flirt with, first Courtland, who calmly ignores her, and then John, who is frankly absorbed in Polly, then Billy, who responds to her advances. The Bartons give a dance and Polly appears in a black gown carrying a peacock feather fan. John takes her into the conservatory and proposes to her. Polly accepts him and he takes her in his arms. In doing so the fan is crushed between them and the girl, smiling ruefully shows him a broken feather. John detaches the feather and puts the detached part into his pocket.

Then one afternoon some two weeks later Mrs. Willing calls on Polly and asks her to loan her the peacock feather fan as it matches the gown she intends wearing that evening. Polly complies. Later the same afternoon John calls up, and Polly tells him she won't be able to see him that evening as she has such a dreadful headache.

John asks Billy to go to the theater with him, but Billy declines; so John goes alone. Returning at about half past eleven as he passes Billy's door he sees silhouetted against the glass Billy with a woman in his arms. In a spirit of teasing, thinking it some model, he knocks and Billy, answering the knock, seems so desirous of keeping him out that John, in order to give him a bad moment or two, goes in.

Billy is uncomfortable. John walks about as if he knew nothing and whenever he approaches a large screen, Billy tries to steer him away. Suddenly he stops, for on a model stand lies a peacock feather fan. He picks it up and finds the telltale broken feather. Without a word he leaves the room.



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M. Ray Harrison

That night he packs and leaves for a trip around the world, after writing a note to Polly, breaking off everything. He tries to forget the girl and the friend who has betrayed him, but cannot. At the end of a year he returns. Billy explains that it was not Polly behind the screen, but it is too late, Polly has married Courtland.

And now, he sits, a famous man, lonely in his studio, staring moodily at a broken peacock feather.

DOMINO.

THE BELLS OF AUSTI (Mar. 19—2 parts).—Jose, son of wealthy plantation owner, Don Luis, gambles. Pedro, who keeps the gambling hall, and Paquita, a pretty dancing girl, plan to ensnare him. Jose owes them money. They demand payment, but Don Luis will not give the money. Jose is betrothed to Mercedes, the daughter of Don Rafael. A new mission is being built at Austi. Jose promises to pay his debts on a certain night and when he does not meet Pedro, the latter goes to his home and sees Don Luis secreting his money in a desk. Later he is in the act of taking the money when Jose, hearing a noise, comes and makes Pedro give up the money and also him the I O Us. Pedro then makes his getaway. Don Luis comes upon the scene and mistaking his son for a burglar shoots him; when he discovers the I O Us in Jose's hand he thinks that Jose was attempting to rob him. Pedro flees with Paquita and becomes the head of a bandit outfit who are informed of a caravan with rich furnishings for the new mission. They capture this, but one priest escapes and informs the Padre in charge of the mission. He calls the people together and with Don Luis at their head, they capture the bandits, and Pedro is wounded. Dying, he asks for Don Luis and Mercedes, who upon the death of the lover, has become a sister. To them he confesses his part in the killing of Jose and thus the name of Jose is cleared from the stain.

BRONCHO.

WOLVES OF THE UNDERWORLD (2 parts—April 1).—Julius Adler, a poor East Side Jew, is robbed by a gang of toughs who, at the appearance of officer Maloney, made a quick getaway. Maloney takes the Jew to the police station and reports the case to the chief, who orders the gang arrested. They get Dan Kelly, who is a well known leader among the toughs, and he is sentenced to five years up the river. He swears vengeance on Maloney. The Jew is so elated and pleased with the protection given him by Maloney that he gives Maloney's daughter, Mary, a bracelet with the work "Mizpah" engraved on it. Ten years pass and Dan Kelly, now a leader of politics, frames up a job on Sergeant Maloney. Gambling is tabooed in town, but Dave Monte, a confederate of Kelly's, reports a gambling house running full swing, and when the proprietor, who is Kelly, is arrested he claims to have paid Maloney for protection and has Dave Monte as a witness. Maloney is discharged in disgrace from the force. He is unable to find work and becomes very ill. The agent of the apartment house gives them two days to pay their rent or get out. Mary decides to see the owner of the house and asks for an extension of time. She finds that the landlord is the old Jew, who recognizes her when he sees the bracelet. He is now a rich man and succeeds in clearing Maloney and having him reinstated.

KAY-BEE.

DESERT GOLD (2 parts—Mar. 13).—John Carson and Jim Hardy are prospecting in the desert when, one day while alone, Hardy discovers a skeleton and a tin box containing some very rich nuggets and a note giving to the finder the rich placer claim. Hardy is very greedy and when he recalls that John has taken from him Mary, the girl he loves, he resolves not to tell John of the rich find and discovers some way of getting rid of him. During the night he takes the burro, some provisions, and filling the water hole with sand, leaves his partner and goes to the rich claim, working same. When John awakens he is astounded when he realizes the treachery of Jim. He endeavors to return to the settlement, but becomes lost. He is found, however, by a wagon train, who take him back to the settlement and Mary. When he is strong again, John starts out to find Hardy. Hardy in the meantime has mined considerable ore, and is returning to the settlement when he is overtaken by a terrible sandstorm. His burro gets away from him, and dying, Hardy writes a note to be delivered to John, in which he asks his forgiveness and tells him of the location of the rich mine. John also is caught in the storm and finds the dead body of Hardy and the note.

AMERICAN.

THE TURNING POINT (Mar. 23—2 reels).—Dayton Reeves, the son of an aristocratic California family, inherits a taste for drink. He is a man of prominent club life—sincerely devoted to his [illegible] mother and only sister. Nan Clark, of the underworld, is the only child of a poor and devoted mother. In the poorest section of a big city, this girl is surrounded by crooks of every type. One, Chic Fagan, induces her to make the first leap into a criminal life. He persuades her to burglarize the Reeves' home and so lift herself and struggling mother out of their poverty, making it clear to the desperate girl that it is the "easiest way." Dayton Reeves, leaving his mother, departs for an evening of gambling and drink at his club. Catharine Reeves, a heavy loser at a recent progressive bridge whist party, tries in vain to obtain from her mother an addition to her monthly allowance in order to free herself of her financial obligations to Mrs. Chandler. Mrs. Reeves cannot comply with her daughter's wishes, and sits alone. Nan enters the house by a rear window and stands breathless before entering the dining-hall. Dayton Reeves departs from his club under the influence of liquor. Entering his home he is distressed to find an unwelcome visitor, whom he takes pity upon, telling her if she will promise never to steal again, he will let her go free and not warn the police. Dayton, in the act of consuming a glass of whiskey, is stopped by the gentle hand of Nan, who offers a compact. If Dayton will stop drinking, she will stop stealing.

After a brief elapse of time Dayton Reeves decides to give Nan her chance in life, to take her into his mother's home as a companion for his mother. Catherine Reeves, to meet her financial obligations, pawns her jewelry to free her from debt. A progressive whist bridge party is held at the Reeves homestead. Catherine Reeves is a heavy loser and is almost panic stricken. Seeing her opportunity, she steals from a guest a small silver purse, containing a large amount of money. Mrs. Filkins discovering her loss, is deeply incensed and demands of Dayton Reeves that he send for a detective to clear the matter then and there. Nan, who has now become like one of the family, is in the room at the time of the theft, and by a natural coincidence sees Catherine Reeves take the purse. The arrival of the detective creates excitement and as Dayton Reeves is explaining the serious incident, the detective notices Nan Clark, once of the underworld, and in his mind, "he need look no further." Nan persuades Catherine to quickly pass her the purse. The detective requests a woman to search Nan. Wrapped in her handkerchief, clasped tightly in her hand, is found the missing money. Dayton Reeves can scarcely believe that all his efforts to reform Nan have failed. He tells the detective to take her away. After Nan's departure, the guests, having dispersed, Catherine's conscience becomes her master. Falling upon her knees before her brother, she tells of the loyalty of Nan and of her own guilt and the reason that prompted it. The butler is quickly followed to summon the detective and bring back Nan, who enters the Reeve's homestead, not as the companion of a dear and loving mother, but as the sweetheart and loving wife of Dayton Reeves.

A DECREE OF JUSTICE (Mar. 25).—Will Markell, a happy-go-lucky, careless sort of a fellow, arrives home about 2 a. m. in a half intoxicated condition, throwing a pack of cards and some dice on the library table. His brother, Ed, has been waiting for him and tells him he had better go West and try to make a man of himself. Ed, a studious, ambitious fellow, is working on a safety bank vault door device. Will in the West has used up his money and as a last chance tries his luck with his last few coins in a crap game and loses all. He receives a letter from his mother, telling him of Ed's final success with his patent. Will decides to return home and feign blindness, to learn of the mechanism of Ed's safety device. The installation of the device is made, the president, cashier and board of directors being present, also Mrs. Markell and her two sons, Ed and Will, the latter, everyone believing to be blind. Mason, Ed's private secretary, the only person that he has trusted with his plans, takes them from the safe to refer to them. This Ed learns through his stenographer.

A month later, Ed, Will and their mother are seated at breakfast when Ed is notified by telephone that there has been an attempted robbery at the bank, the burglars being partially successful in opening the vault. Ed immediately suspects Mason, who is discharged. Ed is requested to try to effect a more complete safety device. This he does, after hours of work, but drops into a dose about midnight. Will enters from the garden through the French windows and still feigning blindness, convinces himself that Ed is asleep and sees and learns of the complete mechanism of the safety device.

The next night Will enters with a skeleton key. The bank watchman is napping. Will approaches the vault. Quietly but quickly he opens the outer vault door and is about to open the second steel bar door to which is attached the safety device when "nature intervenes" and Will is actually stricken blind. Strain on the optic nerve through feigning blindness has been too great. He unknowingly grasps the safety device. The police officers are summoned through it, but he finds his way home before they arrive. They follow in his footsteps immediately. He enters the same French window, staggers, actually falling over the library table, the same one that he had previously always seen, but apparently did not see. The noise summons his brother. The officers enter and are about to take him away, when their mother coming downstairs is stopped by Ed. He draws the portieres covering Will's fate from her view. The officers take Will, he pleading with Ed, "For God's sake, do not tell mother!" And their mother never knew!

RELIANCE.

OUR MUTUAL GIRL (Chapter 9—Mar. 16).—Our Mutual Girl visits a hospital for crippled children in the Bronx and as the little ones sit around in wheel chairs on the porch she distributes the dolls she dressed the night before and also flowers, dresses and money. Then she goes with her aunt and footman in the big touring car down to the crowded tenement district of the lower East Side along First Avenue. Here she jumps out of the tonneau into the dirty street filled with push carts and distributed dolls and money as the great unwashed crowds around her. From there she visited the Little Church Around the Corner, where so many celebrities have been married, in Twenty-ninth Street, between Fifth and Madison Avenues. Going uptown, "Our Mutual Girl" went by the famous Casino Theater, where "High Jinks" was playing. Her aunt promised to take her that evening. Then came a visit to Hepner, the famous wig maker, where "Our Mutual Girl" and her aunt selected colored wigs.

Continuing uptown "Our Mutual Girl's" party got in a taxi jam at Forty-second Street and Fifth Avenue. Then they stopped at the home of Dorothy Dix, the famous authoress, who showed "Our Mutual Girl" a copy of her latest book, "Mirandy." That evening "Our Mutual Girl" and her aunt went to the theater in their colored wigs. Later, tired out, she fell asleep and dreamed she was playing a principal part in "High Jinks."

THE SMUGGLERS OF SLIGO (2 parts—Mar. 18).—An Irish smuggler of a hundred years ago has a beautiful daughter whom the mate of the smuggling ship loves. She loves a revenue officer. Her father quits smuggling for his daughter's sake. The mate gives up all hope of winning the girl and saves the life of the revenue officer by rescuing him from the sea where the smugglers had cast him. The mate is killed by a stray shot. The revenue officer is accused, but later is cleared of all blame and wins the girl.

FEATURE FILM STORIES

METROPOLITAN FILM CO., INC.

THE MONEY GOD; or DO RICHES BRING HAPPINESS (Five parts).—At the Millionaires' Club, Lord Chester and Admiral White become involved in a discussion: "Do riches bring happiness?" by reason of an advertisement reading: "A FORMER SHIP CAPTAIN NOW IN POVERTY SEEKS EMPLOYMENT. JOHN PALMER, 124 SMITH ST."

The members of the club are brought into discussion. Some declare every poor man can be made happy by money, whereas others are of the opposite opinion. Lord Chester, a man of tremendous wealth, proposes a wager that the advertiser would be made more unhappy by wealth. Admiral White and the members of the club accept the wager upon the following conditions: 1. Lord Chester binds himself to carry it out within two years. 2. The wager refers to the advertiser. 3. The winner receives $500,000.

Disguising himself as a "gang" boss, Chester calls on John Palmer and offers him employment. Palmer, living with his wife and daughter, Ethel, is in dire need and has been gladly availing himself of the proffered financial assistance of Dick, Ethel's sweetheart, an honest young blacksmith.

Chester secretes $100,000 in gold in an abandoned sewer, and after a day of toil goes to the inn with Palmer and spends money recklessly. He feigns intoxication and when admonished by Palmer drops hints of his hidden store of wealth. As Chester expected, Palmer's cupidity is aroused and he follows Chester and discovers the gold, which he loses no time in appropriating. Palmer explains his sudden wealth by an alleged legacy and sets up a magnificent establishment in which Chester succeeds in obtaining a position as a butler—having discarded his disguise of a laborer. Palmer becomes fired with a desire for great riches and seeks opportunities for making usurious loans. Owing to infected waters the fishermen are prevented from plying their vocation and Palmer loans them money. Later, when fishing is again permitted the fishermen have been unable to repay their loans and Palmer enforces his rights to the letter and seizes their property. Through such

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A Helen Gardner Feature

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The oldest office of the UNIVERSAL is forced to move—we have got to get larger quarters, that's all. This Saturday is the day—and we are going from

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to the largest and finest quarters ever occupied by a film exchange in New York.

Our new offices are five times the size of our other offices, but that is not our reason for moving. We are now more central, have better facilities for business, and can give our patrons better service.

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OF NEW YORK
115 EAST 23rd STREET NEW YORK CITY
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New York	Milwaukee	San Francisco
165 Greenwich St.	114 Huron St.	163 Second St.

And All Live Film Exchanges and Supply Dealers

methods Palmer amasses sufficient money to secure control of a steamship company. Ethel has never ceased to love Dick, who writes her a happy little letter that he is coming to ask her father for his consent to their marriage. He receives a terrible setback when he learns that the wealthy John Palmer refuses to accept a poor blacksmith as a son-in-law.

Palmer meets Sir Gilbert—a wealthy man—and encourages him in his attentions to Ethel, who, at her father's command, becomes engaged to her unwelcome suitor. On the wedding night, as the time for the ceremony is at hand, she tears off her bridal finery and goes to Dick, and the two are married. Palmer is incensed, and commands his wife never to mention his daughter's name again, or to communicate with her. She secretly sends her blessing to Ethel, and receives a reply from the girl. Palmer catches his wife reading the letter, forcibly takes it from her, and when he sees the contents, is wild with anger. After a big scene he drives the woman—who suffered poverty with him—from his palatial home. Burning with injured vanity he goes to his office and finds a telegram from Captain Evans, reading "The Ship Victoria is unseaworthy and I will not take command." Palmer loses no time in getting to the dock where the vessel, with a heavy list of passengers, is awaiting the order to start. He summarily discharges the captain, takes command himself and starts on the voyage.

Captain Evans' misgivings were not unfounded. The vessel springs a big leak and the water pours into the boiler rooms. Herculean efforts are made to stop the leak and, with the aid of pumps, to keep the water from reaching the red hot boilers. The effort is useless, and terrific explosions scatter scalding steam and burning coal. The fire is kept below the hatches by the crew, while the officers battle with the frenzied passengers on deck. The wireless sends out its sharp call for help, but the ship is doomed. Overcome with horror, Palmer staggers to his cabin and sinks into a chair. With death staring him in the face he realizes the falseness of his life.

Like a mad man he plunges into the malestrom of death. The crew follow him, and many an unconscious form is carried through the boiling waters and blistering flame to the decks above. The captain seems to bear a charmed life, but he is finally laid low, and is carried dying to his cabin.

A wireless is received from the steamer Empress that she will reach the wreck in a few hours. Delirious with the pain of his burns Palmer sees a vision of the devil spring out of a huge trunk which suddenly appears before him. The devil grins sardonically as he picks up hands full of gold and lets them filter through his fingers. Palmer fights like a demon himself to attack the apparition, and after a terrific struggle with a half dozen seamen who seek to restrain him he drops dead.

Chester has been a passenger—in disguise—and as he sees the terrible ending of the wager his heart is filled with anguish. The rescue ship arrives and no time is wasted saving the bodies of the dead in the frantic haste of rescuing the living. The next day the captain's cabin is seen on the derelict, filled with water, on which gruesomely floats the figure of John Palmer. Chester writes the Club a report, and ends his letter as follows: "I have won but regret it deeply. What profits it a man if he gain the whole world and lose his own soul? Please devote the stakes to the relief of the victims of this disaster."

ITALA FILM CO.

LOST IN DARKNESS (Four Parts).—A story which hinges upon the effect produced by the sudden accession to affluence of a comparatively poor man. A young engineer in a country town receives the good news of his appointment to an important position in a large city. His first impulse is to promise his young wife all sorts of luxuries in his new-found promotion. He becomes a rich and prosperous inventor and attracting the attentions of a young woman of fashion, neglects his young wife. This girl, however, is of a forgiving disposition and a reconciliation ensues. But the husband is disloyal and reverts to his fashionable enchantress. An explosion at his works blinds him. The wife in disguise engages herself as his nurse and the fashionable woman deserts him, not, however, before descending to the meanness of attempting to rob her blind victim of the remains of the money she had helped him dissipate. A fortunate restoration of his sight reunites him to his always forgiving wife.

ECLECTIC.

ESTHER (Three Parts—Mar. 20).—In the days of King Ahasueras, who reigned over all the provinces from India to Ethiopia, a feast was given to show the riches of his kingdom. Thinking to display the great beauty of his queen, Vashti, the king commanded her to appear before him. But Vashti refused to obey the king's command, which greatly angered him. The wise men of the kingdom counseled the king that he should punish the queen for her disobedience lest all the wives should rebel against the will of their husbands. So it was decreed that Vashti should no longer be queen. Then the officers of the king gathered together the young girls of the kingdom so that he might choose a new queen.

Now, there was a certain Jew named Mordecai in the palace and he had brought up Esther, the daughter of his uncle. And when the king beheld her, he was well pleased and chose her from among all the rest to be queen, instead of Vashti. But Mordecai charged her not to reveal that she was a Jewess. And it chanced that one day Mordecai learned of a plot against the king's life, and this he told to Esther, who informed the king. The plotters were hanged and Mordecai's name was written in the king's book of chronicles.

There was in the kingdom a prince, Haman, who was held in high esteem by the king. And all the king's servants reverenced Haman, but Mordecai would not bow before him. Then was Haman angered against him and he induced the king to order the destruction of all the Jews. When Mordecai learned of this he sent word to Esther, beseeching her to influence the king in behalf of the Jews, her people. But there was a law in the land forbidding anyone to go before Ahasueras, unless ordered to do so, and Esther feared the wrath of the king. However, Mordecai persuaded her and she appeared before the king and was received by him. Esther invited the king and Haman to a banquet the next day. Haman was much pleased to be thus honored.

When he beheld Mordecai at the king's gate, he ordered gallows to be erected that the Jew might be hanged thereon. But the king desired to honor Mordecai for his deed in warning him of the plot to murder him, and asked Haman how he might reward a faithful servant. Haman, thinking that the king wished to honor him, suggested great honors. When he learned that it was Mordecai who was to be rewarded, Haman was in great fer lest the king should hear of his intention to hang Mordecai, who was then arrayed in the king's apparel and the royal crown was placed upon his head. Then Haman led Mordecai through the streets of the city, proclaiming that the king thus honored the Jew.

On the next day, when the king attended the banquet, Esther told him that she was one of the Jews and that Haman had sought to destroy all of her people. Then was the king angered against Haman and ordered him to be hanged on the gallows, whereon he had sought to hang Mordecai. Mordecai was then given the house and lands of Haman and was made a great man in the kingdom. And so also was Esther greatly honored and peace was declared unto all her people.

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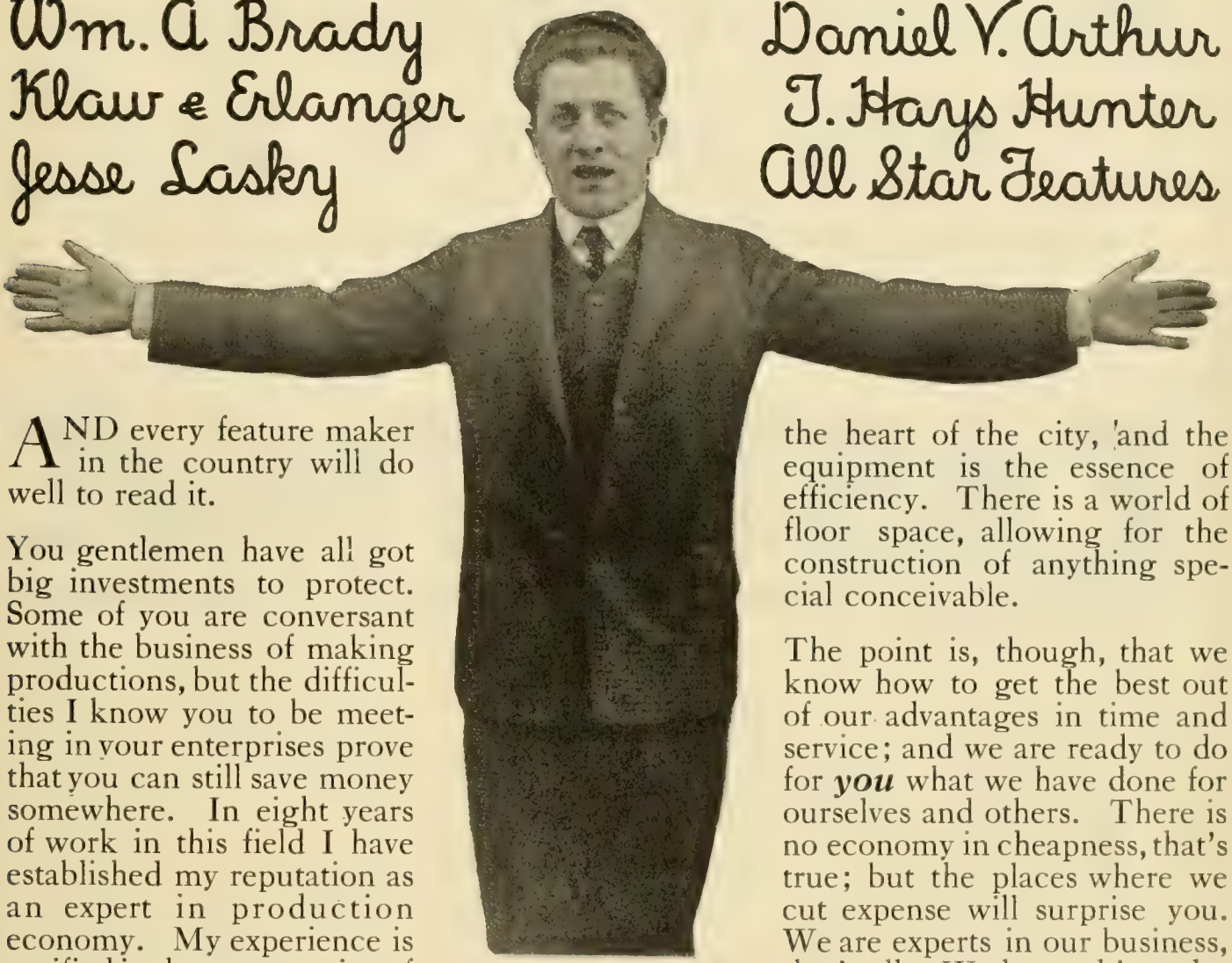

AND every feature maker in the country will do well to read it.

You gentlemen have all got big investments to protect. Some of you are conversant with the business of making productions, but the difficulties I know you to be meeting in your enterprises prove that you can still save money somewhere. In eight years of work in this field I have established my reputation as an expert in production economy. My experience is typified in the construction of the ***Ruby Twinplex Studio,*** which expensive producers have pronounced the last word in economy of operation. I built it in the heart of the city, and the equipment is the essence of efficiency. There is a world of floor space, allowing for the construction of anything special conceivable.

The point is, though, that we know how to get the best out of our advantages in time and service; and we are ready to do for ***you*** what we have done for ourselves and others. There is no economy in cheapness, that's true; but the places where we cut expense will surprise you. We are experts in our business, that's all. We learned it under the most trying conditions the industry ever saw, and that's the story of our success. ***You*** can profit by it.

Let our big seven-passenger Pullman call for you and your party. Let us show you through the studio. You will be bewildered and you'll hate to leave it. You will find us ready to talk production with you differently from the wild, fantastic way the average film man talks. We're with you for business—right now. One consultation is all you need—we're economic in time and lung-power, too. And, even if we don't deal, you will never regret your visit; you're just as welcome.

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Illinois, Wisconsin — CELEBRATED PLAYERS FILM CO. (ALFRED HAMBURGER, Pres.), Schiller Building, Chicago, Illinois

Ohio — H. R. ASHBROOK, 413 Summit Street, Toledo, Ohio

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LICENSED OPERATOR.—Neat appearance, seeks position. A1 recommendation. Address O. WEIGEL, Dolgeville, N. Y.

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BARATOLA AND PIANIST—Pictures only. Cueing a specialty, member A. F. of M. Don't like present location. References exchanged. Address CUE, care Moving Picture World, New York City.

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CAMERAMEN.—Everywhere, except local, owning outfit, can learn of valuable service now being established for weekly news pictures. MITCHELL, 929 Tribune Bldg., New York.

WANTED.—A combination operator and billposter. Must be good reliable man. BROWN & DION, Kane, Pa.

WANTED PIANISTS—Have positions for two A1 pianists for motion picture theaters. References required. State salary and experience in first letter. Address CHAMBERLAIN AMUSEMENT ENTERPRISES, Shamokin, Pa.

BUSINESS OPPORTUNITIES.

WANTED.—Exhibitors of western Pennsylvania to write when in need of an experienced architect for moderate priced photoplay theaters. FLOYD MEALS, 1100 Woodland Ave., Pittsburgh, Pa.

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Mar. 23—The Turning Point (2 parts—Dr.)....2000
Mar. 25—A Decree of Justice (Drama).....1000
Mar. 30—The Town of Nazareth (2 parts—Drama) 2000
April 1—The Certainty of Man (Drama).....1000

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Feb. 22—Up In the Air Over Sadie (Comedy).
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Mar. 8—Rafferty's Raffle (Comedy).....
Mar. 15—Dad's Terrible Match (Comedy).....

BEAUTY.

Feb. 25—The Professor's Awakening (Drama).
March 4—Italian Love (Drama).....1000
March 11—Closed at Ten (Comedy-Drama)....1000
Mar. 17—The Girl Who Dared (Drama) 1000
Mar. 24—The Peacock Feather Fan (Drama) 1000

101 BISON.

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March 7—The Yaqui's Revenge (2 parts—Dr.)
Mar. 14—From the Lion's Jaws (2 parts—Dr.).2000
Mar. 21—In the Wolves' Fangs (2 parts—Dr.).2000

BRONCHO.

March 11—A Barrier Royal (2 parts—Dr.)..
March 18—The Adventures of Shorty (2 parts—Drama) .....
Mar. 25—The Relic (2 parts—Drama).....
April 1—Wolves of the Underworld (2 parts—Drama) .....

CRYSTAL.

March 3—Some Pull (Comedy) .....
March 8—A Strange Bird (Comedy).....
March 8—Lizzie and the Ice Man (Comedy)..
March 10—Bimberg's Love Affair (Comedy)...
March 10—Baldy Belmont Breaks Out (Com.)..
Mar. 15—Kelly's Ghost (Comedy) .....
Mar. 17—Dazzle's Black Eye (Comedy).....
Mar. 17—Baldy Belmont Almost a Hero (Com.)
Mar. 22—The Fat and Thin of It (Comedy)....
Mar. 24—Snookum's Last Racket (Comedy)..
Mar. 24—Without Pants (Comedy).. .....
Mar. 29—Auntie's Romantic Adventures (Com.)

DOMINO.

March 5—For the Wearing of the Green (2 parts—Drama) .....
Mar. 25—The Silent Messenger (2 parts—Dr.)
Mar. 19—The Bells of Austi (2 parts -Drama)
Mar. 26—The Silent Messenger (2 parts—Dr.).

ECLAIR.

Mar. 1—The Heart of Carita (Drama).....
March 4—The Diamond Maker (Three parts—Drama) .....
March 8—Birds of Passage (Comedy).....
March 8—Orchids (Horticulture) .....
March 11—Into the Foothills (2 parts—Dr.)...
March 15—At the Court of Prince Make-Believe (Comedy-Drama) .....
Mar. 18—When God Wills (2 parts—Drama)...
Mar. 22—A Tale of the Desert (Drama).....
Mar. 25—Adrift (2 parts—Drama).....
Mar. 29—A Marriage for Money (Drama)....
Mar. 29—Society at Simpson Center (Comedy).

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March 5—Pretzel Captures the Smugglers (Comedy) .....
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Mar. 19—Colonel Custard's Last Stand (Com.)..
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Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
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Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

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Feb. 17—Honor of the Mounted (2 parts—Dr.).
Feb. 24—Captain Jenny, S. A. (3 parts—Dr.)..
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March 10—The Twin's Double (Three parts—Drama) .....
Mar. 17—Discord and Harmony (Drama).....
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IMP.

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March 5—The Opal Ring (2 parts—Drama)..
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March 12—Jealousy and Giant Powder (Com.).
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Mar. 26—For Life and Liberty (Comedy).....

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Mar. 16—His Favorite Pastime (Comedy).....
Mar. 19—A Rural Demon (Comedy).....

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Feb. 19—Getting a Suit Pressed (Comedy).....
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March 6—A Stone Quarry in Belgium (Ind.).. 420

MAJESTIC.

Feb. 28—The Rival Barbers (Comedy).....
March 1—(No Release This Date.)
March 3—The Glory of Whitney Durkel (Dr.)
March 7—The Rector's Story (Drama).....
Mar. 8—The Stronger Hand (2 parts—Drama)
Mar. 10—His First Love (Drama) .....
Mar. 14—The Moonshiner's Daughter (Drama)..
Mar. 15—His Little Pal (Drama).....
Mar. 17—They Who Dig Pits (Drama).....

NESTOR.

Feb. 20—Scooped By a Hen Coop (Comedy)...
Feb. 25—Breed O' the Mountains (Drama)....
Feb. 27—One of the Finest (Comedy).....
March 4—The Voice of the Viola (Drama)....
March 6—She Was Only a Working Girl (2 parts—Comedy) .....
March 11—The Mexican's Last Raid (Drama).
March 13—What a Baby Did (Comedy).....
Mar. 18—The Way of a Woman (Drama).....
Mar. 20—Those Persistent Old Maids (Com.)..
Mar. 25—The Mountaineer (Drama).....
Mar. 27—The Wrong Miss Wright (Comedy)...

POWERS.

Feb. 27—Tightwad Buys a Laundry (Comedy)..
March 2—The Tale of a Dog (Comedy).....
March 2—Trieste To Porto Rose, Austria (Scenic) .....
March 9—A Murderous Elopement (Comedy)..
March 13—The Faith of the Two (Drama).....
Mar. 16—Hawkeye and the Cheese Mystery (Comedy) .....
Mar. 20—Hands Invisible (Drama) .....
Mar. 23—Too Much Married (Comedy).....
Mar. 27—Her First Arrest (Drama).....
Mar. 27—U. S. Government's Instructions to Young Farmers (Agriculture).....

PRINCESS.

Feb. 20—All's Well That Ends Well (Comedy)
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
Mar. 13—Billy's Ruse (Comedy) .....
Mar. 20—The Grand Passion (Comedy).....

RELIANCE.

Feb. 28—The Green-Eyed Devil (2 parts—Dr.).2000
March 2—Our Mutual Girl (Chapter 7—Dr.).
March 4—A Lesson in Bridge (Drama).....
March 7—When Fate Frowned (Drama).....
Mar. 9—Our Mutual Girl (Chapter 8—Dr.)...
Mar. 11—Caught in the Web (Drama) .....
Mar. 14—Red the Mediator (Drama) .....
Mar. 16—Our Mutual Girl (No. 9—Drama)....
Mar. 18—The Smugglers of Sligo (2 parts—Dr.)
Mar. 21—The Coming of the Real Prince (2 parts—Drama) .....
Mar. 23—Our Mutual Girl (No. 10—Drama)....

REX.

Feb. 15—An Old Locket (Drama).....
Feb. 19—The Boob's Honeymoon (Comedy)....
Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....
March 5—The House Across the Street (Dr.).
March 8—A Modern Fairy Tale (Drama)....
March 12—Heart of the Hills (2 parts—Dr.)..
March 15—The Senator's Bill (Drama).....
Mar. 19—A Pugilist's Romance (Drama) .....
Mar. 22—Carlotta the Bead Stringer (Drama)..
Mar. 26—The Spider and Her Web (2 parts—Drama) .....
Mar. 29—In the Days of His Youth (Drama)..

THANHOUSER.

Feb. 27—Their Best Friend (Drama).....
March 1—The Scientist's Doll (Drama).....
March 3—The Desert Tribesman (2 parts—Dr.)
March 6—(No Release This Date.)
Mar. 8—Guilty or Not Guilty (Drama) .....
Mar. 10—Kathleen, the Irish Rose (2 parts—Drama) .....
Mar. 13—(No Release this Date) .....
Mar. 15—The Eugenic Boy (Comedy).....
Mar. 17—The Cat's Paw (2 parts—Drama)...
Mar. 20—(No Release This Date.)
Mar. 22—The Cousin From England (Comedy).

UNIVERSAL IKE.

Mar. 10—Universal Ike's Wooing (Comedy)....
Mar. 17—Universal Ike Has One Foot in the Grave (Comedy) .....
Mar. 24—Universal Ike in the Battle of Little Tin Horn (Comedy) .....

VICTOR.

March 2—The Man Between (2 parts—Drama).
March 6—The Nemesis That Passed (Drama).
March 9—Hearts and Flowers (Drama).....
March 13—The Honeymooners (2 parts—Comedy-Drama) .....
Mar. 16—The Acid Test (2 parts—Drama)....
Mar. 20—Because She Loved Him (2 parts—Drama) .....
Mar. 23—A Woman's Honor (Drama).....
Mar. 27—Diplomatic Flo (3 parts—Drama)....

A. BLINKHORN.

Jan. 12—Jean's Evidence (Turner Films, Ltd—2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's—2 parts—Comedy-Drama).....
Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—3 parts—Drama) .....

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Tuesday—Edison, Essanay, Pathe, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Pathe, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Feb. 26—The Massacre (2 parts—Drama).....
Feb. 28—Chocolate Dynamite (Comedy).....
Feb. 28—Because of a Hat (Comedy).....
March 2—A Bunch of Flowers (Drama).....
March 5—Politics and Suffragettes (Comedy).
March 5—Pa and Ma Elope (Comedy).....
March 7—Children of Destiny (Drama).....
Mar. 9—For Auld Lang Syne (Drama).....
Mar. 12—Her Hand (Drama).....
Mar. 14—Shorty Makes a Bet (Comedy) .....
Mar. 14—Blame the Tailor (Comedy) .....
Mar. 16—Gentleman or Thief (Drama).....
Mar. 19—The Restless Woman (Drama).....
Mar. 21—A Friend of the District Attorney (Drama) .....

EDISON.

Mar. 17—When the Cartridges Failed (Dr.)...1000
March 9—The Sultan and the Roller (Comedy).1000
March 10—The Mexican's Gratitude (Drama)..1000
March 11—Andy, the Actor (Fourth of the Andy Series) (Comedy).....1000
March 13—The Price of the Necklace (Special—2 parts—Drama) 2000
March 14—An Affair of Dress (Third of the Dolly of the Dailies Series) (Com.).1000
March 16—The Adventure of the Alarm Clock (Third of the Octavius Amateur Detective Series) (Comedy).....1000
Mar. 17—A Real Helpmate (Drama) 1000
Mar. 18—A Winter Holiday in the Bernese Oberland, Switzerland (Scenic)..... 400
Mar. 18—A Boarding House Romance (Com.).. 600
Mar. 20—The Double Shadow (Special—2 parts—Drama) 2000
Mar. 21—The Message in the Rose (Drama)....1000
Mar. 23—Dinklespiel's Baby (Comedy).....1000
Mar. 24—The Borrowed Finery (Com.-Dr.)....1000
Mar. 25—A Night Out (Comedy).....1000
Mar. 27—The Brass Bowl (Spe.—2 parts—Dr.).2000
Mar. 28—Putting One Over (Fourth of the Dolly of the Dailies Series) (Com.).1000

ESSANAY.

Mar. 4—"Presto" Willie—Magician (Comedy).1000
Mar. 5—The Conquest of Man (Drama).....1000
Mar. 6—Chains of Bondage (Special—2 parts—Drama).....2000
Mar. 7—Sophie's Birthday Party (Comedy)...1000
March 10—The Counter Melody (Drama).....1000
March 11—The Girl, the Cop, the Burgler (Comedy) 1000
March 12—The Warning (Drama).....1000
March 13—Grass County Goes Dry (Special—2 parts—Comedy) 2000
March 14—The Interference of Broncho Billy (Drama) 1000
Mar. 17—Oh! Doctor (Comedy) 1000
Mar. 18—Luck In Odd Numbers (Comedy).....1000
Mar. 19—Single Handed (Drama) 1000
Mar. 20—Shadows (Special—2 parts—Drama)..2000
Mar. 21—A Hot Time In Snakeville (Comedy)..1000
Mar. 24—The Love Route Via Pittman (Com.).1000
Mar. 25—Bridget Bridges It (Comedy).....1000
Mar. 26—The Atonement (Drama).....1000
Mar. 27—The Three Scratch Clue (Special—2 parts—Drama) 2000
Mar. 28—Broncho Billy's True Love (Drama).1000

KALEM.

Mar. 4—The Intrigue (Special—2 parts—Dr.)..2000
Mar. 6—Hiram's Hotel (Comedy).....
Mar. 6—Beauty, the Educated Horse (Edu.).
Mar. 7—The Hopi Raiders (Comedy).....
Mar. 7—Unveiling the Maine Monument (Topical).....
March 9—The Secret of the Will (Special—2 parts—Drama) 2000
March 11—The Medicine Man's Vengeance (Special—2 parts—Drama) 2000
March 13—Her Fallen Hero (Comedy).....
March 13—Looking For a Fortune (Comedy)...
March 14—The Race for a Mine (Drama).....1000
Mar. 16—The Colleen Bawn (Special—3 parts—Drama) 3000
Mar. 18—The Award of Justice (Special—2 parts—Drama) 2000
Mar. 20—The Family Skeleton (Comedy).....
Mar. 20—Cypress Logging in Florida (Industry)
Mar. 21—His Indian Nemesis (Drama).....1000
Mar. 23—The District Attorney's Duty (Special—2 parts—Drama) 2000
Mar. 25—The Refrigerator Car's Captive (Spe.—2 parts—Drama).....2000
Mar. 27—And the Villain Still Pursued Her (Comedy) .....
Mar. 27—Phosphate Mining (Industrial).....
Mar. 28—A Leap for Life (Drama).....1000

GEORGE KLEINE.

Feb. 3—The Marriage of Figaro (Special—2 parts—Ambrosio—Drama) .....
Feb. 10—After Death (Cines—Special—2 parts—Drama) 2000
Feb. 17—The Artist's Model (Cello—Special—2 parts—Drama) .....
Feb. 24—The Money-Sharks (Cines—Three Parts—Drama) .....
Mar. 3—The Diamond-maker (Cines—Special—2 parts—Drama).....
Mar. 10—The Greatest Gift (Cines—Special—2 parts—Drama).....
March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
Mar. 24—The Barber of Seville (Ambrosio—Special—3 parts—Comedy).....

LUBIN.

Mar. 4—In the Gambler's Web (Special—2 parts—Drama) 2000
Mar. 5—His Wife (Special—2 parts—Drama).2000
Mar. 6—A Romance of the Northwest (Dr.).1000
Mar. 7—When Dooley Passed Away (Comedy).1000
March 10—A Dangerous Case (Comedy)..... 400
March 10—Slumberville's Scare (Comedy)..... 600
March 11—A Cruel Revenge (Special—2 parts—Drama) 2000
March 12—A Strange Melody (Special—2 parts—Drama) 2000
March 13—The Tell-Tale Star (Drama).....1000
March 14—Just a Note (Comedy)..... 400
March 14—She Wanted a Count (Comedy)..... 600
Mar. 17—The Laziest Man (Comedy) 1000
Mar. 18—The Weaker Brother (Special—2 parts Drama) 2000
Mar. 19—The Secret Marriage (Special—2 parts Drama) 2000
Mar. 20—The Price (Drama) 1000
Mar. 21—So Long, Count (Comedy)..... 400
Mar. 21—A Trip to the Moon (Comedy) 600
Mar. 24—A Deal in Real Estate (Comedy)....1000
Mar. 25—Above the Law (Spe.—2 parts—Dr.).2000
Mar. 26—The Game of Politics (Special—2 parts—Drama) 2000
Mar. 27—The Puritan (Drama).....1000
Mar. 28—Detective Short (Comedy)..... 400
Mar. 28—The Bottom of the Sea (Comedy).... 600

MELIES.

Feb. 5—Playing With Fire (Comedy-Drama)..
Feb. 5—Winky Willy's Disappearing Stunt (Comedy) .....
Feb. 5—Dippy on the Boston Dip (Comedy)...
Feb. 12—Suspense and Suspenders (Comedy)...
Feb. 12—Winky Willy's Birthday Gifts (Com.).
Feb. 19—A Fable and Its Moral (Comedy)..... 300
Feb. 19—A Hobo Philosopher (Comedy)..... 700
Feb. 26—Winky Willie's Arithmetic (Com.).. 300
Feb. 26—Batty Billy and His Pal's Legacy (Comedy) 700
March 5—Winky Willy and the Telephone Crime (Comedy) 300
March 5—A Village Scandal (Comedy)..... 700
Mar. 12—Love's Oblivion (Comedy)..... 400
Mar. 12—One On Batty Bill (Comedy)..... 600
Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700

PATHE.

Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts—Drama) .....
Feb. 28—The Parasites (Special—2 parts—Dr.).2000
Mar. 2—Pathe's Weekly, No. 18 (News).....
Mar. 3—The Second Generation (Drama).....
Mar. 4—Hogan's Alley (Comedy).....
Mar. 5—The Brother Counts (Special—2 parts—Drama).....
Mar. 5—Pathe's Weekly, No. 19 (News).....
Mar. 7—On the Altar of Patriotism (Special—2 parts—Drama).....
March 9—Pathe's Weekly No. 20 (News)....
March 10—The Hunting Spiders (Zoology).....
March 10—The Picturesque Coast of Catalonia—(Scenic) .....
March 11—Abide With Me (Drama).....
March 12—Pathe's Weekly No. 21 (News).....
March 12—A Spoiled Life (Special—2 parts—Drama) .....
March 12—Making Lace Fans (Industry).....
March 14—Against Heavy Odds (Special—2 parts—Drama) .....
March 14—A Trip to the Great Nile Dam (Travel) .....
Mar. 18—Madura and Its Pagodas (Arch.)....
Mar. 19—The Wasted Years (Special—2 parts—Drama) .....
Mar. 19—Pathe's Weekly, No. 23 (News).....
Mar. 21—His Wife Wins (Special—2 parts—Comedy) .....
Mar. 23—Pathe's Weekly, No. 24 (News).....
Mar. 24—Trichinopoly, India (Scenic).....
Mar. 24—Workaday Scenes in a Flowery Land (Scenic) .....
Mar. 24—Strange Sea Water Creatures (Edu.).
Mar. 25—Whittle's New Profession (Comedy).
Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000

SELIG.

Mar. 4—The Countess and the Burglar (Dr.)..1000
Mar. 5—Little Lillian Turns the Tide (Dr.)..1000
Mar. 6—The Renegade's Vengeance (Drama)..1000
March 9.—The Adventures of Kathlyn, No. 6—Three Bags of Silver—Special—2 parts—Drama) 2000
March 10—Suppressed News (Drama).....1000
March 11—The Speedway of Despair (Drama)..
March 11—The Cathedral and Leaning Tower of Pisa (Travel) .....
March 12—Kid Pink and the Maharajah (Dr.).1000
March 13—Elizabeth's Prayer (Drama).....1000
Mar. 14—Hearst-Selig News Pictorial (News)..1000
Mar 16—The Better Way (Special—2 parts—Drama) 2000
Mar. 17—The Story of Venus (Drama) 1000
Mar. 18—The Cop on the Beat (Drama).....1000
Mar. 19—The Evil We Do (Drama) 1000
Mar. 20—Two Little Vagabonds (Drama).....1000
Mar. 21—Hearst-Selig News Pictorial (News)..1000
Mar. 23—The Adventures of Kathlyn, No. 7 (The Garden of Brides) (Special—2 parts—Drama) 2000
Mar. 24—In Remembrance (Drama).....1000
Mar. 25—While Wifey Is Away) (Comedy)....
Mar. 25—Doc Yak, the Poultryman (Comedy).
Mar. 26—Cupid's Caprice (Drama).....1000
Mar. 27—The Story of Cupid (Drama).....1000
Mar. 28—Hearst-Selig News Pictorial (News).1000

VITAGRAPH.

Mar. 2—Buffalo Jim (Drama).....1000
Mar. 3—The Sacrifice of Kathleen (Special—2 parts—Drama).....2000
Mar. 4—A Pair of Frauds (Comedy).....
Mar. 5—Silent Trails (Drama).....
Mar. 5—Scenes In Norsland (Scenic).....
Mar. 6—The Speeder's Revenge (Comedy).....1000
Mar. 7—The Mischief Maker (Special—2 parts—Drama) 2000
March 9—Ginger's Reign (Drama).....1000
March 10—The Portrait (Special—2 parts—Drama) 2000
March 11—Art for a Heart (Comedy).....1000
March 12—The Way to Heaven (Drama).....1000
March 13—Mrs. Maloney's Fortune (Comedy)..1000
March 14—An Officer and a Gentleman (Special—2 parts—Drama) 2000
Mar. 16—Auntie (Drama) 1000
Mar. 17—The Price of Vanity (Special—2 parts—Drama) 2000
Mar. 18—The Ghosts (Comedy).....1000
Mar. 19—The Idler (Drama) 1000
Mar. 20—A Model Young Man (Comedy).....1000
Mar. 21—Old Reliable (Special—2 parts—Dr.)..2000
Mar. 23—The Woman in Black (Comedy).....1000
Mar. 24—Her Husband (Special—2 parts—Dr.).2000
Mar. 25—The Hall Room Rivals (Comedy)....1000
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Mar. 27—Millions for Defence (Comedy).....1000
Mar. 28—Never Again (Spec.—2 parts—Com.).2000

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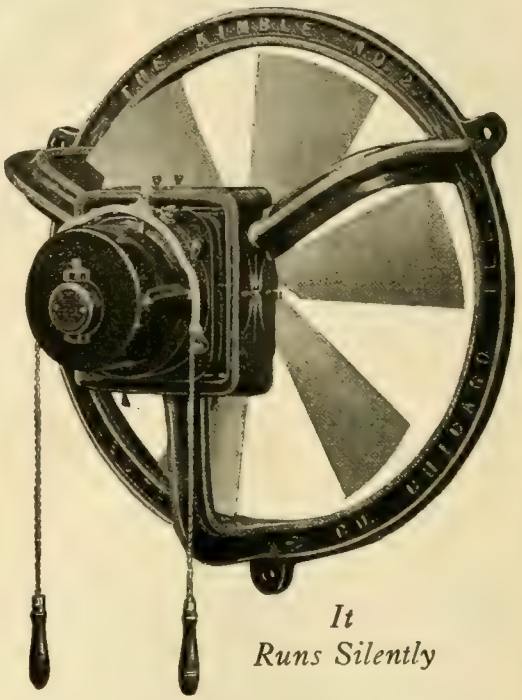

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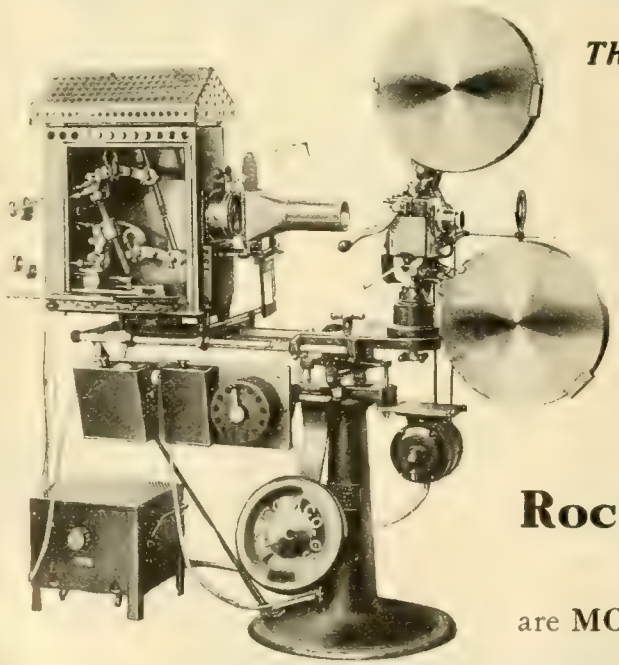

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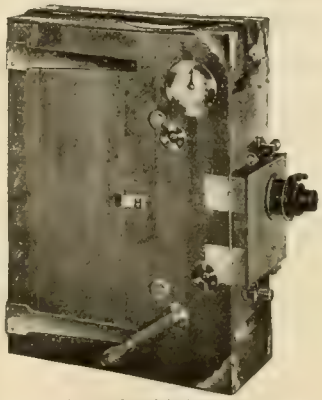

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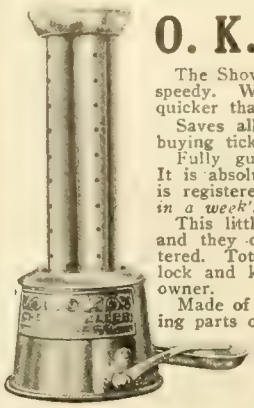

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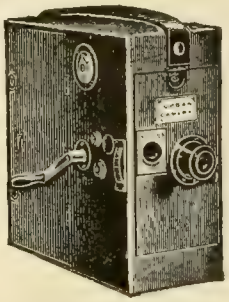

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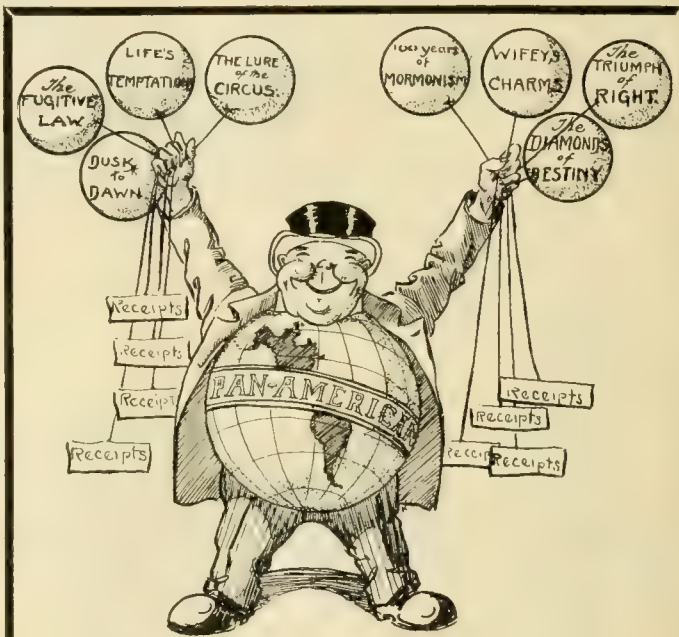

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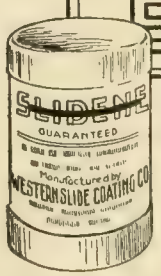

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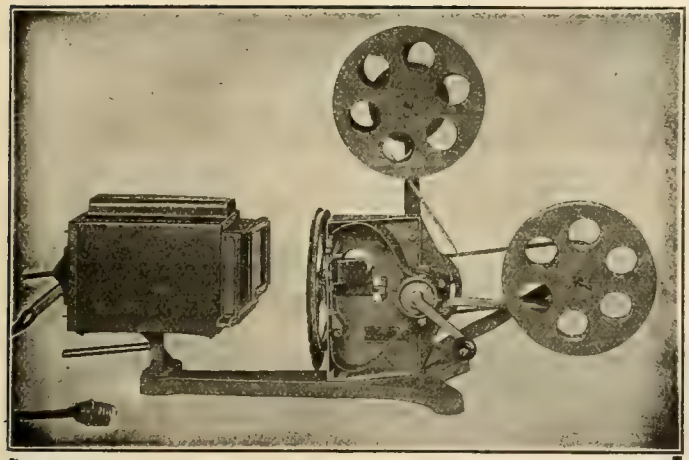

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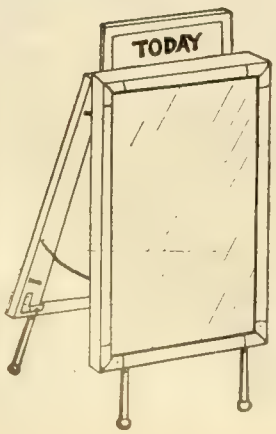

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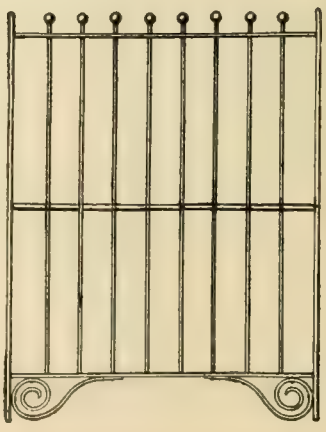

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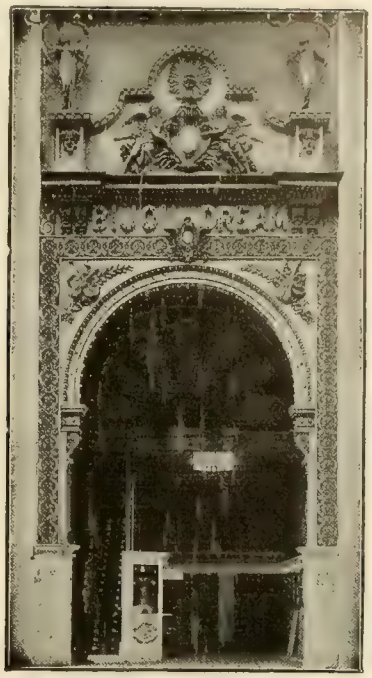

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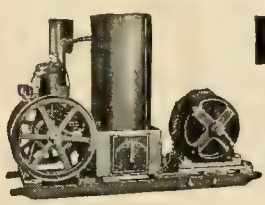

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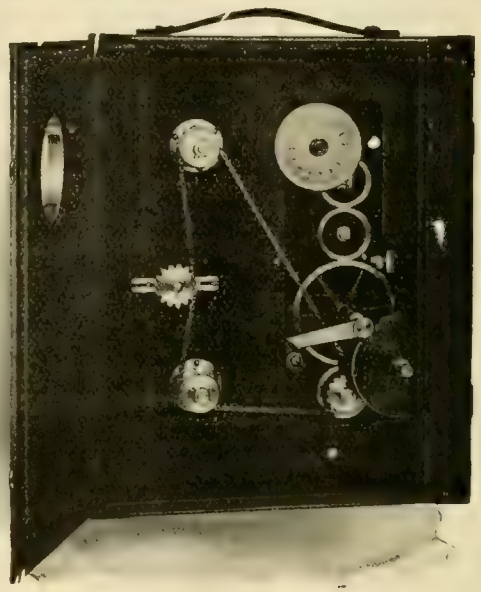

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That's what John Macy, literary critic of the Boston Herald, said of Daniel Carson Goodman, the great New Majestic writer who gave the world the scenario of "Imar the Servitor." AND "SAPHO" AND "RUY BLAS," THE TWO MAJESTIC SPECIALS THAT WENT BEFORE, WERE FILMATIZED BY ANOTHER WRITER OF INTERNATIONAL NOTE. Can you blame New Majestic for being proud of its writers? Can you blame us for our pride in a masterpiece like "Imar the Servitor" THAT WAS CUT DOWN TO

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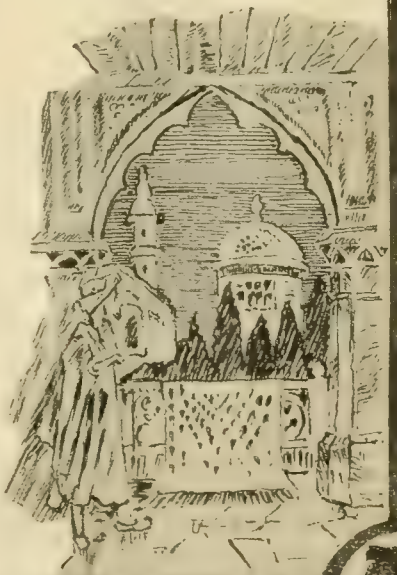

The regular one-reelers are "His Little Pal," out Sunday, March 15, featuring Elsie Greeson, "Miss Cuteyful"; and "They Who Dig Pits," out Tuesday, March 17, featuring Francelia Billington, "the girl the critic found." Insist.

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March 24th **"IN REMEMBRANCE"**

A neglected wife, receiving a present designed for another, becomes reconciled to her husband.—A touching, domestic drama.

March 25th **"WHILE WIFEY IS AWAY"**

A rip-roaring comedy in which the festive game of poker figures merrily. On the same reel, with "DOC YAK, THE POULTRY MAN."—A funny one.

March 26th **"CUPID'S CAPRICE"**

A charming young sleep-walker awakens a sensation.—Ingenious comedy.

March 27th **"THE STORY OF CUPID"**

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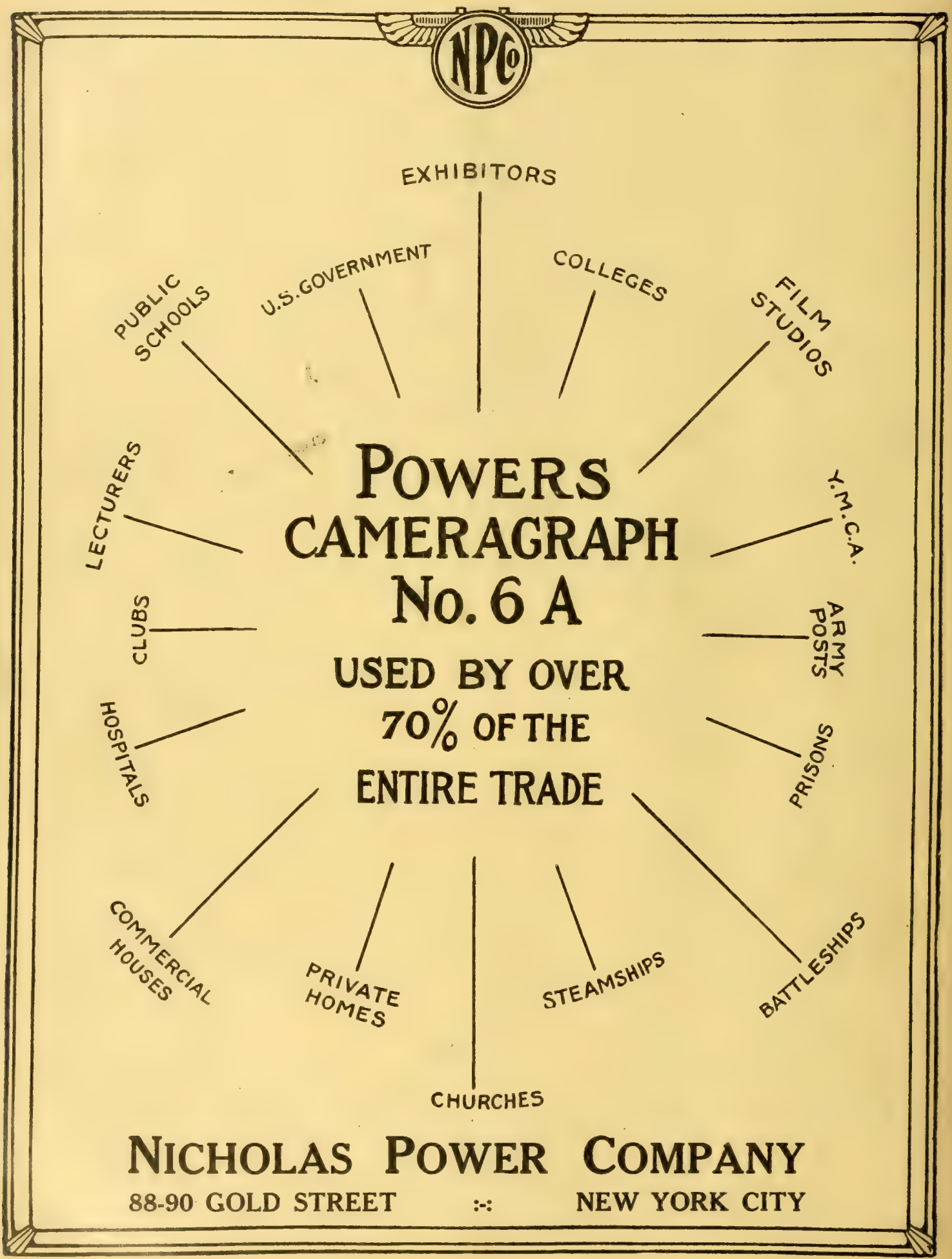

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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Because of the name of the stars and the fame of the story. The very word "Richelieu" suggests a most important and interesting period in history and the mere mention of James Cruze and Flo La Badie means an artistic and popular performance. Remember, *all* four reels of this "Big Production" were made in the *new* Thanhouser Studio. And don't forget to see that nearest Continental or Mutual office for the attractive arrangement that gives you

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Sunday, Mar. 22nd,—"THEIR COUSIN FROM ENGLAND," one of the Cyril Chadwick comedy series, featuring the really funny antics of the "silly ass" comic from the legitimate. The American cousins are played by Dorothy Jordan, Lydia Mead, Billy Noel and James Dunne. A smashing comedy hit!

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Friday, Mar. 27th,—NO RELEASE because of extra reel subject of preceding release day.

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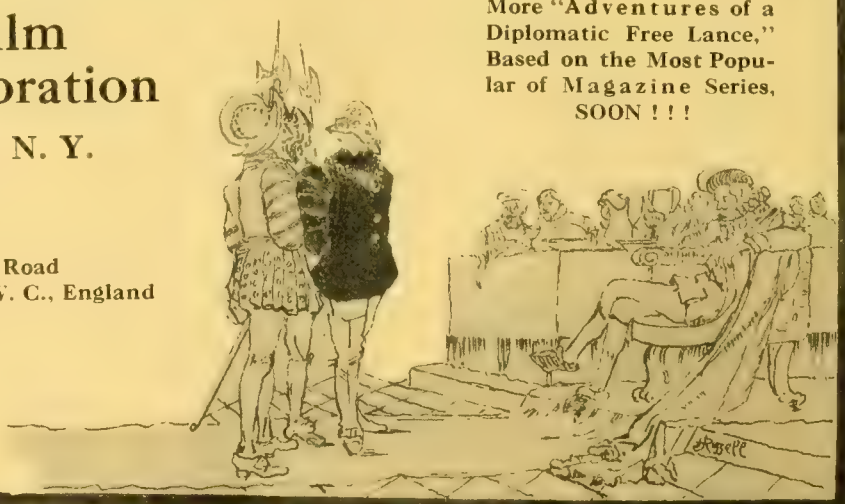

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A splendid comedy-drama, featuring Beverly Bayne.

Released Wednesday, March 25th.

"BRIDGET BRIDGES IT"

A screamingly funny comedy which has to do with an Irish washerwoman getting into society.

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Released Saturday, March 28th.

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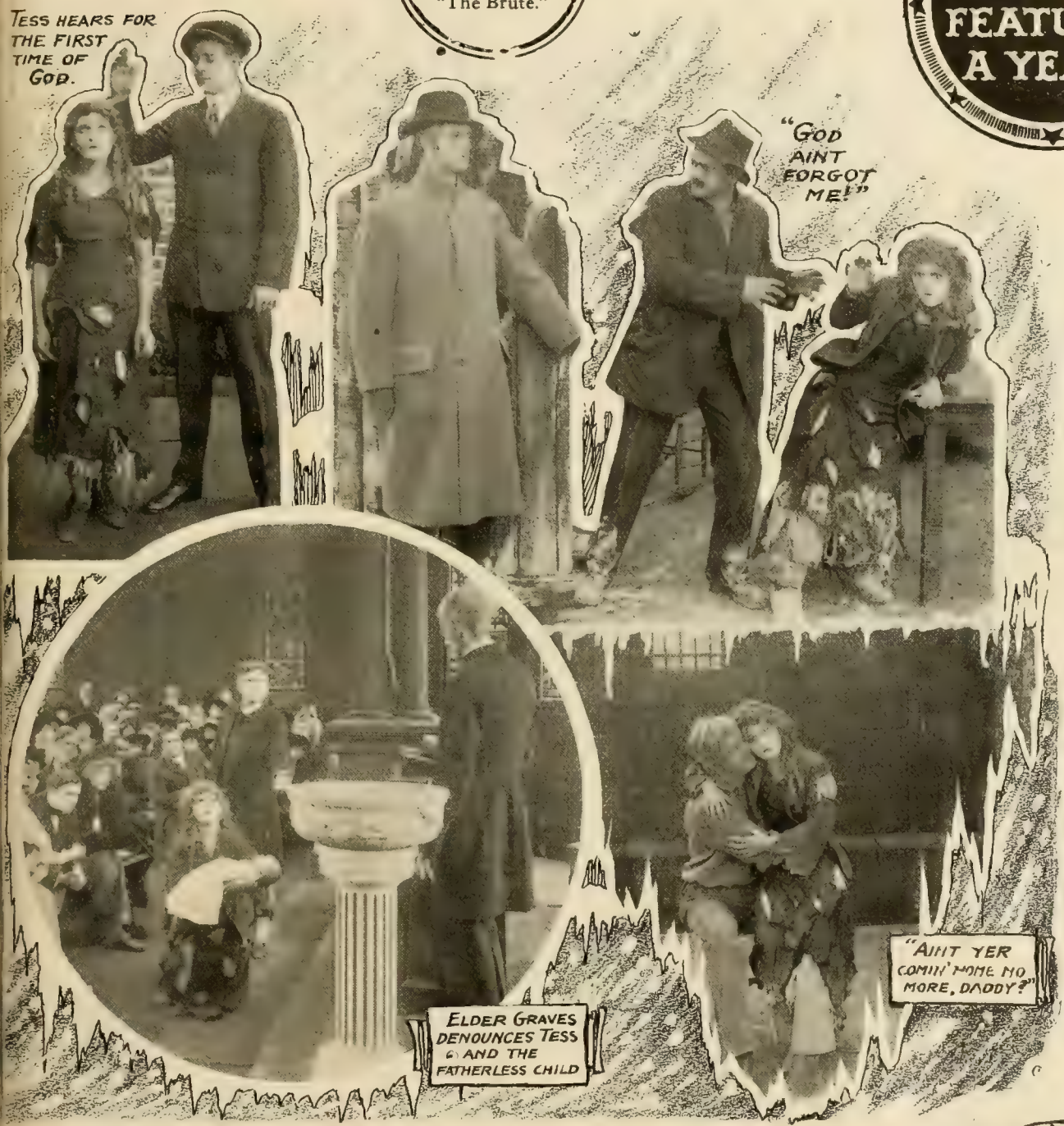
TESS HEARS FOR THE FIRST TIME OF GOD.
"GOD AINT FORGOT ME!"
ELDER GRAVES DENOUNCES TESS AND THE FATHERLESS CHILD
"AINT YER COMIN' HOME NO MORE, DADDY?"

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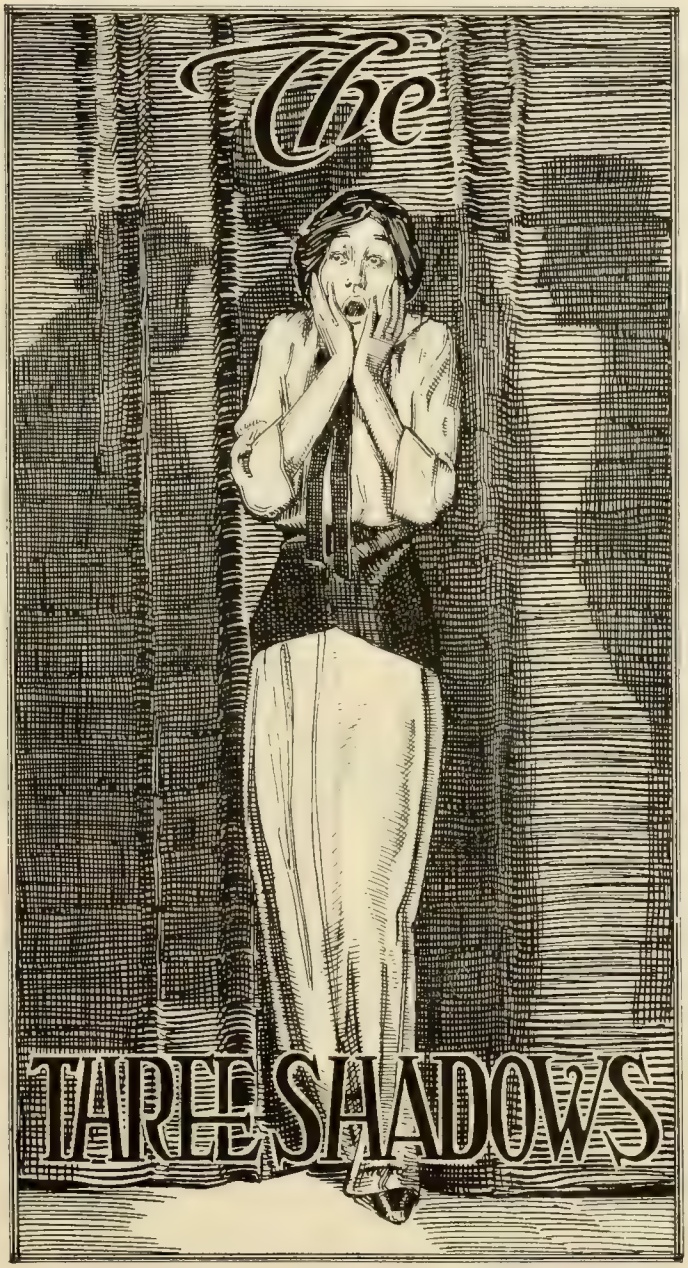

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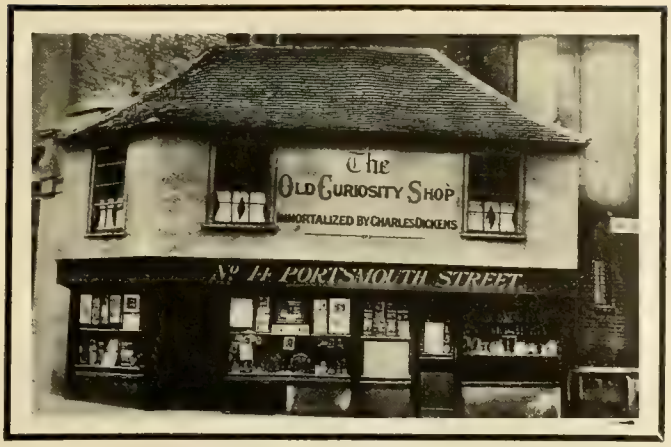

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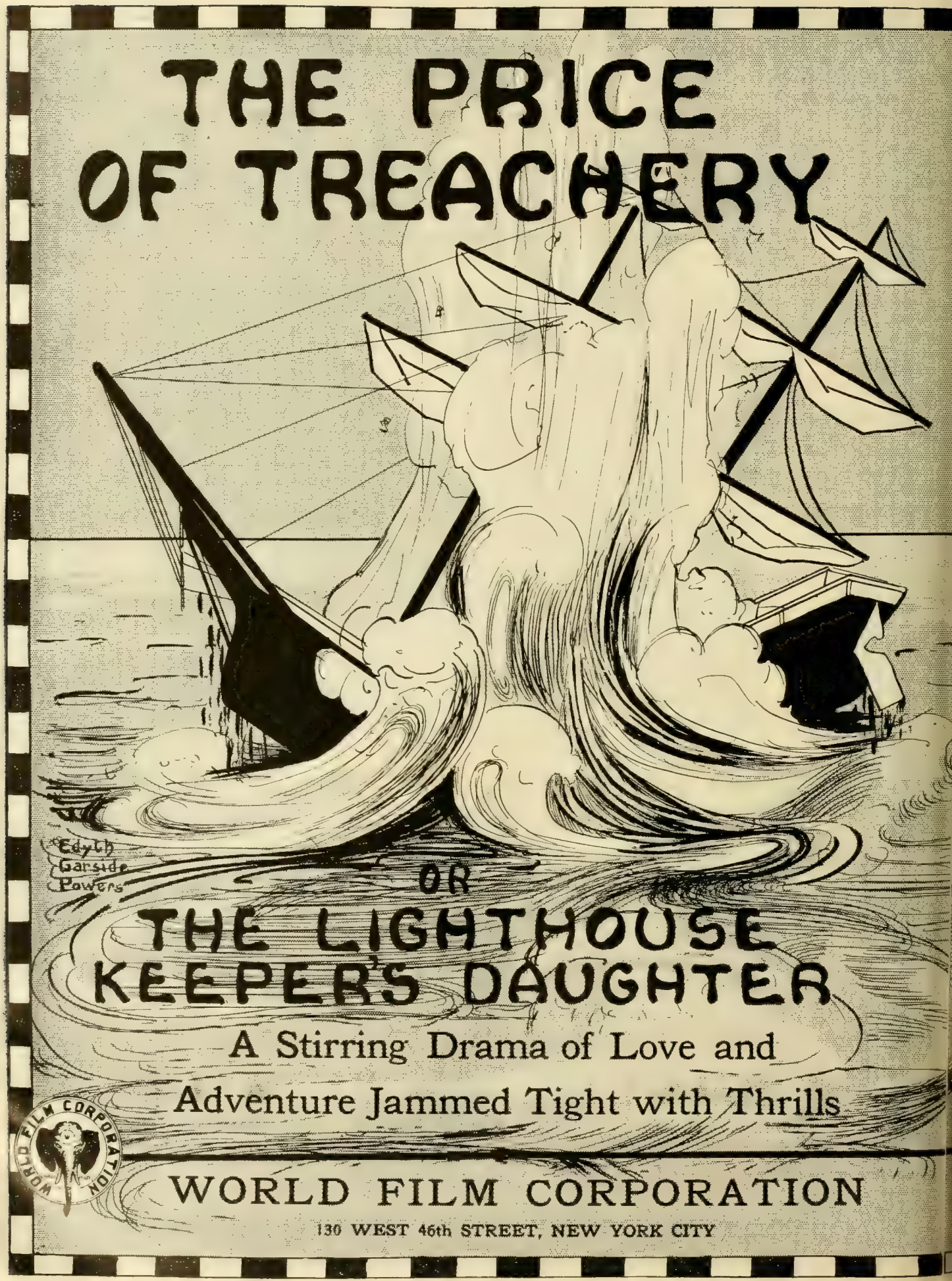
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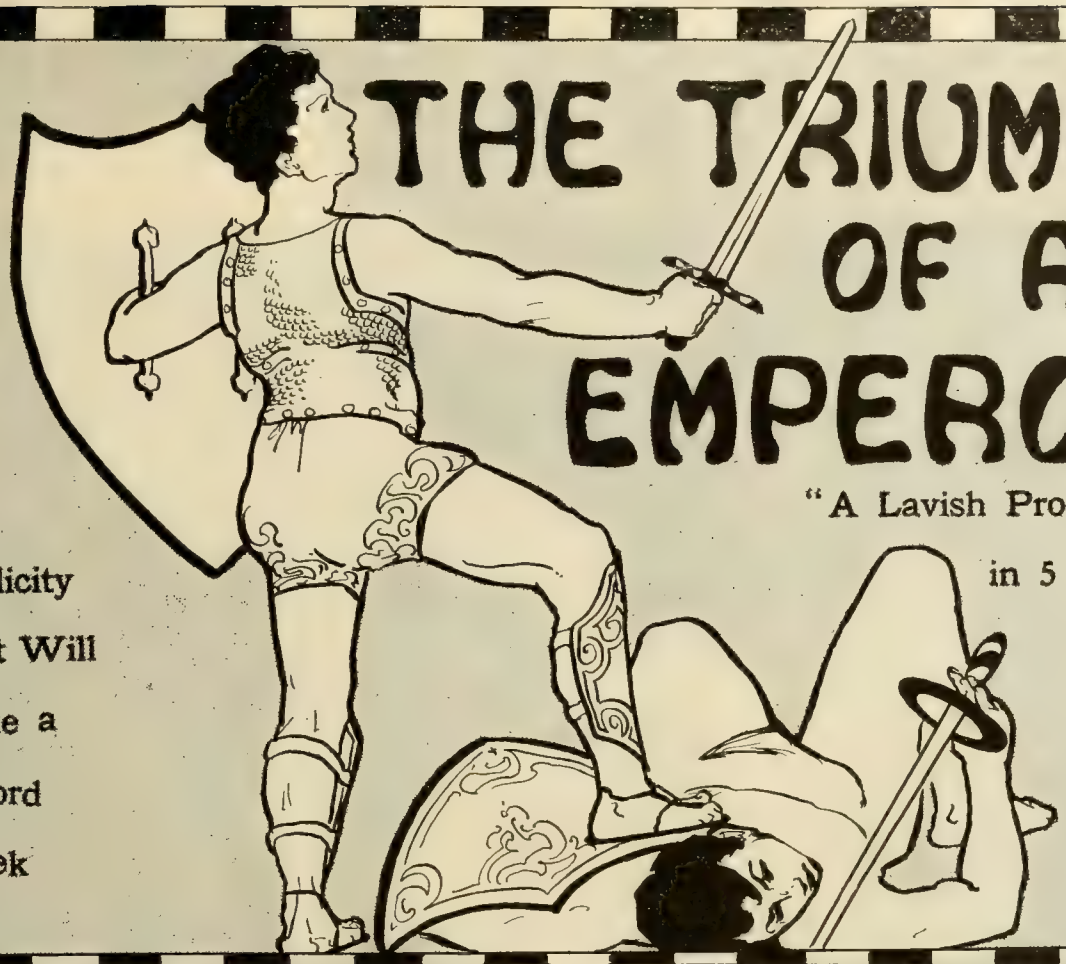

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Fourth "Dolly of the Dailies" story.
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Drama. Special Two-Part Feature]
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"THE HALL-ROOM RIVALS"

Comedy. Wednesday, March 25th

They both court the same widow. They are persistent lovers, but they are overanxious. A third party carries off the prize. Josie Sadler, Tefft Johnson, Etienne Girardot and William Shea are the cast.

"CHANLER RAO, Criminal Expert"

Drama. Thursday, March 26th

No mystery is too deep for his occult powers. He recovers a stolen ring and arrests the thief. He succeeds where the police fail. Ned Finley takes the title role.

"MILLIONS FOR DEFENCE"

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He is willing to spend a fortune to get rid of her, and she would do the same. They turn around and marry each other, and are glad they did. Myrtle Gonzalez and William D. Taylor play the leads.

"NEVER AGAIN"

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This is what they all say when they go out on a lark and get found out. Sidney Drew has the time of his life at the French Ball. He just escapes being found out by his family, but he has to pay for it.

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"A HELPFUL SISTERHOOD"
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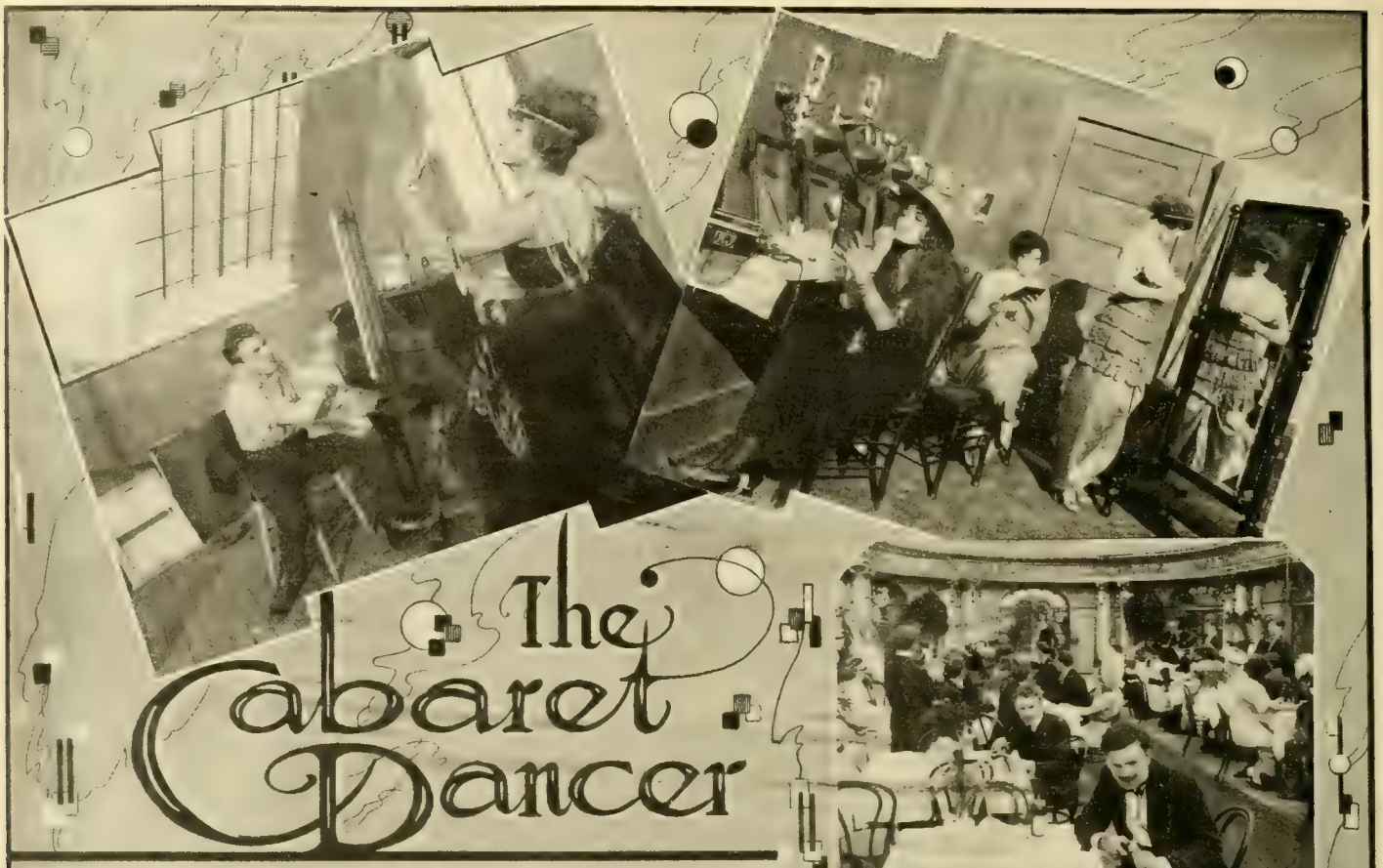

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In Two Parts. Featuring ALICE JOYCE in the Title Role

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THE FILM INDEX EXHIBITORS' GUIDE

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(*The index for this issue will be found on page* 1750.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, March 28, 1914.

Facts and Comments

EXAGGERATION is part of the gospel of yellow journalism. Anything whatsoever that will, or remotely may, inflate the circulation is allowable. Hence the artificial building up of popular crazes and fads. About the ethical side of the thing the yellow journal cares no more than a blind man cares about colors. The "white-slave" craze and the "drug-craze" are carefully and villainously fostered and cultivated because they minister to morbid curiosity, and morbid curiosity ministers to some kinds of circulation. In keeping alive the reader's interest in these "crime-waves," etc., etc., excruciating headlines are invented and the best trained liars are thrown into the shade. Thus one paper claimed that a considerable percentage of the population was engaged in the white slave traffic and that this country was the "most drug-ridden land" in the world.

*

Unfortunately there is a type of film producer always in the wake of the "yellows," always appealing to morbid curiosity and sometimes to utter depravity. They wait until they think the particular craze advertised and celebrated in the yellow journals has reached its flood tide, and then they launch their nasty or stupid films upon the public. They rarely make any money, but the temptation to wallow in the dirt is too strong for some persons to resist. The worst of it is that the name of the motion picture suffers and the ambitious producer with clean hands and good ideals is often hurt by the sins of the disreputable enterprises. Whatever shallow hypocrites may prate about, the fact is that the pretense of an "educational uplift" in these so-called "exposures" is offensively thin and transparent. What these men are after is a little easy money, and their pretended interest in the uplift of humanity is enough to make a hungry horse turn aside from his oats and bring on a fit of blind staggers.

*

Is there any sensible person in all this country who will honestly say, after a little reflection, that even one single individual was saved from white slavery or from the drug obsession by means of these pictures? We cannot believe it. We do not believe that the producer of these shockers believes it. Whatever they may say in their advertisements and for publication generally, they laugh at the "educational value" of their pictures in their hearts. That these films put a weapon in the hands of the enemies of the picture they may not know, but whether they know or whether they do not know they certainly do not care.

* * *

WE have always predicted the ultimate superiority of the American multiple reel feature, and the verification of our prophecy has not been long in coming. The foreign motion picture journals teem with a most fervid appreciation of "Judith of Bethulia," made by one of our American producers. We have read enough in the daily journals of France and Germany and England (quoted in the motion picture papers), to convince us of two things: firstly, of the quality of the American product, and, secondly, of the intelligent appreciation of first class productions in the daily press of these countries. This feature, we firmly believe, is but the forerunner of hosts of other splendid American multiple reels.

* * *

IN commenting recently upon the deplorable conditions in Atlantic City as a rare revival of crazy competition, we did, of course, not mean to reflect on the one theater which in spite of this competition is holding up prices and confining itself to a rational program. Our remarks were intended rather for houses with a very large seating capacity which run or at least advertise fourteen reels for five cents, besides adding cakewalks and tango contests. Why cannot this nuisance be taken up either by the organized exhibitors or by the exchanges. Men who run houses of this kind are enemies of the industry and ought to be dealt with as such.

* * *

ONE of the judges of General Sessions in this county has had himself interviewed in regard to the "menace of the motion pictures," a stock phrase which is dying slowly. There is much that is true in the Judge's criticism of the management of some of the motion picture theaters, especially in certain sections of the city. THE MOVING PICTURE WORLD has but recently examined the allegations made by the S. P. C. C. against picture theaters in certain sections of the city and has found them correct. While the judge's opinion that the motion picture has succeeded the poolroom as the favorite gathering place of the young lawless element is an obvious exaggeration, facts and figures show that many of the crimes against children had their origin in the undesirable kind of motion picture theaters. We have always advocated the severest enforcement of the law against such places, and we believe that they are constantly decreasing. We heartily agree with the judge in his suggestion that more care should be taken in inquiring into the character and the antecedents of the applicants for a license. We have long ago recommended a prompt revocation of licenses as the best means to abate the evil.

Theories vs. Facts

By W. Stephen Bush.

WHILE the educational branch of the motion picture art is still in a purely experimental stage we realize from day to day what potent influence kinematography is bound to exert in the education of generations yet unborn. Whoever has had any practical experience with educational kinematography understands far better than any mere theorist what tremendous forces are stored away in the educational film. All the objections to the employment of kinematography in education of all grades come from men who admittedly have had no experience in the practical handling of the subject. Theorizing is all very well in its way, but one hour of practical experience is worth tons of theory and speculation.

The writers in two publications, one issued in New England, the other in Colorado, have recently taken up the subject of educational kinematography. They both arrive at the conclusion that motion pictures are but poorly adapted to educational purposes. They base their conclusions upon observations made at ordinary motion picture entertainments which they have witnessed and upon their general theoretic deductions.

One of the writers, a schoolmaster, writes in the characteristically dogmatic way of his kind as follows:

> "The moving picture is not and cannot be truly educative; it is in fact destructive of education."

If such a sweeping pronunciamento came from an expert or from a man who knows something at least about educational pictures it might be entitled to serious consideration. The writer freely confesses, however, that his whole experience is based upon his visit to "a picture show." He "remained at the show for an hour." Our friend also has made the remarkable discovery that "the literary supply" (he probably means the scenarios) is manufactured out of pretty crude materials, in immature minds even by high school boys and girls, whose sole aim is to make a flashy play which will sell for a few dollars."

From this damning statement the schoolmaster proceeds to the delivery of this rare and radiant gem:

> "The supply being far inferior to the demand the exhibitors (sic) accept anything which will create some stir and is not positively immoral."

While some of the enemies of the picture vehemently declare that the film inflames the imagination our schoolmaster says quite complacently: "There is no prompting of the imagination in the presence of the motion picture."

He winds up his fearful homily by this yellow-livered prediction:

> "It is my earnest belief that the moving pictures are actually producing a race of human jellyfish—myopic and purblind jellyfish at that."

Let us first of all suggest to our friend that in spite of all his theories the motion pictures are to-day used in many schools and educational institutions and used with good effect. The trouble with this objector is that he has built or attempted to build a mountainous conclusion upon premises of sand. He evidently does not know that there are thousands of pictures to-day whose value is chiefly educational. He may not realize that at least one of the organized groups of manufacturers maintains an educational bureau, which has grown from small beginnings to a great and useful enterprise. He may likewise be ignorant of the fact that firms like Pathe, Gaumont and Eclair maintain at great expense special educational departments, conducted on scientific principles and managed by noted educators who stand high in the pedagogic world of France. Perhaps he does not know that the greatest masterpieces in the world's literature have been filmed by men intellectually at least his equals and that noted pedagogues in all countries have warmly applauded these filmed versions of "Quo Vadis?" Dante's "Inferno," "The Last Days of Pompeii," "Les Miserables" and scores upon scores of others?

We like to submit for his consideration and the consideration of all teachers interested in education the following ideas:

If the motion picture of an educational character serves a useful purpose to-day when it is utterly without direction and without system what will it do when it is in the hands of competent educators? Of course, we do not expect to abolish the text-book, but we do expect to supplement it with pictures. Surely, even our kinematophobic friend will admit that still pictures are not only useful but have from time immemorial been considered essential in any scheme of education. If the still picture, whether as slide or illustration in the text-book, is thus both useful and necessary why not, *a fortiori,* the picture in motion? Every argument that may be used in favor of the still picture applies with much greater force to the picture in motion. The combination of text and motion picture is the most effective method of reaching the human mind whether of the child or of the adult, whether of the learned man like our schoolmaster or just an ordinary mortal.

Let me try to explain. Take this example. Here is, let us say, the Lateran Palace in Rome. It may be filmed in less than two hundred feet and supplied with proper titles or oral explanations we can make the structure live again in history. The pictures alone mean little, the words alone convey but imperfectly. Combine the words and the pictures and the ancient structure rises up before our eyes and every impression we absorb is made firm and lasting by the explanatory words. The same applies exactly to any other subject. Of course, no one expects that these pictures will be exhibited anywhere but in the schools and for educational purposes. You cannot possibly form a just estimate of the true educational value of the picture by passing into a motion picture entertainment and staying for an hour. To understand the situation you must give it some thought and then make some sort of a practical test. I now invite the schoolmaster to make this experiment:

Let him take two classes of the same grade, the pupils being about even in mental endowments. Let both classes be instructed, say, in the history of Rome. Let the one class adhere strictly to the text-books with no other aid whatever except such as in the ordinary course is given by the teacher. Let the other class go over precisely the same course, but let the text-book be supplemented by a systematic course of motion pictures touching on the subject and let these latter pictures be either properly titled or explained in the same manner as one comments upon the text-book. Let the course occupy the same time in each case and then let us have an examination of these two different classes. If the pupils who had the assistance of the motion pictures do not show a clearer understanding of the subject and a far more complete knowledge, then it will be time to question the educational value of the kinematograph; but not until then.

Alas, Poor Yorick!

By Louis Reeves Harrison.

YOU know him well, a fellow of infinite jest and most excellent fancy. He can be found in almost any moving picture studio. He has usually had about twenty-five years of successful production on Broadway, if you leave it to him. He will tell you how Lester Wallack and Augustin Daly kept up the finer traditions of the profession, how Dion Boucicault illuminated the human mind, how Joe Jefferson reached the hearts of all by saying "If Schneider was here, *he* would know me," how Hearne ministered to our sense of the eternal fitness of things with his eternal lighthouse, how Clara Morris "tore passion to tatters," and you may take it for granted that Belasco and Frohman were mere incidents in his varied career.

Yorick, knows that there are only six plots, though Gozzi and Schiller, who claim to have investigated all possible combinations of human affairs, conclude that there are thirty-six fundamental dramatic situations. Yorick may even concede the thirty-six barriers to further exertion and aspiring originality, but he entertains a settled conviction that it is useless for us to pursue the truth beyond those arbitrary limitations. Even, if by any possible chance, a new phase of human life should be depicted, what assurance have we of its truth? How can any situation be accepted as truthful that has not been tried and proven by theatrical convention?

Do not try to confound Yorick. He will fall back, like Brander Mathews, on dear old Aristotle and Sophocles. He will point "Oedipus" as evidence of how little we have progressed since the Greeks enjoyed hearing two characters harangue each other for an hour or two, our only sense of relief arising from the fact that Yorick rarely claims "Oedipus" as one of his Broadway hits. It is a sad tale, mates, that of Yorick and his Six Plots and his Thirty-Six Dramatic Situations.

Granting that Aristotle and Sophocles should be accorded the reverence due the two most accomplished liars of their time—the stories they told the ancient Greeks would not be swallowed by an American boy of seven—and granting that a really good liar is one of the most entertaining of men, we must manfully face a modern change of sentiment, a cold-blooded and unsympathetic tendency to get at the facts. With some of that regret one always feels on disillusination about Santa Claus, we are compelled to part with the hero of stage tradition, the noble gentleman of the limelight, who has long been painted in high lights, for the disenchanted audience of to-day cannot be aroused to a frenzy of hero-worship as in the good old days gone by. In the light of modern investigation, it begins very much to look as though heroes were myths, or, at least had a human and shady side to their characters.

It looks very much as though the stage hero would have to go to the ash can, along with Yorick's Six Plots and Thirty-Six Dramatic Situations. The eyes of Yorick and his kind are blurred by that malicious persistence of old errors to which I have recently referred, old views formulated by limited intelligence on false impressions. A wrong view of human events and human character may easily have been founded on a confusion of symmetry with uniformity in nature. There is a certain amount of symmetry observable in plant life, yet consider the wide variety found there and those irregularities, those anamolies, which attract the study of scientists. There is also a symmetry in human configuration, both of body and mind, yet consider the infinite *variety* of human beings and their complex manifestations of character.

The modern audience, especially that of the picture show, is inclined to relegate demigods somewhat contemptuously, if good-naturedly, to the ages they suited, to leave them there, along with a lot of other rubbish. We have become students of human nature and take a pleasure in watching its intricate and varied manifestations, no longer content with the outward presentment of man, preferring to know more about him than the average stage dramatist seems able to tell us. Moving pictures have almost taken him to pieces and recreated him, the best of them allowing us to know him, to see him, as he is, no meaner and no better than he should be, a soul portraiture of critical analysis.

To rave over past performance is often only a passing consolation for the incapable and envious. It is far more virile and manly to appreciate and encourage the good that now is being done. We have an entirely new structure to build in this marvelous new art of visualization, one which will require the work of vigorous thinkers, and this structure must not be trammelled by the stale traditions of an older art sadly in need of revitalization. We must use modern systems to suit the progressive age in which we live, respond to the highest ideals of our people, depict the forces which are now *making* history, dispel the superstitions that fretted the childhood of our race, prevent the spread of vicious tendencies, and open a broad highway to interest in better methods of living.

What a lot of misery is caused by the fact that we are so ignorant of one another that we ascribe wrong motives, that we almost invariably suspect the worst of our friends, that we live in a world of mutual distrust, when we might as well be bound together in full knowledge of human weakness and its causes by a common bond of sympathy! That nearly all of us are irritated by friction of surroundings uncongenial or inharmonious, that our finest aspirations are being distorted by hard necessity, that our best efforts bring small reward and no gratitude, all these may easily be made to furnish material, both comic and tragic, for a thousand screen dramas out and beyond Yorick's Six Plots, stories calculated to amuse or hearten through their vital truth of representation.

It is from Yorick and his ilk that we are handed conventional presentations of humanity and those distorted "character" parts which get an occasional guffaw from the unthinking and make all the rest of us unutterably weary. It is Yorick who asks us to suspend common sense and hypnotize ourselves into a state of innocuous idiocy while people in the play discuss affairs of the highest importance where they can be easily overheard, if, indeed, the villain is not looking over their shoulders. It is Yorick who measures the growth of a nation's intelligence by his own peanut-stand mentality. Yorick's effect on moving pictures has been to make them ridiculous.

Old traditions hang on tenaciously, and men who write about the drama would have us accept conventions we have long known to be false and hollow. Disgust for stage artificiality drove millions to the picture shows, but the Yoricks came swarming after with their Six Plots and Thirty-Six Situations, with their inherited stock of views and ideas, with the stage hero, the stage villain, the stage servant, the stage methods and a general inability to venture from the beaten paths. For Yorick there are no new vistas, and, on that account, he is as dangerous as he is tiresome. He will have to go—he is already ticketed for elimination—and with him will probably depart the less harmful gentleman who moons over "Oedipus" whose final word may be a plaint over "the imperfect differentiation and polychromatic dramaturgy of the dithyramb to Dionysus."

"Sealed Orders."

Three Parts in Six Reels. De Luxe Attractions Film Co.

Reviewed by W. Stephen Bush.

THIS feature is nothing less than a revelation in dramatic motion pictures. It sets a new and hitherto but hoped for standard of quality. It emphasizes as no other film production the absolute superiority of the screen over the stage and opens up a vista of coming triumphs for the motion picture. Later, when we have seen more of this quality, we may find new shafts of criticism, but for the present "Sealed Orders" has disarmed and silenced the fault-finders.

An extraordinary boldness of invention joined to a mastery of detail that approaches genius help to make this feature rise above all which has been filmed before. The mas-

Scene from "Sealed Orders." (De Luxe).

tery of detail includes some light and camera effects which are startling in their beauty and originality. It is much easier to enjoy than to describe them and I want to leave something to the imagination of the exhibitors.

The feature from the first second of its life on the screen throws us into the midst of things. Mystery and action, two powerful creators of interest, alternate in rapid changes. The settings are mostly in a class by themselves, the acting is irreproachable, the photography stereoscopically clear and sharp.

Fine as these points are, and earnestly desired by exhibitors and the public, they are but the minor points of merit when compared to the main point of merit: the director. He is a man of inspirations, a masterhead at playing upon the emotional chords, an artist who can do things with and on the screen the like of which has heretofore been almost unknown. We have had glimpses of them from one of our famous directors, but here we have the full blaze instead of the passing glimpse. The director's name is Christensen, and depend upon it, you and I and all of us will hear from him as time goes on.

The plot seemed to me like a magic fan of the Orient—apparently simple and all in one fold, but capable of expanding into a hundred pretty convolutions whenever the right hand touched it. The touch of this director is light but elemental. The story abounding in pathos, in climaxes, in sensations, in new departures centers round the childish play of a little boy. To me one of the great charms in this picture is the naturalness of it all. Grant that the things happening are extraordinary to the fullest extent of the word, that some of them are unheard of and others overwhelming in their originality, you feel at the same time that they are entirely possible and might have happened. The director knows what will bear emphasizing and what must be touched but lightly. He has the gift of explaining things to the heart. Hence the wonderful and sustained interest which these films arouse. The six reels come and go and the story has absorbed you to such an extent that you forget all else—you do not care to speculate on the how and the wherefore, you are simply and delightfully conscious of a desire to see more of the same kind.

Briefly told this is the story: Two nations are on the verge of war. A foreign spy is watching the movements of the home government and sending reports to his masters by carrier pigeons. These messages bear the mysterious signature of "X." At the head of the home navy is Admiral Van Houven, whose son is in the same service. The wife of young Van Houven has had a perfectly harmless flirtation with the foreign spy, Count Spinelli. She has promised him her photograph and sends the picture to him writing on its back her emphatic refusal to see the spy again "as she is happy in the love and confidence of her husband and her children." The spy, however, is persistent. He renews his attentions to the young woman and she again repels them. In the meantime war has actually broken out and we see much realistic war on water and on land. The honor of the first attack has been given to young Van Houven whom his father, the commander of the fleet, has entrusted with sealed orders.

Young Van Houven before joining his ship pays a last visit to his family. He has known nothing whatever of the annoying attentions of the spy to his wife. Just before the arrival of her husband the young wife has received a letter from the spy. The letter, most cunningly and insinuatingly worded, is written on one side of the paper. It contains nothing really compromising, on the contrary, read as a whole, it would tend to vindicate rather than accuse the young wife. She leaves the letter on her dressing table.

Her little boy, a fine-looking child five or six years old, gets the letter and takes it up to the nursery. He begs the nurse to "cut the paper up and make an elephant out of it." The nurse humors the little boy and the letter is cut into the shape of an elephant.

Scene from "Sealed Orders." (De Luxe).

In the cutting process the hand of fate plays strange and fantastic tricks. The words which would have shown the wife's innocence are cut away and what remains of the letter on the body and the legs of the paper elephant might easily be spelled into the guilt of the wife. A moment or two after the sending of the letter the sender comes himself and thinking the husband had gone to the front forces his company on the young wife. A second later the husband himself enters. The wife dares not tell him of the spy's presence in the room, where she receives him, she goes with the husband to the nursery, the father kisses the children, one of whom smiles in unconscious sweetness just as the father kisses it; all seems happiness and love, when the father picks the paper elephant from the floor, smiling at first good-humoredly, but presently transfixed in horror and anger as he reads the mutilated letter, which seems to damn the young wife.

A scene of fearful intensity ensues; the husband accuses the wife, while in the reception room the spy has seized the bag with the sealed orders, has opened the orders, copied them and restored them, with the seals broken, into the bag. In returning to the reception room the young officer looks for his bag and sees the spy hiding beside the mantel-piece. He is about to wreck summary vengeance when an officer of his ship enters urging him to come away. He suppresses his fury and, true even in this agony to the honor of his house and his children, he turns away from the scene of his destroyed happiness and follows his brother officers to the ship. The sealed orders advise the young officer "to attack at sunrise."

The spy having copied the order now sets about to transmit it to his employers in the hostile army and for this purpose he repairs to an old windmill on a hill, where his pigeons are concealed. And now follows one of the prettiest scenes in the play, the riding of the spy's helpers to the

windmill, the meeting between the spy and his confederates and the preparations for the release of the carrier pigeons.

All this is done with the most minute and interesting detail from the hiding of the message under the bird's wing to its release in the air. The pigeon intrusted with the message, "Second Division will attack at sunrise," is shot by a man in Van Houver's division before it reaches the lines of the enemy. Admiral Van Houven is greatly disturbed to find that the contents of the sealed orders have become known and begins an immediate investigation which results in the discovery that the orders have actually been opened. Young Van Houven is arrested, tried and condemned to death. There is a tense and terrible moment at his trial. The wife seeking vainly to convince her husband of her innocence brings to court the coat which the spy upon his visit to her had left behind him. The president of the tribunal orders the coat searched and a copy of the sealed order is found in one of the pockets. The wife declares that the copy was made by the spy and that the coat belongs to the spy. The husband declines to accept this defence and claims the coat is his, still further reverting the guilt of treason upon his head.

Nothing seems to stand between the young officer and a traitor's death but a few brief hours. Nemesis, however, the inexorable avenger on the trail of the wicked, has not been idle. The spy in the windmill has stepped down into a secret opening. A burst of wind shuts the outer door and the resultant shock brings the heavy lid down upon the secret basement making the spy a prisoner. We are not unprepared for this, for with a display of rarest skill the director has shown a few strong gusts of wind before the climax and we see it all in a second. The director evidently knows that the man who goes to the theater, whether the silent or the speaking stage, likes to be convinced. He convinces us of the hopelessness of the spy's position by showing in marvelous detail how every avenue of escape is quite shut off. The spy to ease his conscience signs a confession ex-

Scene from "Sealed Orders." (De Luxe).

onerating the admiral's son, the heroic wife dashes through the thickest of the fight and secures at last the order for her husband's release. The end seems to the audience like sunshine after a storm, a mere accident vindicates her wifely honor as a mere accident had thrown suspicion upon it. In the drama and in life these are the accidents which make up Providence.

"Sealed Orders" is the greatest blow struck in the battle for quality, the strongest battering ram that has appeared before the walls of the old castles of "Mediocrity" and "Monotony" and "Cheapness." The demand for quality will receive a new impetus from coast to coast.

FROM A LADY BUG.

Editor Moving Picture World:

Dear Sir:—Enclosed find post office money order for $1.50, for which please extend my subscription for six months. Can't do without the World. It is, in my opinion, improving with each issue, and is 'way ahead of any other publication devoted to the moving picture industry.

Wishing you continued success, I am, respectfully,

(MISS) MARY C. LEEDS.

Grafton, W. Va.,
358 West Main Street.
(Pianist, Brinkman Opera House.)

The Relationship of Characters

By R. C. McElravy.

ONE of the most important features in the development of a photoplay is the relationship of characters.

What relationship does this young woman bear to the hero? Is she his wife or his sweetheart?

Who is this elderly gentleman coming into the picture? Is he the hero's rich uncle or the girl's irate father?

Who is this little boy? Or this little girl? Or this maiden lady?

These are almost the first questions asked at the commencement of a film. It is important that the observer should be speedily shown just who each character is, and what connection he or she bears to the others. In fact, the story cannot get a foothold in the mind of the observer unless these things are made clear. Until he knows definitely who the characters are, the film is apt to present itself to him as a Chinese puzzle. He may have one or two of the characters placed, but the others are doubtful and there is of course confusion.

Not infrequently a half reel will be shown before the characters have become properly identified. The fault is by no means uncommon, particularly where the theme is a familiar one.

In Western stories of ordinary setting the scenario writer or director desiring to make a short cut to the main incidents of the production, sometimes introduces the characters hurriedly.

A film opens, for instance, with Mary and Jim in a room together quarreling. The subtitle neglects to say whether they are married or engaged or merely intimate friends. Jim goes away in a temper and begins paying attention to another woman. Now the relationship of Jim to the first girl is a matter of prime importance. The observer wants to know whether he has merely quarreled with his sweetheart or whether he is abandoning his wife. This knowledges makes a big difference in the ultimate impression Jim makes upon the observer.

Not long a go a film was shown in which a woman and a young man were crossing the plains together in a covered wagon. Six people watching the film together drew the conclusion that they were a married couple. Toward the last of the picture the point was suddenly brought out that the woman was the young man's mother! This, of course, affected the success of the film very much.

This question of the relationship of characters is a difficult one to handle. The scenario writer and director, knowing the exact situation as they do, sometimes fail to show upon the screen the necessary incidents to get it clearly before the observer. Even where the entire cast is shown before the film starts, there may still be some confusion in the characters. In this case either subtitles should be employed or something of a revealing nature should take place in the action of the piece to clear up all possible doubts. This accomplished; the story becomes clear-cut and straightforward in its future development.

When Every One Knows They'll Start to the Movies as Soon as the Dishes Are Washed

From the New York Evening Sun.

"The Christian"

Hall Caine's Novel Produced in an Eight-Reel Vitagraph Feature and Presented at the Manhattan Opera House.

Reviewed by Louis Reeves Harrison.

CAST.

John Storm	Earle Williams
Lord Storm	Edward Kimball
Father Lamplugh	Charles Kent
Horatio Drake	Donald Hall
Lord Robert Ure	Harry Northrup
Glory Quayle	Edith Storey
Parson Quayle	J. J. Sanbrook
Polly Love	Carlotta De Felice
Paul	James Morrison
Mrs. Maccrae	Alberta Gallatin
Vera	Jane Fearnley
Archdeacon Wealthy	James Lackaye

MANHATTAN OPERA HOUSE, home of "Salome" and Mary Garden, was well filled by a fashionable audience at the first presentation of an eight-reel Vitagraph release adapted from "The Christian," by Hall Caine. This daring invasion is probably made in the nature of an experiment, and it has its own revelations, among them the fact that intermissions, such as occur between the acts of a stage play, operate as a source of relief without breaking continuity of interest. It is also indicated that an instrument of varied musical effects, such as that in use at the Vitagraph Theater, is better suited than a church organ to accompanying screen presentations. There was variety of selection, from Chaminade's "Autumn" to the pizzicati and valse lente of Delibe's "Sylvie Ballet," at the showing of "The Christian," but it could be felt that the charm of contrast was absent.

The eight-reel feature was chiefly remarkable for beauty and accuracy of treatment, for discriminating judgment and fine selective taste in all that pertains to the visualization of a story. The cast, with one exception, was nicely balanced and the acting of a superior character, rising to moments of intensity in the concluding scenes between Earle Williams and Edith Storey. At the end came one of Mr. Blackton's poetic touches, one of those spiritual appeals to the imagination which he developed as belonging to the art of picture production and no other medium of expression.

There is some spirited action here and there in the story, but the general atmosphere is one of gloom, the characters are shaped by that all-of-a-sudden process which entails constant readjustment, and the novel is so obviously a makeshift of construction on a subject of no particular concern to Americans that it met with complete failure in this country in spite of a lot of blatant publicity. What is the meaning of "The Christian?" Is there soundness of purpose or stability of character in the book?

John Storm is the son of a man of position and wealth. The father plans a very natural career for his son and lays bare his plans in manly fashion. John fluctuates. He has a natural inclination to marry the girl of his choice, but it alternates for no visible reason with an inclination to become a monastic recluse. A normal man in love with a girl and not refused by her—would he give a moment's thought to turning monk? John is really distracted from his natural purpose by Father Lamplugh. Then he recants and revokes, an apostate in sentiment throughout the story.

Gloria Quayle is the girl, and she is in revolt against her narrow environment. She falls into perilous company, Lord Robert, Polly Love, a hospital nurse, and Horatio Drake, music hall manager, out in the country on an excursion. Gloria leaves home with this bunch, goes to London and becomes in succession a hospital nurse and concert-hall singer. Lord Robert wobbles between Polly Love, to whom a baby is later born, and an heiress, Vera MacCrae, and attains temporary equilibrium by marrying the heiress. She

"I have come to kill your body to save your soul." Scene from "The Christian" (Vitagraph).

finds out all about him through the instrumentality of John Storm, who has now quit the brotherhood and returned to the outer world, when Polly dies. Vera takes the baby and dismisses Lord Robert. Through all this vacillation and backsliding we reach an arbitrary situation. Glory Quayle is singing at a concert-hall managed by Lord Robert's friend Drake. Next door, placed there by the author rather than by any good reason, is a large hall which erratic John Storm has converted into a sort of club house for working people.

John Storm has inherited money through the death of his

Scene from "The Christian." (Vitagraph).

father and is devoting it to good works, becoming the supposed idol of the people. He is an unstable idol. Lord Robert, of vagrant fortunes, easily upsets all the good John has done, acquiring by no perceptible means such an influence over "the people" that they turn against their friend and benefactor. Like the rest of the characters, they seem to suffer from an utter lack of stability. Lord Robert is nowhere pictured as a man of enough ability to fool London newspapers or to powerfully influence "the people," but, presto! he causes them to skip from one side to the other, because he says that John Storm has predicted the destruction of London on Derby Day. How easy! People who have been through a bitter experience and have found some relief from it in what Storm has to offer relinquish that good and their common sense at the same time because of a rumor circulated by Lord Robert and denied by John Storm.

Now that the mob has turned a pirouette and landed on the side of Lord Robert, and now that John Storm's club house for the people is located next to the concert-hall in which his former sweetheart, Glory Quayle, is singing, over which Lord Robert's dastardly influence is made to extend, we reach "the dramatic situation." Glory participates in the general inconstancy of purpose—she tires of her brilliant success in the concert-hall—and goes over to the side of John Storm. Drake learns of this and gets possession of John's lease. Drake wants to marry Glory Quayle. She goes to John and tells him that she is about to forsake her career for his sake. John wakes up and takes her into his arms. At this opportune moment, the people mob their own club house and hoot their benefactor. Drake asks Glory to become his wife, showing that he has a deed of possession to John's club house. Glory refuses him because she loves John. Drake immediately changes about and gives the deed to John as a gift from him to Glory. As John now has both the deed and the girl, the story ends.

If any such method of construction will serve in a play, what does it serve? Is there a single and supreme thought in all this shifting about of motives and characteristics? Is there anything in Caine's story that compels the spectator to imagine and to realize some truth of life? Is there anything in the story to broaden our potential range of sympathy? Has the author tried to tell us something new? Is he in deep earnest, or has he simply combined a lot of old materials for the sake of a transitory thrill? The author's technical dexterity might be assumed, but it seems to me that there is a continual surrender of the plausible and the convincing in this story's methods because there is no great big sincerity of purpose behind it all.

If "The Christian" as produced in photodrama meets with popular success, it will not only be a triumph for the Vitagraph Company, but for the whole art of visualization over that of literature.

Vitagraph Plans for the Manhattan.

It is the purpose of the Vitagraph Company to present "The Christian," as mentioned before, at the Manhattan Opera House continuously during the week for an indefinite period. Seats are reserved for all performances. Matinee prices are twenty-five cents and fifty cents; evening prices twenty-five cents to one dollar. As the Manhattan is under a previous lease for Sundays the Vitagraph show will occupy the Casino Theater, Broadway and 39th Street, each Sunday.

One of the interesting features of the presentation at the

Scene from "The Christian." (Vitagraph).

Manhattan is a beautiful stage setting, representing an ornate cathedral window set back on the stage and draped on the sides with rich velour of deep red. Plans were laid to give the picture an imposing introduction on the first night. A surpliced choir of thirty-four boys had been engaged and carefully rehearsed for a processional hymn just preceding the picture, but a sudden and unexplained opposition to the appearance of the boys in the theater by the pastor of the church where they officiated on Sunday, prevented their appearance. It is understood other arrangements will be made to carry out this plan.

MARCUSSON GETS SIX MONTHS.

Samuel Marcusson, proprietor of the Improved Feature Film Company which did business at 42 East 14th Street, New York, pleaded guilty to the charge of receiving stolen goods before Judge Swann in General Sessions, on March 16, and was sentenced to spend six months in the penitentiary on Blackwell's Island. It was alleged that Marcusson was at the head of a gang of thieves who systematically robbed the Fourth Avenue branch of the General Film Company and that films to the value of $50,000 were thus obtained by Marcusson's exchange. Marcusson plead not guilty to the charge when first arranged and was indicted by the Grand Jury. As the case was about to go to trial, Marcusson learned that his accomplices had made a full confession, so changed his plea to one of guilty and was sentenced accordingly.

PATENTS COMPANY vs. LAEMMLE ARGUED.

On Thursday, March 12, the action of the Motion Picture Patents Company against Carl Laemmle and others was up for a hearing before Judge Mayer in the United States District Court. This action was brought some time ago by the Patents Company on the ground that the defendants were infringing the camera patents issued to Thomas A. Edison and owned by the Patents Company. The questions raised at previous hearings of this and similar cases were rehearsed by the plaintiff's attorneys and an injunction and an accounting asked for. It was argued by the attorneys for the defense that the courts had repeatedly held the Edison patents to be invalid. Judge Mayer took the papers in the case.

TRAVEL PICTURES STOLEN.

Franklin B. Coates, motion picture director of the Besley Expedition to Peru, reports that 9,000 feet of film shipped from Callao on the S.S. Aroyo had been taken from the case en route. Mr. Coates has five thousand feet of pictures which he brought with him.

"Napoleon."

An Entertaining Production in Five Parts by the Eclectic Film Company.

Reviewed by W. Stephen Bush.

ALL Napoleon films are good, some are better than others and this is one of the best. Napoleon is just the man to assuage the craving of the exhibitor for action, he was his own scenario writer and his own director and fighting battles was as needful to him as his daily bread.

In this feature we are informed by the author of the "herald" that Napoleon's military star first shone at the siege of Toulon in 1793, where he commanded the artillery, a post which he filled with the greatest energy. For his valiant action at Toulon, he was rewarded with the rank of brigadier-general. In 1796 the campaign was vigorously pursued in Italy, until in November, the French were hotly contending against the Austrians at Arcola, where the latter succeeded in retaining possession of the bridge over the Alpone River. However, the French desperately attacked them on the 17th and successfully carried the position.

Scene from "Napoleon" (Eclectic).

On July 1, 1798, Napoleon arrived before Alexandria. The campaign in Egypt was a desperate one and much hardship and suffering was endured by the French army. Napoleon's enterprise, however, was again met by success and on the 18th of August, 1799, he set sail for the continent after the conquest of Egypt. In the beginning of 1800 Napoleon again pursued operations in Italy, which extended to June, when after successfully crossing the Alps by the St. Bernard Pass, the second Italian campaign was brought to an end.

Scene from "Napoleon" (Eclectic).

On November 2, 1804, Napoleon Boneparte was crowned Emperor of the French at the Cathedral of Notre Dame, Paris. One year later he was desperately engaged in the famous battle of Austerlitz against the allied forces of Russia and Austria. Here was fought the most glorious of all the many battles of the meteoric Corsican. After Austerlitz the star of the conqueror began to decline and the pictures faithfully shows his tragic mistake in carrying the war into the eternal snows of Russia. After Russia came Elba, then The Hundred Days and at last Waterloo and inglorious St. Helena. It is all graphically visualized in these pictures. There was just one thing that puzzled me. Shortly before Napoleon's death a boy is seen whom he clasped in his arms most affectionately, pointing in mute gesture to what appears to be a bust of his faithless spouse, the Austrian Louise. What does it mean? It cannot be intended as a reference to the young son of the conqueror because that unfortunate child was many thousands of miles away from his father at the latter's death. We must not sacrifice history to the Moloch of Melodrama.

"A Leech of Industry."

Three-Reel Pathe Feature.

Reviewed by W. Stephen Bush.

THE wicked brother-in-law is the theme of this story which abounds in stupendous and costly accidents. With melodramatic cunning we are led into this baffling situation: Virtue is apparently triumphing seated in a comfortable Pullman on its way to Washington to gather in some profitable government contracts. Dear Old Virtue is entitled to the contracts, but Hateful Vice is hot on the trail of the same contracts. At the start Virtue is ahead because it is on an express while Vice is merely gnashing its teeth. Presently, however, Vice hires an automobile with 60 horsepower and races with the express. At the half way point the automobile with the villains is slightly ahead of the train, but now the road makes a turn while the train rushes ahead on its straight track. In a desperate attempt to cut down the lead of the train and an utter disregard of all speed laws the auto dashes on and tries to shoot across the track in advance of the train. It fails, the engine smashes into the auto, which is literally scattered into a hundred fragments amid which the dead villains are waiting for the coroner. Sensationalism could not possibly go further.

Scene from "A Leech of Industry" (Pathe).

Nor is the race and the tragedy disconnected or ill connected with the story; on the contrary, the accident grows logically out of the plot, which is a good one. I liked the Russian part of the story, it was convincing and it had the atmosphere. Not enough praise can be given to the photography, while the acting indicated a good average. There are tense moments in the action.

FRANK COYGNE STILL WITH RUBY COMPANY.

In our report of the Emby Company's prospects in our issue of March 14th, "Manufacturers' Notes," we stated that Frank Coygne, producer of Ruby Features, had left that company to direct features for the Primagraf Company and that several of the Ruby Company stars had gone over with him. This was not wholly accurate. Mr. Coygne is or was producing the Primagraf feature, "The Black Cross," but has not permanently severed his connection with The Ruby Feature Company. "The Black Cross" was merely a special undertaking of his with the permission of the Ruby Company, and he is still on its pay-roll as producer of feature offerings.

"The Fulfillment" Essanay

Reviewed by James S. McQuade.

ESSANAY'S first three-reel subject will be released April 2nd, under the title, "The Fulfillment." Harry McRae Webster has directed the production with artistic skill, and he has assigned the characters very happily.

Richard C. Travers and Bryant Washburn have done particularly effective acting in several recent productions—especially in "The Chains of Bondage" and in the films now under review. They make excellent opposites, Mr. Travers as leading man and Mr. Washburn as the villain. In "The Fulfillment" Mr. Travers takes the part of Lieut. Frank Mitchell, and Mr. Washburn that

Scene from "The Fulfillment." (Essanay).

of his rival, Richard Dixon. The character of Mitchell suffers somewhat from the inconsistency of the story, which is quite impossible at certain points. These incongruities, however, will be overlooked by many because of the powerful appeal made by the story, in its main current. I am of the opinion that the story could have been more convincingly told in two reels.

Miss Irene Warfield in the leading woman's part of Ruth Mason has invested that character with charm, pathos and great interest. Her simulation of the temporarily demented bride is forceful and delicate. Thomas Commerford, as the father of

Scene from "The Fulfillment." (Essanay).

Ruth, and Miss Clara Smith, as the mother, give praiseworthy characterizations.

The photography of these films is of a high standard. Double exposure is cleverly used to carry the story of the reminiscences of the lovers, Ruth and Frank, when as boy and girl they shared their joys and griefs together. It reminded me of "Sunshine," an Essanay production of several years ago.

Ruth Mason has two ardent admirers—Lieut. Frank Mitchell, U. S. N., and Richard Dixon, a wealthy, young lumber merchant. She favors Frank and accepts him, much to the mortification and jealousy of Richard Dixon. The marriage day is set, and both Frank and Ruth request Richard to act as best man. With ill-concealed displeasure Richard consents.

On the morning of the wedding day, a fire breaks out in Richard's lumber yards. Frank chances to be nearby at the time, and rushes to the scene. There he learns that Richard is in his office, which is burning and surrounded by flames. Frank breaks into the building to rescue him. Richard, in the meantime, rushes from the building unhurt; and, later, Frank is rescued badly burned on the face and eyes. Richard has him conveyed to the hospital, where he represents that the name of the injured man is Wilson, an employee at the yards. Then he enjoins silence on the part of his employees as to the real identity of the man, and has them circulate the news that Frank has died in the fire.

The wedding party vainly awaits the coming of the bridegroom, and Ruth is overcome by the humiliation. Then Richard arrives with the news that Frank has perished in the flames, and the bride-to-be becomes mentally deranged by the shock. Richard, appalled and conscience-stricken at the result of his diabolical plot, flees the house.

Several days later he calls on Frank, who is perfectly sound in mind, though suffering from burns and nervous shock, and confesses his crime. Days had elapsed since the accident, yet the same bridegroom had omitted to acquaint his bride or parents of his accident or his whereabouts. When he calls on Ruth, soon after Richard's confession, she fails to recognize him; and he and her parents are seized by despair.

The thoroughly penitent Richard then suggests that Frank shall make a call on Ruth, dressed in his uniform, just as if he were coming to the wedding which had been fixed to take place several days before. The plan was followed and turned out joyfully, for Ruth recovered her sanity and the happy bridegroom took her to his heart.

Charles Frohman, Film Man

Distinguished Theatrical Producer Enters Into Alliance With the Famous Players' Film Company.

CHARLES FROHMAN, the foremost American theatrical producer, has entered into an alliance with the Famous Players for the production on the screen of all the plays under his control. The importance of this news to the film world can hardly be exaggerated. Its importance is more real than is at first apparent. It is not alone the fact that the screen secures all these plays. It is also the fact that there has been removed the last great bar between the affiliation of the stage and the screen—the recognition by this distinguished producer that the motion picture is not only a legitimate form of amusement, but that it is worthy of his time and attention and careful consideration. As is well known, Charles Frohman is the brother of Daniel Frohman, managing director of the Famous Players, the first of the prominent theatrical men to become actively interested in the production of motion pictures. The announcement of this alliance, which closely follows that of the Famous Players and Henry W. Savage, Inc., was made on Monday by President Zukor and his associates, Daniel Frohman and Edwin S. Porter, the latter the technical director of the company. The value of the affiliation to the Famous Players and the bearing it has on the future of the company needs no comment.

A special studio is to be built immediately in Long Island City at the corner of Borden Avenue and Van Dam Street, which is to be used exclusively for the Famous Players-Charles Frohman plays. The Famous Players' Film Company will organize a special subsidiary company, to be devoted to the Charles Frohman productions, which will be governed, directed and exploited by the parent company, continuing its present methods in the distribution of these films.

Through this alliance the Famous Players' Film Company acquires for film purposes all the famous Charles Frohman successes, several hundred in number. In addition to the studio in Long Island City and the studios in New York City and Los Angeles, the Famous Players' Film Company will send Hugh Ford, the prominent theatrical director recently engaged by them, and a corps of assistants to Europe, where they will be identified with the Famous Players' London studio, and where they will produce the special subjects which are to be made in England and on the continent of Mr. Frohman's various English, French and German successes.

It is a matter of general knowledge that for some time past several of the leading film producing companies of the world have made decided efforts to interest Charles Frohman in a film affiliation, but without results. Universally famed as one of the most enterprising and aggressive theatrical managers, with extensive international operations, Charles Frohman has for many years advocated and practiced the selection of the timely drama with a contemporary appeal. Hence the value of his long list of successful plays is tremendously enhanced for motion pictures.

"The Three Shadows."

A Three-Part Gaumont Subject Containing a Fine Story and Many Situations of Unusual Strength.

Reviewed by George Blaisdell.

THE Gaumont Company released on March 21st a three-part subject replete with strong situations and splendidly acted. "The Three Shadows" is in the strict sense a crook play, but it is a new crook play. It has a story that holds tight all the way. The players are Gaumont's best. The interiors are elaborate. Of outdoor views there are only a few, but they are full of charm. In the first scene, as the venerable Mr. Wilson throws open the window, we look with him and his adopted daughter out upon the side of a great mountain. It is an auspicious beginning.

Scene from "The Three Shadows" (Gaumont).

Mr. Wilson, visiting an art gallery, answers the question of a most fascinating woman. The two meet every morning for a week, and the old gentleman brings his new acquaintance to his home to meet Miss Wilson, who is found playing a violin. Mme. Ravelli, after the friendship is established, suggests to Miss Wilson that she come to Paris, where she is sure she may obtain a position as secretary to the Countess D'Erriga. The plan goes through. Mme. Ravelli accepts an invitation to a musicale at the home of the countess; all the servants are away. The countess is burning a perfume. Into the brazier Mme. Ravelli puts a substance the smoke

Scene from "The Three Shadows" (Gaumont).

of which stupifies and puts to sleep. When the countess and her secretary are under the influence of the drug, Ravelli admits two confederates. The three rob the house. The countess awakes and sees Ravelli and her companions at her work. The shock kills her. Helene, recovering consciousness, hurries to the home of Ravelli. She surprises the thieves; they frighten her into silence and bundle her off to Amsterdam.

The doctors agree that the countess died from shock, but are unable to discover evidences of foul play or of robbery—there was so much in the house. In Amsterdam Helene obtains a place in a restaurant orchestra. There she meets the brother of the late countess, M. del Rizzo, who is infatuated with her and her playing. The two become firm friends—lovers. A letter from the Paris police informs the brother they are looking for the companion of his sister, who has not been examined. Helene sees the letter and breaks down. To the police she tells all. Back in Paris a sham party is arranged and Mme. Ravelli is invited. She is caught stealing; also she is confronted by Helene. Ravelli and her accomplices are held by the court.

For sustained dramatic action the scene where Helene finds that her lover is the brother of the late countess is remarkable. Helene unconcernedly takes up the letter. Del Rizzo notes her agitation as she reads. The police official entering at that moment also discovers it, and plies her with questions. The crafty thieves had stowed some of the loot into the false cover of the trunk they had forced upon her, and the trinkets are found by the searching officials. When Helene breaks down and is about to be taken away the venerable foster-father, come to Amsterdam through fear that all is not well, walks into the room. This precipitates another situation, ending only when the girl tells to the police the truth. It is a climax of great power, and is the culmination of a series of cleverly and naturally developed situations of rising intensity.

The scene in the restaurant, as Del Rizzo is fascinated by the violin playing of Helene, as all the diners stop their chatter and with bowed heads sit silently under the spell of the instrument, is dramatic and moving; the scene in the home of the countess when Ravelli puts the sleep-compelling drug into the brazier is thrilling; the views of the two lovers at the piano form pictures that well might inspire a painter. In fact, the musical atmosphere throughout the production is notable, and houses employing a violinist may add materially to the charm of the subject.

The party arranged for the purpose of trapping Ravelli will interest. The entertainment is novel. The views of the graceful bare-legged dancers are skillfully alternated with the scenes in the next room where the ungentle hand of the law is slowly but surely descending on Mme. Ravelli. "The Three Shadows" is a fine story and it is splendidly told.

ANNA LUTHER.

ANNA LUTHER is a woman of striking contrasts and an individuality sharp and distinct. Mr. Lubin was conscious of this when he assigned her to the company under George W. Terwilliger at the St. Augustine Studio. Previous to this Miss Luther's work with other moving picture companies dated from her appearance in a picture in a spirit of fun. So completely did the camera do justice to the young lady's vivid personality that, despite strong parental objection, she cast her lot with the silent players. Later, when she was resting in Aiken, S. C., a photograph so impressed a noted director that he ordered Miss Luther immediately telegraphed for to play under his direction. Miss Luther has been aptly named "The Fifth Avenue Girl," for she is peculiarly of the type seen nowhere else—tall, lissom, with hair of golden red and a complexion of startling fairness—she personified the spirit of New York in a certain exotic originality of costume, manner and speech. Anna Luther has no fads unless it be the pursuit of that elusive something that the ordinary woman never attains. She never merely follows fashions, or the dicta of any one, or leadership in any form, but finds satisfaction only in anticipating everything and every form. Of all the gifts a photoplayer should have, to be successful, Miss Luther has that one, priceless beyond others—unforgettable personality.

Anna Luther.

World's Baseball Tour.

A Few Interesting Incidents of the Trip as Told by Pathe's Cameraman, Who Made the Trip.

VICTOR MILLER, the Pathe cameraman who has just returned from a tour of the world with the New York National League and Chicago American League baseball teams, is full of interesting anecdotes of the trip.

He joined the party at Seattle on telegraphic notice on November 12 and made the entire journey. While the tour was a leisurely one for most of those who made it, it was a busy one for Mr. Miller. His main business was to record the doings of the ball players in foreign lands, but he was expected to put in any leisure time in taking scenic and travel pictures. He secured many thousand feet of such subjects besides a very interesting set of baseball pictures. Speaking briefly of the trip, he calls to mind several amusing incidents:

Victor Miller Before the Great Mosque, Cairo, Egypt.

"Exhibitors in the United States could learn something from their Japanese fellows. In Kobe, Japan, I was taking a picture of the ball players shopping in the Motomachi, which is the principal street. The approach of a band of musicians heading a parade of Japanese with signs, banners, streamers and flying flags attracted my attention. I instantly forgot the ball players and filmed the procession of Japs. I felt sure I had the Mikado and his advisors for Pathe's Weekly. To be certain, however, I asked a bystander. He told me promptly that the parade was advertising a movie show.

"At Hong Kong, China, I tried to take the husky ball players being carried through the streets in palanquins (a chair carried on the shoulders of natives). The coolies balked, each and every one of them, for there is a deep-rooted superstition in China that the movie camera houses an evil spirit. I could not convince the coolies that the camera was harmless. While I was arguing with them I saw a funeral coming through a cross street. I advanced on the procession with my camera. To my surprise the pallbearers and the mourners broke and ran. I chased them for three blocks to get a picture, but failed. However, the editorial staff of Pathe's Weekly objects strongly to funeral scenes, but it is the first time I have been beaten by a dead man.

"While Americans were freezing I was journeying under balmy skies to the island of Ceylon. We stayed one day in Colombo. The natives of this island are the most curious fiends that ever I have met. I tried to get pictures of the principle points of interest in the city, but could not keep the Cingalese from running up and peering into the lens and I finally gave up in disgust.

"In Egypt we nearly started a revolution by playing the national game at the foot of the Sphinx. I photographed Ivy Wingo, catcher of St. Louis, while he threw a ball over 'The Silent Man of the Desert,' despite the protests of a native policeman who tore his hair at the sacrilege. Ivy told the cop he was going to hit the Sphinx in the eye.

"Via Naples we journeyed to Rome where the ball players were to be granted an audience by the Pope. They donned evening clothes for the event. I guess no one will dispute my right to the title, 'Classiest Cameraman in the Business,' for I stood before St. Peter's in Rome in full dress taking a movie.

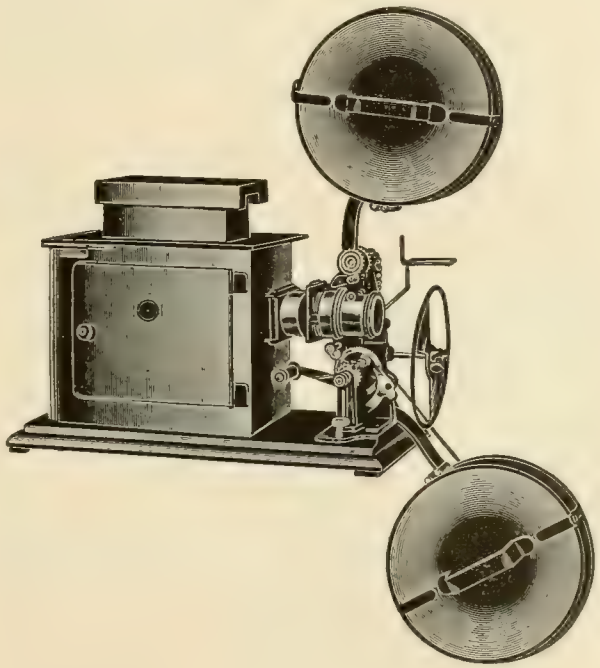
"We visited the Coliseum in Rome. There is a rule against photographing the famous old ruin, but with the aid of Mike Donlin, Merkle, Schaefer and a few others I was able to get a good picture of the American gladiators entering the Roman arena. If Mike Donlin decides to quit baseball, Pathe Freres ought to appoint him sporting editor of the Weekly for the valuable assistance his quick wit was to me on many occasions.

"We were cordially received in London. It was, of course, the first time a picture was taken of King George watching America's national game. His Majesty seemed delighted with it all, but I think the incident that tickled him most was the way a London Bobby broke into the game by fielding a foul ball."

A PRACTICAL LOW-PRICED HOME PROJECTOR.

By F. H. Richardson.

THE Bing Motion Picture Projection Machine, a German machine, of which Mr. John Bing is the New York representative, has been inspected by the writer and found to be remarkably complete, when the price is taken into consideration. The Bing Projectoscope is not designed for theatrical work, but for home projection and for use by traveling salesmen, manufacturing concerns, etc.



The machine, as will be seen by the illustration, is compact. It is equipped with a carrying case, so that in traveling it would be equivalent to a suitcase. The projector is made in three different sizes, the larger being quite complete and equipped with a stereopticon attachment. The movement is of the "beater" type. The lamp house is very substantial and the lamp is of the scissors type, in common use in foreign countries. Any amperage up to 15 or 20 may be used, but the smaller machines are designed to take current through an ordinary incandescent lamp socket and to use not in excess of 5 amperes. This projector has a three-wing shutter, and the optical result on the screen is good.

The only objection to this projector is the fact that it only passes about 5 pictures to each turn of the crank, which necessitates considerable crank speed in order to bring the film action up to normal. However, this is no serious matter since the machine is only designed for the uses before named, and, therefore, will seldom be continuously operated for more than a few minutes at a time. The largest type has an attachment for motor drive.

CORRECTION ON LAST WEEK'S PAPER.

In the advertisement of the Orpheum Feature Film Company on page 1582 of last week's issue, the telephone number should have been 1715 Bryant. It was incorrectly given as 715. If any of our readers failed to connect with them on this account, kindly note the correction. They are booking "Evangeline" in five reels and "Magda" in four reels throughout Greater New York and New York State.

Dramatic License vs. Plausibility.

By G. D. Crain, Jr.

THE drama, either spoken or shown in pictures, should hold the mirror up to nature; and realism, of a fundamental, substantial sort, must be evident in any production which claims the title. Truth, and truth of a convincing kind, is necessary in order to impress the audience, especially the critical, observant audience which watches the players on the screen. Indeed, one might almost say that if a choice were to be made between truth, crudely presented, and plausibility, the latter should be the quality selected.

People who go to see a moving picture show are there to be "sold" on the dramas which are presented. If the house succeeds in "selling" them, they are made regular patrons. Consequently it is a matter of vital necessity for the exhibitor as well as the producer to offer to the public plays which are essentially true to nature, and which above all offer a plausible solution of the dramatic problems which have been presented. "A slice of life," in fact, is what the photoplay must be in order to leave the audience in the proper frame of mind.

"The Third Degree," a five-reel production which has been shown recently under rather pretentious circumstances, is a fine example of realism of the right kind. The writer has seen audiences witnessing this play applaud and almost cheer at the psychological moments; not only because the play was wonderfully well acted, with every part properly taken care of, but because the transfer of the drama from the boards to the screen has been made with no loss of the truthfulness and plausibility which is needed to give it strength.

Not long ago a drama was put out in which several of the most popular moving picture stars appeared. The scene was laid in and about a lighthouse on a rocky coast. The crux of the plot was that the son of the lighthouse keeper was bitten by a dog and was infected with hydrophobia, to which he succumbed later on.

The lack of probability stood out over the story almost from the first. The lighthouse keeper suspected that his son had been poisoned by the dog. Violating the first instincts of human nature, he made no attempt to anticipate hydrophobia by cauterizing or using any other crude method that would have suggested itself, but contented himself with having the dog sent away for examination. Upon learning that the dog was really infected, the lighthouse keeper, at that time on the mainland, did not promptly secure medical services for his son, but merely returned to the lighthouse to prepare his lamps for the night.

Here again was an improbable situation. The adopted daughter of the lighthouse keeper, who had lived there from infancy, was unable to open the lamps! The spectators were thus asked to believe that a task which she has surely assisted in performing hundreds of times had proved too much for her, the girl showing absolute ignorance of the proper method of opening the lamps.

The play was well acted, and had not the burden on the credulity of the audiences been too great it would have made a deep and favorable impression.

Seafaring dramas apparently furnish plenty of opportunities for errors to creep into the construction of the photoplays. Another recently shown dealt with the efforts of a gang on the sea-coast to wreck a vessel for the salvage. Their plan was to put up a light on a part of the coast where the most dangerous reefs were, thus, according to the announcement on the screen, "luring" the ship to its doom. As a matter of fact, such a light, if it served any purpose whatever, would have warned the ship away from the reef, as the purpose of a lighthouse is to point the dangerous sections of the coast, and not to guide the ships into harbor. The idea of the light acting as a kind of impersonal Lorelei was altogether out of line with the facts, and those who stopped to think even a moment saw the absurdity of the plot.

Dramatic license is an excuse which is used in a good many legitimate productions to explain coincidences and happenings which would be regarded as impossible in real life. Apparently it is relied upon also to lend an effective climax to a photoplay, even though the action portrayed is obviously improper and would not happen under any circumstances.

An illustration of this, which occurs over and over again, is involved in plays dealing with prison escapes, where the innocent man comes face to face with the villain who has been prospering during the years of his victim's incarceration. The scene between these two is followed by the entrance of the wardens of the penitentiary from which the hero escaped. Here is where the author "lets go all holts" and casts realism to the winds.

These officers are not policemen, mind; and their pardoning powers have never been discernible to the average citizen. Yet, almost invariably, when the denunciation of the hero leaves his enemy in a state of collapse, indicating a tacit admission of the crime, the penitentiary officials release their prisoner, who is a convicted malefactor, as far as they are concerned, and seize hold of the other. For what purpose? Apparently to take him to the cell in the penal institution from which the hero has made his escape. The latter, of course, stays to embrace his lost love and to dandle upon his knee the babe whom he had never seen.

This makes an excellent climax, of course, and is a pretty finish for the play: the only trouble is, things don't happen that way. The escaped convict would have had to be arrested, no matter how thoroughly convinced officials of the penitentiary might have been regarding his innocence; and the monster who had committed the crime would have had to be arrested, indicted and convicted before he could be compelled to don the stripes of a felon. The audience knows this, and the playwright undoubtedly knows it; yet for the sake of an effective "curtain," the facts are sacrificed.

As good an ending could be secured without resorting to this artificial arrangement. The collapse of the real criminal and the vindication of the hero could be indicated, and the prison officials could retire to the background—not for the purpose of releasing their man completely, but in recognition of the fact that his further imprisonment would be brief; and the reunion of husband and wife, or lover and sweetheart, could be effected without doing violence to the truth.

In this connection it may be worth while to remind photoplay builders of the remark of the great sculptor concerning attention to the little things of his art.

"These are but trifles," he conceded, "but trifles make perfection."

The perfect moving picture drama gives proper attention to the little things, and dovetails probability and plausibility with interest and action so closely that the juncture is not visible.

BLACHÉ EXCHANGE IN INDIANAPOLIS.

Burton Garrett, traveling representative for Blaché and Solax features, who left New York on December 1st to start the Blaché Feature Service Exchange in Indianapolis, has returned to New York with glowing accounts of the growth of the popularity of features in the Middle West.

Starting in a small office in the Saks Building, the new exchange soon felt the development of the feature business to such an extent that it is already established in a new suite of offices at 119 North Illinois Street and has increased its program from two new features a month to one a week, with every indication pointing to the offering of two features a week at an early date.

O. W. Moore, of Indianapolis, is the manager of the exchange, with E. H. Brient as his assistant—Mr. Brient is a brother of E. H. Brient of the Eclectic Film Company, frequently being mistaken for him because both have the same initials. Mr. Moore was formerly manager of the Special Feature Film Service of Indianapolis.

Burton Garrett was associated with the Sales Company during the early struggles of the so-called "Independents," later acting as assistant secretary-treasurer of the Universal Company.

The Blaché Feature Service of Indianapolis is the distributing agency for Blaché, Solax, Apex, Cosmos, Great Northern and Itala films for Indiana and Kentucky.

GENE GAUNTIER ENTERTAINS BROOKLYN FANS.

Miss Gene Gauntier, whose Irish dramas released through Warner's Features, Inc., have created such a furore throughout the country, broke one of her cherished resolutions on St. Patrick's Eve., when she appeared in person at Gerhauser's Eden Theater, 409 Fifth Avenue, Brooklyn. She was accompanied by Jack J. Clark, hero of the first foreign trip of picture players, and the occasion responsible for the broken resolution was a charity benefit performance given by the Eden Theater for a destitute Brooklyn family.

Miss Gauntier and Mr. Clark were escorted by H. M. Warner, sales manager, and Jacques Spiegel, of Warner's New York rental department. Immediately after their introduction to the Eden's patrons, the party proceeded to the entertainment and ball given by the Brooklyn Local, M. P. E. A., where they were again applauded as they appeared on the stage of Prospect Hall. "Come Back to Erin," a Gauntier Warner's Feature, was shown as a part of the entertainment and was accorded a deserved ovation.

"The Cabaret Dancer."

The Kalem Company Shows a Two-Part Dramatic Subject With Many Good Situations Splendidly Handled.

Reviewed by George Blaisdell.

IN "The Cabaret Dancer" the Kalem Company has given us or will give us on Monday, April 6, a good straight dramatic story of every-day life. It is in two reels. The author is Louis B. Gardner. The producer is Robert Vignola. The one has builded on the foundation of the other and he has builded well. The story is of the country and of the city. Such of it as is of the country centers about a parsonage presided over by a gentle old clergyman—a fine type, and one those of us who know our rural community will recognize. The parsonage itself is plainly furnished—the pictures and the quaint style of wallpaper are important fac-

Scene from "The Cabaret Dancer" (Kalem).

tors in creating the rural atmosphere. The example of primitive ecclesiastical architecture that stands a couple of hundred feet from the home of the minister adds a clerical touch. Some of the story that has to do with the city is of a restaurant, where of course the dancer figures. This part of the picture also is well and convincingly staged.

In "The Cabaret Dancer" there is but one action. There are no episodes more or less related—or unrelated—there is no flying off at a footage-mounting tangent. The move-

Scene from "The Cabaret Dancer" (Kalem).

ment is swift, consecutive, compelling. The acting is of the sort or degree or quality, if you will; of which we are unconscious—and surely if this be not real art, what is?

Alice Joyce in the role of Linee, an artist's model and dancer, gives us what one of her admirers unhesitatingly denominated her best work on the screen—and the man who made the statement has seen all of it. He may well be right. She displays a sincerity and feeling that materially contribute to the illusive, the dramatic, quality of the subject. There is the abandon of the model making love to the artist; there is the mischievous recklessness of the bride just come to her ministerial father-in-law's home as she sits on the old-fashioned marble-topped table and in an effort to shock the naturally peevish old-time sweetheart of her husband playfully pretends to join him in a cigarette; there is the pathos of the unannounced departure from the parsonage when she feels she is standing in her husband's way; there are the delicate touches in her treatment of the many dramatic situations following the injury to her husband, incurred when he interfered with a man about to use a revolver, not knowing it was to be aimed at her by a disappointed suitor.

Tom Moore has the role of the artist husband who searches for two years for his wife. His best work is done when, his eyes bandaged, he suspects that the woman nursing him is his wife. There may be some who will feel that a man in his situation should have recognized her sooner; offsetting this is the fact he had not seen her in two years and had no means of knowing she was the object of the murderous attentions of his assailant.

James B. Ross is the clergyman. Alice Hollister is the old-time sweetheart, the implacable pursuer of the woman who displaced her. Harry Millarde is the impetuous Frenchman who took so seriously the repulse of the dancer, and Helen Lindroth is the landlady.

The picture will please all, and it will do so without the "adventitious aid" of spectacular incidents, if we except the nearly tragic struggle in the restaurant. It will delight the more particular clientele. There is a happy ending—the clergyman, satisfied that his daughter-in-law has earned and deserves his affection, extending his blessing to the reunited husband and wife.

H. B. COLES.

IT IS now more than a year since H. B. Coles, whose portrait adorns this sketch, took up his duties as general manager of the Precision Machine Company, manufacturers of the Simplex motion picture projecting machine.

The past fifteen months have been busy ones for Mr. Coles, but the results of his activity are surprising. When he took the business under his control on December 1, 1912, the Simplex factory and offices occupied a floor space of about 6,000 square feet. To-day the Simplex factory is occupying four floors in the same building at 317 East 34th Street, New York, with a floor area of approximately 25,500 square feet, and is running on a day and night schedule.

H. B. Coles.

Considering the brief period, this growth is remarkable and speaks volumes for the Simplex machine or Mr. Coles' work, or both, probably both. And it appears that the end is not yet. With Simplex orders coming in faster than they can be filled it looks as though a fifth floor will soon have to be taken and equipped. In view of these facts, most anyone will concede that Mr. Coles has been kept fairly busy this last year in seeing to the output of the growing business and in selecting new machinery and overseeing its installation.

Mr. Coles is eminently fitted for the position he holds, being a college graduate in electricity and mechanics. He has a most charming personality and is a gentleman by birth and breeding. Associated with him in this enterprise is Mr. Frank B. Cannock, the designer of the Simplex projector and other motion picture mechanisms bearing that brand.

REMOVAL NOTICE.

The American Kineto Corporation desires to announce the removal of its offices from the Longacre Building to the World's Tower Building, 110 West Fortieth Street, New York City. The new telephone number is 7750 Bryant.

Foreign Trade Notes

LONDON LETTER.

(*Special Correspondence to* THE WORLD.)

THE sub-committee in charge of the photographic and moving-picture section of the forthcoming Anglo-American Exposition, to be held in London, has been appointed and consists of E. S. Shepherd, chairman; Chapman Jones, Sir W. Abney, Sir H. T. Wood, Sir J. B. Stone, Sir P. Walts, Charles Urban, F. Renwick, Prof. Melbola, C. F. Butler, F. M. Duncan and S. R. Jupp.

* * *

Two new British film manufacturing companies announce their existence this week. The first is the firm of David, Hunter & Co., who have equipped modern studios on the banks of the Thames for the production of dramatic features. The company has not yet started working, but has had offices for some time in Norfolk street, London. Their products will be known as "White Star" films. The other enterprise is the Neptune Film Co., which is erecting studios at Elstall, also in close proximity to the metropolis. Mr. Percy Nash, formerly with the London Film Co., has been appointed as general manager and it is understood that this concern have already on hand one or two ambitious spectacular projects.

* * *

The Famous Players Company have disposed of the territorial rights for Great Britain of their feature, "A Daughter of the Hills" and "A Lady of Quality," to J. D. Walker, of the World's Exclusive Film Company. The Kalem Company's "Wolfe," has not yet arrived here, but judging from the "boosting" it is receiving, the Moving Picture Sales Agency anticipate heavy bookings with it.

* * *

"The Kinematograph is spreading the gospel of laughter through the picture palaces and is doing as good a work as the parsons," said the Rev. J. A. Waldron, a London vicar, at the annual dinner of the Kinematograph Exhibitors' Association. Other supporters included Mr. W. W. Jacobs, the novelist; Mr. Greenwood, of the Theaters Committee of the London County Council, and Mr. J. F. Brockliss (Lubin Company). General Sir Robt. Baden-Powell, the hero of Mafeking and the head of the Boy Scout movement, was an admirer of the Kinematograph. "It is a great power for good or evil," he said, "but its responsibility is immense."

* * *

The first report of the British Board of Film Censors provides interesting reading. Practically every British firm submits specimen films for approval before proceeding to issue their releases to the renters, and also prominent upon the list are the following American agents: American Company, American Films, J. F. Brockliss, Flying "A" Features, Edison, Essanay, Famous Players Company, Imperial Film Company, Moving Picture Sales Agency, Prieur & Company, Selig, Thanhouser, Universal, Western Import and Vitagraph. Since March 1, 1912, about 7,628,931 feet of film have been examined in 7,488 different subjects. Of these, 6,861 received the first class "universal" certificate and 627 received the "public exhibition" certificate. The films to which exception has been taken number 144, and those rejected entirely, 22. The reasons given by Mr. G. A. Redford, the president, for the prohibition of the last named are: Indelicate and suggestive sexual situations, indecent dancing, holding up a minister to ridicule, cruelty to animals, indelicate staging, executions, excessive drunkenness, procuration, abduction and seduction, impropitious native customs and materialization of Christ or the Almighty. In these cases, where a film has been censored, it is the custom to return the positive with a rejection certificate to the makers or their agents, and so far there has been no attempt to exhibit films so treated.

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Extraordinary claims have been sent out for a revolving moving picture screen which a Russian inventor is attempting to establish in this country. The screen resembles a huge disc, so fixed as to revolve at any speed. The center of the disc is so arranged as to be out of the picture; that is, the projected image will only occupy a portion of the entire screen. During an exhibition, the screen is revolved at such a speed as to give the effect that the picture is being projected upon the atmosphere, while the transparent nature of the screen further permits of several novel and striking illusions being worked from behind.

J. B. SUTCLIFFE.

PARIS LETTER.

(*Special Correspondence to* THE WORLD.)

GEORGE MARCK'S sensational moving picture lion act is now featured at the Alhambra Music Hall, and will eventually go on the Variety Theaters Controlling Syndicate's circuit in Great Britain.

* * *

Astruc, who built the Champs Elysees Opera House, has invented and patented a new fauteuil for amusement halls.

* * *

Your baseball players while touring Europe were duly cinematographed when they were the guests of the American millionaire, George A. Kessler. Mr. Kessler had moving pictures of the men taken by Pathe Freres in the garden of his beautiful house at Passy, Paris.

* * *

Friday, February 28th, the Society of Engineers watched with keen enjoyment Charles Urban's natural color pictures of the Panama Canal. The evening at the Kinemacolor, Edward VII, was expressly set aside for the society, and was the occasion for the first exhibition in Paris of the canal views.

* * *

The Cines Company announces that from April 3rd onwards, "Quo Vadis?" may be rented direct from the firm. Until that date Aubert has the rights of the film. The company has just appointed G. Reynaud, of Marseilles, as its agent for the Midi of France.

* * *

The second series of Suzanne Grandais pictures are likely to be of high quality. There will be eighteen subjects in all, nine short and nine long, comprising dramas and comedies. The pictures will be taken in Paris. Suzanne Grandais, it will be remembered, was once Gaumont's star actress.

* * *

Everywhere I move in trade circles I am told that the time has come when the name's the thing. The public has tired of seeing just photoplays made by such and such a company and resents being kept in ignorance of the nomenclature of the many excellent screen artists. Hence the growing popularity of Max Linder, Prince, John Bunny, Costello, Henny Porten and Suzanne Grandais, to mention only a few of the artists already known to Parisian picture playgoers.

* * *

An American exhibitor is relating to his friends how he obtained an advertisement through writing to the King of England. The proprietor wrote, offering to place twelve boxes at his Montmartre Theater at the disposal of King George on the occasion of his coming visit to the French capital. His majesty replied formally through his secretary and a copy of this letter, dated from Buckingham Palace, is to be seen, printed in large type, outside the picture theater.

* * *

E. H. Montagu, of the Selig Polyscope Company, London, came here the other day and superintended the destruction by fire of a number of old Selig negatives. The conflagration was at the works of the Eclipse Company.

* * *

William Decroix, of Berlin, has concluded arrangements whereby Mlle. Renée Dauge who, some years ago, was one of Pathe Freres' child artists, will join the Decroix Company of photoplayers. She will appear in a special series of comedy pictures and will be featured as "Odette."

* * *

In recognition of the bestowal of the Legion of Honor on Charles Pathe, a number of his friends are presenting the president of Pathe Freres with a handsome work of art.

* * *

Excelsior, the daily illustrated, is the latest Paris paper to devote a weekly column to the interests of the moving picture shows.

Regarding the Hearst-Selig motion picture news enterprise, I am informed that a representative of the Hearst publications was in this city last December and completed arrangements for the Paris service of film news. This work will not be dealt with in any way by the Hearst newspaper correspondents.

* * *

Frederick Burlingham's film, "Down the Crater of Vesuvius," has been purchased for Paris by the Cinema Exploitation Company, a subsidiary Pathe company. The picture is now being screened with great success at the Pathe Palace.

* * *

Selig's "Tom Mix" pictures are vastly to the liking of thousands of Parisians who have packed the many picture theaters featuring his films.

* * *

Despite the prejudice against Teutonic productions, Henny Porten has completely conquered Paris. The great Messter production, called here, "The Heroism of a Frenchwoman," now ranks as one of the big successes of the present season. Thereby hangs a very romantic tale. Paul Ladewig markets the Messter films in France. A year ago he offered to the trade the aforementioned Henny Porten feature. Not one buyer came forward, and the reel was relegated to Mr. Ladewig's safe. A few months ago Charles Mary, a newcomer in the business, saw the picture exhibited publicly in Berlin. Immediately he purchased the French rights, returned to Paris and made a name and fortune with the despised film. That is the story of Henny Porten's triumph in the French capital.

* * *

An important private exhibition of "Excelsior," a cinematographic ballet, was given at the Cinema Lutetia Wagram by Charles Mary. The production depicts a ballet which created a furore in Paris some twenty-five years ago when it was presented in the Eden Theater, constructed for the spectacle. In addition to the multifold ballet scenes, there are some fine, natural, scenic views. The film tells the story of the progress of the world and the results which have accrued from achievements of Papin, Volta and de Lesseps. The artists include the principal stars of the Scala Theater of Milan and the entire ballet corp of that theater. Several of the pictures were taken in Egypt. The film lasts about two hours and is accompanied by the music of the original "Excelsior." It was very favorably received at the Lutetia Wagram. Messrs. C. De Daue and Paul Ladewig, owners of the French, English, Russian and German rights, inform me that a syndicate has purchased the film for the United States for a large sum.

* * *

The Cine Journal publishes the news that a company with a capital of $84,000 has been formed in Vienna with the object of exploiting the Edison Kinetophone. Max Paschka and Richard Schwarz, of Vienna, are named as directors.

* * *

While on his visit here Felix Isman gained the reputation of smoking the largest cigars in the world. A number of these magnificent and titanic weeds still remain in Paris as souvenirs of Mr. Isman's brief stay.

* * *

My Vienna correspondent writes that the famous American actress, Madge Lessing, has played in an amusing photoplay for a Vienna firm. The picture is called "Where's Colleti?" It had a great success in the Austrian capital where the pretty actress is a great favorite. The film was published immediately after the run of her telephone sketch at the Apollo vaudeville theater.

* * *

It is rumored that the big building in the rue la Boetie, once a skating rink, is to be converted into a picture theater. At one time the American manager, C. B. Brockway, contemplated this proposition, but nothing materialized.

* * *

Andre Deed's tour, about which I have already written, came to an unhappy end at Geneva and a sequel to the tragedy was heard last week in a court of law. Deed contracted with a Mr. Figueroa, said to be an American, to tour a cinematograph sketch. At Lausanne everything went well, and the hall was packed to capacity every night. Subsequently, the impresario was too avaricious and announced prices which effectively kept the people away. At Geneva, Figueroa told Deed that his supply of cash had run out and suggested that the moving picture artist had better continue the tour on his own account. Deed, however, preferred to return to the gay city. At Paris four stage hands who were employed in the show sued Deed for salaries. In spite of the cleverness of counsel for the defense, Deed was ordered by the court to pay the money owing, although it had been proved that defendant had brought the troupe back to Paris at his own expense. Deed now says, "Give me a studio and I quit cinema sketching for all time."

JOHN CHER.

New Edison Series.

Will Be Sensationally Dramatic With Marc MacDermott in the Leading Role.

ON APRIL 7TH Edison launches a new series in which Marc MacDermott will assume the leading role. "The Man Who Disappeared" is the title of the series, which is being written by Richard Washburn Child, the well-known magazine writer. This series will be released on the first and third Tuesday of the month.

Popular Magazine will feature the stories at the same time that the films appear on the screen. This is part of the Edison policy of allying itself with the big periodicals in the exploitation of its serial films. Similar arrangements with The Ladies' World, Pictorial Review and Short Stories have proven highly successful, and there is no doubt that the tremendous circulation of Popular Magazine will prove a big asset in the boosting of this new series.

Marc MacDermott.

"The Man Who Disappeared" is to be the most sensationally dramatic of all the serial releases. The first film, "The Black Mask," tells the story of John Perriton (Marc MacDermott), who is in love with Mary Wales. Her brother Nelson has forged her name to a check, has been caught by his brokers, and will be arrested if the check is not made good at once. Nelson pleads with John for help, but is refused until the entrance of Mary recalls to John the pain that such a disclosure would cause her.

He then agrees to loan Nelson the money, but the boy, thoroughly bad at heart, attempts to steal his sister's valuable necklace. Being interrupted in his work by the butler, he kills him, and is about to escape with the necklace when John overpowers him and tears his black mask off.

Mary, awakened by the noise of the struggle, comes down stairs, and Nelson, in the panic, begs John to put on the mask and pretend to escape. John does so, to save the boy, but Mary, seizing him, removes the mask and John stands before her apparently a thief and a murderer. Having rashly begun the deception, he refuses to expose Nelson, and leaves the house branded as a criminal.

The remaining nine films trace the career of John Perriton as a fugitive from the law. He sinks out of sight of the world he knew and has many thrilling adventures in the new strata of life into which fate has driven him.

Marc MacDermott, with his unlimited powers of dramatic expression, his mastery of technique and strong personality, is ideally suited to portray such a character as John Perriton, the gentleman of high ideals who, through his love for Mary Wales, becomes a creature of another world. His experience with such stage celebrities as Mrs. Patrick Campbell, Marie Dainton, George Rignold, Richard Mansfield and others enabled Mr. MacDermott to become one of the leading figures of filmdom immediately upon his joining the Edison Company several years ago. He has steadily built up his reputation until he stands to-day without a peer among photoplayers. As the leading man of the Edison European players for the last two summers, he has had great opportunity to display his genius and versatility, and he has further added to his laurels by his masterly portrayal of the stellar roles in the big Edison multiples.

With so gifted an actor portraying this unusually interesting and thrilling role of John Perriton, "The Man Who Disappeared" ought to be one of the biggest serial successes of the year.

"All's Right With the World."

Editor Moving Picture World:

Dear Sir:—It's great and getting better all the time. I refer to the Moving Picture World, and it is foolish for any live exhibitor to try to do business intelligently without it. Check for one year to March 31, 1915, enclosed.

Yours truly, PRINCESS THEATER.

Hartford, Conn.

A Cameraman's Experiences

A Glimpse of Moving Picture Conditions in Central America and Peru, Described in a Letter to Jas. S. McQuade.

I HAVE just received a letter from Baron F. von Teuber, who left this city about eight months ago as special camera man and representative for the Selig Polyscope Company. The territory which he was instructed to cover included the West Indies, Central America and South America.

Since his departure the Baron's life has been one of adventure. He has brushed up against the Federals in the south of Mexico, near the border line, and he arrived in Peru just in time to be an eye witness of the coup d'etat that led to the deposition and imprisonment of President Billinghurst, of Peru, in Lima. The letter to me was written in that city, and it contains some interesting and surprising information concerning the condition of the moving picture trade in the countries through which he has traveled.

"Up to the present time I have not been through the interesting parts of South America," writes the Baron. "I have just begun with Peru. All through the West Indies and Central America, I have noticed an increase of nearly 50 per cent. in moving picture shows, within the last six months.

"In the West Indies, American pictures predominate. In some of the Central American republics the trade is equally divided between the European and the American market. In South America nothing but European pictures are being shown. Here the exhibitors depend entirely upon the local exchanges and take whatever they get; and not having any resort to Spanish-American trade journals, which would familiarize them with American moving picture productions, they are devoid of any knowledge of the American film market.

"Wherever I have shown Selig pictures they have been received with great enthusiasm, especially the 'Cowboy Millionaire' and 'The Outlaw.' The public here is becoming tired of French drama, and our western pictures are not unlike their own outdoor life.

"While crossing the border of Guatemala into Mexico, with the intention of taking a few feet of film of the revolutionary movement, I unexpectedly fell in with the Federal army. They did not appreciate my presence, or perhaps did not like my suspicious-looking outfit on pack mules. Some of the Selig trunks were large enough to contain machine guns, and my own paraphernalia for self-protection, consisting of a Mauser, etc., sealed my fate; or, at least, I thought it had. I was kindly requested to keep clear of the camp and to retreat to where I came from—Chicago. Although I was only forty-eight hours on the Mexican frontier I saw enough of the fighting to convince me that it was not lack of courage to beat a hasty retreat, as it would have been foolhardy, after the Red Cross had been fired upon, to remain there any longer. I made my retreat among a number of refugees, and had to cross a big stream. With pack mules this was no easy job. When I reached the other shore I got more courageous and helped to return the rifle fire, with the refugees, which was kept up from the other side.

"Upon my arrival in Peru, I ran into revolution number two. I put up at the Maury Hotel, Lima. About 3 o'clock in the morning cavalry patrols were heard passing through the streets, near the hotel, and soon after volleys of carbine fire broke out. As soon as it became light enough I mounted a moving picture machine, with telescopic lens, on the balcony of the hotel, and secured about 150 feet of film of the action going on below. I then sighted on the soldiers firing from the Cathedral tower; but one of them spotted me, and, evidently, believing that I was rigging up a rapid fire gun, he took a pot shot at the machine. His aim was too low, intentionally or otherwise, and the bullet glanced down to the street, killing a small boy standing on the pavement beneath.

"The attendants of the hotel at this juncture begged me to withdraw the machine, as I was making the building a target for the fire of the troops.

"During the engagement I saw four soldiers carried out dead and placed in front of the Cathedral of the Red Cross. Later, two were brought from the Palace, and a man killed on the Calle Judios added to the score. Many others fell—wounded or dead, it was impossible to say. About 5 o'clock the general engagement ceased and we could see a detachment of soldiers swarm into the Palace, through a window at the end of the Plaza. For an hour more, however, there was desultory firing on all sides of the Plaza. The streets were crowded and a number of abortive counter-demonstrations were attempted. The troops cleared the square and fired volleys over the heads of the crowds to keep them back in the side streets. By 6 o'clock everything was quiet."

Here Baron von Teuber states that he had enough of revolutions and that he will leave Peru for Chili about the end of March. Another part of his letter refers to the manner of exhibiting films in Peru, which he describes as "very singular and obnoxious."

"Every reel, as is customary here, is cut into several parts. Last night I saw 'Tom Mix' in the Teatro Cinema, cut up into ten parts, with Spanish titles. This enables the exhibitors to get along with less reels, as it takes more time to show the picture in ten parts, and it makes the public believe that they get more for their money. It is nothing but a foolish scheme and does the picture no good. I am sure the public does not enjoy such an agonizing exhibition. Every few minutes the lights are turned on, until the next part has been put into the machine, and since no film, European or American, has been produced for such treatment, it makes the picture appear foolish and disconnected.

"The art of motion picture exhibition is not known in Peru. 'Quo Vadis' while being shown here was cut into forty parts, and it took four days to show the picture! Some people, of course, could not go every day, and I doubt if anyone saw the beginning and the end. Just picture 'The Adventures of Kathlyn' cut in 100 parts! Why, they would have to hire the Municipal Theater here, for a period of one year; and some people, I presume, would go insane in the effort to see the last part.

"In regard to the film trade in Peru, I notice that the exchanges are buying very cheap, and are satisfied with inferior material. Once in a while an exchange will offer a good reel. They pay less than two cents per foot for the films. They also handle a good many new reels and buy them from abroad, at 22 cents per metre.

"The film business in Peru and part of Bolivia is being handled from Lima by two exchanges—the Compania Internacional Cinematografica and the Empress Del Cinema-Teatro, Limitada. These agencies have a monopoly on the moving picture trade, and are doing pretty nearly as they like. The picture theaters in Lima show, on an average, four thousand feet of film a night, and pay for the service from $150 to $250 per month. The owner of a fashionable confectionery store is giving a free show. He receives about 170,000 feet of film, per month, for $125!

"There are twenty motion picture shows in Lima, with a seating capacity of 18,000. In the suburbs and in the interior of Peru, and in the section of Bolivia covered by the two exchanges mentioned, there are forty more shows, giving the two agencies sixty shows to work with.

"I have learned from a reliable source that these two exchanges have cleared £60,000 ($300,000) within the last three years. They are constantly on the warpath, and they are not driving the business to the limit by any means. They don't know how."

Baron von Teuber states that the Compania Internacional Cinematografica has an inexplicable prejudice against American-made films, and that this adverse feeling has nothing whatever to do with existing conditions there. The Compania Impersa Del Cinema, however, has no such feeling and is favorably disposed.

"The French and Italian pictures shown here are more or less obscene, and are, therefore, more in demand by the theaters," the letter continues. "I cannot see why American pictures would not find enthusiastic audiences. The public, I think, have never been offered anything but loose stories. I have just been told that 'Tom Mix' was shown again last Sunday, and that the audience applauded, a very unusual thing here.

"I understand that the Universal Film Company, of New York, had an agency established in Lima only a short time ago; and that it failed. I do not know the reason why they could not carry on the business. It is doubtful if this agency was directly connected with the above-named company. I presume some individual started the office single-handed, and merely assumed the name of the Universal Film Company to further his ends."

Baron von Teuber closes his letter with the following optimistic belief in THE WORLD:

"I sincerely believe that a Spanish copy of THE MOVING PICTURE WORLD would not only do wonders down here, but that it would be also a paying proposition."

Well! Well! Well! Baron! There are no philanthropists just now around New York to foot the bills.

JAS. S. McQUADE.

LOOK OUT FOR HIM.

Editor Moving Picture World:

Dear Sir:—E. A. Boehm claims he represents the Royal China Company of Sebring, Ohio. Has sample outfit of dinner sets. Will take your order for forty-two piece set and you generally order from 50 to 250 sets at $3, selling them to your patrons at $2.98 per set. He collects 20 per cent of the amount of your order, and is gone. The proposition is so very good and he is such a smooth talker you are sure to bite.

The Royal China Company of Sebring, Ohio, has wired me he was dischared by their firm last October and is obtaining money under false pretences. Look out for him and have him arrested. There is a warrant for his arrest in Los Angeles.

ONE OF HIS DUPES FOR $30.

The Screen Children's Gallery

By W. Stephen Bush

"Andy" Clark.

"ANDY," who made the "Andy" series famous, was called to his first interview straight from the camera and in full costume, the latter consisting of a grandfather's high hat, a pair of long pants and a black mustache.

"Andy," known in the Bureau of Vital Statistics as Andrew Clark, is about eleven years old. His entrance into the silent drama was as abrupt as it was sensational. Encouraged by Frank Bannon, who acted as the Mentor of the interviewed artists, he freely recited the story of his debut in screen life.

"Andy" Clarke

"I was playing ball," he began ingenuously, "in the lot right next to this place when a fellow comes out and says to me: 'Say, do you want to play in the Edison pictures?' I said: 'Sure thing,' and went right in. The name of the play was: 'How the Boys Fought the Indians,' and I tell you it was a corker. I guess I didn't do so badly because they sent for me again, and now I am here for good."

"Andy" is a baseball fanatic, and while the season is on all other topics of conversation seem stale and unprofitable. Nothing could have called an American youth from a hotly contested baseball game but the summons of the motion picture. The beckoning hand of fate took a big chance when it seized upon the rumpled locks of "Andy" just as he was in the supremest joy of pitching for the home team. Needless to say, "Andy" is the beau ideal of all the verdant youth in the regions of the Bronx. He could mobilize a volunteer army of many thousands and lead them anywhere. For this hero-worship "Andy" has no use whatever.

"You ought to hear the fool questions the fellows ask me at the school," he said, his winning, freckled face lit up by the humor of the situation. "They all want me to get them jobs here and I just tell them it's all right and then let it go at that." Asked what he would rather do, attend a lecture on chemistry or go to the circus, "Andy" viewed his questioner with undisguised suspicion. After a visible effort to suppress unparliamentary language, he voiced his preference for the circus.

When "Andy" grows up to be a man he will be either a baseball player or a doctor or both. He thinks there ought to be more kind doctors in the world. He was sick himself recently, he said, and, therefore, in a position to know the necessity of having kind doctors about.

I asked "Andy" whether his doctor had been lacking in kindness. For a moment "Andy" knitted his brow, and there was a slight tightening of the jaw. Then he said, with a most pugnacious emphasis:

"He had to be nice, that's all."

He took a convulsive hold of his ancient hat, as he uttered the words, and I was just diplomat enough to pursue the subject no further. He, however, without any urging, added these cryptic remarks:

"I will take a chance at anything once, and if it don't work, why it is 'Never Again.'"

"Andy" scouted the idea that he was in the pictures merely for the money there was in it. He said he liked the fun. When Mentor Banon sniffed audibly at this statement, "Andy" instinctively assumed a fighting pose and I thought it wise, and in the interest of peace, to step between them and change the subject. There is just enough of the ancient Milesian blood in "Andy's" veins to precipitate a physical combat with a giant if he thinks he is being wronged.

Everybody in the Edison studio loves "Andy" and the vast army of fans loves him no less. The fairies having blessed him with the power of making others laugh, mortals can do no more than congratulate.

Edna Hamel.

EDNA, who still has two years to travel before entering her 'teens, is, in spite of her tender youth, a theatrical veteran, having begun her artistic career as the "Baby" in Francis Wilson's popular success, "The Bachelor's Baby." Four times she has been to the Coast and very many more times she has tasted the adventures of the road. She played with Thomas Jefferson in "Rip Van Winkle." For the last five years or so the Edison studio has been her headquarters. Asked for the reason of her pronounced loyalty to the Edison studio the young lady replied that "she liked the way Mr. Plimpton spoke to her when she made her debut in the silent drama." She and "Andy" go to the same school and are inseparable, "Andy" seeming satisfied at all times to defer to her. Like "Andy," she is ambitious in her studies in school, and only recently received a prayer book from one of the sisters as a reward for her perfect lessons. She, too, is tormented by the admiration and the "silly questions" of her schoolmates.

Edna Hamel

"Recently I played a part where I had to fall into the water," confided Edna to the interviewer, "and they asked me whether I got wet."

At the suggestion of Mentor Bannon, the little miss danced a highland fling on the spot, the mentor furnishing the music.

Some of the Edison pictures in which Edna has been seen to advantage are "Sophia's Imaginary Visitors," " The Little Bride of Heaven," "Mr. Sniffikin's Widow." The pictures accompanying these lines show "Andy" and Edna in a new picture called "Quarantine." It promises to be very funny.

When it became known in the studio that the interviwer of screen children was around a charming group of all the rising artists gathered like bees around a hive and Mr. Seay, the children's idol, snapshotted them in a jiffy.

Group of juvenile actors at the Edison Studio.

Moving Picture Educator

Easter Exhibitions.

THE Easter season is the one in which more pictures are used than at any other time. At no other time has the exhibitor such an opportunity to combine with the best forces around him to serve them with just that which they most require. Because of the progress which has marked the growth of educational pictures, the number of suitable subjects is now not only large, but exceedingly so; let it not be supposed that the biblical and religious lists alone—large as they are—are the only ones upon which to draw for suitable Easter holiday programs.

For the immediate association with Eastertide, the large list of suitable biblical and religious pictures offers every inducement for the exhibitor to show to what a large extent the moving pictures have entered into the true spirit of this holy season; no part of the "Holy Land" has been neglected in the search for suitable scenes and associations with which to clothe subjects of a semi-religious character; these, with other more secular educational subjects, together with many of the high-class "feature films," make it that in all the more than twenty leading picture houses throughout the country have no excuse for not giving their patrons not only an unusually good program, but an especially seasonable one, besides taking the opportunity to prove to all classes of people what is the true strength, character and value of the moving picture.

The Value of Moving Picture World Reviews.

The recent verdict of a jury upon the question of the moral value of certain pictures, after a thorough and exhaustive trial in New York City, is of great importance to readers of The Moving Picture World. Every one conversant with the facts knows now that the verdict of the jury and the comments of the judge are exactly in line with the reviews and comments of The Moving Picture World. The large number of The World readers, however, may not be so equally aware of the nature and value of this verdict to them. The trial of the producers of these pictures was also the trial of the attitude and opinions of The Moving Picture World; had the pictures been upheld, the value of The World's reviews and comments must necessarily have considerably depreciated, and any who resented the opinions expressed in those reviews could have gloried in such a rebuke.

As it now stands, there is a noticeable similarity in the attitude of the court and The Moving Picture World in the judgments passed upon this particular kind of picture. It may not be presumed that the learned judge who presided at the trial is a reader of "The World." Even if he were, he, of course, would not use the language of this paper for a judicial utterance; nevertheless, it is strangely significant that in approving the verdict of the jury, the judge used the same words in describing the pictures in question, as were used in the comments of "The World," which were: "They reek of the sewer." While on other pages of this paper, proper notice of the various results of this trial and verdict will be taken, the writer of this page believes it an educational duty to refer to this one fact that the attitude and opinions of The Moving Picture World, a jury of intelligent citizens, and a learned court are identical; this fact must be very encouraging to the readers of "The World," and will strengthen their faith in the reviews of their favorite paper. It is interesting to note that no punishment beyond a "suspended sentence" was meted out to the offenders; punishment was not sought, a verdict was all that was desired.

An Opinion Worth Recording.

We are indebted to Mr. Daniel Kilham Dodge, of the University of Illinois, for the following extract from a news letter in the Springfield Churchman by the Right Rev. E. W. Osborne, Bishop of Springfield:

> One more pleasure I may note; a really good moving picture, an especially good one; Victor Hugo's "Les Miserables," beautifully designed, wonderfully acted and on films of great excellence.
>
> I have seen none so perfect before. When pictures reach this standard they are educational indeed, and may be a great power for good. With such stories there ought, I think, be a lecturer, a sort of chorus, to give the thread of the story to all who might not be familiar with it. I hope we may come to that yet.

The Bishop of Springfield evidently takes a warm interest in educational kinematography; the practical question he raises at the close of his remarks is one in constant consideration. Comments of this character are encouraging alike to producer and exhibitor, and tend to fix the attention on the class of pictures which demand approval in high places.

How Moving Pictures Can Be Made More Valuable to the Community.

The above is the title of an address delivered by Mr. Orin G. Cocks, Chairman of the Board of Motion Picture Censors, recently at an exhibitors' dinner. A spirit of civic pride would justify every community if it followed this commendable example. Divided opinions and factional contests are unworthy any body of citizens when such an important subject as the best uses of kinematography is the issue. Newspaper reports from all parts of the country show a spirit of unrest on the many-sided questions of the moral and educational value of the pictures; many of these show how, in many places, they are still contentious over many matters which have long ago been settled in most of the larger centers. Editorials in many provincial papers show that in these places the wider knowledge of the greater uses of the moving picture is still lacking. It would be a great help to the moving picture fraternity generally, and to the public at large, if the oft-repeated advice to loan a copy of their trade paper to the local authorities and public scribes were followed up by the exhibitors and other subscribers. Wherever this has been done there has been an advance in the knowledge and purposes of practical kinematography.

In the address above referred to, Mr. Cocks repeated suggestions often given here, and which, as they are now given by another authority, may be worth repeating in the hope that they may be more extensively acted upon. They are as follows: "Co-operation between all local social organizations, all civic agencies, public schools and churches." That the pictures are an abiding factor, or in the more common vernacular, that they "have come to stay," must be the accepted basis of every discussion; it is not a question of pictures or no pictures, but what kind of pictures, and what adaptation of the pictures will serve the interests of each community. A noticeable change in public sentiment now shows that the nature of all criticisms is changed from being directed against the pictures themselves, to the manner in which they are displayed; in other words, those who formerly sought to kill them are now debating how best to give them more life, and better life; fulfilling the old truth that a convert often becomes the strongest advocate.

Brief, Yet Vigorous.

A brief, quick glance over the country shows that everywhere the moving picture is engaged in every possible educational and industrial work.

* * *

From Birmingham, Ala.: The Southern Shoe Retailers' Convention were enlightened by a series of films on all classes of shoe making, together with the intricacies of a modern factory. In addition, the history of shoes was shown in a very interesting manner, from the shoe of the ancient caveman, through the period of sandals of the East, the Indian moccasin and the wooden "sabot" of the French and Belgian peasants. The beauties of the later French period, noted for slippers of extremely dainty appearance.

* * *

The University of Wisconsin, which was perhaps about the first to give kinematography its proper place in educational work, is about to establish "an extension division for the promotion of visual instruction." Mr. W. H. Dudley, head of this special bureau, declares that immediate steps will be taken to provide a library of educational films to send to schools and social centers throughout the State of Wisconsin.

* * *

In the State Reformatory for Women in Bedford, N. Y., the moving picture has been introduced for the double purpose of giving pleasure to the inmates as also to teach strong moral lessons, which it is believed will have a good effect. "Les Miserables" was the first picture shown and this will be followed by a series so selected that the distinct object for which they are shown may be attained.

Mr. Vernon Goes Abroad.

The New President of the World Film Corporation Seeking Big Subjects for the American Market.

By George Blaisdell.

THE new president of the World Film Corporation, G. L. P. Vernon, sailed on Wednesday for England. The present company, as is well known in the trade, is the successor of the World Special Films Corporation, having taken over that organization as well as the Pompeii Company, Inc. Mr. Vernon's first objective point will be his lifelong home, London. Although this is the first alliance of the new president with a motion picture company, that fact is not to be construed as indicating that his interest in kinematography is of recent birth. Mr Vernon has been connected with the stage all his adult life. As Lee Vernon he was for fifteen years the leading English tenor. He has sung in all the capitals of Europe, and been honored by the patronage of monarchs, including among others the Emperor of Germany, the King of Italy, the Czar of Russia and the Sultan of Turkey. In 1903 he was selected by the German tenors to sing at the fiftieth anniversary of Frankfort-on-the-Main. His family is prominent in Old England.

These facts are cited the better to identify this newcomer in the film industry, not because the subject of this article himself lays any stress on them. As a matter of fact, when the writer was talking with him on the Saturday prior to his sailing for home he refused to talk about himself. He said he only desired to lay before the men of the film industry the aims of the World Film Corporation. Mr. Vernon admitted that he was at the age when singers are at the height of their powers and added that his voice was never better, but he was so impressed by the business possibilities of the motion picture industry that he had decided to renounce the operatic stage and confine his whole attention to the securing and marketing of the best obtainable subjects. He said that for many years he had been a follower of motion pictures —that he had followed them because they appealed to him —and that he had given much thought and study to them.

"It is my intention to have the World Film Corporation market only the finest features we can possibly procure," said Mr. Vernon. "We want to send out only those subjects that will justify the exhibitor in charging at least 25 cents admission — productions that will increase receipts, that will hold securely the great public now going to the picture theaters, and create a new clientele. Why, in England there are many houses that charge all the way from 37 cents to $1.25, and at these figures not only fill but crowd their theaters. The same is true of France, where as in England it is nothing unusual to see many attending the performances in evening dress. I intend to visit all the foreign studios, to study the market on the other side, to meet the manufacturers and the prominent exhibitors. My idea is to secure features of quality, and in so doing not to let the matter of money stand in the way. By buying the very best that can be produced, I believe we will materially help the producer. We want him to understand that we are going to do our best to create for him a market for his most artistic productions, features to the making of which sufficient time is given, as opposed to the plan of turning out pictures against time. In this connection I may say right here that it is our intention to release one big feature every week. While this is not to be construed as arbitrary, I believe that our alliances will be such that we can easily do this and without in any measure sacrificing quality to haste.

"I don't mind saying that my idea of a feature is such a picture as our 'In Hoc Signo Vinces,' or, if you will, 'The Triumph of an Emperor,' as it will be known in this country. It has been heartily approved among others by the Pope. It appealed to him as a fine picture, with pronounced educational and moral qualities. We want subjects that can be viewed by children not only with safety but also with profit; in other words, to get away from the blood and thunder. Personally, I also like such pictures as 'Joan of Arc' and 'The Last Days of Pompeii,' those of historical value, and those are of the style I am going after. If necessary I am prepared to pay money in advance for the production of the pictures we want; we propose always to be in a position to purchase the negative outright and take the entire rights for the United States and Canada, not buying less than twenty-one prints of each subject.

"We intend to handle these productions as theatrical propositions—in regard to advertising, for instance—everything on a big scale. In my travels over Europe for fifteen years I have made a study of popular taste, as to what appeals to people over the footlights, that is, from the artistic viewpoint. So while I am away—and I may be away months—I am going to encourage manufacturers to do their best and give them to understand that money will not stand in the way of our getting what we want. This may be a good time to say that the capitalization of this company has been increased. Prominent Wall Street men have come in with the object of making it big from a commercial point of view; they have done this for investment and not speculative purposes. I intend also to interest London bankers. Since coming into this company I have been approached by some of the largest theatrical people who have expressed a desire to book our productions.

"We are sending out two road shows next week—'Joan of Arc' and 'The Triumph of an Emperor.' These will be sent with all the accessories of a theatrical proposition, advance men, etc., and we are spending a great deal of money in newspaper advertising.

"It is my intention to establish branch offices, as our business develops, in London and Paris and probably in Rome. We have a good organization here. I believe in Mr. Selznik we have a general manager second to none in the trade.

"Are we to confine our attention to the longer multiple reel stuff? By no means. We are after good pictures, be they as short as two reels, or even one. Yes, I believe people in this country as well as abroad will pay 25 cents to see good single reels. And scenarios? No, we are not going to ignore that side. If we get hold of a big subject we will have it produced by one of the big manufacturers. So in my travels about the Continent I shall be on the lookout for a fine scenario. And in regard to the scrutiny that will be bestowed on the pictures in this office. No subject will be released until it has been passed by the Board of Directors."

Mr. Vernon is no stranger to the ocean-crossing trip, as he has made it twoscore times. It will be seen from this statement that he is well acquainted in the United States. As a matter of fact, he has made a special study of conditions in this country and Canada in the past two years, having visited every city of importance and looked into the situation as affecting the theaters and pictures, the latter from both exchange and exhibiting angles.

G. L. P. VERNON,
President of the World Film Corporation.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE censorship microbe has come to life again in New York. This time it has bobbed up in the outskirts of the greater city—Queens County, by gum! An assemblyman from that domain last week introduced at Albany a resolution to create a State commission to supervise the licensing and regulation of moving pictures; and the intention is that all films must be submitted to the commission and licensed by it before exhibition. The commission is to consist of three members to be appointed for a term of six years each, the chairman to receive $3,500 and each of the other commissioners $3,000 per year. Soft, eh? Particularly so when we take into consideration the card the commission will carry up its sleeve—authority to appoint not exceeding sixty advisory commissioners to assist it in the examination and licensing of films. The resolution did not mention any remuneration for the advisory members. Perhaps the assemblyman thought it would look too raw. It may have been an intentional oversight as a bait for support from the up-State assemblymen. The vote on the resolution will be watched with interest not only by the people directly interested in the motion picture business, but also by the thousands of others who feel that they are already overburdened by unnecessary taxation.

* * *

One can readily see, whatever real motive may hover behind the resolution, that the measure should be scrutinized to the last degree, as it comes from a county with a recent reputation that savors of anything but reform. It is but recently that three of the foremost men of that county (former Congressman William Willett, Jr., Joseph Cassidy and Louis Wolter) were convicted and are now under sentence for bartering a supreme court nomination, Willett being the man who was to be placed upon the bench. So that any legislative suggestions coming from that part of the State, for a while at least, will be received with a spirit bordering closely upon suspicion, no matter how sincere and honorable its sponsors may be.

* * *

The resolution should be decisively beaten for many reasons. In the first place, there is no clamor for a different censorship than is now in operation. Had the measure been introduced a year or more ago it would have been in accordance with a demand of the time. In the second place, the result of a recent trial in Judge Swann's court in this city clearly demonstrated that a remedy is at hand for any of the reformers who may be dissatisfied with the rulings of the existing Board of Censorship. In the third place, the present system of censorship does not cost the people of the State, or any part of it, a cent; and no reason can be shown for a displacement of that system by another that will cost the taxpayers thousands of dollars annually. In the fourth place, there are now pending in three States—Illinois, Ohio and Pennsylvania—contests on a constitutional question which is identical with one which will be brought up in this State should the resolution presented by the assemblyman from Queens County be adopted and a law framed upon it. No matter which way the question now pending in the three States named may be decided, it is a certainty that the contests will not end until the Supreme Court of the United States has passed upon them, and whatever ruling is then made will be binding upon every State in the Union. Therefore it is a waste of time of legislative bodies that can be more affectively applied in other directions and a waste of the taxpayers' money to press such a measure as that which now comes from Queens County.

* * *

No sponsor of that measure can reasonably contend that the fundamental principle involved in it justifies its enforcement pending the final decision of the United States Supreme Court because, as already stated, that principle is now sufficiently upheld and protected by the existing Board of Censorship and rulings of the courts. There is absolutely nothing to justify haste in the matter. The assemblyman who introduced the resolution did not arouse himself in time and the people can in no way be injured by a brief delay.

* * *

To press the resolution in question will be a practical confession that there is a hidden motive behind it. Let us see what that motive may possibly be. Suppose the resolution be adopted and the law framed. The next step will be injunction proceedings by the motion picture interests to restrain enforcement of the law pending final determination of the constitutional questions, thus putting great unnecessary expense on all sides. Meanwhile the commission will get ready to earn its salary and begin the laying out of districts, opening offices, preparing printed matter and books of rules, etc., so as to be ready to enforce the law should the courts determine it may be done. The commissioners will not care how long the litigation may last. They will draw their salaries and expenses for the six year term under tenure of office, or until the courts shall decide that they have nothing to do.

* * *

Some may say that this is an exaggerated supposition; that the appointment of the commission could be so regulated that its members could not become a charge upon the State until the constitutionality of the law creating it would be settled. Very good. Then the exaggerated supposition will have served a purpose in conveying a hint to the legislators to see that such a provision is made should the resolution prevail.

* * *

But let us see how far the supposition is exaggerated. Take the State of Pennsylvania. It has appointed three censors and the motion picture exhibitors have taken steps to test the matter in the courts. Meanwhile the censors go merrily on their way. Read the following message from Harrisburg:

> "The chief censor of moving pictures to-day appointed Joseph Barrier chief clerk at $1,000 a year and Mrs. Lantz as stenographer at $720. The board will open offices within a few days. It is planned to make the law effective May 1st. A pamphlet of rules will soon be issued."

Is the elucidation clear?

* * *

Here is a State Censor Board that will have nothing to do until May 1st, yet by that time it will have salaries and expenses for two months due, if not collected, regardless of the constitution. These political susidies are the same wherever created and their history is what has made the motion picture people opposed to them; not a desire to escape censorship, but to avoid possible ignorant, oppressive and unjust dealings which so often mark bodies of political creation.

* * *

The motion picture business has grown to such stupendous proportions through this State and the entire country, and the people engaged in it directly and indirectly are so great in numbers that their appeals for conservative action cannot be disregarded with impunity. They have millions upon millions of dollars invested in the business; they endorse every reasonable legal measure bearing upon it and, with rare exception, have abided by the laws enacted; they have been annoyed and perplexed almost to a point of desperation by inconsiderate agitators and overzealous, as well as designing, officials; and despite the defamations cast against it have succeeded in convincing the masses and the classes that their business stands unparalleled in the history of legitimate amusements. This, alone, justifies the demand that the motion picture people of this State be not further hampered by legislation which cannot become operative under existing circumstances except to promote unnecessary litigation and expense. The motion picture people claim official censorship is unconstitutional and are pressing the question with all due diligence before the United States Courts, which are as a bridle upon legislators when constitutional questions are involved. There is but one intelligent and fair course for the law makers at Albany to pursue at the present time, and that is to kill the Queens County measure, or table it until such time as the now pending questions the resolution involves is finally decided by the superior authority.

UNAUTHORIZED AGENT BORROWING MONEY.

The Newman Manufacturing Company, of Cincinnati, makers of brass goods for theaters, write under date of March 14 as follows:

Editor Moving Picture World,

Dear Sir: Up until about four weeks ago we had a representative handling our frames on a commission basis, as a side line. His name is Edward H. Beziat. We found out that he was borrowing money from various customers of ours, claiming that he would make good any money that he would borrow. We have since found out that he has borrowed from several exhibitors in various parts of the country, and in justice to them, we would appreciate your publishing a reading notice, so as to prevent any repetitions. We of course are not responsible for this party, and loathe very much the airing of it, but are anxious to do so to protect exhibitors. Yours truly, Newman Bros.

Music for the Picture

Conducted by CLARENCE E. SINN

Playing to the Leading Motive.

This from C. J. Selby, Lyric Theater, Raton, Nnew Mexico:

> The manner in which my orchestra played to a certain picture has caused some criticism. The picture was a Victor drama—"The Dread Inheritance," with Warren Kerrigan in the title role. In the second reel there are numerous changes from one scene to another—one scene showing Kerrigan outside a dance hall (a dramatic scene) and the other showing the inside with the dancers in the height of gaiety; these scenes interchange several times.
>
> At the matinee the dance scene caused bursts of laughter—the scene was really comedy—but the matinee was without music of any kind. At the night performance I hesitated whether to play to the dramatic action of Kerrigan or to the dance. I considered the dramatic work to be the foremost theme of the picture and played "Apple Blossoms" right through the interchanging scenes. I expected the audience to interrupt with laughter when the dance was on, but instead there was profound silence. The audience seemed to be heart and soul with the lead role. Had I played something lively for the dance perhaps the laughter would have been forthcoming. I was criticised for not playing to the dance and changing music to suit the action with each change of scene.
>
> Now the question is, did I add to the interest of the story, or should I have played to the action on the screen regardless of the intended purpose of the story? Would like to lead discussions on such subjects as I always learn something new. The music department has always been a vast aid to me and I hope my ideas will be of some use to others if they get into print. Wishing you all the success in the world. (World.)

This department always welcomes the exchange of ideas and discussions upon the same from and by its readers. The question put by Mr. Selby has been discussed at length several times upon this page, though I believe not recently. My own position has always been that these rapidly alternating scenes preclude the constant change of music to fit each scene, especially when given by an orchestra. It can often be done effectively with a piano or organ, though as a general rule, I believe it is proper to play to the principal theme or motive of the story as Mr. Selby has done in the case cited. Trying to fit short and rapidly alternating scenes with contrasting music is bound to have a "patchy" effect as some one said.

These alternating scenes (or "cut-backs") are always co-related and both are carrying forward the action of the story. In a drama it always carries forward the dramatic portion which is the chief motive.

This in itself is sufficient indication it seems to me, that the proper musical accompaniment shall also help to carry forward the same development. Of course when a scene occurs which is long enough to develop a different idea, the music should assist by following the new action; but in the short scenes where there is little or no chance to introduce more than a few bars of music, stick to the main theme.

Special Music.

E. F. B. writes: "Can you give me any information as to music issued for pictures by Vitagraph and Kalem Companies? Are they still issuing this music?"

Te following letters have been received from the companies named regarding this matter. The first is from the Vitagraph Company:

> Replying to yours, we are publishing music suggestions for our releases, both special and regular, in our monthly bulletin, the subscription price of which is $1.00 per year to all but exhibitors. The heralds and music cues have been discontinued until further notice.

The Kalem Company responds as follows:

> Replying to yours, we have abandoned the issue of special music for our photoplays. We find that the average exhibitor is not sufficiently interested to return us the first cost of the music, and from experience you know it is rather an expensive luxury to get out a special arrangement, and sell only a limited quantity.

And there you have it. Every so often somebody wants to know why the producers don't have special music arranged for all their pictures, thereby insuring correct musical accompaniment and a proportionate betterment of the show. Now you know why they don't. It costs considerable to publish music. It costs something for the services of a musician to adapt or compose and arrange this music, and the advertising and postage are items to be reckoned with. A number of producers have at different times given their attention to special music with no thought of making a profit thereby—any of them would have been satisfied to break even—but when the exhibitors do not take enough interest to pay the initial cost it becomes "an expensive luxury." It's too bad. Their efforts were deserving of more encouragement.

Likes The "Hope-Jones."

Jack Welch, Fitzhugh Hall, Rochester, New York, is in again as follows:

> Again I am tardy in thanking you for sending the cues for "Quo Vadis?", but I wish to thank you very much. I am pleased to see the department—"our department"—appearing more regularly. I perhaps may have mentioned we have a "Hope-Jones Unit-Orchestra" and believe me when I say it's the greatest thing for picture playing there is. As you undoubtedly know, it is really a pipe organ (don't let the manufacturers hear you say that.—Ed.), but there is as much difference between that and a church organ as there is between my pocket book and John D's, and that's some contrast. Instead of the diapason and other church stops we have cornets, violins, cellos, flutes, harps, xylophone, saxaphone, orchestra bells, etc., representing as nearly as possible a fifty-piece orchestra. Of course it is impossible to do it perfectly, but it is more effective than an orchestra. As an example, we had Kleine's "Last Days of Pompeii"—you remember the last reel was mostly eruption—and by using the soft 16-foot tuba we produced an absolutely perfect storm. Had the people on the edge of their seats listening to the shrieks of the fleeing populace, the crash of the falling pillars, etc. If you saw the Bison release "Shaun the Piper," you can appreciate the bag-pipe effects, and vox and harp effects at the end. It was the talk of the town at the time. In closing, may I echo "C. P.'s" statement regarding the book on the art of playing the pictures? I do not know the conditions of the Chicago stores, but in this town the music stores are the limit. Although I am new in the game, I can analyze the pictures fairly well, but when it comes to purchasing new music I am lost. I know when I want broad marches, but do not know the names of many. I know when I want gavottes, marches, etc., but fail when it comes to specific titles, and that's where the stores here are weak. Now if you can give a first class list of titles and publishers in your book it will certainly help some poor struggling artists (?) and the cause.

The "cues" for "Quo Vadis?" referred to was merely a typewritten synopsis with suggestions for music thereto. (Kleine's eight-reel production.) As to the "Hope-Jones" instrument, I have had several opportunities of hearing one of them accompany pictures, and under the hands of a skillful manipulator it is all Mr. Welch claims. As to publishing titles of suitable musical numbers, that is such a large contract by reason of its being practically inexhaustible, that I shall have to consider it a while. In the past a few numbers were mentioned here occasionally, but it was thought expedient to discontinue the practice. However, we'll see.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Another Bill.

WHEN we started the "Bill" letters, we offered to let anyone be "Bill" that had an interesting proposition to advance, and an eastern exhibitor comes forward with a Bill proposition that seems to promise well. He writes:

> For some time my partner and myself have been running a house in a live city, showing six reels and a song for ten cents. Now we are offered a house in another town. This is a place of 12,000 population, 25 miles from a larger place. No trolleys to this more important center but some tapping the surrounding country and centering here. There are three theaters here, two of which seat more than a thousand. The other is a five cent house. We are offered one of the larger houses, which has failed on a rather uncertain policy of pictures with vaudeville, stock (Query—Repertoire?) occasionally, some good road shows, at a varying schedule. To get the lease we must pay a half year rental in advance and guarantee to use vaudeville and occasionally stock. I am opposed to vaudeville as I do not believe that we can get two good singles and two good doubles for $150 for the whole. The house has been running with three changes of pictures a week and vaudeville two days. I thought we might put in a good singer, a daily change and do without vaudeville. But what puzzles us is the admission price. We should run many features and I thought we should get five and ten cents at the matinees and ten and fifteen cents in the evening, but my partner says we can get them at ten cents and then put the price up if we think best. The other big house charges ten cents.

And this is what we wrote:

Getting At It.

Dear Bill—

Since you ask it, we think that a man who wants to rent his house has a gigantic nerve to tell you that if you rent you must follow the same policy that put him on the rocks. Misery likes company, but refuse to be company with misery if you can help it. Of course the man has a right to protect his property and get out a lease that will prevent you from wrecking his house through cheap and nasty stuff, but that is one thing and to seek to commit you to his own mistakes is foolish. If he can get the six months' rent in advance, he should be contented to take a back seat and sit and look on. He has failed. He should give you a chance.

Lots of houses do well by playing the pictures when there is no big road show, but a straight picture policy is better, as a rule, for then your patrons always know what they are going to get. Fancy a man starting a church that is Catholic one week, Baptist next and Methodist the third and you can never tell when the bell rings what it is going to be. If you are a Catholic you go to a Catholic church and it is the same way with a theater. You can't match pennies with yourself to see what the next show will be and expect to pull in a picture audience when people cannot tell whether it will be pictures or some cheap "rep" show. "I'll try anything once," may be good slang, but it is a durned poor business policy. If you can get the house without any strings, take it, but don't try to do that "multum in parvo" thing and make money. Be a picture theater or be a dramatic house, but not both at once and the same time. Point out to your ivory cupola landlord that since you pay the rent you might be permitted to run the theater your own way.

No Vaudeville.

As you say you can't get good vaudeville people for the price you offer. This, on a two-change-a-week show works out at $12.50 per actor for three days. Now when you figure out that it costs at least 25 cents to get the trunk from the station to the theater and another quarter to get it back, you have the act working for four dollars a day out of which railroad tickets must be bought. A man who can't earn more than four dollars a day is most assuredly not a good actor. Let the other fellow have vaudeville—all he wants of it—of that sort. Put a hundred into your show and fifty into the orchestra and you will have a vastly better offering. Vaudeville will last for a time, but not where there is a really good picture show. The skids for that, and while you have the skids greased slip the singer along with it. Singers are a relic of other days. If you can get a good strong local favorite, the personality of the man or woman may draw business, but you won't make it from the idea. Put that salary into the band, too, and, then, if you have to, run an orchestral selection though what you want with more show than six reels is something you must explain.

Two Days or One.

And don't make a daily change. You keep count and you'll find that if you get good shows the business will be better the second night than the first. Every man, woman and child who saw the show Monday will spread the news Tuesday and come back Wednesday to do some more advance work for you. Get good stuff and you will not have to change. Tell why you do it, tell that your shows are so good that your pleased patrons will advertise you. It will be a fact and people will note that the show *is* commended. That is a better advertisement that "four dollars per" vaudeville. Lots of people are losing regular money by flashing the reels back to the exchange about the time a lot of people want to see them. In a small town the news can get all over the place in a forenoon. Bill Smith, who works in the shirt factory and who poses as a picture expert, will tell all in the factory and they will go home and spread the news. Jim Jones, who works in the sash and blind shop, will tell all his people, and so will Bill Brown, who is in the grocery store and who knows all of the people on his route well enough to tell them there in a Broncho Billy or a Universal Ike at the theater. If he tells it about the time the baggage master is putting the films into the express car, it would do you a lot of good perhaps, but we have our doubts.

And Prices.

And last of all, give a fifteen-cent show and charge fifteen cents. If it is a mistake you can put the price down to ten cents a lot easier than you can boost it that other nickel, but right from the start the fact that you charge fifteen cents against the other fellow's ten argues that your show must be half as good again. The people will not be inclined to believe you, but they will come to see if you are a liar, and if the show makes good they will think it is better than it really is. We know a man who had a book that he charged a dollar and a half for. He got out the same thing for a dollar, saving about six cents on the difference in the quality of the paper, and he sold seven of the higher prices books to one of the other because every purchaser argued that the higher priced book must be the better. You can do it with your show. Make them believe that it is a better show and the best way to give them this belief is to give them a better show than the other man offers. The small admission price may have made the pictures, but we remember when you could get a dozen eggs for a quarter and better eggs than you pay forty cents for now. Make the fifteen cents the stepping stone to the quarter. You can do it, especially with features. That is what features are for. But be careful of your features. We know some five-part stories that are ten times as bad as some one-reel subjects. It is not the length of the film but the quality of the goods that counts, but a producer can afford to put more money into a multiple and be reasonably certain of getting it back. If you can see the features before you book them, and book only the good ones. There are lots of good ones, and not so many bad ones, but one bad egg in a custard utterly ruins the efforts of five fresh and well meaning eggs. Be a manager, not a janitor and you'll not have to worry about the fifteen cent admission with ten cents in the afternoon. If the matinee business is bad at first give out rebate tickets rather than cut price. It is the same thing in the long run, but the moral effect is better. At any rate start in at fifteen and drop gracefully if you have to.

Welcome Home.

We are glad to note that the Academian, the organ of the Academy of Music, Selma, Alabama, is back on the map. Lately it was taken over to a Sunday paper, but the experiment was not a success and so it is back as an independent issue. The reason for the switchback is good. Here it is:

> Howdy!
>
> The whys and wherefores of the Academian's reissuance may not be of particular interest to you, but in view of the blatant announcement of the change from the booklet to a local newspaper, and the accompanying threat to return to the original form should the other prove unsatisfactory leaves it somewhat up to us to explain that the return is caused solely because the value to us of this method of advertising is dependent upon the reader's retaining the paper in which it is published. Quite evidently the form of a newspaper does not tend to cause this, so here we are.
>
> And even again, in a newspaper we must compete with live news items for the reader's attention, while here we have you at our mercy; if you read anything at all, you read about pictures or the Academy of Music. And, too—whisper it—our own style is not shown up by direct contrast to the stories of real writers.
>
> And so here we are.

We were sorry to lose the Academian. We are glad to see it back. It is a model for others.

Getting the Kiddies Out.

A correspondent who writes that he is new at the game wants to know how he can get the children out of his house after they have seen the complete performance.

We take it that he runs a ferformance continuously instead of emptying the house after each complete show. The only way seems to be to give out checks as the patrons enter and after each reel or each second reel have the house emptied of those who have seen the entire bill.

The way it works is this: We will suppose that the show runs four reels and repeats. When the house opens, each patron entering is given a check numbered one. When the first reel stops new arrivals are given check two, and a third and fourth number is given out as the reels change. Now the run starts again and once more checks bearing the same numbers, but of different colors, are given out. At the end of the first reel the announcement is made that all having seen the show will retire. If red checks were given out first and blues next, all who cannot show a red two, three or four or a blue one must leave. At the end of the next reel those having red twos are escorted out and so until there are all blue checks and perhaps a few new red ones. By this means no patron is able to stay through more than the four full reels and part of another.

This is a clumsy method. It takes time and delays the performance, but

it is the only way that clears the house without the possibility of an argument. Because of the delay it is better to clear the house only after every second reel.

Does anyone know of a better plan?

The correspondent also wants a business builder for bad nights, adding that he does not like the idea of an amateur night. The best thing we know is a special subject on the bad night and a little extra advertising. The back files will show any number of business getting schemes, but the best scheme of all is a bigger subject, but not a greater number of reels.

Chiming In.

Morris S. Suckno, of the Whiteway and Parkway theaters, Albany, N. Y., writes that the automobile clubs and the traction company have been co-operating in a safety first campaign and that he got into the campaign with some slides of his own, running each three days. As the Safety First crusade is sweeping the country, there is a chance for other exhibitors to profit by Mr. Suckno's suggestions. Here is the reading of the set of five:

SAFETY FIRST
This is the Safest Theater in Albany
THINK

SAFETY FIRST
Who can name 3 reasons why this is the safest theater in Albany?
Parkway Theater

SAFETY FIRST
Reason No. 1. This theater has more ground floor exit space, proportionately, than any other theater in Albany
Therefore safer

SAFETY FIRST
Isolated operating room, modern mechanism, absolutely fire, fool and scare proof

SAFETY FIRST
Efficient ventilating and disinfectant system, capacity, complete change of air in 2½ minutes

And In Return.

In return Mr. Suckno wants to be advised by brother exhibitors of some scheme to mark his coming anniversary week. He adds that he does not want any prize scheme, but something by which his patrons will remember the theater.

That's the right idea. Prize schemes, even when they are legal, can only satisfy a few and disappoint many. Treat all alike and send them all home satisfied. This is particularly important in the case of an anniversary which is something that should be marked in the minds of all, preferably by some souvenir of value and of greater seeming value than the actual cost. Will some of those who have such souvenirs kindly write Mr. Suckno at 158 South Pearl Street? We'll be glad to see one of the souvenirs when they are completed.

Mr. Suckno seems to be strong on making his slides help business, and following the last of our continuous performance blizzards he ran two slides telling that those who came out saw a particularly good show. We wonder if any managers who suffered from the storm took especial measures to insure a crowd.

And how many of you keep a man in the lobby with a whiskbroom to remove the snow from coats and wraps on stormy days? It is a little attention that will please the patron who does not like to sit through the performance in a wet garment, and at the same time it keeps the snow—or most of it—in the lobby instead of letting it be shaken off just inside the door to melt and make the house cold and damp. These little attentions always please.

Small But Readable.

D. Filizola, of the Theaterette, Fort Scott, Kan., sends a four-pager that he says he will make better as time goes on. He has the right idea of giving plenty of reading matter and on the program page; the fourth, he uses a day and date scheme that leaves no room for error. The column is four and a half inches wide and at the left there is the abbreviation of the day and below this the day of the month in twenty-four point type. The eye takes it in at once. The program announcement is simple but full, simply displayed, but without a jumble of type. It is a good starter and the dating should commend itself to others. You cannot too clearly state the date if you want to make business—and that is what a program is for.

Rustling in Tientsin.

Evidently they have not lost their hustle in China. The Arcade Theater, Tientsin, sends in eleven different pieces of advertising matter for "Quo Vadis?" which they ran for five nights. This does not include the Chinese advertising matter. This runs all the way from the single sheet on the thin native paper to eight and twelve-page illustrated folders. The prices were $1.50 and $2.00 with a special price of $1.00 to soldiers in uniform, and it paid to put on some extra hustle, but it is going strong even at that. And practically none of the matter is duplicated; all new matter being prepared for each piece, and the press comments cover the leading American and European cities, including James McQuade's article in this paper.

The Arcade seems to have taken over the Pekin Pavilion, Pekin, running paper for the two houses from the same form with minor changes. They will be covering all of North China presently.

A hint of a recent reproduction here is found in this paragraph:

> In this small town there are not less than three thousand persons who patronize this theater. Out of this 3,000 so far only a thousand have been to the Arcade to see the unique film, "Quo Vadis?" The remaining two thousand have not yet turned up to explain their absence. What is the reason?
>
> That sounds very much like a free adaptation of a recent census here.

Poor Conditions.

Here is a letter that reveals an unusual condition of affairs. At the request of the writer his name and town are withheld. He says:

> I have been running a picture show in this town of 2,000 for the past five years and until recently business has been fine. A man in the general merchandise business bought the opera house and put in pictures. He has a seating capacity of 500 against my 220, and his expenses are low, as the clerks from his store run the theatre. His operator is the delivery boy.
>
> I had the best of it as long as he ran pictures only, but now he shows four reels of pictures and two or three acts of vaudeville for ten cents. I show only three reels. He also gives a free ticket with each purchase of one dollar made at his store. I know he is not making any money from the show, but he is worth $100,000 and can afford to lose money in order to put me out of his business. The only advantage I have is location.
>
> I have always contended that picture show vaudeville means vulgarity, and I don't like to run that kind of show; however, he is doing the big end of the business and I must do something. What would you do if you were in my place? Run Vaudeville?

Not a bit of vaudeville would we run. We take it that this opera house man is trying to run our correspondent out of business that he may have a monopoly of the town. If that is the case we would make one big kick and keep on kicking. Get out newspaper advertising if possible, if that is not possible get out dodgers; if you can't afford dodgers get your screen to work for you and point out that you've given a good show for five years and ask what they think they will get after you've been put out of business. That seems to be the strongest talking point. The public does not care for the moral aspects of the case. They will go where they can get the most for their money and an appeal to friendship will not do very much, but make them realize that only one house in town and that run as an adjunct to a grocery story means whatever the man who has cornered the market is disposed to give.

Talk Right Out.

Don't be afraid to talk because the other man has more money. That does not always make for popularity, and sometimes it makes for quite the reverse. Build up sentiment. Get out some anti-trust talk, show that if they let you go down they will be at the mercy of a monopolist. Point out that you pay your people to run a picture show and do not require them to clerk in a store in the daytime. Jump on the projection. The chances are that there will be plenty of points to raise if the other operator is a delivery clerk. Point out that it is projection as much as the picture that makes for effect. Conduct a campaign of education.

And hand a few wallops to that vaudeville. Have someone in the other house every time there are new acts. Let him make note of all the objectionable remarks and business. Allude to them in your advertising. Ask the women if that is what they like. Ask the men if that is what they like their wives and mothers and kiddies to see and hear. Do not be too specific. Hint at what has been done rather than tell plainly, or you will spoil your effect. Persuade them that what they want is a clean program of pictures without objectionable vulgarity and with good projection and surroundings.

Then brace up the show a bit even if a little money is lost. Get a feature for one night a week. Charge a little more if you have to and tell just why you have to charge more. Quote facts to show that the pictures are no longer a ten-cent proposition entirely, but that they are driving vaudeville from the theaters because they offer more entertainment. Don't seek public *sympathy*, but create a public *sentiment* in your favor, which is a very different thing. Between argument and ridicule the trick can be turned and the sentiment turned your way.

Don't fight vaudeville with vaudeville. Fight it with public sentiment and the chances of winning are much better. We shall be glad if our correspondent will keep us posted on the fight and supply us with his advertising matter.

And remember that the slide, used in moderation, is the best form of advertising. Keep your arguments terse and put them where they will be read.

Good Idea.

The Jefferson Theater Bulletin, Fort Wayne, Ind., has a good idea in an underline that reads "performances begin on the even hour." You know from that you can go there at two, four, six, eight or ten and catch the performance about to start. As they use many multiples, this is all the more important, but it is always well to give the hours when the performance starts and there is no danger of entering in on the last half of a second or third reel of a subject.

The Jefferson uses a railroad folder style of sheet which gives a page a day. Some subjects are held two days and given a two-page display. The allotment of space is nicely done and the display artistic, but a little more house talk would not come amiss.

Here's Mr. De Subers.

After all these weeks of silence comes Harry De Subers to send in some more of his catch lines and remind us that he is still cutting stencils. He seems to have cut sets of stencils for about half of the business. Some of the other half may need them.

> You want good pictures! So do we. We show the kind that please you and your friends.
>
> Auld acquaintance should not be forgotten—when you go to the ————. Take them with you.
>
> If you want to know just "what's what" in new pictures—take a peep at our screen.
>
> Worth seeing. Good pictures of all sorts.
>
> Come to the ———— when you want "reel" quality.
>
> When you have the "blues" come to the ———— , we will "put you in a good humor with yourself."
>
> You can't make a mistake by going to the ———— if you want to see the best pictures.
>
> Every courtesy and convenience that will add to your pleasure and comfort is found at the ————.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

A Photoplay League.

FROM Los Angeles comes a letter announcing the formation of The Photoplay Authors' League with the typewritten signatures of those mentioned as the incorporators. To these are added "per E. P." and the stenographer's mark gives "EL P." though there is no E. P. in the list of incorporators, however, we shall take it for granted that the signatures are used with authority. The letter follows:

> On Friday evening, February 27th, 1914, there was formed an organization known as the Photoplay Authors' League, with Hettie Gray Baker, Wallace C. Clifton, James Dayton, Marc Edmund Jones, W. M. Ritchey, Russell E. Smith, Lois Weber, Richard Willis, W. E. Wing, and Frank E. Woods as charter members.
>
> It is the purpose of this organization of photoplaywrights to affiliate for the purpose of mutual protection and for the general uplift and advancement of the heretofore only partially recognized art of motion picture play construction, and
>
> To bring together, in an effective and powerful organization of national and international scope, recognized photoplay writers for their mutual benefit and exchange of ideas and experiences, and
>
> To incorporate under the state laws of California, and
>
> To publish as often as possible a bulletin announcing new members, reporting new laws that may be enacted for the benefit of its members, and all photoplay authors, and containing a complete forum for the exchange and dissemination of the experiences and ideas of its members, and
>
> To undertake matters of legal procedure, or any other matters that may arise, for the benefit of its members or as a majority of its members may desire, and to assist in securing whatever legislation may be needed at any time to help photoplay authors secure such rights and privileges as may be denied them.
>
> It is not intended that this organization may be of any service whatever in a social way, or to regulate prices, or to influence the sale of scripts, or to take in any way any arbitrary or aggressive stand with manufacturers.
>
> The membership is not a resident one. Non-residents may become members by applying to the secretary, enclosing the dues, and thus signifying their intention. This is a national organization, and is for all recognized photoplay authors wherever their place of residence.
>
> The membership will be strictly limited to those photoplay authors having a proven list of ten produced scripts to their credit as author.
>
> The membership requirements other than the above are to be minimum dues of $10.00 per year, payable in advance, to the Treasurer, Photoplay Authors' League, at the temporary headquarters of the League, 604 San Fernando Building, Los Angeles.

Frankly, we do not altogether like the scheme. We are ready to welcome any organizaton that will work for the betterment of the photoplay business and that will make for a more prosperous condition of affairs, but we are afraid of these league ideas. The names of the incorporators are guarantee of the honesty of their purpose. They are the names of men and women who have already done much for the advancement of the business, but intention is one thing and fulfilment another. Here are ten persons who have the best interests of the business at heart, but where will these ten be when the membership builds up to a hundred or more? The majority will rule and in spite of the paragraph that disclaims any intention of trying to coerce the manufacturer, we believe that a majority of the writers who will join *will* seek to effect such coercion. We fail, moreover, to see what the writer needs legislation for. True it has been decided that it is not a crime to steal a manuscript, yet for this the judge and not the law seems to be to blame. Copyright is not possible for unpublished material of any sort and so an amendment to the copyright law cannot be secured no matter what pressure may be brought to bear upon individual congressmen. The moral effect of a large membership would be all very well were that membership loyal to the body, but in other lines we have seen too many instances of disloyalty and even betrayal to believe that here great good can accrue.

At the Ed-Au club the other evening we were attacked because we advanced the belief that a seal of the club on a scrip would not gain for it special attention, but twenty years at the game has shown us the futility of asking the other fellow to fight our battles for us. The man who writes good scripts can sell them. If he is badly treated by a company he drops it from his list. If he writes good stuff and acts like a business man, he can get ahead without assistance. If he cannot, it is not possible to drag him to success.

As to Copyright it might be well to note that there is none more willing to see the privilege of entry granted than Thorvald Solberg, the Register of Copyrights. His is one of the very few self-supporting departments of the government and he would welcome these additional fees as much, perhaps, as the opportunity to further extend the usefulness of his department, but in spite of repeated consultation with the Congressional committee he has not been able to gain entry for the photoplay writer, and if he cannot, we do not believe that anyone else can.

Inquest Club.

There was a full attendance at the Inquest Club Monday, March 9th. Carl Gregory told interestingly of his projected trip to the Bahamas to make submarine pictures, and explained the submersible tube which makes underwater photography even at night not only possible but practicable. It was not in line with the usual affairs of the Inquesters, but it was too good a chance to let pass and Mr. Gregory spoke most understandably of the technical side of the work. Pop Hoadley refused to contribute to the discussion as did Monte Katterohn, but Benjamin Barondess led a discussion on some of the plays and there was a general talk. One point brought out was that legal papers should be carefully prepared, a will figuring in one of the plays just witnessed being of the true "lawyer's delight" brand. The importance of careful leader writing was emphasized by a picture wherein a husky six footer goes to bed and the leader explains that the hero has worried himself sick over a mortgage; which is no way for a hero to behave. There will be no month end meeting in March on account of the dinner, but the members will meet at the Savoy, as usual, on April 13th.

At the Ed-Au.

There was a brisk meeting of the Ed-Au club March 7th., and the interest felt in the organization was shown by the vote to have a meeting April 4th. instead of calling off on account of the dinner March 21st.

C. B. Hoadley read an interesting paper on the visualization of the copyright plays and books. This will be printed later when Pop gets time to prepare copy. In the discussion that ensued it was the sense of the meeting that presently the supply of copyrighted material would be exhausted and the original writers would again get their innings, but those who have given the matter the most careful thought seemed to believe that there will always be a chance for good copyright material as well as original matter, though the present craze for filming anything that ever used to be popular must soon abate. Captain Leslie T. Peacocke spoke for credit on the film and Mrs. Brandon went him one better by declaring that the Ed-Au club should issue a seal which, when affixed to a script would give it preference over the inferior writers. It was clear that she did not represent the opinion of a majority of the members. This writer pointed out that while he was given credit on the film for having written "The Sultan and the Roller Skates," an Edison comedy, the story as filmed was really written by C. J. Williams, the director, who built a sketchy farce into a comedy drama with a marked farcical trend, and expressed his belief that the credit more properly should have gone to Mr. Williams who had taken advantage of opportunity to make a much better story. The majority were strongly in favor of screen credit, arguing that the players were wholly dependent on their popularity, and overlooking the fact that the player presents his personality, while the writer does not.

At the business session Capt. Peacocke was elected to membership, as were John William Kellette, a writer, Carl Gregory, of Princess, Lu Senarens, of Motion Picture Stories and Richard Carroll, who won first prize in the old Universal-Powers contest and who writes scripts when he is not editing the Sewing Machine Times.

For a time it looked as though there would be thirteen members present for the third consecutive time, but the alleged hoodoo was avoided. Those present were President Phil Lang, Treasurer Pop Hoadley, Vice President Mrs. Brandon, Van Buren Powell, Dr. Stockton, Henry Albert Phillips, Edwin M. LaRoche, Monte Katterjohn, Mark Reardon, III., E. M. Wickes, of the Writers' Magazine, Arthur Leeds, of The Photoplay Author, James Cogan, B. P. Schulberg, and E. W. Sargent.

Can You Beat It?

Not long ago we printed a letter from Mrs. Louella O. Parsons, in which she announced that Essanay was not at present in the market for much material other than comedy. We took the liberty of adding the sort of letter we thought Mrs. Parsons might have written were she less diplomatic. We pointed out that she had done a lot to help the struggling beginner and that probably the struggling beginner had wearied her of well doing by importunate demands for all sorts of favors. We think we hit the matter pretty fairly in explaining she was through with all novices because so many had repaid her courtesy with rank discourtesy and yet she now writes that the item seems to have doubled her mail and adds:

> Scarcely a day passes that I do not get a letter running something like this: "I have heard of your kindness to beginners and so I am sending you my script and asking you to personally criticise it."
>
> I really would like to keep up my reputation as the kind-hearted lady, but in order to personally criticise all the scripts that find their way into the Essanay Scenario Department, I would have to work both day and night and Sundays. But your letter did bring me several good comedies for which I thank you. I didn't realize what a law unto scenario writer your word is until this mass of mail, quoting you as authority came to us. I have returned the compliment and advised all these poor lost souls who really wish to be enlightened to get in touch with the "Moving Picture World."
>
> If there were only some way we could separate the wheat from the chaff, for I am confident there are many people who are worthy of help. Many of them who could really do something if they only had a word of encouragement but the trouble is hundreds and hundreds of the people who ask for help are wasting their own time as well as the valuable minutes of the people to whom they appeal. It is a problem to know who to help and who to pass by. I suppose after all, the amateur who has something in him will learn to properly develop his ideas and write scenarios that are technically correct, without driving the editor to the insane asylum or an early grave.
>
> I read your column each week and I do wish we could impress upon the scenario writer, especially the beginner how much real help he could derive from keeping in touch with the "Moving Picture World". When I say "Moving Picture World" I mean the "photoplaywrights' column."

Mrs. Parsons still has a kind heart, but it has callouses on certain spots that used to respond to the wail of the unwise. She has gone out of the kind hearted business and she will brutally say "No" to any and all requests for personal criticism. Don't bother her with your troubles. She has done her full share of work in the past. She

hits the nail on the head when she says that hundreds are wasting their own time and hers, and it is not possible to separate the sheep from the goats. It's a fine thing to feel that you have helped a brother to success, but sometimes we wonder if it is worth all the kicks and cuffs that come in lieu of thanks from those who simply cannot profit by help and who have not the sense to see that it is their fault and not ours. In the early days it was necessary to help the beginner to understand a new business, but that time is passed and the gates are going up.

A Campaign.

We know of one man who landed with both feet into the studio markets by a very simple plan. He had shopped his stuff indiscriminately. Now and then he could not help getting a good script, but his average was poor and his sales few. This was something more than a year ago.

He kept right on working, but he did not send out a thing. When he had an extra good idea he got it into the best shape he could and put it to one side. When he had thirty scripts of the sort that count he started in. Every Monday he mailed a script to a certain studio. If it came back he sent it to the second on his list, and then the third and the fourth. In three months editors came to look on him as a man who could turn out a script a week—and by that time he could. Before he was an "in and outer" and known to be such, and the editor doesn't cultivate the in and out writer. He wants the steadily good man.

Tap! Tap! Tap!

(Concluded from last week.)

Scene 68.—Bow of boat—showing searchlight machine, men in attendance. Forbes pacing back and forth—searchlight turned on suddenly—a stream of light across scene illuminating Forbes, he is startled, listens again, evincing actual terror and puts his hands to ears. Cut to:

Scene 70.—Same as 68. Forward deck.
Forbes listening shows momentary relief and staggers toward railing, leans upon it, gazing down into the water. Cut to:

Scene 71.—(Close range.) Flash of rushing water in circular space of searchlight. (Suggestion) Can't this be done by a vignette cap on camera, showing a circle of sharp light blending into darkness. Cut back to:

Scene 72.—Deck as before.
Forbes staring at water clutches the rail as a look of increased horror comes into his face. Cut back to:

Scene 73.—(Close range.) Water rushing by in the circular light—head and floating hair of a dead Hilda, face up, *is almost in*—in double exposure—(transparent vision)—and then fades out to rushing water which flashlight leaves in darkness of night. Cut back to:

Scene 74.—Deck as before.
Forbes staggers from rail, hands over eyes—Cut to:

Scene 75.—Flash of deck as in scene 69.
Daddy turns to resume walk forward.

Scene 76.—Deck as before as in scene 74.
Forbes with hands as before facing bow—shows he hears Daddy's cane and slowly takes hands a little away from his eyes, fingers curled in terror—Daddy stumps into scene behind him. Forbes cringes as he listens and slowly turns—as flashlight turning to show something else in the river, illuminates both in its shaft. Forbes registers madness of terror and staggers backward away from Daddy and in his panic jumps overboard (for European trade). (For American trade, he can strike the rail in such a manner before jumping, of accidental going overboard—if deemed necessary.)

Scene 77.—Close range water (not rushing)—as when with momentum of steamer. Forbes struggling in water is striking out to swim—Searchlight on suddenly.

Scene 78.—Deck.
Daddy registering "Man overboard" deck hands start to lower boat—Searchlight played frantically in direction of Forbes.

Scene 79.—RIVER GRASS. Full time in feet to this leader.
River (Night).
Searchlight shows Forbes is nearing a lot of river grass—frantically swimming. (Note: River grass could be any long fine thin grass or hay blackened and being water soaked and floating in masses on the water. Presumably river grass which has been cut.)

Scene 80.—Interior Adam's cottage. (Night.)
Hilda slips past Adam's mother who has fallen asleep on watch and exits.

Scene 81.—"I'M CAUGHT IN THE MESH OF HER LONG BLACK HAIR!"
River (Night).
Close range Forbes struggling in river grass—terror grows in his face as if quite mad—says leader, looks at searchlight on him. Scene dissolves quickly out into:

Scene 82.—River (Night).
Forbes entangled in the hair of a dead floating Hilda, struggling to free himself. First his legs are caught in it—as he tries to free them with his hands, his hands are entangled. Dissolve out top.

Scene 83.—GOING BACK TO DADDY.
Hilda rowing in small boat—the one she used before—looks strained, weary, yet determined, the searchlight falls on her.

Scene 84.—River (Night). Searchlight playing.
Forbes as before—swimming frantically—he begins to sink.
Dissolve out quickly to:

Scene 85.—River (Night). Searchlight.
Forbes all entangled in the hair of the dead Hilda is slowly being strangled by it and pulled under—as her body sinks—and he tries to free his throat from the long black strands. Dissolve quickly to:

Scene 86.—River (Night). River grass.
Hilda rows into scene—and searchlight reaches Forbes, who has come up after sinking once, horror stricken—spellbound then to the rescue—she pulls toward him and catches hold. Cut to:

Scene 87.—Deck of steamer (Night).
All looking down at water watching something. Daddy in foreground most intent of all. Cut to what they see:

Scene 88.—Water (Night)—Searchlight. (Camera on deck).
Hilda holding on to the unconscious Forbes as men from steamer row into the rescue.

Scene 89.—Flash of deck as before (Night).
Daddy too happy to speak—burries his face in his hands.

Scene 90.—"WILL YOU FORGIVE?"
Interior hulk kitchen.
Daddy and Hilda discovered with Forbes—he says leader—both show forgiveness—Daddy beams paternally—Adam's face is seen looking in at the window at all this—he sigh ssadly and walks away—Daddy turns and goes out—Forbes kisses Hilda's hair reverently and asks her to marry him—looks into her eyes and scene dissolves out into:

Scene 91.—Water in sunshine (Close range).
Hilda's head as she smiled at Forbes—a white tulle veil and wedding wreath on her head all spread out over her floating hair on the water.

THE END.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a **STAMPED AND SELF ADDRESSED ENVELOPE.** The request should be made to the paper direct and not to this department, nor to the Answers Man.

G. R.—The company does not seem to be releasing at present.

E. D. M.—The best way to get started as a photoplay writer is to purchase a copy of Technique of the Photoplay and study it hard. Then practise and work still harder. Until you stop asking if film companies steal plays it will not do you much good to try to begin. The incident you refer to was the theft of a script by an employee of a company and the company paid all of the expenses of the prosecution on behalf of the author. The only "protection" you have lies in dealing only with reputable companies instead of shooting scripts to every name that has "film" connected with it in some way.

R. McM.—Your second question nullifies your first. There is no use knowing how to market your stuff until you learn that there are no printed forms on which scripts must be written. See reply to E. D. M. above.

W. M. M.—It is a bad plan to use dissolves or other tricks in pictures, but when you insist, simply write "dissolve in Alice standing by Jim's chair," or whatever it may be, or "dissolve in and out." Any use of dissolves or visions will reduce your chances of a sale.

F. G. S.—Your title is not so unique that it is not apt to be thought of by anyone else. We know one writer who lost three titles in one week. For that matter five stories all bearing the title, "The Greater Love," have been released within the past twenty months, to say nothing of those gone before. Try Kalem with that script. It is about your only chance.

C. L. C.—If the script comes back try Selig and Western Universal, then retire it. It seems to be almost too fanciful in its requirements. Write easy stuff and leave the special locations to the studio writers.

K. L. B.—Richard Willis writes that Miss Mona Darkfeather is of Spanish descent. She made a study of Indians and turned this to such good account in photoplays that she is generally regarded as an Indian.

A. H.—There are several "Adventures of Kathleen" stories. Which one do you mean?

J. T. G.—They change players so frequently at the Biograph that the Biograph Identifier has given up the job. In "Sealed Orders," L. C. Shumway was the Lt. Spier, Paul Parr Smith the spy, and Geo. Routh the girl's brother.

S. B.—We have no objection to your looking in the "next issue" for your replies, but it is apt to be a waste of time. The Keystone Identifier says the only "crook" in making a living was the crook in the handle of the cane Charles Chapman carried. The girl is said to be a Miss Barrett, but she is generally called "The Beautiful One." The Keystone Police are still in the Keystone station house. They did not follow their Chief it would seem.

R. W. S.—The Answers Man aims to be a compendium of useful information, but has no aspirations to be a Sherlock Holmes. Your question so clearly indicates a desire to do a little detective work that we must refer you to the company. A courteous request to them will bring an equally courteous reply.

E. L. B. W.—Naturally the clean and fresh looking script commands more respect than one which very clearly shows a long course of rejections. A suggestion to the Mutual Company that it make a film showing how pictures are produced would not entitle you to recompense for the Keystone, even if several hundred others had not made the same suggestion before you. See the Vitagraph and Edison subjects along the same lines. If you do not read this paper you are not entitled to ask questions.

RUBEENA—It's a real sacrifice to give up seeing pictures during lent, but Easter will soon be here. Forget that manuscript and write another. The first one seldom sells. Mr. Walthall is with Reliance.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Company Rule.

IT IS an established rule of the Moving Picture World and of this department that no appartus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of the staff.

Important Notice.

It is impossible to reply to letters through the department in less than two weeks, and sometimes three. In order to give prompt service those sending 4 cents in stamps to cover cost will receive a carbon copy of the department reply by mail.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps to the editor.

Question No. 25.

Best answers will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Explicit permission to use the name must accompany each answer, otherwise only the name of the city will be used.

Suppose your entire theater consumed a total of 5,000 watts, and that the owner came into possession of a 70 volt, 200 ampere dynamo and an 8 h.p. kerosene or gasoline engine which he believes might be utilized to supply current for the theater. He asks your opinion and advice. You have already asked for a raise in salary, basing the increase on your ability. What would your answer be? Generator is in excellent condition, as is the engine, and former is compound-wound.

Note—Now, don't swell up and say: "This is not the operator's business," for you will be wrong. Chief operators in cities, and many operators in smaller towns will have to handle these plants in the future, and many of them are doing it right now. Chief operators in cities have men to run the projectors, as a rule, they only working relief and overseeing things. They get more salary than ordinary shift operators, too. And, anyhow, whether the operator actually handles the plant or not, he ought, by all means, to know these things.

Roll of Honor on Question No. 19.

Question No. 19 seems to have been something of a poser. L. B. Minges, Lestershire, New York, sent in an excellent answer, and Harry Dobson, Toronto, Canada, replied correctly, as did also Jos. H. M. Smith, Fort Worth, Texas. W. S. James, Camden, New Jersey, contributed the best answer.

Reply To Question No. 19.

By W. S. James, Camden, N. J.

The question:

Suppose your motor-generator ran fine for a time after installation, but presently the brushes began to spark, and a black mark appeared on either side of the commutator, directly opposite to each other. The trouble spreads quickly to include about one-quarter of the commutator, and the generator will not pick up its load, or, if it does, the brushes flame badly. We will assume that brush shifting has been tried and the armature tests out clear, so far as shorts and grounds be concerned. What is the trouble and its remedy? How does a shorted shunt field coil on a compound-wound generator affect the other field coils? What general effect does it have on the generator?

The answer:

As to the first part of Question 19, I think the trouble would probably be due to what is known as the idle coil in the commutator which will cause initial sparking. If this is not the case then most likely it is due to operating the generator below its normal voltage. This does not allow sufficient fringing of the magnetic field of the main poles to allow of the proper commutation of the current, if the machine be of the non-commutating pole type. The remedy is, in the first case, to locate the coil and connect it so to make it do its share of the work; in the second instance the initial sparking may be stopped by slight under-cutting of the mica in the commutator, say about 1/32 of an inch. When the initial sparking occurs it causes the copper of the commutator to be eaten away, which leaves the mica insulation projecting above its surface. This is known as high mica and causes the brushes to flame badly, due to the mica holding the brushes away from the surface of the commutator. If the mica be so high that the e. m. f. generated is not strong enough to drive the current across the air gap the generator will fail to pick up its load. A short circuit in the shunt windings would, if they were in series with each other, cause the short circuited coil to run very cool, while the remaining coils would get hot. If one coil of a four-pole machine were short-circuited it would reduce the shunt field resistance so that more current would flow in the remaining coils, and this is what causes the remaining coils to get hot. If the shunt coils were in shunt with each other, connected in multiple with themselves, and then connected in short shunt with the series coils, the short on one of the coils would cause the generator to lose its field. The connections for a short shunt connection are: From the line to the series coils and from the series coils to the brushes, with one side of the shunt coils to the same brush, and the other side of the shunt coils to the other brush, and from this brush to the line. By sketching this on paper you will see that a short on any of the coils would cut out the entire field. Again, if the short shunt coils were in shunt with each other, but connected "long short," i. e., line to one end of series coils and to one side of shunt coils; other end of series coils to brush, and other end of shunt coils to the other brush and from this brush to the line. A short on the shunt field would cause the generator to throw its belt, if belt driven, or stop if motor driven, by reason of the generator working so hard under control of the series coils only. The general effect is to cause heating and loss of efficiency. I neglected to say that if a coil were short circuited within itself the part that was not shorted would remain cool, while the remainder of the windings would get hot.

I think friend James should have stated that under-cutting of the mica is not a thing the average operator should undertake to do, as it is a very delicate operation. As to the coil end of the answer I will let our electrician correspondents check that up.

Films Buckling.

Cyrus H. Flandreaux, Peekskill, New York, has trouble as follows:

Here is a question with relation to Power's Five machine. Though we have had film buckling trouble before, I could always remedy the difficulty, but it has got my goat this time. We have put in new aperture plate, put beeswax on tension springs, and new guide rollers on the gate; in fact I have tried everything I can think of to stop the buckling. One can only detect the in and out of focus effect when he is about 25 feet from the screen. It shows most at the middle top of the picture. I hope you will answer my question in your next issue.

If the brother will read the notice at the head of the department he would see that it takes from two to three weeks to reply to questions through the department. There are usually about one hundred articles awaiting publication. It is quite difficult to say just what this trouble is due to. I should say probably, however, your tension springs either don't set exactly even on the tracks, or else one or both of them are not exactly straight up and down. Sometimes if the springs, either one or both of them, incline slightly—that is to say are farther apart at the top than at the bottom, it will cause buckling, and—sometimes it won't. Sometimes if the springs set just a little to one side of the center of the track it will cause buckling and—sometimes it won't. It is possible, though not at all probable, that there is something under your aperture plate, so that when you draw the screws down it springs the plate slightly. Take it off and be sure that nothing of this kind exists.

A Live Bunch.

J. B. Day, operator Gem Theater, Sherman, Texas, who has just finished the first real holiday he has had in several years, writes:

Just received the question booklets (the order was for four different Sherman operators.—Ed.) and the boys are more than pleased with them. They ask me to say to you, "Let the good work go on." By the way, you had better get four of those "Lessons in Practical Electricity," which you recommend, for there will be an order on the way shortly.

All of which indicates that the Sherman boys are a live bunch who are bent on improving themselves. They are willing to spend a portion of their earnings to improve their knowledge of their profession. I know quite a number who are willing to spend a very considerable portion of their earnings for liquid refreshments which do neither themselves nor anyone else except the man behind the bar any good, but who would consider it a frightful waste of money to pay an equal sum for the Handbook, or any other work calculated to improve their knowledge of their business. My compliments to the Sherman men. They are the right sort. Sherman managers are to be congratulated on having that type of men in their operating rooms.

Film Cement.

The Edison Company, Orange, New Jersey, informs the department that it is now prepared to fill orders for the Edison film cement in gallon crocks, one pound and one ounce bottles, at $9.00, $1.00 and 25 cents respectively. There is, of course, a suitable discount to the trade. The Edison cement is known as an excellent article. That company also furnishes a film mender at $4.00, though the editor of the department has not yet seen this device and, therefore, cannot say just how desirable it may be from the operator's point of view.

From a Cameraman.

George K. Hollister, a Kalem camera operator, who is a member of the New York Cinema Camera Club, writes from Jacksonville, Florida.

> This letter is in reference to "Out of Focus Effect," page 805, February 14th issue. As you have asked a reply to Out of Focus I wish to state that Mr. Loeb is correct, as the scenes stated are really out of focus, and I am sorry to say that in some cases so much so that same should never be used. Still, for all that, I will try to explain why a scene slightly out of focus is allowed to pass, and if Mr. Exhibitor, as well as the public, really knew the circumstances pertaining to those scenes which seem out from time to time, they would have no hard feelings for the cameraman responsible for the work. When the scene out of focus shows that it was taken in sunlight, then, of course, it may be considered bad photography, and, therefore, the fault of the cameraman. To cite a case illustrative: We had traveled to the Sea of Galilee, a two days' wagon journey from Jerusalem, to play three scenes in "From the Manger to the Cross." It was late in the afternoon when our director had things ready, the delay being due to scouring the vicinity for proper types of natives, etc. Our guide, before leaving Jerusalem, had arranged for 150 natives and many camels for a certain afternoon, so it was now up to me to get those three scenes, or make that trip all over again. Well, the country was infested with robbers, and the road so bad that the men walked many miles up and down hills in preference to keeping their seats, so what would not the cameraman do in a case like this? I took those scenes in weak light, sacrificing sharpness to some extent. They were not really bad, and it saved not only a return trip, but $190 for the company as well. There is hardly a week goes by but what some cameraman does not find himself cornered in similar fashion. So I am going to ask you, Mr. Exhibitor, to be a little patient at times. The path of the cameraman is not always strewn with roses, and when you see a scene slightly out of focus, think of those scenes he secured from an aeroplane or from a balloon, or from the pilot of an engine, tied fast with his camera, or climbing the Alps, or many other places where he risks his life to entertain the public. These may make up for the few bad ones. We are the ones who suffer the biffs and bangs when even a little scene is not just up to the standard, and when you take into consideration the hundreds of scenes we make during the year under condition that space would not permit of explaining, I sometimes wonder how we get through as well as we do. No one knows who we are. Our names never go with our work. Still we are just as important as the leading man or woman who reap all the glory, with good photography to help raise their salary, and, at the finish, it may be to notice in the advance criticisms of that particular picture where we expected much, to find what interests us most, "Photography, Fair."

I am glad to give space to brother Hollister's letter, very glad indeed. There is a great deal of truth in what he says. I am not a cameraman, but I know those boys have troubles of their own, and plenty of 'em too. I know also that we get the habit (a mighty good habit too, by the way) of demanding perfection in every thing. If we were at all lenient with faults you may take it from me, those faults would quickly multiply. Perhaps one reason for quick criticism of faults with cameramen's work lies in the fact that very few of us know anything about the cameraman and his work. I, myself, have only recently become interested in the man behind the camera, but I am discovering that he is a pretty good sort of scout at that, and from time to time he will receive such attention as we are able to give him in this department.

Illuminating.

The editor has often been asked the question: "How can film producers afford to spend thousands of dollars in the production of a single-reel subject?" It is puzzling to the uninitiated, but I ran across something to-day which is interesting and throws considerable light on the sales end of the film producing business.

The New York Journal has entered upon the scheme of publishing a daily short novel, based on one of the Pathe reels. The scheme is: Read the story (novelette) during the day and then see the thing enacted on the screen at night. In furtherance of that plan the Journal publishes a list of the various theatres where the subject for the day can be viewed in the evening. I counted the list of theatres showing one of the subjects and there were approximately 160 theaters showing that picture that day, in Greater New York City alone, which means that Pathe sold that many reels to New York City exchanges alone. In fact the producer sold New York exchanges many more copies than that for those exchanges serve a large territory outside the city. Now if this subject contained 1,000 feet of film and the producer got ten cents per foot (the established price I believe) it brought in $100.00 per reel, and, for New York City alone, 100 times 160 ($16,000) dollars, plus probably as much again for reels used in outside territory. It is perfectly safe to estimate the income to the producer from that one reel at $40,000 for New York State alone.

From this it will be seen that producers can well afford to expend considerable sums on even a single-reel production. However it must not be imagined that the product of all producing companies has any such sale as this. Far from it. Only the old, established firms can show such sales, or anything like such sales.

It is interesting to speculate on the probable total of a single subject, if New York City alone consumes 160 reels, remembering that the films of this producer, at least, have sale all over the civilized world. Certainly it must run far up into the thousands. I think, however, that the selling price in foreign countries is very much lower than here in the good old U. S. A., where we are shining examples of the tribe called Easy Marks.

An Error.

On page 945, January 24th issue, under the heading "Rectifier Connections," I instructed Texas to try connecting lead 36 of his rheostat to stud 16, and lead 34 to stud 29. The first is an error; it should have read lead 32 to stud 14, "36" being a stud.

Broke a Record.

M. Swaringen, Rock Hill, South Carolina, writes:

> Enclosed is a clipping from one of our daily newspapers, with reference to an operator in this little village who broke the world's record in changing films on a moving picture machine. He claims, with proof, that he made the change in 14 seconds, and that this is the world's record. He also claims that the previous record was 16 seconds. The writer is an operator in one of the opposition houses to that in which the supposed world's record was made. He has been keeping in close touch with the Projection Department, and, knowing this is not the world's record, asks of you to publish this, also in connection therewith the real world's record in changing film. There are three shows in this town, and projection is very good.

Well, brother Swaringen, the gentleman has not broken any world's record, because, so far as I know, there has not been any world's record made. In order to make a "world's record" it would be necessary to hold a film changing tournament, with all contestants using either the same machine, or duplicate machines located in exactly the same position. That is to say, the same height from the floor, same kind of magazine, reels, etc. But, after all, I am not interested in that kind of stunt to any large extent. What good does it do, or what does it prove, assuming that the man did change reels in 14 seconds? Does that prove that he is a good operator? By no manner of means. It simply proves that he is very nimble and quick, and, presumably, that he had practiced quick film changing. But you take him off the particular machine he made that change on, and put him on another one of different make and differently located, and there might be a very vast difference. No, there is no world's record and there won't be any until a film changing tournament is held, and I guess that will never be.

The Trouble Fixer.

E. F. McAtee, Mahanoy City, Pennsylvania, writes:

> We are in trouble, and when this is the case there is only one right place to go and that is to the "Trouble Fixer." For the projection arc and fans we have for years been getting d. c. from our electric light company, which, in order to give us d. c. had to run a special machine, which they claimed they did at a loss. On February 15, they informed us they would stop supplying d. c., and that we would be compelled to use 110 volt a. c. We must have d. c. and want you to tell us what is the best device to get. Every one we talk to advises something different, but we figure that with your wide experience you would know what is best for us to do. We want something we can place in the operating room, and which won't take up too much room, but we desire the best apparatus we can buy which will change a. c. to d. c.

Now suppose I answered this question in the department and told brother McAtee what I considered the best device for the changing of a. c. to d. c., what would happen? Why the manufacturer of the device I named would send me a letter which I could use to sweeten my coffee, and the manufacturers of other devices would send a bunch of bricks via the air route. It can't be did without a make-up, and the make-up in this case would have to be of boiler plate.

There are a number of good devices, viz: the G. E. mercury arc rectifier, motor generator sets made by friend Hallberg, the Fort Wayne Electric Company, and the General Electric Company; also the Wagner rotary converter. I would suggest that in purchasing a motor generator set that you inquire closely as to its efficiency, and inform the manufacturer that you will insist upon an iron-clad guarantee in this respect. The mercury arc rectifier has a high efficiency, but, of course, the life of the tubes is limited, and they cost a little more than $25.00 each. However, they are supposed to give five hundred hours' service. Some of them give much less than this, and some give several times that number of hours. To date not one of the makers of motor generator sets has demonstrated the efficiency of their machines to this department and until they do so I place it roughly at 66⅔%.

From Ontario.

J. A. Morrison, Meaford, Ontario, Canada, sends $3.50 for subscription to the World, and writes thusly:

> I consider this money as the best expenditure I make. I would rather pay $5.00 than be without the World. I have changed my screen from the front of the stage to the back, and painted the sides and ceiling black, also a black border around the curtain up to the edge of the picture, and have set my machine so that the pictures come even with the stage floor. This, I think, gives more of a stage appearance. You would think at times that the performers in the pictures were really walking on the stage. I can recommend the plan to others. I only run two nights a week, use nothing but features and charge 15 and 25 cents. I believe it is what the people want, and they consider it good value for the money.

The plan of brother Morrison's is to be commended. I would, however, prefer to drape the sides and ceiling with black cloth, rather than to blacken it with paint; the effect is, on the whole, considerably better. The plan brother Morrison followed will be found set forth on page 340 of the Handbook. It is effective, and the locating of the picture at the floor level is a good idea, but if the picture be at the rear of the stage this latter is only practical where the auditorium floor is high enough (or the stage low enough) so that the eyes of the people will not be below the level of the stage floor.

Blow Torches.

Harold Salters, Richmond, Ind., orders a Handbook and wants to know if it is still possible to get one of the little blow torches.

I have not time to bother with any more of those torches, but if the brother will remit $1.00 to the Solderall Company, 143 Liberty Street, New York City, he will be accommodated. Just ask for the nickel plated blow torch which goes with their Solderall outfit.

Condensers.

W. S. James, Camden, New Jersey, writes:

> I take issue with you in not giving Professor Wall sufficient credit for his article, page 170, January 10th issue, relating to the e. f. of the condenser combination. In my estimation this is of the utmost importance. Take the example used: Consider the e. f. of the combination as 3½ inches, then measure 3½ inches from the center of the combination to the arc, and when the arc is so located it matches the combination, according to my way of figuring, and there would be no cause whatever for racking the lamp back and forth in the lamp house. When all this is placed correctly, it only becomes necessary to move the lamp house to a position where the spot will be the correct size at the machine aperture. And now let us revert to the scheme, "Very Important," page 1540, December 27th issue. If this condenser light ray matches the objective light ray, then things are O. K. If not, it is necessary to figure on another combination. Again consider the example in Professor Wall's article. If the e. f. of the combination be 3½ inches, the back condenser being 6 inches focal length, with ½ inch light gap between the condensers, then one-half of the light gap is one-fourth of an inch. One-half the thickness of the lens is approximately ¼ inch, so that we have ½ plus ¼ equals ¾, which we deduct from the 3½ e. f. of the combination, leaving a remainder of 2¾ inches, which would be the distance of the arc from the condenser. I have tried this out three different times and find it works O. K.

I cannot see the importance of this matter, Brother James. In the first place, taking your own figures, if you set the arc 2¾ inches from the surface of the back condenser your light would emerge from the front of the condenser in parallel rays, so you would have to pull your lamp back enough to converge your light at the spot. Moreover, I see no necessity for setting the arc by measurement, and if you do so it is highly improbable that your measurement would not vary, since the crater itself will vary. I don't agree with you this time. I cannot see where the e. f. of the combination is of importance. Possibly I am wrong, but you have not proven that fact to me yet. If you do I will apologize like a puffec' gen'leman. Brother James also sends in another letter on copper fuses, as follows:

> Just a few lines to let the boys know Camden is still on the map. (Huh! Ed.). On page 43 of the Handbook you say, "The mono-cycle system can only be used on induction motors. Only three-phase motors can be used on three-phase current." I wish to correct this statement, since a three-phase motor can be used on single-phase current by splitting the phase; also a single-phase motor or mercury arc (which is only made single-phase) may be used on any one of the poly-phase circuits. The following may be useful to your readers under certain conditions. It shows the fusing capacity of smaller sizes of copper wire. It should always be remembered that copper reaches a very high temperature before it melts. Consequently it is necessary that a copper fuse be covered with fireproofing of some sort.

Size Wire B. & S. Gauge.	Fusing Current in Amperes.
30	10
28	15
26	20
25	25
24	30
22	40
21	50
20	60
19	70
18	80
17	100
16	120
15	140
14	160
13	200

> Almost any strength fuse can be made by adding one or more together. Glad to see one of the many who wrote for the slide writer was able to make it work. I notice that friend Johnston springs one of his usual stunts, page 675, February 7th issue. No, I have not tried it, but he can gamble I will. Won't be able to get the 300 amperes, but can get 200 with ease here, as it is flat rate. Has anyone tried bleaching a positive and then redeveloping, using colored shutters?

The copper fusing information is very good, but that kind of fusing should only be used in an emergency, and should be used with great care. It won't do to guess at the size of the wire, it must be measured accurately since a very slight difference in size makes a considerable difference in carrying capacity.

Light Trouble.

Toronto, Canada, says:

> Just got one of your Handbooks, which I expect to spend many nights and mornings studying. A short time since, you said an ordinary battery bell could not be used on 110 volt circuit. You are in error there. I have three of them working on that voltage now. I do this by connecting a 110 volt lamp in series with the bell on d. c. On a. c. you have to take the wire off the contact breaker and connect the magnets with the lamp. It works very well. Tried Brother Johnston's experiment with the telephone receiver on my generator, but could hear nothing but the singing of the machine. Am having a little trouble with the generator. Perhaps you can help me. It is a 50 ampere, 60 volt compound wound, and the trouble is very much like that mentioned by Calgary, page 171, January 10th issue. The arc will burn all right for a time, and then it will start to wander, climbing up one side of the upper carbon (have used Bio, Electro, Plania, and Areo), then it will hiss, flickering badly about every two seconds, and I can do nothing with it. If the carbons are brought too close together the arc goes dead for a few seconds. My lower carbons burn rather flat at the end, more like an a. c. point. I cannot use half inch carbons, for by the time they get burning right it is time to trim again. Now don't tell me I am connected upside-down. Others I know seem to have the same trouble, though their generators are not the same. I use a little resistance in my circuit since the arc flames badly without.

That flat point really looks like "upside-down," but you say it isn't, and certainly you ought to know. The arc going dead when your carbons are brought too close, sounds like a shunt wound generator working up to and above its capacity, and yet you say it is compound wound. Good evening, Mrs. Murphy. Where is my hat? I am going! I will just pass this puzzle up to the department fans, and see what they can make out of it.

Later: Try a ¾ carbon cored above and a ⅝ below and see what happens.

Information Wanted.

William L. Perman, Junction City, Oregon, who styles himself "manager, owner, operator, and janitor" of a little theater in a town of less than 1000, but who is about to move into a new concrete theater building, writes:

> What size picture would you recommend for a 62 foot throw, and what size for a 74 foot throw? Is No. 6 wire the best size for a projection circuit 110 feet in length, using about 40 amperes through a Fort Wayne compensarc; current 110 volt 60 cycle a. c.?

As to the throw; if you mean what difference would there be as between a house, the seating space of which is 62 feet long and one in which the seating space is 74 feet long, the difference would not be sufficient to require any consideration at all. I think in a small town like that I would rather project a brightly illuminated 10, 11 or 12 foot picture than a larger one. The general results under the conditions, I think, would be best met by a 10 foot picture, unless you can use more than 40 amperes a. c. As to the circuit, your 40 amperes on the secondary of a compensarc would be only about 13 amperes on the primary side, so that between the supply and the compensarc a No. 8 wire would be ample in size. However, the cost is not very much more, and I think, if I were you, I would use the No. 6. You might in the future want to install something else in your operating room, and I am a great believer in putting in wires of more than ample size.

Instruction Books.

Robert D. Robinson, Standish, New York, orders the Handbook and asks:

> I have not been satisfied with the results I get on the screen. I like the series of questions you are running very much. Do you know whether any of the machine manufacturers have instruction books on their new machines?

You will find the instructions you seek in the Handbook. The Nicholas Power Company puts out an instruction book on its No. Six, but the machine instruction matter contained is the same as that in the Handbook. I believe the Simplex Company also uses the Handbook instructions for the Simplex machine; at least they secured the right to do so.

Camera Work.

C. Mack Day, Ravenna, Ohio, hands Mr. Camera-man a bunch as follows:

> Mr. Loeb, page 805, February 14th issue, is right about the different camera propositions. As to the out-of-focus effect due to wrong focusing of the camera, it cannot be sharpened on the screen. But the fault might be caused by several different things; for instance, we frequently find in close view scenes that the background is sharp, while the object itself is out of focus, whereas it should be just the reverse. This is the fault of the camera man, and is due to either carelessness or ignorance, usually the former. Where the entire picture is out of focus it might be due to the buckling of the film in the camera, or to not having the lens properly focused. Many camera men have their lenses marked for different distances, and depend entirely upon this marking. This is wrong, since the marking method is not reliable. The effect might also be caused in the printing, due to the negative and positive films not being in perfect contact. There are also other possible reasons for the out-of-focus effect, but I think I will run the Good Night slide before you run it for me.

For all of which we thank brother Day. I do not claim to be an authority in matters pertaining to the camera, but what he says sounds reasonable, and is, I presume, correct.

Side Ink.

A. R. Lyon, Transcocona, Manitoba, Canada, writes recommending Devoe & Company's Sho-Card Ink for writing on slides. Very likely this ink is good, but I have just discovered an ink made by the Thaddeus Davids Company which gives perfect results, so why seek further?

A Change.

Mr. F. M. McClintic, who has for a long time been manager of the Park Row Theater, across the street from the General Post Office, New York City, has assumed management of the Regent Theater, 116th Street and 7th Avenue, the house made noteworthy by Mr. Rothapfel. Brother McClintic is a real manager. His theater was one of the very few places in New York where I could take a visitor and show him what I considered to be high class projection. The editor of this department wishes friend McClintic every possible success in his new field. The new Regent management has inaugurated the publication of a four-page paper, "The Regent Weekly." This little sheet is well gotten up, sets forth the attractions of and at the Regent, and is mailed to patrons every week.

Dangerous.

Saluda, South Carolina, writes, saying that he had a fuse trouble similar to that of Brother Allen, except that instead of having both wires fused he had only one. Says he remedied the trouble by tapping around the fuse block with a heavy piece of fuse wire. Saluda is operating a little theater in a town of 1200, giving three shows a week, but is trying to sell enough commutation tickets, at 50 cents for six shows, to enable him to give a show every night. He is operating a McVicker gasoline engine and a 110 volt generator with transformer. Also has a storage battery for lighting the building and for emergencies. He gives the cost of operating as $1.60 per show, itemized as follows: two gallons of gasoline 40 cents, oil about 20 cents, wages of a man to run the engine 50 cents, but he does not state how many hours of operation that covers. Nor do I understand why he uses a transformer—presumably an economizer. He should have a 60 or 70 volt d. c. generator, though of course that would not allow him to charge a storage battery. Having only one wire fused is contrary to the Underwriters' rules and is not a safe way to operate. I would recommend that Saluda send $2.50 to the MOVING PICTURE WORLD for a copy of the Handbook, if he has not one, and that he study fuses, pages 56 to 64, carefully. This is evidently another case of a man trying to do the best he can without adequate knowledge. Nor would it be at all possible for him to employ a competent operator. He is doing a good work in supplying a little community with an acceptable form of amusement—probably the only form they have, and he is entitled to, and ought to have, all the help that can possibly be given. Anything that increases his knowledge of projection operates to provide that little community with a better show, and what is true in his case is true in hundreds of similar small towns where the revenue is not sufficient to allow of the employment of competent help.

Can't Be Beat.

Dundas, Ontario, Canada, sends 25 cents for the questions and writes:

> I have your Handbook and in my opinion it can't be beat. Have adopted your suggestion of getting electrical books from the library. Have two Power's Six A machines, and one of them has a grind in the toggle gear. Tried the advice given to Woodstock and it helped, but there is still some grind. We have the latest equipment money can buy, and about third run films; yet the people stay away. The picture is brilliant, the current being taken through a motor generator. Our operating room is hard to beat. The switches are encased in steel boxes and wire all in conduit, and, but for the slight grind are O. K. Seat between 700 and 800. The president of our union gave me a shutter which comes as near eliminating flicker as anything I have ever seen, but it is his device, therefore I cannot give it out.

As to the grind, it is possible that the machine you have is equipped with one of the fibre or rawhide toggle gears which were used by N. Power Company at one time. These gears were good in some ways, but developed a fault, viz: they would absorb moisture and swell slightly. I cannot give you any further advice than that contained in instructions No. 23 and 24, pages 273 and 275, of the Handbook. Glad to know you have such an excellent outfit, and trust you will use it to the best possible advantage in delivering the goods on the screen. Possibly your manager has not yet struck just the right scheme for inducing patronage. Would suggest that he study back numbers of our "Advertising for Exhibitors" carefully. He might find just the right idea.

Carbon Trouble.

W. C. Evans, Cushing, Oklahoma, writes:

> Am having considerable trouble with my carbons, a piece of which is enclosed to show you how they are burning. (The letter was open and the carbon missing when I got it.—Ed.). They burn down as far as three inches, and then break off. Am using 5/8 by 12 inch carbons and keep them good and tight in the lamp. Current 110 volts a. c. Could this trouble be caused by the carbons being stored in a damp room, or what would cause it? In January 24th issue, you publish my kick concerning some operator in this vicinity who is damaging practically new film. Either you or myself made an error. We only get our films from Cleveland on Mondays when they are in bad condition, and they come from Bartlesville O K during the week. Please correct.

Frankly, Brother Evans, I don't know. Never had any carbons act that way. It is barely possible you have gotten hold of a defective lot. No, I do not think moisture would make them break, and if that was the cause of the trouble, all you would have to do to stop it would be to dry them out thoroughly by lying on top of the lamp house or in an oven. Keeping your carbon lamps tight is all right, but in addition to that they must be kept perfectly clean inside. See Handbook, page 198 to 201 inclusive. I am referring your letter to the carbon manufacturer, with request that he communicate with you. This mistake is on you, neighbor Evans. Your former letter distinctly said "Our reels are shipped from Bartlesville only on Mondays, and they come from Cleveland O K, etc." And—there you are.

From St. Johns, N. B.

St. Johns, N. B. Canada, now has a moving picture theater de luxe; it is the Imperial; seats 1,800, has a seven-piece orchestra and is in general a thoroughly up-to-date house. It is lighted inside and outside by 1,800 incandescents, the same being controlled from the operating room. The projection equipment consists of two Simplex machines, current for which is supplied by Westinghouse motor generator set, the motor being a 50 h.p. induction, taking 2,200 volt supply. The generator is a 35 k.w. 3 wire, the neutral being connected to two equalizing coils which are connected to four collector rings on the shaft of the generator. The operating room is 15 feet long, 8 feet deep and 7 feet high. It is in charge of Brother A. I. Mason, who is mighty proud of his new plant. I would like to have full explanation of that generator connection, illustrated by sketch, if the operator will be so kind.

Light Dimmer.

Kansas sends for the list of questions and writes:

> As a rule when I get into a difficulty I dig out the answer for myself; if I fail I then resort to asking questions. I failed this time. I wish to make a dimmer for the house lights, believing that I can get a nice effect that way. There are twenty-four 40 watt lamps. What kind and how much wire shall I use, voltage 110? Why are most dimmer contacts made in two sections with a contact on each end of the lever? Why do most all sub-titles on Edison films set crooked on the screen, and on some letters and some titles where the lettering is black with light backing, the same reading will appear in white, and seem to be going down the screen?

I am not very well posted on dimmers. I could figure out the size and amount of wire, but if you will write the Driver-Harris Company, Harrison, New Jersey, manufacturers of Climax resistance wire, they can supply you with the data offhand, and their resistance wire is excellent for such purposes. You can also use soft iron wire, which can be purchased from any hardware store. I think the size equal to No. 10 B. & S. would be about right. Put up a lot of insulating knobs on a wall temporarily, located as far apart as is convenient, say not less than five or six feet, and stretch the wire on them. Put the insulators in two rows, each one about 3 or 4 inches higher than the other, and then zig-zag from one to the other. Now cut one wire of your lamp circuit and connect one end to one end of the wire, and then touch the other end to the other end of the iron wire and keep moving it back, cutting out resistance, until the lamp filaments show dull red; this will be the proper amount of resistance, and you can then cut off the surplus, take the wire down and wind it up into coils, mount them on a suitable frame, exactly the same as you would mount rheostat coils, making contact buttons and an adjusting lever. Attach one end of the cut circuit wire to one end of the first coil, and the other end to the contact lever, and you have your dimmer. It is arranged exactly the same as Figure 48 in the Handbook, except that when the lever is over to contact 4, all the resistance would be cut out. I do not remember what the purpose of the two double contacts you speak of is. I would suggest, however, that a 12 inch C. & H. field regulator made by the Cutler-Hammer Mfg. Company, Chicago, equipped with a lever such as is used on their single-plate dimmer, types 3 and 4, would meet your requirements, and be better than a home-made affair. They cost, I think, about $9.00. As to the Edison matter, I have had no other complaints of this kind, but will refer the matter to the Edison Company.

Making Splices.

Joseph L. Liss, Chicago, Ill., writes to the Inquiry Department, asking:

> Could you tell me the correct method of using acetone for splicing films so that the splice does not show? Have tried different methods without results. Must you use other chemicals? If so, what?

Inquiries relative to matters of this kind belong to the Projection Department and should be addressed thereto in order to save delay. I do not remember about acetone, though the matter was published in the department quite a while ago. My impression and memory of the matter is that acetone can be used alone, and that it makes an excellent splice. Those having had experience with acetone will kindly give us the right dope on this again. Also send the same to friend Liss, at 1730 West 18th Street, Chicago, Illinois.

American Moving Picture Machine Company to Resume.

New York writes:

> Enclosed find a thin strip of film which I found inside my Standard Four machine. What is it that cuts the film thus? Now that the American Moving Picture Machine Company have stopped manufacturing machines and parts, where can operators purchase parts to replace those which are worn out? I am in need of a chain take-up for my machine. What shall I do? What is the cause of my picture beginning to jump up and down when the speed of my Standard Four is raised to 80 per minute? Intermittent new and set up snugly; tension springs not loose.

In the first place it is hard to say what shaved off that little thin strip of film; it is not over 1/16 of an inch wide. Never saw anything just like it before. Examine your gate and film tracks carefully; in fact look carefully all along the tracks the film follows throughout the machine. I am informed that the American Moving Picture Machine Company will probably resume business, with a new factory and increased capital. You secure parts by sending down to the old factory any day about 11 o'clock, provided, of course, they have the parts you want in stock. The reason for the jump, in all probability, is that, while your tension springs might not be loose, still they are not sufficiently tight to do the work at that speed.

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Comments on the Films

"SUPPRESSED NEWS" (Selig), March 10.—A newspaper story which is interesting, with a plot that contains a preponderance of excitement. Robt. Hagan is author and Oscar Eagle, director. A young reporter gathers a scoop and then deliberately "cans" it for love's sake; but unconsciously does the right thing and counteracts a large amount of trouble from a man who later becomes his father-in-law. His sweetheart, the banker's daughter, assists him into trouble then yanks him out again at the psycological moment. It is well produced and the acting is finely done. Good offering. Harold Vosburgh and Adrienna Kroell distinguish themselves in the leads. Their support is adequate.

"THE HUNTING SPIDERS" (Pathe), March 10.—Prepared by Raymond L. Ditmars, Curator of Reptiles, New York Zoological Society. This is an educational picture demonstrating the habits of spiders. Very interesting for those who care for them.

"THE MEXICAN'S GRATITUDE" (Edison), March 10.—Directed by R. R. Ridgely, one of the O. Henry stories is offered. It borders on the "wild and wooly western" series. Frio Kid is an awful villain, who has embarked on a fervid career. He makes it interesting for his successful rival and bride on their wedding day by shooting three guests and promising to return in three years to shoot the husband. Through the gratitude of a Mexican whom the bride has befriended this catastrophe is averted. Bigelow Cooper, Mabel Trunnelle, Richard Tucker and Herbert Prior did excellent work.

"SLUMBERVILLE'S SCARE" (Lubin), March 10.—This is a very funny offering and its theme is original. It is also plausible, although it is long drawn out in several instances in the chase scenes. It caused almost continuous laughter and was applauded at the end. The photography is excellent and the rural backgrounds are well selected.

"A DANGEROUS CASE" (Lubin), March 10.—This comedy is on the same reel with "Slumberville's Scare," and very amusing; hinging on the "dance craze." A husband attempts to deceive his wife, assisted by a couple of friends. The termination is very funny and about as successful on their part as such attempts to deceive a woman are usually. Continual laughter was the accompaniment.

"THE COUNTER-MELODY" (Essanay), March 10.—A rather peculiar plot this, which carries the spectator from Holland to America and concerns the welfare of Franz, a musician of promise and Hilda ,his sweetheart. The story is pretty but is vamped around inconsistently for the purpose of finally accomplishing a pleasing finale that is impossible, unless effected by a miracle. E. H. Calvert is Franz, and Ruth Stonehouse portrays Hilda; both are excellent.

"AN AFFAIR OF DRESS" (Edison), March 10.—The third of "Dolly of the Dailies" series. It continues on from the second release published in the issue of March 14, 1914. (See page 1284.) It is very interesting, and shows some well done scenes throughout. Dolly gets a real job of reporting. It will last until the next offering, at least, and will please.

"ART FOR A HEART" (Vitagraph), March 11.—Wallie Van and Lillian Walker make fun in this comedy. They are artists, in the same building. When Lillian follows the ordinary rules of painting she fails. Wallie, who has attended an exhibition where cubist stuff hangs, gets a "big idea." What he does in the way of "daring execution" is enough. Before he gets through with the contents of his ice-box, which he slams and splotches all over the canvas, he has a "work" which takes the thousand-dollar prize. True, the moon may hang in the middle of a hillside; celery may take the place of trees, smeared on with jam, but the result could hardly fail to take a prize in a cubist outfit. The picture pleased a big audience.

"ANDY, THE ACTOR" (Edison), March 11.—Shows the troupe Andy is traveling with, the play that the troupe is pulling off, the audience that sees the play and some of the things that are thrown at the players. It made the audience laugh, and that is all it wanted. Mark Swan is the author and it was produced by Charles France. The photography is clear.

"ABIDE WITH ME" (Pathe), March 11.—A picture of sentiment that attempts to draw realistic scenes and at the same time to let the light from the Beyond shine through them. To say that it is wholly successful would hardly be true; yet with solemn music it is fairly impressive. Such offerings need strong acting and these players, though very fair, were not human enough at the critical moments to make us forget that they were only players. The photography of this print is not clear enough; but some of the scenes have lovely lighting and there are some effective double exposure scenes.

"THE GIRL, THE COP AND THE BURGLAR" (Essanay), March 11.—An amusing and brightly acted farcical love story with the hero a society blade ready for any escapade, who bets that he can steal something worth while and becomes an awkward burglar. A very laughable cop helps him. It made good laughter.

"THE SPEEDWAY OF DESPAIR" (Selig), March 11.—There is little that is new in this conventional picture of the innocent prisoner who after his release is rescued from despair by the faithful sweetheart of his younger days. It is a commercial offering and will satisfy a good many on account of the special appeal of its best moments. Maibelle Heiks Justice, the author, has done much stronger work. It was produced by Hardee Kirkland. Photography is fair.

"THE CATHEDRAL AND LEANING TOWER OF PISA" (Selig), March 11.—Very short; it is on same reel with the foregoing and is clearly photographed and full of interest.

"THE WAY TO HEAVEN" (Vitagraph), March 12.—The latter part of this film story tells a very beautiful little story of the way in which a child converted a thief. The opening scenes, depicting the stabbing of the wife through the door, seemed unnecessarily depressing. Anne Schaefer, Charles Bennet and Buddy Harris are in the cast. The photography is only fair in places.

"HER HAND" (Biograph), March 12.—This is a well-acted and attractively photographed story of Russian politics. Olga steals the valuable papers after her brother Ivan has been injured by a fall. The exterior snow scenes help out the atmosphere of the piece. Later, in the scene where Olga rushes to the defense of Orlanoff, the suspense is good. Claire McDowell and Joseph McDermott are in the cast.

"LOVE'S OBLIVION" (Melies), March 12.—In this half reel Sam Jones and his bride sit through an amazing series of disasters, oblivious to fire, water and falling timbers. An amusing eccentric offering.

"ONE ON BATTY BILL" (Melies), March 12.—The novel feature of this eccentric comedy is where the husband employs a live lion to guard his wife. This is entertaining. On same reel with above.

"KID PINK AND THE MAHARAJAH" (Selig), March 12.—The title of "Kid" seemed too juvenile for the outlaw appearing in the leading role. The story, however, is quite novel. The sheriff, after reading a book on reincarnation, dreams that he sees the outlaw as a ruler in India. The latter scenes in particular are original and entertaining.

"THE WARNING" (Essanay), March 12.—A Western offering, featuring Emery Johnson and Marguerite Clayton. Her signal, made of a broom and table cloth, proved the villain's undoing. The plot development seemed a little uncertain in the beginning, but the scenes in the house were exciting and entertaining.

"A FALLEN HERO" (Kalem), March 13.—This photoplay is one of those that is inflicted on the public, containing neither rhyme or reason. Two characters, exploited as "busted" actors are made to do absurd and impossible stunts supposed to be "comical." Far from Kalem's usual comedies.

"ELIZABETH'S PRAYER" (Selig), March 13.—Bertha E. DeLecuona is the author and Fred W. Huntly, the director. Elizabeth is a long name for a sweet, and beautiful little blond girlie (Baby Lillian Wade), who is as clever as she is pretty. With her simple and touching little prayer she reunites her papa and mamma. It is conventional but touching. The father is taught a lasting lesson and a wife is conciliated. It is an interesting picture. The acting and photography are first class. Harold Lockwood, the husband, and Mabel Van Buren, the wife, were eminently satisfactory.

"THE TELL-TALE STAR" (Lubin), March 13.—A Western subject that is original in plot and theme. It contains a pretty love story but the offering as a whole is not convincing and embraces several absurd scenes that are apparent to the spectator. The exterior scenes were interesting and finely photographed. It will please a casual observer who only looks, but does not analyze. When the spectator discovers the location of the "Tell-Tale Star" he or she will probably ejaculate "Oh, Gee!"

"MRS. MALONEY'S FORTUNE" (Vitagraph), March 13.—This comedy, written by W. A. Tremayne and directed by Theodore Marston, revolves around a wash-lady on whom fortune is thrust, by mistake, in a peculiar manner, and for the time being robs her of her sweetheart, Michael Finnegan. She takes a "whirl" in society in the city, but tires of it quickly and gose back to Mike and the tubs. While in the city she discovers the real heir, an orphan, and adopts him. It is all rather "foggy," but amusing and interesting. It will please.

"BLAME THE TAILOR" (Biograph), March 14.—An original, plausible and amusing comedy. A fetching tailor-made dress on a pretty girl causes all the trouble. The tailor has made the throat latch too snug and Mabel's attempts at relief are misconstrued by the ever ready "male of the species" as a sign to trail along. She innocently acquires quite a following, including car conductors, policemen, etc. It is a laugh producer.

"SHORTY MAKES A BET" (Biograph), March 14.—This offering is a comedy of considerable merit, particularly owing to the fact that a diminutive cowboy who is derided more or less for his boasting and wagering that he will capture a criminal, for which $500 reward has been offered. Through accident he wins out, receives the money and spends freely. On same reel with "Blame the Tailor." It is well done. Mr. Alexander, the lightweight comedian, did his best work as Shorty.

"THE INTERFERENCE OF BRONCHO BILLY" (Essanay), March 14.—As usual, a Western atmosphere predominates this picture, although it differs somewhat from the other Broncho Billy presentations. It is nothing wonderful in plot or direction. However it is finely photographed and the scenes are well handled. It will hold the attention of the average audience.

"THE RACE FOR A MINE" (Kalem), March 14.—A rather out of the ordinary picture that is exciting and plausible, concerning an option on a Borax mine. There is a race between a train and an automobile that holds the attention of the audience closely to the finish. The scenery and photography are all that can be desired. The acting is snappily done, and altogether is a deserving picture in all respects.

"JUST A NOTE" (Lubin), March 14.—This note causes a lot of trouble for several individuals, both white and colored, also several funny and complicated situations, the working out of which is very interesting. E. W. Sargent is the author and Arthur D. Hotaling directed it. The acting, in the main, is well done.

"SHE WANTED A COUNT" (Lubin), March 14.—This comedy is on the same reel with "Just a Note." It is quite amusing and interesting, although it contains impossibilities and inconsistencies galore. It goes with a snap and gets over for hearty laughs.

"GENTLEMAN OR THIEF" (Biograph), March 16.—Just a tale about a thief whom the contempt of an honest newsboy shames into making a man of himself. It lacks any real liveliness or the flavor of things as they are; but the plot is well made and works smoothly. The drift of it is along conventionally acceptable lines and it interests. A fair offering.

"PATHE'S WEEKLY NO. 22," March 16.—One or two fine items and the rest of it is fair.

"AUNTIE" (Vitagraph), March 16.—A pleasantly entertaining, but unpretentious picture. Temple Bailey, its writer, and Burton KiKng, its producer, have made a commercial offering for the market; but have been wise enough to make it likable. The photography, staging, acting and all are good, solid, commercial stuff.

"THE ADVENTURE OF THE ALARM CLOCK" (Edison), March 16.—Another of Frederic A. Kummer's "Octavius" pictures, produced by Charles M. Seay. There is some new and clever stuff in it and some trite stuff. But it made a reasonable amount of laughter and can be safely counted an acceptable, entertaining offering.

"THE PRICE" (Lubin), March 20.—This is a photoplay that does not appeal to the better element of spectators, as the plot and theme are far from wholesome; dealing with robbery, salfishness, crime, and other elements that are bad. No moral lesson is taught and it has a morbid ending. Its leading characters obtain no sympathy, although finely portrayed. The redeeming features are superior photography and acting. It is strongly melodramatic.

Licensed Special

"THE PORTRAIT" (Vitagraph), March 10.—A two-reel drama, written by Catherine Carr, and directed by James Young. Occasionally a superior photoplay suddenly creeps up amongst the suff-stuff, that stands out like an old exquisitely cut cameo that grandma used to wear in her lace collar. Such is "The Portrait." The spectator that can keep the tears from welling down hardened cheeks, viewing this picture, has forgotten childhood days. It is a gem. Mrs. Mary Maurice is ideal in appearance and interpretation as the mother, and James Morrison, as her son was admirable, as was James Young as Ralph Dryden. All in the cast are adequate and perfect types of the characters portrayed. All honor to the producer and author. Exhibitors will make no mistake in booking this picture. (Reviewed at length in issue March 7th, 1914, page 1246.)

"THE GREATEST GIFT" (Cines), March 10.—This drama is in two parts and incongruous in plot. An oculist, with a loving, devoted wife, selfishly indulges in gambling and becoming involved in debt forges her father's name. To escape the consequences he leaves for America. The inconsistency mentioned above is the fact that he is welcomed back years later by the wife and daughters, with whom he has never communicated in the interim. The fact that he restores the sight of his wife, who has been stricken blind by sorrow and wrong, perhaps redeems him. It is all interesting and well done in every way.

"A CRUEL REVENGE" (Lubin—2 reels), March 11.—A picture of distinguished scenes; it makes a good offering. The story is romantic and fresh; it is not believable but makes an interesting tale. The staging and acting have enough quality to deserve earnest criticism; yet because they are so much better than usual they also deserve being merely commended. The characters stand out and one feels that they are real in spite of the machine-like motions of all at certain times. The stage director was following convention when he made the Mephistopholes-like old lover eavesdrop behind the pillar. The story is artificial. All this is true but the offering remains a dandy. The script is by Daniel Ellis and was produced by John Ince. Rosetta Brisco plays the heroine with grace and a good deal of human truth; Percy Winters is all that was desired as the old lover. John Ince makes an excellent hero. The photographer deserves much praise.

"THE MEDICINE MAN'S VÆNGEANCE" (Kalem), March 11.—A two-reel Western with new and novel incidents; it tells a rather queer story of Indians and white people which though entertaining, is hardly believable and, at times, because pretty arbitrary. The atmosphere is good; the backgrounds are attractive and the acting is human. But the photography is not, as regards clearness, up to the Kalem standard, although the story doesn't suffer from this defect.

"THE STRANGE MELODY" (Lubin), March 12.—A two-reel number, with Carol Halloway and Joseph Smiley in the leading roles, the scenario being written by Clay M. Green. The gambler's love for the church organist is made convincing, but many of the incidents seemed merely strung together to make a picture and were of an obvious nature. After her brother has shot the gambler the girl goes to him and declares her love. The photography is rather dark in places.

"A SPOILED LIFE" (Pathe), March 12.—This story runs for about a reel and a half. It is of foreign make and pictures the pitiful love of a hunchback playwright for a beautiful actress. After their marriage her love cools and he commits suicide. This is beautifully pictured and strongly presented. Its worst fault is that it deals with a physical deformity and has a depressing close. Hella Hagen appears as the actress.

"MAKING LACE FANS" (Pathe), March 12.—This, on same reel with above, gives some very attractive views of the manufacture of lace fans. The painting, pleating and mounting are all demonstrated fully.

"GRASS COUNTY GOES DRY" (Essanay), March 13.—A really and truly laugh producing two-reel picture, "by heck." It involves several interesting characters, the principals being a deacon, a druggist, a parson, a widow and the entire population of a rube town (also a couple of indigent tourists with a thirst). Hollow Center is the suggestive caption of the minute city and it has been voted "dry." A bald headed deacon who is using a "beauty column" recipe for growing hair on a billiard ball head, the main ingredient of which is whiskey, gets into hot water (no sugar or lemon), trying to win the widow from the druggist. How he finally succeeds is good to see. Well acted and won laughter.

"THE PRICE OF THE NECKLACE" (Edison), March 13.—This is an interesting two-reel offering, illustrating the thoughtless selfishness of a banker's wife, who forgets others, to gratify her own whims. Her husband, anxious to please her, forces up the stock of an enterprise in which thousands of dollars of the savings of others—who through confidence in his integrity have invested their savings, suffer loss. She is brought to her senses in a rational way and makes amends. It is a picture that is well done and will interest. Charles Ogle and Mariam Nesbitt ably supported make this a splendid offering.

"AN OFFICER AND A GENTLEMAN" (Vitagraph), March 14.—This is a pretentious two-part photoplay that has been beautifully mounted, directed and photographed—in these qualifications it is to be commended. As to the plot and theme, it deals with the social life of a military barrack; supposedly in England. Morality amongst the participants characterized is certainly not one of the attributes portrayed, especially on the part of the wives of petty officer to commander. The plot carries along the development of a mess of intrigue to exploit the fact that a young lieutenant is an officer and a gentleman. The finale of the court scene fails to convince. Cleaner construction would have made a grand offering.

"THE COLLEEN BAWN" (Kalem), March 16.—This delightful and worthily famous Kalem masterpiece needs no introduction. It is a reissue and has lost none of its charm or popularity. It is three reels long.

"THE BETTER WAY" (Selig), March 16.—This story has no cutting edge; for one is not compelled to believe in its situation nor development. It is not a pleasant tale; there is no true reformation in it and, out of all the two reels, there is only one short incident—the predicament of the old doctor—that justifies any film at all. We dare not commend it as a strong offering.

Independent

BILLY'S RUSE (Princess), March 13.—An ice pond farce with some novices on skates furnishing fun. It is very laughable; for the author has kept his situation cleverly developing into freshly astonishing forms and it is brightly acted. A good number for fun.

HIS LITTLE PAL (Majestic), March 15.—It aims successfully at sentiment and will probably please. A cute little player takes the part of the daughter of a miner who is doing well with pan and shovel. A convict escapes and the child brings food to him on the quiet. The sheriff is hunting for the convict and three thugs are planning to rob the miner of his gold. The miner joins the posse and the outlaws come to the cabin. It is going hard with the miner's wife and daughter when the convict comes to the rescue. The incident is convincingly pictured and interests strongly even in its happy ending. The photography is acceptable.

OUR MUTUAL GIRL (Reliance—No. 9), March 16.—This picture depicts the Mutual Girl distributing the dolls she has dressed to the little crippled children in a hospital. From there she goes to the East Side, making more little children happy with gifts of dolls and money. She visits several places of interest, and in the evening attends a theater. later she falls asleep and dreams of some of the things that have happened during the day. A good picture.

HE WHO LAUGHS LAST (Komic), March 18.—A somewhat broad comedy with a superfluity of rapid action which causes hearty laughter. The acting is well done and the direction and photography up to the standard.

SNOWBALL PETE (Komic), March 18.—This comedy is on the same reel with "He Who Laughs Last." While ridiculous in many ways it is a laugh producer, and will hold its own with the other comedy. Well done in every respect.

THE COUSIN FROM ENGLAND (Thanhouser), March 22.—New fun has been found to furnish laughs in this farce, although the type of Britisher burlesqued has done service in any number of films. He comes to Lakewood, N. J., to "bag a buffalo" and see something of the "wild spots" on the world and his two girl cousins dress up in wild-west skirts to receive him with revolvers and '49 (sasaparilla) red-eye. It is well handled and makes a very fair offering.

THE FAT AND THIN OF IT (Crystal), March 22.—This reel has a gymnasium for its setting. There is good contrast in the two women characters, one exceedingly rotund and one of lathelike thinness. The plot should have been stronger with so much comedy material to go on, but even as it stands there is considerable humor in this.

SCOOPED BY CUPID (Victor), March 23.—J. Warren Kerrigan and Cleo Madison appear in this newspaper yarn, being reporters on rival papers. The plot is not to be taken seriously and serves only to make an appealing little love story. Quite a pleasing comedy number.

SNOOKEM'S LAST RACKET (Crystal), March 24.—Rough comedy, in which the subtitles are slangy and the humor is off the key. It will perhaps please certain observers in audiences that are not inclined to be critical, but its appeal will not be general.

THE BATTLE OF LITTLE TIN HORN (Universal Ike), March 24.—Augustus Carney and Louise Glaum in a love affair at Coyote City. Ike's yarns, as pictured, were very amusing and the first half of the reel makes good. The latter half is frequently in bad taste and contains too much coarse humor.

A DECREE OF JUSTICE (American), March 25.—This is a drama of fraternal life and concerns two brothers; one good and the other bad. It is an interesting little story and well done. Ed Coxen is the lead and does good work, and is well supported. A good offering.

HOW GREEN PAID THE RENT (Joker), March 25.—This comedy number, written by Grace Cunard, has a very fine bit of humor at the close. The development of the story is unfortunate, however, as it overdoes the matter of intoxication. It would have made a very good half reel, with the scenes of drunkenness minimized and the action brought up more closely.

FOR LIFE AND LIBERTY (Imp), March 26.—A story enacted by children. One is an actress over whom the count and the hero clash. The children are clever and the story quite interesting, though it follows in the line of former offerings of the same type. The photography is good.

BLACK HANDS AND DIRTY MONEY (Frontier), March 26.—An eccentric comedy number, in which the humor does not work up very strongly. The plot is of a burlesque sort and is too disjointed to get up much interest, though some of the scenes are fairly funny.

THE WRONG MRS. WRIGHT (Nestor), March 27.—A newspaper story in which there is a confusion of identity. The reporter is made to do some things which all newspaper men will repudiate—a man out on an assignment who by reason of a chance for a flirtation loses sight of his errand and creates a burlesque. The picture will mildly amuse.

THE GIRL BANDIT (Frontier), March 28.—This offering is one in which a stage hold-up figures principally. It is much better done than usual and Jessie Burbridge is very pleasing as the girl desperado. The photography is good, the action well timed and as a whole the little comedy is much better than the average Westrn story.

IN THE DAYS OF HIS YOUTH (Rex), March 29.—This film story, written by Lois Weber, strikes a human note that will give it wide appeal, particularly with boys and fathers. The stern male parent, who is given to whipping his sons, remembers his own youth and has a change of heart. Phillips Smalley plays the father and there are two very natural boys. A good offering.

AUNTIE'S ROMANTIC ADVENTURE (Crystal), March 29.—The kidnappers, two Italians named Spaghetti and Macaroni, get hold of the wrong girl and thus lose the ransom. The production is of the slap stick order and the humor is not of the best type.

TOO MUCH MARRIED (Powers), March 30.—A comedy number, written by Bert Howard, with Vera Sisson and Donald McDonald in the cast. The fast young bridegroom sleeps late and arrives at the wedding in a dressing gown after numerous adventures. The idea in this is rather old and it proves only fairly amusing.

Independent Specials

THE CAT'S PAW (Thanhouser), March 17.—Another of Clarence Hubert New's stories dealing with a free-lance diplomatist. It makes a very acceptable two-part offering. One finds it dramatically written, smoothly directed and intelligently acted—it shows competence all around. The staging and photography (leaving out one or two snow scenes) are as usual in this make of picture—that is, fine. It will interest and be a popular offering.

THE POWER OF PRAYER (Victory), March 20.—A two-reel number, with Irene Wallace in the leading part. She appears as a Salvation Army girl, who marries a fast young man. The "sporting" life scenes lacked conviction and were almost laughable in a number of places. Toward the close there are some melodramatic situations which are not very well handled. As a whole the offering cannot be called successful, though it has some points of merit. The photography is fair.

THE TRAP (Kay-Bee), March 20.—A stirring picture of two reels illustrating military life on the frontier, supposedly in the year 1875. The plot embraces a love affair concerning two soldiers, one a corporal and the other a sergeant who are in love with another sergeant's daughter. A very realistic explosion scene is well accomplished. It is exciting and holds the interest in most of the scenes, and is well acted.

IN THE WOLVES' FANGS (Bison), March 21.—A two-reel number, with William Clifford and Marie Wolcamp in the leading roles. The Canadian setting is not very well suggested and the characterizations are none too strong. A tribe of Indians goes on the warpath, sets fire to a cabin and commits other outrages. Most of the incidents are of a somewhat conventional sort, and as a whole the offering is one of about average merit.

THE TURNING POINT (American), March 23.—A two-reel special giving a beautifully pictured story which has been handled in a rather "easy" and not strongly convincing way—i.e., things happen "off the bat" that would have been more reasonable after a lapse of time. The theme is commercial and a bit trite—too many pretty girls have accompanied burglars just to furnish a love story with the wealthy owner of the house. The photography, scenes and backgrounds are fine.

KING, THE DETECTIVE IN THE MARINE MYSTERY (Imp), March 23.—Two-part drama. The police pick up a sailor, who has been drugged and tanned with some sort of coloring matter. King Baggot, in his familiar role of detective, unravels the mystery before the observer in an entertaining manner. The scenes are laid in New York office buildings and there is a love element in the plot. The observer is kept guessing through most of the two reels, and while this is not as strong as some in the series, it makes an interesting yarn.

THE MYSTERIOUS LEOPARD LADY (Gold Seal), March 24.—This is a two-reel offering, written by Grace Cunard. The author and Francis Ford play the principal parts. The plot is of the thrilling, melodramatic sort. It is full of mystery and action, but the story is not very clear in parts. The yarn is so ridiculous in places that it almost becomes burlesque. There is a Lady Raffles, a deep-dyed villain, a fearless hero and plenty of wild animals. The conglomeration is not to be taken seriously and is by no means without interest.

ADRIFT (Eclair), March 25.—Another of those rough two-part Northwestern offerings for which this company is famous. The plot is simple in its elements and most of the scenes are taken in a snowy, wooded country. The two men engage in hand to hand conflict on an icy embankment and roll into the stream, a feat which sends shivers up the backs of observers. Barbara Tennant, O. A. C. Lund and Julia Stuart are in the cast. This is a good offering of the rugged, out-door type.

THE SILENT MESSENGER (Domino), March 25.—This two-reel subject is worthy of the name "Tragedy" rather than a drama. It has sensational scenes all through it, in fact the author and director must have combined to see how many so called "punches" they could introduce without wrecking the camera. The disposal of the villain in the finale was certainly original, but the method was not only absurd but absolutely disgusting. The cast was large and capable and the backgrounds elegant, as was the lighting and photography. Morbid spectators will enjoy it, no doubt.

THE SPIDER AND HER WEB (Rex), March 26.—A two-reel offering, with Lois Weber, Phillips Smalley, Wallace Reid and Dorothy Davenport in the cast. The story concerns the reformation of a fast woman who runs a gambling establishment. Her one fear is of death and her regeneration is brought about because she is made to think she is dying. The opening scenes are not of a pleasant nature, but the production is carefully handled and the latter scenes are brighter and altogether appealing.

DIPLOMATIC FLO (Victor), March 27.—A three-reel story concerning an attempted shipment of arms and ammunition to a city in Central America where there is a revolution on foot. The story was written by Don Buchanan, and Florence Lawrence and Matt Moore appear. This is well-pictured and full of exciting incidents, intermingled with comedy of the best sort. Flo learns the secret of the arms and ammunition, which are to be shipped as shoes and baked beans. After a series of adventures she succeeds in turning the shipment over to her lover, who is in the secret service. This makes a very entertaining offering.

SEALED ORDERS (Victor), March 30.—This two-reel number, with Warren Kerrigan in the lead, is taken from a well-known short story by Eugene Manlove Rhodes. Like the story, it opens in a desultory way, and works up into a fierce gun-fighting episode in a fast house where a young girl has been lured. Cleo Madison appears as the girl. Kerrigan plays the part of Crooknose Evans. The story has a rough, Western setting and is a good one of its particular type. Numerous scenes are shown in a gambling house and there is a chase across the roof tops to the house where the shooting occurs. A dramatic story of crook life.

WOLVES OF THE UNDERWORLD (Broncho), April 1.—This is a well written story of the gangsters of the East Side and depicts the methods employed by them in their infamous work. This is the work of Thomas Ince, director, and William Clifford, author. The plot contains a pretty little story of gratitude on the part of an East Side Jew, who in the first part is a street peddler but in the passing of time had become a wealthy merchant; able to assist the man who had befriended him in the day of adversity. It is a clean, worthy and meritorious picture, with humanity written all over it.

THE CABALLERO'S WAY (Eclair), April 1.—This three-reel production renders up a very strong presentation of O. Henry's well-known short story. J. W. Johnston, Arthur Dunn and Edna Bayne are members of the competent cast. The pictures are clear and attractive and the settings laid in an appropriate Mexican locality. The plot demonstrates how the treacherous Cisco Kid tricks the sheriff into shooting the girl who has played fast and loose with the outlaw's affections. In point of atmosphere, action and general fidelity to the traditions of the Great Southwest this is a release that ranks high among offerings of its kind. The action is unflagging from the first and holds the attention until the tragic close.

ON COLLECTING REWARDS.

The following letter has been directed to and received at this office. Just why the management of the Savoy Theater, New York, suggested sending it to the World is difficult to understand, but we are doing the only thing with it that our line of business would suggest, which is publication thereof:

New York, March 13, 1914.

Editor Moving Picture World,

Dear Sir.—On Friday evening about 8:30 on the 6th inst., I went to view your moving pictures at the Savoy Theater on 34th Street. There appeared on the screen, that $500 would be paid to any one who could say that they had seen any of those pictures before. Before leaving the theater I drew the manager's attention to the fact that I saw the picture, "Comedy and Tragedy," shown in Philadelphia early that same afternoon in a theater in Market Street, right opposite Wanamaker's store.

If you require any proof of my presence in Philadelphia that day, I am quite willing to send you the addresses and particulars of people who saw me and were with me there on that day.

I travel much all around the world and the movies is about the only entertainment I go to. I had to call the manager of the Savoy's attention once before about a film I saw in Liverpool, when the reward was $1,000.

He knows me well enough as a regular visitor and he gave me your address to write you.

Yours faithfully,

Park Avenue Hotel. W. M. MACKINTOSH.

ED. SEDGWICK JOINS THE LUBIN CO.

Ed. Sedgwick, a very well-known actor, both in vaudeville and musical comedy, has deserted the stage, and is at the present time with the Lubin Company under Romaine Fielding, whose company is in winter studios at Galveston, Texas. Mr. Sedgwick's family is also with him, including his two sisters, Eileen and Josie.

CHICAGO LETTER

BY JAS. S. McQUADE.

Universal Purchases Big Ranch Near Los Angeles.

IN my Chicago Letter of last week it was stated, under Denver news, that the Universal Film Manufacturing Company had about decided to select a site for their new studio in Colorado. That probability, however, has now been eliminated, for the company has purchased a ranch in California. David Horsley was seen in Chicago Friday, March 13th, on his way to New York, and furnished me with particulars.

He stated that on Saturday, March 7th, terms were finally reached by which the Universal purchased a ranch of about 250 acres, located in the San Fernando Valley, about 10 miles from the center of Los Angeles. The ranch lies on the El Camino Real (The King's Highway), this highway being the original road that connected the various missions from San Diego to San Francisco. It is located half way between the missions of San Gabriel and San Fernando, on the electric line that runs from Los Angeles to Van Nuys.

The ranch has a one-mile frontage on the Los Angeles River. This river front is finely fringed with trees and shrubbery, which afford fine backgrounds for pictures. It also embraces part of the Cahuenga range of the Sierra Madres. A most interesting historical land mark is located near the center of the ranch. Here General Fremont, in his campaign against the Mexicans in 1846, made a strong entrenchment to protect his command from a flank attack by the Mexicans in the San Fernando Valley, while at the same time he was keeping his eye open on Cahuenga pass, from which point he expected an attack from another detachment of the enemy.

Fremont had suffered severe losses, only 40 men being left, with no chance of reinforcements. He took these men up to the top of a cone-topped hill, and marched them from daylight to dark, around it in full view of the enemy in the San Fernando Valley, who believed that Fremont had been reinforced by a large body of men. This created such consternation in their ranks that they broke and fled precipitately. A treaty of peace between Mexico and the United States was afterward signed at Hollywood, a hamlet in Cahuenga pass. General Otis, owner of the Los Angeles Times, now owns the ground on which the house in which the treaty was signed between Mexico and the United States stands.

Mr. Horsley stated that it is the purpose of the Universal Company to make a feature subject showing Fremont's campaign and last stand, the evolutions to be made on the identical grounds on which the original engagements took place.

He also stated that up until Saturday, March 7th, when title to the ranch was acquired, the Universal officials had in mind a possible location in Denver. While they appreciated highly the courtesies and consideration shown them by the Denver Chamber of Commerce, the inducements to stay in California were too strong.

The location of the new Universal studio is only 3½ miles from the site of the old studio in Hollywood. The boundary line of the new ranch runs down the center of the Los Angeles River, and this will give all the building material needed for the new plant ready at hand, as the river bottom is filled with stone, gravel and sand. All buildings erected will be of fireproof construction, of reinforced concrete.

The building will contain a laboratory for the developing of negatives and the making of sample prints. The negatives and sample prints will be sent to Bayonne, N. J., for development and printing. The Bayonne plant will be enlarged considerably to take care of the pictures in the West as well as in the East, and about $50,000 will be expended for that purpose.

Carl Laemmle, president of the Universal Film Manufacturing Company, and H. Z. Levine returned with Mr. Horsley to Chicago. Wm. H. Swanson, who remained in California until arrangements for the purchase of the ranch had been completed, returned to New York several days before. Mr. Levine, formerly publicity and sales manager of the Solax Company, has been appointed publicity agent of the Universal in Europe, with headquarters in London. He returned to New York Saturday, March 14th, and sailed Tuesday, March 17th, for his new quarters.

Mr. Horsley stated that Mr. Laemmle is highly pleased with the success he had in acquiring the new ranch in California, as its possession will give all the facilities required for the production of film subjects of any scope. The picturesque surroundings of mountains, rolling uplands, and winding river scenery are finely adapted for moving picture productions.

Mr. Laemmle and Mr. Horsley left Chicago for New York on the 20th Century, Sunday, March 15th. Mrs. Laemmle and the children have fallen in love with California, and will remain there for some time. Mrs. Horsley and her son, Stanley Nestor Horsley, will also prolong their stay on the Coast. They have grown to like the climate of Southern California so well that, henceforth, they will spend much of their time there. Mr. Horsley told me that he intends making his home in Los Angeles, and that he has already purchased the property for a home site.

Mr. Horsley stated that he is doing well with the Lumiere raw product at his office in the Hagen Building, Los Angeles. This gives him three offices—one in New York, one in Chicago, and one in the West. He will return to the Coast in about five weeks to supervise the building operations of the new plant.

Viewing Moving Pictures a Tonic for Children's Eyes.

Only a few months ago, Mrs. Ella Flagg Young, Superintendent of schools in Chicago, strongly advocated the passage of an ordinance requiring a five-minute intermission between the running of films in picture theaters. She held that watching moving pictures on a screen strained the eyes of children, if continued throughout the program without such intermissions. Mrs. Young's hypothesis has now been thoroughly refuted by eminent medical authorities in an article written by Leonard Keene Hirschberg, M. A., M. D., of Johns Hopkins University, and published in the Chicago Sunday Examiner, March 15th. Extracts from the lengthy article are given herewith:

"Everybody goes to moving pictures nowadays. Not only are moving picture theaters cheap, but the performances are as good, if not better, than you see in the two-dollar houses. You have the pleasure, the music, the comfort, the entertainment and the instruction in a moving picture theater to a greater certainty than in many so-called 'legitimate houses,' and at far less expense.

"What harm is there, then, in visiting moving picture theaters? Are the eyes injured? Is the health of the patrons destroyed? Are the morals of the young corrupted by them?

"The answer to all these queries is an emphatic No! Just as the old age playhouse gradually eliminated all tint of vice from its performance; just as the editors of magazines have come to understand that the reading public does not relish even a small dose of the wicked, so the photo-play producers have learned that their public will have none of the suggestive, the vicious, or the unpleasant.

"Militant prudes and belligerent moralists who read vice into tea-drinking, and whose voices are for war against any pleasures whatsoever; who spit forth their crusading indignation against moderate tobacco smoking, Sunday walks, the stately minuet and the graceful Boston waltz, have already recognized the trend to censor or censure it.

"But certain amateur physiologists and opticians continue to attack this form of entertainment and instruction. In their ignorance they declare that defective vision, styes, granulated eyelids, eyestrain, pinkeye, inflamed lids, cross eyes and other troubles may each and all develop from attendance at the moving pictures.

"Dr. Herbert Harlan, Surgeon-General of Maryland, perhaps the best ophthalmologist in the South, and the envoy sent by the Government to study the dreadful eye malady tracoma in the wilds of West Virginia, says these charges are all nonsense. Dr. Harlan, with whom I feel upon this matter in hearty concord, asserts that the hour or so spent each day in watching the moving picture show can result in no harm to the eyes.

"In fact, I go even farther and assert that two hours a day in the dark auditorium of a picture playhouse, watching the moving films, is actually a valuable tonic to tired eyes.

"Experiments by Professor Knight Dunlap in the psychological laboratories of Johns Hopkins University have shown that even the slight flicker which occasionally appears on motion pictures tones up the eyesight and makes it more acute.

"It is unwise, perhaps, for some persons to sew, read or attempt to use their eyes at close range on a moving train, motor car, fast boat, or aeroplane. The flickering lights and shadows from this vibration are liable to do harm to your retina. Why? Because the peephole, muscles and lens of your eyes must be constantly changing focus.

"This is not the case with moving pictures. At the picture theater the spectator sits from twelve to several hundred feet away from the screen upon which the motion photographs are thrown.

"At that distance the focus of the eye changes but little, no matter how much flicker there may be. In fact, a little flicker is beneficial, because it keeps the eye muscles from becoming sluggish, worn out and unadaptable to change.

"Undoubtedly children, and adults as well, have become more observant and better educated in many respects since moving pictures have acquired such a vogue. Recent psychological tests made upon children immediately after leaving a moving

picture exhibition prove that they distinguish colors more acutely, recognize form and shape more sharply, and remember figures, sizes and other visual differences better than they did before they went to see the pictures. They surpassed in all the tests children who had not visited picture shows, but who were, nevertheless, subjected to the same kind of excitement by witnessing a melodrama performed by actual flesh-and-blood actors.

"Instances of weak eyes, astigmatism, near-sightedness, granulated eyelids and other troubles of the optical apparatus, commonly attributed by careless observers to motion photographs, are found upon fair and thorough investigation to be due to entirely different causes.

"Twitching of the eyelids is erroneously blamed upon visits to picture theaters. I was recently required, as the chairman of the scientific research committee of a national organization, to investigate and run down the cause of this trouble. In a large American city, where there are several hundred moving picture theaters and half as many eye specialists, it was soon made clear that not one true example of eye-twitching could be blamed upon moving pictures.

"Many of these cases were due only to the need of eye-glasses. Others were a result of nervous defects with which the twitching was associated.

"Painful eyes, swollen eyes, reddened eyeballs, watery eyes and styles are often nature's roadside signposts which indicate that the eye specialist should be called in to make visual tests. Specialists and eye-glasses will frequently be found to correct the irritations.

"One man, who prefers moving pictures to grand opera, came to me and asked if 'dark spots, which are always dancing before the eyes,' were not due to his fondness for the photo-plays. He was given to understand that such spots are a sign of many different internal disorders—blood deficiencies, excessive pumping by the heart, disturbances of the brain and spinal marrow, and the accumulation of microbic poisons in the lymph stream.

"There is, then, no danger to the eyes from frequenting moving picture theaters other than is liable to be encountered in any theater, railroad train, church, park or other public gathering-place. Contagions are, of course, picked up by the eyes at moving picture performances, as well as in school or church. But these are by no means common and, with the protective regulations now enforced by the building inspectors in most cities, the ventilation arrangements and hygiene of the picture playhouses are becoming superior to those of schools, churches and other public gathering places.

"Finally, it may be said that if the motion picture habit has done nothing else than remind people of their eye troubles and send them post-haste to an oculist, it has accomplished an incalculable amount of good for the human eye."

More About Chicago Censorship.

Alderman John Coughlin's proposed ordinance to substitute a committee of three, to be appointed by the mayor, as a substitute for the present moving picture censorship board, was defeated Friday, March 13th. The committee of aldermen appointed by the mayor to consider the proposition, defeated the movement by three to one.

Mayor Harrison added three new members to the censor board of ten, already appointed, on the same day. These are: The Rev. A. J. Carey, a colored man; Wallace Rice, author, newspaper man and a member of the Press Club of Chicago, and John S. Dankowski, the latter being recommended by German and Polish organizations. Mr. Rice has since resigned owing to defective sight.

Major Funkhouser made charges before the aldermanic committee to the effect that Chicago moving picture theaters and firms had collected a fund to be used for political purposes, and that moving picture interests had little regard for the morals of Chicago, as their interests were only financial.

I know from personal knowledge that no arrangements have been made to collect such a fund. The major probably referred to the recent efforts made by members of the Amusement Protective League to collect funds to meet running expenses. No other film interests in the city, to my knowledge, have been collecting funds for any such purpose as Major Funkhouser refers to.

Attorneys representing the Mutual Film Corporation, the H. & H. Film Service and the World's Special Feature Film Co., appeared before Federal Judge Carpenter on Friday, March 13th, in a suit to restrain the city from censoring films. They were directed by the court to file briefs of their arguments so as to shorten the hearing.

Motions to dismiss these suits seeking the abolition of municipal censorship of moving pictures were begun before Judge Carpenter in the Federal court Thursday afternoon, March 12th. The corporation counsel of the city filed motions to quash the proceedings.

On Thursday, March 12th, a demand was made by Mrs. Delony Martin, of the Woodlawn Woman's Club, that there be a court of appeals to review the findings of Major Funkhouser.

"No set of pictures should be rejected because of minor faults," said Mrs. Martin. "Condemnation is not reform. The picture shows in Chicago are not bad."

Chicago Film Brevities.

In my article on Rex E. Beach, in the last issue, by a slip of the pen I credited Producer Grandon with being director of Selig's photoplay, "The Spoilers." This was incorrect, as Colin Campbell directed the filming of the story throughout.

* * *

Our old friend, John A. Verhoeven, was among the many who called to compliment us on the appearance of our new offices last week.

* * *

Francis X. Bushman, Essanay's popular leading man, is out with will, determination and cogent reasons to gain the votes of Ladies' World readers as the typical American hero in photoplays. With three hundred years of Americanism behind him in old Virginia, and possessed of attractive physical and mental qualities he will make an appeal for votes that will make the running well contested and interesting.

* * *

L. Zahler, proprietor of the Marquette Theater, Milwaukee Avenue and Wolfram Street, this city, paid us a visit last week. The Marquette seats 750 people, and uses Licensed programs at 10 cents admission. One of the features of the Marquette is a new pipe organ. Mr. Zahler reported satisfactory business.

* * *

R. J. Lorentz is again acting as manager of the Chicago Moving Picture Supply Company, at 37 S. Wabash Avenue, this city, having returned from a year's travel throughout the country in his own interests. This company buys, sells and repairs moving picture machine parts.

* * *

R. D. Hanish, representative of the Rex Film Renovator Manufacturing Company, Columbus, Ohio, made a pleasant call at our office Wednesday, March 11th. Mr. Hanish stated that "Rex Renovators" have been leased to a number of exchanges throughout the country. One of these renovators was leased recently to the Illinois Film Service Company, 537 S. Dearborn Street, this city, and is giving very satisfactory results. Mr. Hanish renewed his subscription for THE WORLD while in the office.

* * *

Mrs. Etta Allbaugh, owner of the Star Theater, Kokomo, Ind., called at the World office recently. She renewed her subscription and reported good business at the Star with Universal programs. Mrs. Allbaugh visited, during her stay, H. G. Immenhausen, owner of the New Standard Theater, 750 N. Clark Street. The Standard seats 450 and uses Licensed service.

* * *

R. C. Schroeder, manager of the Colonial Theater, Galesburg, Ill., has written as follows to this office: "Last Friday I had 'Waterloo.' Early in the morning a sleet-snow storm began. It lasted all day. But did it injure business? No! I had a fife and drum corps composed of old Civil War soldiers, and those men literally blew the house full from noon until late at night. Everyone within hearing, seven blocks, came to see what was the matter. My advice to exhibitors on bad days is to give old soldiers an opportunity of drawing a crowd for war pictures."

* * *

S. G. Honeck, formerly partner in the Chicago Song Slide Exchange and who has also had considerable experience in the film renting business, has been appointed assistant to E. H. Brient, manager of the Eclectic Feature Film Exchange. Mr. Honeck has a large following among exhibitors. He reports excellent business.

* * *

N. G. Zurawski, owner of the Lux Theater, 35th and Michigan Avenue, called at our office Thursday, March 12th, to renew his subscription. The Lux seats 800 people, and admission is 10 cents for Universal and feature programs. The Lux was built a little over a year ago, and shows pictures exclusively. Mr. Zurawski reports fine business. He intends to visit California for a prolonged stay, in July or August.

* * *

John Pelzer, sales manager for Pathe Freres, has been as busy as a nailer since his arrival in this city. He has established himself in spacious offices in the New Mallers Building, and the various departments are already in good working order. Mr. Pelzer assured me that he was doing a rushing business, and the reception room gave confirmatory evidence of the fact, on the day I called.

* * *

The Celebrated Players Film Company has arranged for a publicity campaign in the Chicago News, for "The Three Musketeers." The first installment of the story appeared Monday, March 16th. "The Scarlet Letter," handled by this company,

is showing to well filled houses at the Ziegfeld. H. L. Wallick, special representative of the company, has just returned from a flying trip through the state of Indiana, where he has been leasing the first Jesse Lasky production, "The Squaw Man." He reports exceptional business.

* * *

The Essanay News was enlarged to four pages for the issue of March 11th, the current news being supplemented by three pages devoted to advance synopses of coming releases, handsomely illustrated. Among the important news items is the announcement that G. M. Anderson has produced a four-reel subject, "The Good for Nothing," in which he exchanges the Broncho Billy costume for the smart dress of a city man. This is the first of a series of photoplays in which the members of the Western company will appear in modern photodramas.

* * *

J. C. Pearson, of New Orleans, was in the city Friday and Saturday during the week of March 9. Mr. Pearson and his associates have eleven picture theaters, six of the number being in New Orleans and the remainder in outside towns. Licensed programs are used exclusively. An admission of 10 cents is charged regularly in the larger houses and 25 cents is charged in these houses for feature programs. He reported good business in all his theaters. The "Kathlyn" pictures are drawing fine business, the publicity campaign in the New Orleans Item contributing largely to their success. Exhibitors are advertising liberally in the columns of the Item.

* * *

H. F. Fowser, of Lansing, Mich., treasurer of the state branch of the Moving Picture Exhibitors' League, was in the city March 11. He called at our offices; but, unfortunately, I did not see him.

Doings at Los Angeles.

THE Majestic studio, for so long a time located at 651 Fairview Avenue, on the east side of the city, is moving over to the west side on Sunset Boulevard. The new location is the Reliance studio, which is being fitted up and made larger for the additional forces. John Adolfi and Fred Vroom are directing.

* * *

Recently William Garwood, the well known and popular leading man with the Majestic, closed a deal with the American and will leave here on March 21 for the American studios at Santa Barbara, where he will start work on the following Monday. He has been seen in Majestic releases for so long a time that it will be strange to see him now in the American films.

* * *

All the studios have been working full capacity ever since the twenty-second of last month, when the week of rain stopped all operations. The present indications are for fair weather. The companies in the valley country are busy repairing the roads that were washed out by the record rains.

* * *

Earl C. Anthony, a prominent Los Angeles man, is taking pictures for his own pleasure. He is an amateur, and some of his work is said to be very good. He took pictures at the Vanderbilt races in Santa Monica.

* * *

Two hundred and fifty acres is the area of the new Universal ranch in the beautiful San Fernando Valley. The company will soon move to the new location, which is the largest on the coast at present. All the laboratories and manufacturing departments will be moved to the spacious grounds. New and adequate buildings are in the course of construction. The ranch is reached by trolley car. There is also an automobile road.

* * *

George Cooper, for so long associated with the Vitagraph, and for nearly a year has been working at the Western branch, has left that company. He is living at Santa Monica, where he is enjoying a short vacation before accepting another position.

* * *

Richard Stanton, who has played leads with the Broncho for some time, has won his directorship. He is starting out this week to produce, and is working on a two-reeler.

* * *

Cleo Madison, now heading her own company at the Universal Hollywood studio, is under the direction of Wilfred Lucas. Ray Gallagher is playing opposite her.

* * *

Marc Edmund Jones, the youthful photoplaywright, has established himself in one of the big office buildings of the city and is dictating his scripts to a stenographer. He has many callers in the new office.

* * *

Edwin August, directed by Robert T. Thornby, played the lead in "Days of Old California," a two-reel story of this State when it was young. They are working in the picture this week. Helen Case is also in the cast. Edna Maison will shortly play opposite Edwin August at the Universal.

* * *

Another company will be put on by the Famous Players on the first of April. The members have not all been selected as yet. Harold Lockwood, who was with Selig, is now playing opposite Mary Pickford, with E. S. Porter directing.

* * *

Robert T. Thornby will start directing another series of the famous children plays. He did all the clever work with Keystone, having done "Little Billy's Triumph," one of the hardest pictures ever made. He will have little Billy Jacobs with him, and will release under the Universal, but making the films for the Fred Balshofer Company.

* * *

Frank Montgomery, the Kalem director who specializes in Indian photoplays, has picked up the stock of two firms that went out of business here. He secured a full equipment of costumes, war paraphernalia, head dress, and a number of other articles. He has a wonderful private collection of Indian relics. Mona Darkfeather received her share of the purchase, getting several new Indian dresses for her large wardrobe.

* * *

C. O. Baumann, of the New York Motion Picture Company, was the honored guest at the Wednesday night fellowship dinner to the Photoplayers. He was toastmaster and the reception he received was something great. He said that next year—he was sorry to have missed this year's ball—he would be there, and that the first bid for the album would be $1,000.

* * *

"Lucile Love, the Mystery Woman," is the title of the two-reel Western that Francis Ford has started upon with Grace Cunard in the title role. Some of the scenes are supposed to be laid in Manila, P. I. The company is now at San Diego making some airship scenes.

* * *

Roscoe Arbuckle, the fat man with Keystone, has purchased a shining new automobile which he and Mrs. Arbuckle use while going to and from the Edendale studio. Tom Fortune is also another buyer. He has traded his small machine for a large one that he uses while working with Lasky.

* * *

R. L. Dell, working in the pictures at Broncho Camp, while riding a spirited horse which tried to run away was seriously injured. He suffered a broken arm, split knee cap, and a number of bad bruises.

* * *

The general offices of the Balboa Company have been moved to the studio at Long Beach. It was found that too much travel was necessary between the plant and office. The new laboratories and film works are nearing completion and all film will be finished at the beach plant hereafter.

* * *

W. H. Clune, the pioneer exhibitor of this city, who leased the Auditorium for ten years, announces that he will open on May first with one of the biggest feature film bills ever offered the public. This is the largest theater to be used for motion pictures on the coast.

* * *

Edith Storey says she wrote home saying that it had rained here. Some paper stated that she had said it rained "all the time since she had arrived," which is not true. Last week she was the honored guest of the members of the Vitagraph at a moonlight hay party on the beach. No overcoats were worn, and the party enjoyed a good time. Another party in her honor was given on the beach when everyone went bathing in the surf. She says she is in love with California's climate, but that the East has a permanent lease on her heart.

* * *

H. Pathe Lehrman has just finished a two-reel race comedy that is a sure enough fun film. It was started during practice for the recent Vanderbilt race at Santa Monica, and the last scenes were made this week. The great crowds in the grand stands were amused by the acting of Ford Sterling, who played the lead for the Balshofer film which will release through the Universal.

"Mephistophelia."

A Savoia-Inglese Three-Part Photoplay Featuring Mlle. Adriana Costamagna—Released by Features Ideal.

Reviewed by Harry W. DeLong.

THAT Mlle. Costamagna is a talented actress in every sense of the word cannot be denied. Her versatility is wonderful. She is a beautiful woman, with mobile features and has the God-given power of transforming them at will. She assumes several characters gracefully. Her magnetism is enticing and causes thrills to stir the blood of the virile spectator. The lighting of the numerous scenes is beautifully done and perfect in photography. Few faults can be found in any way with plot and production. The acting is superb on the part of the whole cast. The actor who portrayed the role of the money shark deserves special mention for his great, artistic work in impressing without undue effort.

Scene from "Mephistophelia." (Savoia-Inglese).

A crime of extraordinary daring set the police on the track of the notorious Martin Fierro. At bay, the bandits make a brave resistance, but are overcome and Fierro is struck down, not, however, before consigning his little daughter to safety by means of a secret passage. Orphaned and unprotected, the little child is accidently found and adopted by Lord Felton, justly known as the "Father of the London Poor." Discovering his protegee's parentage, the good man confirms how change of circumstances and environment may overcome heredity.

Many years pass. The adopted girl, now Lady Felton, has inherited her self-appointed guardian's fortune on his death. She lives a life of luxury, and spends large sums for the benefit of the poor, though it is not known how she affords the expenses with her comparatively modest inheritance. Meanwhile a series of amazing robberies have aroused the curiosity of London. At the scene of each crime is found a visiting card bearing the name of "Satanella," and a coronet and the motto—"To rob the unjust rich. . . . To give to the poor." Satanella, none other than Lady Felton, resolves to give up her unusual form of charity, finding discovery imminent, is persuaded to run the risk of detection once more by the sad story of a woman who has fallen into the usurious clutches of a banker named Jacob.

A masked ball is held at Lady Felton's mansion, and Jacob is among the guests. During the festivities Satanella enters the banker's study, and though the money she requires is missing, seizes a document severely compromising Jacob in his relations with the nation. The banker returns from the ball, and finds the usual card in the place of the stolen document, bearing the message that she will come back at midnight for the money she requires, or will betray him to the police. Jacob forms a plot to assassinate her, and forces her lover—Lord Humphrey—whom he had once helped in a time of ill luck, and had since retained in his debt and power, to assist him. Satanella, in hiding, overhears their plans and is ready when they arrive. She cleverly seizes the money, and hides her escape in the smoke of a small bomb. Determined to save Humphrey, Satanella forces Jacob to relinquish her lover's I. O. U. in exchange for his own incriminating document, but the banker is able to identify her with Lady Felton. The police arrive to arrest her, but the philanthropic criminal boldly accuses Jacob of treachery to his country, and during the confusion caused by his attempt to escape, disappears by a secret door in a picture frame. Hopeless attempts are made to follow her, but the impenetrable veil of mystery has closed upon Satanella. The costuming and character makeup of the entire cast in this picture can easily be held up as a criterion to many other producing companies.

EDUCATION AND MOTION PICTURES.

Interesting Demonstration and Discussion at Columbia University by the Round Table.

THE subject of "The Use of Motion Pictures in Education" was the theme of consideration and discussion at the fifth meeting of The Round Table, an organization consisting of men and women interested in educational problems. There was a practical demonstration of an educational motion picture program previous to the discussion. The exhibition took place in the Columbia University in the lecture hall of the School of Journalism. The machine was in charge of Professor Lomer, a member of the faculty of the School of Journalism. The program had been specially selected with a view of showing the possibilities of the motion picture in various branches of knowledge. The first numbers consisted of views of plant and insect life made by Pathe Freres and loaned by the General Film Company; this was followed by some of Professor Ditmars wonderful films of reptile and insect life. The concluding number on the program was "The Colosseum in Films," made by W. Stephen Bush. The pictures were followed with the keenest interest by one of the most distinguished gatherings of educators ever assembled in this country.

In the ensuing discussion the most telling and interesting speech was made by Miss Mason, of Mason's School of Yonkers. Miss Mason said she was one of the first who installed a motion picture machine in her school.

"There is," Miss Mason continued, "no better way of transmitting the inheritance of the past to the present generation than the motion picture. The motion picture supplies that vital human interest and sympathy which is often missing when a college course has been completed. Motion pictures now only cover a very small field of education and suffer from many defects in the eyes of the educator; the historic films are often more sentimental than historic and the scientific films are not always correct, but even what we have can be fitted into the curriculum with due regard for the psychology of the child. The picture may be used to stir the civic instincts of the child. I hope to see the day when such a course, for instance, as Roman History will largely be taught by the motion picture. I see a great assemblage of pupils in a big hall learning from the screen and from the words of some magnificent orator who stands beside the screen to explain. Such a method of teaching would be a source of gratification both to the learners and to the teacher."

The remarks of Miss Mason were applauded to the echo. She was followed by Dr. Henry M. Leipziger, "the man who had Greater New York for his school," as Dr. Slosson said in introducing the noted veteran educator. Dr. Leipziger said that many motion picture machines had lately been installed in lecture halls and that motion pictures would hereafter form an important part on the programs of the public lectures. Wisely directed, Dr. Leipziger said the motion picture will be a most efficient aid to teacher and lecturer. What the educational picture and its use needed was wise and competent direction. An indiscriminate or ill-advised use would hurt rather than help.

W. Stephen Bush followed Dr. Leipziger and spoke largely of the important aid which the motion picture furnishes both to the teacher and the student of history. Commenting upon the alleged dearth of suitable motion pictures to be used in the schools, Mr. Bush said that the law of supply and demand would regulate this problem very shortly, men were needed who were close to education and close to the motion picture at the same time to bring about the proper use of the kinematograph in the schools. System was needed, too, and the co-operation of trained teachers of experience. He spoke of his visits to the educational studios in the plants of Pathe, Gaumont and Eclair, giving a brief description of each.

Among those present were: Talcott Williams, president of the School of Journalism: Andrew W. Edson, Harvey H. Pike, Forrest S. Lunt, Maud V. Keys, Kenneth Allen and Dr. Walter Mendelson.

HARRISBURG OPERATORS ORGANIZE.

Motion picture theater operators of Harrisburg, Pa., have organized local union No. 318, of the I. A. T. S. E., and have a membership of twenty-five. Maxwell H. Hite is president; L. N. Bitterman vice-president; Leo Acri secretary; Harry W. Smith, treasurer; and W. A. Davis, business agent. Meetings are held in the I. A. T. S. E. rooms every third Sunday of the month at 2 o'clock p. m.

Motion Picture Exhibitors' League

NEW YORK LEAGUE EXECUTIVE MEETING.

Held at Rochester and Elects F. C. Pierce, of Geneva, National Vice-President to Succeed Sidney Ascher.

A MEETING of the executive committee of the New York State branch of the Motion Picture Exhibitors' League of America, was held at Rochester, N. Y., on Saturday, March 14. The meeting was at the Hotel Rochester and President A. N. Wolff presided. Those present of the committee were: F. C. Pierce and W. C. Hubbard. President Neff of the National Association was also in attendance.

The resignation of Sidney Ascher as national vice-president for New York State was tendered and accepted, the reasons given for the withdrawal being Mr. Ascher's engagement in the feature film business, which made it impossible for him to continue to hold office in the league. He will continue to be a member of the league.

Upon the acceptance of Mr. Ascher's resignation, Mr. F. C. Pierce resigned his position as vice-president of the State organization and was immediately elected to the office of national vice-president. I. F. Davis, of Binghamton, was elected to the office of State vice-president.

Resolutions were adopted urging all exhibitors to lend their support to the National Convention at Dayton, Ohio, and President Wolff, W. C. Hubbard, T. A. Keppler, M. L. Fleischman and F. W. Esterheld were appointed a committee to arrange for transportation for that occasion.

Application for a charter for the reorganized New York City Local No. 1 was made and the charter granted.

It was decided to hold the next State Convention at Rochester on Tuesday, May 5, for the purpose of electing delegates to the National Convention.

KANSAS LEAGUE CONVENTION.

The official call for the fifth state convention of the Kansas branch of the Motion Picture Exhibitors' League announces that the meeting will be held at Salina, Kan., March 24 and 25. Particulars may be had by addressing Secretary George McCrum, 957 Park Avenue, Kansas City, Kan.

PHILADELPHIA MAKES MOVE TO COMBAT CENSORSHIP.

At the regular weekly meeting of the Philadelphia local, M. P. E. L., on Friday, March 13, a committee was authorized to interview John G. Johnson, a prominent local attorney and to get his opinion as to the advisability of starting a suit. The committee will report back at the next meeting and funds will be raised in whatever amount is necessary.

The matter of the proposed local ordinance to provide separate sections in film theaters for unescorted men and women was discussed and information was furnished by an attorney that same would be unconstitutional.

An auditing committee as follows was appointed to examine the treasurer's books and report at the next meeting: Julian M. Solomon, Jr., chairman; D. R. Sablosky, and Geo. H. Roth.

Several schemes were proposed to limit the mushroom growth of new houses, but all were rejected, it being decided that there was already too much adverse legislation against motion picture places.

STUDIO AT NEW YORK EXPOSITION.

Among the many novelties to be presented at the coming Exposition of the Motion Picture Art, held at the Grand Central Palace, June 8th to 13th, next, will be the practical working studio showing the making of a moving picture from start to finish. The big producing companies will have the privilege of using the studio at different times, the dates of which will be announced later. The producing directors of the different companies will have charge of the studio on the days set apart for the producing on the stage short story subjects confined to one reel. This will be most interesting to the general public and no doubt will be much appreciated. The leading photoplay actors and actresses from the producing companies will take part in these sketches from time to time, and the general public will be able to see their favorites in action.

Illinois State League Convention Committee—(Left to Right) Top row: H. Thornton, B. Shepherd, I. Burnstine, G. M. Westley, L. Kerasotes, A. C. King. Lower row: E. R. Kunz, H. Loper, W. W. Watts, J. Kunz, G. Kerasotes. Convention to be held at Springfield, Ill., April 28.

"In Mizzoura"

Five Parts. All-Star Feature Corporation.

Reviewed by W. Stephen Bush.

WITH a full appreciation of the splendid work heretofore done by the All Star Corporation it must be stated that their latest production is their best and most indubitable credential for admission into the top-class of quality. The small but select audience which witnessed the private exhibition in the Bryant Theater gave it the significant approval of prolonged applause, not the perfunctory and hired kind, but the real thing, spontaneous and electric. Never was applause better deserved.

The very life of the art is dependent on production of superior quality to offset the ravages of the time-table releases.

Scene from "In Mizzoura." (All-Star).

"In Mizzoura" is a classic of American dramatic literature. As this filmed version once more proves how much the screen improves on the stage, I predict a long and successful revival of this justly popular play.

Even the most captious of critics must give unreserved praise to the screen direction and adaptation of "In Mizzoura." It is masterly and masterful and extends to the big things and to the seemingly little things in the same thorough and flawless manner. It is no small tribute to the director to say that the play runs along at times for five hundred feet without a title, because the action is so swift and so logical as to make titles worse than superfluous. One of the great points of merit is the atmosphere of the play. We are indeed "In Mizzoura." This strange but

Scene from "In Mizzoura." (All-Star).

most appealing mixture of the rugged, the simple, the heroic, the homely and the humorous needed the right atmosphere to give it its full charm and power. Here we have the local color in satisfying profusion. There is no doubt about this blacksmith shop, where the giant of the simple heart plied his skill, no doubt about the rickety stage which we naturally expected to get stuck in the mud, no doubt about the old darky enjoying the strains of his harmonica in front of the court house, no doubt about those quiet, broad village roads where fond couples love to walk after twilight, no doubt about the lovable high-bred pup to whom the rash titler refers as a "stray pup." These fine touches of apparently unsought and unprepared realism endear this play to us and make each character seem true to life, even to the slightest detail.

With but two minor exceptions the acting in this play is unsurpassed in any production which I have ever seen. Burr McIntosh is a host in himself. He would have delighted the eye of a painter in his characteristic poses, while his poise and reserve in the great emotional scenes stamp his work as a triumph of histrionic skill. He was racy of the soil on which he lived and in every move and turn of face or body he was the rugged, simple, warmheated Jo Vernon, a glorious embodiment of manhood among the plain people. As he stood there beside the forge hammering the red-hot iron, examining the horse ready to be shod, fitting the wheel to the wagon he was indeed a master of his craft and most inviting to look upon. The picture of him in his Sunday-go-to-meeting clothes on the morning of the convention was a rare touch of refined comedy and not without pathos. This Jo Vernon of McIntosh is a distinct creation of his own, and I do not believe there is anything quite as lovable in the whole range of dramatic motion pictures. Next to McIntosh, and just as true a representation of character, is the part of Jim Radburn played by Mr. Raymond Bond. This artist, too, rather lived than acted the part. He was a true knight of the backwoods full of genuine chivalry and manly modesty of bearing. He excelled in portraying the lighter touches of his part, though he was by no means deficient in ability to master the tenser and more tragic situations. His facing of the mob led by the inimitable Colonel Bollinger (H. D. Blakemore), was an achievement in itself. His throwing away the stiff, starched collar he had worn in deference to the dignity of his shrieval office was charmingly natural. He simply felt that in braving the mob he had to clear for action, and a stiff collar would have smacked too much of parade and "dudishness." In showing the woman he loved how much braver he really was than the man she admired he rose to unusual heights of histrionic art. Another highly meritorious performance was that of Mr. William Conlon as Travers. Charlotte Lambert was a most convincing "Ma" Vernon; Gideon Burton acquitted himself well in the somewhat thankless part of Sam Fowler, while Francesco Rotoli gave a well-considered portrayal of the willful girl, good at heart, but romantically silly in her ambitions. The parts taken by Dave and Lisbeth, difficult parts in a screen production, were not quite up to the standard. I find no fault with the acting, but every audience will say that Dave was too young and thin, and Lisbeth too old and stout. Perhaps it was all done with the idea of emphasizing the humor of the thing, but it does not seem to accord with the flawless quality of the rest. The photography was superb and many new wrinkles in camera work are introduced.

DEATH OF FRED RUHLMAN'S MOTHER.

Mrs. Isabella Ruhlman, mother of C. Fred Ruhlman, one of the leading motion picture exhibitors of Trenton, N. J., died on Tuesday, March 10, at the home of her daughter, Mrs. J. Nelson Craft, Trenton. Mrs. Ruhlman was 79 years of age.

"THE CABALLERO'S WAY" (Eclair).

"The greatest Western ever made" is what the critics said about "The Caballero's Way" when this Eclair Western production was shown them last week. From the story by O. Henry, and it contains the most magnificent scenery, spectacular and hair-raising riding. The story is the strongest dramatic Western ever filmed. This picture will be released by the Eclair Film Company on the Universal program, Wednesday, April 1st.

Among the Picture Theaters.

News and Views of Houses Here and There.

Quinn's Picture Theaters

METAPHORICALLY speaking, the rise of J. A. Quinn, of Los Angeles, Cal., in the exhibition end of the moving picture industry may be compared with the speed of a meteor. Three years ago he came into the moving picture business in Los Angeles by purchasing the Bijou Theater which was a small moving picture theater with a seating capacity of one hundred and twenty-eight. Now he owns four picture houses with seating capacities running from 900 to 1,500. This has only been made possible by Mr. Quinn's metaphysical intuition and sound reasoning on what the public wants in the line of picture entertainment. Actuated by this instinct, Mr. Quinn next purchased a big house on Broadway, near Eighth Street. This was his first big picture house, and with the aid of care for details he soon ingratiated himself with the public. The house was named Quinn's Garrick. Although at the time Mr. Quinn purchased this house it was out of the theater zone, he created a fine patronage by putting on a good entertainment of pictures from 10 A. M. until 6:30 P. M., for five cents. The large amount of newspaper mention and other kinds of advertising that was bestowed upon the Garrick due to the immense crowds that that house was continually playing to, worked as an incentive for evening trade which soon became equally as voluminous. The same number of reels that were given during the morning and afternoon shows constituted the evening entertainment, but the prices were increased. Instead of five cents for the entire house, the admission charges were ten cents for the orchestra and balcony and fifteen cents for the loges. It is a well-conducted theater with nine hundred upholstered leather chairs. The floor is covered with Wilton velvet carpet, and the drapes of silk velour enclosing the loges are harmonious in color. An excellent orchestra gives suitable selections to a program of first run General Film Company service.

Quinn's Garrick, Los Angeles, California.

Quinn's Lyceum, Los Angeles, California.

The next step in Mr. Quinn's ascension to the limelight of picture theater proprietors was the leasing of the old Orpheum, on Spring Street, from Ollie Morosco. He had the entire house redecorated and had the seating capacity increased to two thousand. Three thousand additional incandescent lights were added to the front illumination, and the name was changed to Quinn's Lyceum. The admission price to this house is five cents, and we learn from the Quinn Company that it is the biggest and best five-cent picture theater in the world. Heavy newspaper and billboard advertising brought to the eyes of the public that Quinn is doing things on a phenomenal scale. Business is exceedingly good at this house. Big feature reels are constantly introduced as additional attractions, and according to a representative of the Quinn Company, concerns with meritorious special features go to Quinn first as he spares no money to gives his patrons the best. It is said that prior to the leasing of the old Orpheum Theater, the house had had a career of almost incessant failures. It was known as a theatrical graveyard, but in spite of all this Mr. Quinn leased the house, converted it into a big picture theater, and has been reaping a harvest of greenbacks ever since.

Quinn's Century, Los Angeles, California.

Flushed by the success of his preceding ventures, Mr. Quinn later on added a third moving picture theater to his list. This house is located on Main Street, and as soon as he had closed a seven year lease on the property with Loewen Brothers the painters and decorators were working "like mad," in order to get the house ready on time. To the facade of this house, 2,500 additional electric lights were added. This house was opened under the name of the Century. Mr. Quinn soon made this theater one of the dominant attractions on Main Street. Feature pictures form the entertainments.

He is now building a moving picture theater at 518 to 524 South Broadway. This structure will be three stories in height and will have a frontage of eighty feet. The name of it will be the Superba, and it is expected to be opened in a couple of months. The appointments and management of this new house will be in keeping with the other Quinn theaters. The front of the theater will follow closely the architecture of the Colonial period. The interior of the lobby will be of the best selected onyx. The auditorium, which will have a seating capacity of nine hundred, will be illuminated by the indirect lighting system. The interior, as well as the front, will be elaborately decorated, and the stage equipment will consist of three complete sets of scenery and a large nitro-silver screen. A program of first run General Film Company's service will form the entertainments, and the pictures will be played to by one of the largest photoplay orchestras on the Pacific Coast. The prices will be ten and fifteen cents, and twenty cents for the loges. The Superba is situated right in the heart of the City of Los Angeles.

Quinn's Superba, Los Angeles, California.

PLANS NEW THEATER FOR MENOMINEE, WIS.

A moving picture theater will be built in Main Street, Menominee, Wis., by August Schoenoff. Plans and specifications are now being prepared. It is scheduled to be a one-story structure with dimensions of 34 by 100 feet. It will have 500 seating capacity, and the admission prices will be 5 and 10 cents.

$22,000 PICTURE HOUSE FOR MINNEAPOLIS, MINN.

A fireproof moving picture theater, with a seating capacity of 600, is being built at 2541 Nicollet Avenue, Minneapolis, Minn. The house is expected to be ready about May 15. John C. Karlsen is the proprietor of the new photoplay theater, and the management will be under his direction.

MAJESTIC THEATER, COLUMBUS, OHIO.

The newest and one of the best motion picture houses to be opened in the City of Columbus, Ohio, is the Majestic, in Capitol Square. In every way it complies with the State building code, and is said to be the very last word in motion picture theaters. This new house is sponsored by men who are prominently identified with the Motion Picture Exhibitors' League. In the general manager and proprietor we find Max Stearn, who has shown his perspicacity by selecting J. A. Maddox as manager.

As may be seen from the accompanying illustration of the lobby, incoming patrons are kept separate from those coming out by a brass rail. This arrangement should prove of material benefit in dispersing large crowds. The decoration in the lobby is of Rook-

Lobby of the Majestic Theater, Columbus, Ohio.

wood tiling of silver green, outlined with a darker color, and picked out with bits of gold, pink and cream. Two beautiful frescoes, one representing the chateau of Compiegne "Napoleon," and the other "The Departure," a Venetian scene, also add to the beauty of the lobby.

To the left of the auditorium proper is a woman's retiring room, handsomely furnished and presided over by a maid while to the right is a cozy room for the male contingent. The foyer is about ten feet in depth. The chairs are of dark green leather in dark green metal frames. In the foyer there are several pendant receptacles, each containing a number of electric lights whose ray is diffused, thereby permitting the auditorium to be always

Interior View of the Majestic Theater, Columbus, Ohio.

well lighted, even though the picture is being projected. The seating capacity is 1,200, and it is divided between the parquette floor, balcony and four boxes. The proscenium arch is 37 x 28 feet.

A $10,000 pipe organ has been installed, which is presided over by Thomas Callis. This organ will be played only when the presentation of pictures which is best accompanied by organ music is projected. Otherwise the pictures are played to by an orchestra.

The picture booth is located above the balcony. All the latest devices for the attainment of perfect projection may be found in the operating room of the Majestic Theater. Frank Farrington supervised the construction of the theater. He has four other houses under way.

GRAND THEATER, BESSEMER, ALA.

A good example of unpretentious architecture is the accompanying illustration taken at night of the lobby of the Grand Theater, Bessemer, Ala. Unassuming as its appearance is, there is that something about it that draws one to the place. The lighting effect is tastefully arranged, and the posters as may be seen from the photo are not obtrusive, but neatly displayed in glass frames on the outside walls at each side of the lobby. This is a much better way of handling posters than the careless and undignified way of hanging them up in conspicuous places in the lobby, sidewalk, or over the entrance, in fact, wherever there is a vacant spot. Hand-colored photographs of a number of prominent photoplay actors and actresses are prettily arranged in glass frames on the inside walls of the lobby. The name of the theater has been nicely worked into the tile of the lobby floor.

Grand Theater, Bessemer, Ala.

The house is owned and operated by Messrs. Sniders & McConnell, but receives the personal attention at all times of Mr. Sniders, who acts as manager. It was opened on January 22, 1914, and is exclusively a motion picture theater with a seating capacity of 400. The color scheme of white, green and gold is predominant throughout the entire structure.

There are six private boxes of eight seats each, and these are enclosed in curtains and brass rails. The air in the auditorium is always kept purified by two exhaust fans which have a capacity of 10,000 cubic feet per minute. There are also two wall fans.

In the operating room there are two Model B Edison machines. An eight-piece orchestra renders suitable accompaniment to the pictures. An entertainment usually consists of four reels of General Film Company's service. The admission prices are five cents for children and ten cents for adults.

OAKLAND PHOTO THEATER, OAKLAND, CAL.

The Oakland Photo Theater, at Oakland, Cal., is one of the leading houses in the Turner & Dahnken circuit, and has been a success since the opening day, about four years ago. It was erected at a time when five cent shows predominated, but demonstrated to its owners that the public was willing to pay for something better than was being shown. Every detail of the theater is high grade, the furnishings and decorations having been designed by artists, as may be judged from the illustrations.

Oakland Theater, Oakland, California.

The seating capacity is 1,400, and the prices are ten cents for the balcony and twenty cents for the main floor. It is one of the few photoplay houses on the East side of the Bay where an orchestra is engaged.

Herbert Brenon Home.

Well-Known Imp-Universal Director, Recently So Badly Injured in Bermuda, Mending Rapidly.

By George Blaisdell.

BRINGING back with him thirty thousand feet of perfectly good negative, all of which was taken on the Island of Bermuda, Herbert Brenon set foot in New York town on Monday. One foot rested on the soil a little heavier than the other—which means that he is using for the present a crutch in order to lighten the strain on the side that was so badly cut up when the glass front of a great tank broke under the strain of 18,000 gallons of water. THE WORLD has already told how Mr. Brenon was injured and how he had to wait an hour for medical attention—how, when he did get it, it was to the extent of two and a half hours' work and the number of sixty-three stitches. The irony of it all was that the taking of the scene in which the accident happened was due to a desire on the part of Mr. Brenon to make assurance doubly sure. He already had photographed the incidents called for by the scenario. He was not quite satisfied, however, that it was just the best that could be got out of the situation, and furthermore he wanted to have one more bit of negative from which to make a selection when it came time to assemble the picture. This, it may be well to state, is an aquatic fantasy in which Miss Annette Kellermann, the famous Australian swimmer, will be the star, and which will be marketed by the Universal Film Manufacturing Company.

It is a custom of Mr. Brenon when it is necessary for a certain bit of hazardous work to be done to do it himself if possible. It was in conformity with this practice that he made himself up to simulate the man who was playing the heavy in "The Long Strike" and in his stead took the jump of forty feet or so from the deck of an ocean liner into the waters of New York Bay at a time of year when bathing was unpopular. When Mr. Brenon announced to Miss Kellermann that he thought it best for them once more to enact the tank scene, one of the members of the company protested that already they had flirted a sufficient length of time with the undertaker. Mr. Brenon and Miss Kellermann entered the water, nevertheless, and the struggle between the two had hardly started when the eight-by-eight-foot glass broke. Mr. Brenon was close to the side at the time, as the film plainly shows. The cameraman evidently jumped as he saw the glass bulging and before it broke. The force of the water carried the director far from the tank. Miss Kellermann, who was not so near the edge, was lifted over the jagged edges and dropped on the ground, as the force of the water was spent. Mr. Brenon's first inquiry as he recovered consciousness, which he had momentarily lost, was as to the condition of Miss Kellermann. She immediately stood on her feet, saying she was all right. It was then that she discovered her co-worker was badly injured. She was put into a boat and taken to Hamilton.

Mr. Brenon preserves a grim reminder of the smash which he promised to show us some day when we were feeling strong. The director believed he would bleed to death before medical help could arrive. He asked the cameraman to make a few pictures of things in general as they stood just at the time, and after dictating a few personal messages to those nearest to him had himself included in the field of the camera. He says his object was partly to occupy the attention of all concerned, as every one was laboring under great distress over his condition. We often see on the screen the representation of men facing death. There should be in this strip of film a bit of stern reality in which Art is forgotten and Life predominates, with Death in the near background. When a physician finally did arrive it was found there was no boat and it was necessary to hail a passing yacht. Mr. Brenon says his bitter experience has taught him at least one lesson, and that is if in the future any member of his company is to undertake anything hazardous there will be a doctor in the party.

It was on December 13th that Mr. Brenon and Miss Kellermann with a party of twenty-seven sailed for Bermuda. In the company were William E. Shay, Miss Leah Baird and William Welch. The subject was so nearly completed at the time of the accident to the director that all of the other members of the company with the exception of Miss Kellermann were able to return to New York. In spite of the heavy rains which shattered the popular belief in "sunny and balmy Bermuda" the story would have been completed in five weeks. Mr. Brenon was four weeks in the hospital. As there were one or two Bermudan scenes in which it was necessary for him to enter the water, in order that he should be "pictorially killed" to satisfy the requirements of the scenario, his departure was delayed until he could accumulate sufficient strength and vitality to stand the strain.

There are but a half dozen interiors to be photographed to make the subject complete, and these will be finished this week at the Eleventh Avenue studio. Then Mr. Brenon will take a short rest and further his recuperation.

The writer on Wednesday was privileged to see two thousand feet of the picture made in Bermuda. While the amount shown represents but a fifteenth of the material available for the production, it is enough clearly to indicate that the Universal will give to the lovers of motion pictures a real novelty—something rare and something beautiful. When Mr. Brenon went to Bermuda he did not know that there existed on the island such a place as Crystal Cave. When he got a peek at the great stalactites in this wonderful palace a hundred feet under ground he cabled to New York for his electrician. On his arrival a wire was extended four miles out to the cave and lights were installed. The cave is about 140 feet at its widest point and 200 feet long. The water which covers the floor of the cave is thirty feet in depth.

The scenes in which Miss Kellermann is shown as a mermaid are marvels of beauty—weird and full of charm. In one instance she is shown swimming in the dark waters, the great white stalactites mirrored in the surface, with the arms of a child tightly clasped about her neck. The little one is smiling. Miss Kellermann is not—she is earnestly engaged in fulfilling her part as a mermaid—the fishtail appendage requiring her to keep afloat only through the use of her arms. It is an accomplishment in swimming. There were a number of other incidents also shown. One of these was of troops of mermaids, or should we say schools, disporting in the black waters.

Such scenes as were shown of the surface were of a woodland, the bright sun striking through the trees from the side. One is of Miss Kellermann in the morning glory dance, a host of little girls breaking through the entrance to the glade and surrounding her. These pictures all hold by the charm of their pictorial beauty, entirely apart from the distinct dramatic quality which the subject is said to possess, and of which they form but a very small part as it will appear on the screen—which the writer for one will await with lively interest. Mr. Brenon says he thinks he has got something that may be worth while. We are sure of it.

PUBLICITY EXPERT.

STILL young in years and looking even much younger than the years to which he confesses, very few of the publicity men in the moving picture industry have had as large and varied an experience as the subject of this sketch. In a recent issue we noted the fact that he severed his connection as manager of publicity with the General Film Company to take up other interests. He gained his first experience as reporter on a New York daily, and then as dramatic editor. Manager and press representative of White City, the summer resort of Syracuse, New York, was his next experience for a time, and this led to the position of press representative for Knapp's Millionaire Band, and later for the Hotel Astor. His next connection with the Motion Picture Patents Company as advertising manager and press representative brought him in close connection with conditions in the moving picture field.

Chester Beecroft.

It was at this period that the Patents Company endorsed the newly formed National Board of Censorship by submitting all their films for inspection, and their press department secured the publication in papers and magazines throughout the country of a large amount of matter that did much to show that moving pictures were deserving of confidenc

Legislative matters at Albany received a considerable portion of his attention while with the Patents Company, and he aided in defeating the passage of many pernicious measures.

We understand that his next field of endeavor will result in still closer connection with the "canned drama" or, more correctly, perhaps, with the "condensed comedy" end of the picture program. While a hard and conscientious worker, and a keen student of present and future conditions, his success has also been largely due to his straightforward and unobtrusive manner and his evident sincerity of purpose.

Two More Stars for Famous Players

AS announced in the Moving Picture World last week, William Farnum will shortly be seen in a Famous Players release—on April 10, to be exact. It is not Mr. Farnum's first appearance before the camera, as he most successfully played the part of Glennister, the leading character in Selig's eight-reel interpretation of Rex Beach's "The Spoilers."

The medium selected by the Famous Players for the introduction of Mr. Farnum to its clientele is "The Redemption of David Corson," by Charles Frederic Goss. It was Mr. Farnum's sympathy for and interest in his role that induced him last week to address at the Bowery Mission three hundred derelicts, taking for his text the story of the man whose career he portrays in the picture.

William Farnum.

Another stage star who will take up temporary quarters at the studio of the Famous Players next Monday will be H. B. Warner, who will then enter upon the portrayal of the leading character in "The Lost Paradise." The play is one of Charles Frohman's former dramatic successes, and was adapted from the German original by the late Henry C. De Mille, collaborator in the famous Belasco-DeMille plays. Mr. Warner has attained recent triumphs in "Alias Jimmy Valentine," among other plays.

"The Lost Paradise" is world-famed as a great capital and labor play. It portrays with vivid realism the gigantic struggle between the two master forces of modern industry. The situations are tensely dramatic, and the heart interest has a universal appeal. The superintendent of the Knowlton Iron Works is in love with his employer's daughter, who has been reared in luxury, and is the idol of her father. To save this woman from the knowledge that her father is a thief, the superintendent takes upon his own shoulders the crime which has been committed by the father, but his sacrifice is finally rewarded by the woman he loves, who gives him her heart, and decides to stand with him, on the side of the oppressed workingmen, to whose cause her lover has devoted his life's labor. Mr. Warner will play the part of the man who strives to reconcile the contending elements, and who is willing to sacrifice name and fame for the woman he loves. By an odd coincidence, the leading character of the play is also named Warner.

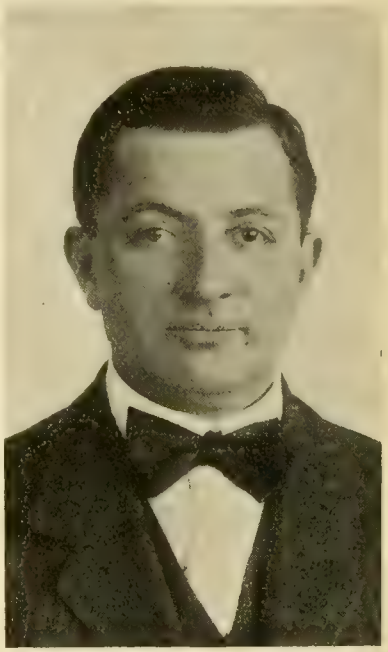
INTERESTING SCENIC PICTURES.

A rather out-of-the-ordinary motion picture offering was given at the Berkeley Theater, New York City, March 18th, by Emery C. Kolb and his brother, Ellsworth Kolb, of Grand Canyon, Ariz. The films contain interesting views of the brothers negotiating the Colorado River Canyons, including the Grand Canyon. It is a thrilling story of adventure, passing over 300 rapids in 14,000 miles, through six States, and descending over 6,000 feet in open boats. Additional features were shown of Col. Roosevelt and Gov. Hunt at the snake dance, Navajo life, work, sports, etc. A view of the largest natural bridge in the world is also shown.

H. Winik

WHEN an American goes to London to engage in business he either makes a big success of it or he falls flatter than a custard pie dropped from the top of the Woolworth Tower. There seems to be no middle ground; it is either one thing or the other, for reasons not necessary to set forth here.

Winik is in London to stay. Within three years he has worked himself into a dominating position in the European feature film market. He is one of the most extensive buyers of negatives in the world's market and his territorial purchases know no bounds. He buys big features on a world rights basis and sells the rights by continents.



H. Winik.

As customary with successful Americans, Winik began small. He is a native Californian and soon after the San Francisco earthquake made his debut as a moving picture man by starting a store show in the Coast Metropolis. He made money from the start and soon opened more theaters in other cities on the Pacific Slope, some of which houses he still owns. He was the first man to buy an exclusive feature for the far west.

In 1911 Mr. Winik came to New York with the idea of establishing an eastern theater circuit. During a lull in the proceedings he took his family on a pleasure trip to Europe. On this journey he studied conditions abroad in all the important centers. To him it seemed that the motion picture business in London was in a state of lethargy and needed someone just like himself to wake it up. Since that time Winik has been a Londoner and the business there is no longer in a dormant state.

He began by securing the European rights to Dante's "Inferno." He leased a theater on the Strand, called it the "De Luxe," and ran the picture for forty weeks. With the "Inferno" he established the territorial rights idea in England and has been at it ever since. This branch of his business occupies a four story building. He is the heaviest advertiser in his line and uses space extravagantly in every trade paper in Europe, under the plain business name of H. Winik.

At this writing he is in America attending to the establishing of The De Luxe Attractions Film Co., which will handle the big features he brought with him, "Sealed Orders" and "The Blue Mouse" and other big five and six reel features that will be coming over from time to time. The regular Winik output is contracted for in America by the Apex Film Co., of New York.

CORRECTION OF AMBROSIO TITLE.

Through some peculiar kink in the eye of the printer and something similar the matter with the proof reader, the Moving Picture World permitted an Ambrosio picture to be announced as "The Mystery of the Glass Coffin" when, as a matter of fact, it should have read "The Mystery of the Glass Cage." Readers of the World are requested to make note of this. The advertisement appears on page 1492 of the issue of March 21.

OPENS DETROIT OFFICE.

The Automatic Ticket Selling and Cash Register Company, of New York, have opened an office at 815 Dime Bank Building, Detroit, Mich., to handle the business the company is receiving from that part of the country. The office will be in charge of D. H. Fink, who has been associated with the company for some time.

EDWARD ABELES IN "BREWSTER'S MILLIONS."

THE accompanying likenesses are faithful reproductions of the appearance in the film version of "Brewster's Millions" of Edward Abeles, who, for five years, played the leading role of Monty Brewster, in the stage version, and who is now appearing before the camera in the Jesse L. Lasky production of the famous play.

Edward Abeles,
as Monty's Father.

In the prologue, Mr. Abeles plays the part of Robert Brewster, father of "Monty." Mr. Abeles plays the role of father for two parts, then becomes the son, "Monty." A small boy plays the role of "Monty" while Mr. Abeles is characterizing the elder Brewster. A boy was located who bore a strong resemblance to Mr. Abeles, and as Abeles plays the father with but the addition of a mustache, the likeness and family resemblance throughout the entire five parts is bound to add to the interest of the picture.

"Brewster's Millions," in stage form, began with "Monty" a full-grown man. The dialogue of the play conveyed the earlier life of the Brewsters, but no action of the piece conveyed any inkling of "Monty's" past. In Lasky's film version of the famous Winchell Smith-George Barr McCutcheon comedy drama, the prologue in two parts, shows an interesting career leading right on up to the time "Monty" inherits the tainted million which he is compelled to spend in a year.

Edward Abeles,
as Monty Brewster

Monty Brewster, during the years that "Brewster's Millions" was one of the most popular plays of the stage, made hundreds of thousands of friends throughout the country, so his reappearance on the screen will be welcomed by his delighted admirers. Undoubtedly the realism of the play will be greatly enhanced by the possibilities of the motion picture, so there should be much in the film that is different from the dramatic production. What Lasky and his able assistants did for "The Squaw Man" would indicate that as much or more will be done to make "Brewster's Millions a big drawing card. It is understood that the picture is about finished and that it will soon be ready for release.

EDUARDS TO REMAIN AT THE REGENT.

The announcement that Carl Eduards, musical director of the Regent Theater, New York, was to accept a similar position at the new Strand Theater, on Broadway, is denied by Manager McClintic of the Regent and by General Manager Balsdon of the Photoplay Theaters Company, owners of the Regent. Upon inquiry, addressed to Mr. Eduards, that gentleman explained that when he was engaged in the first instance by Mr. Rothapfel it was with the understanding that he was to have the direction of the music for both Regent and Strand, as Mr. Rothapfel expected to become manager of both houses. Since that time Mr. Rothapfel has severed his connection with the interests controlling the Regent and Mr. Eduards has elected to remain with that theater in preference to going with Mr. Rothapfel to the Strand.

ECLAIR HAS DISTINGUISHED VISITORS.

On Tuesday of last week the Eclair Film Company had the honor of entertaining at the Fort Lee studios, former Mayor Fitzgerald, of Boston, accompanied by Augustus T. Donovan, Edward G. Fitzgerald, John A. Keane, all from the Hub.

Mr. Fitzgerald was an interested observer of the studio life at Fort Lee and before leaving posed before one of the cameras of the company with Miss Tennant, the leading woman. Mr. Fitzgerald is one of Boston's staunchest baseball fans and from the interest he has displayed in motion pictures, he bids fair to add the "movies" as one of his hobbies.

MADAME MARIA CARMI.

Mme. Maria Carmi, who plays the lead in the forthcoming film production of "A Venetian Night," is the leading woman of the Deutsches Theater, Berlin. The picture is a reproduction of the pantomime which had such a run at the Palace Theater, London, and as in the case of the English presentation was produced under the supervision of Professor Max Reinhardt. The pantomime was described as "a spectacular play." The picture was made in Venice by the original London cast. The story was written by Carl Vollmoeller, the author of "The Miracle." "A Venetian Night" will be booked in this country by the Masko Film Company. Herman Mason, of the Masko Company, brought the subject to this country from Europe on his recent return from a three months' trip on the continent.

Madame Maria Carmi.

POLI'S CIRCUITS WILL BOOK FEATURES.

A mild sensation was caused among feature men by the announcement that S. Z. Poli, the owner of many theaters in New England and other parts of the East, has decided to incorporate a regular feature service into his programs. He has just appointed the former manager of the Bijou in New Haven, Mr. Richard C. Miller, as his head booking agent. Mr. Miller has taken hold of his new duties and has for the present established offices with the James Clancy Booking Agency at 1505 Broadway, New York. Mr. Wilson, of the Poli house in Waterbury, has taken Miller's position as manager of the Bijou in New Haven.

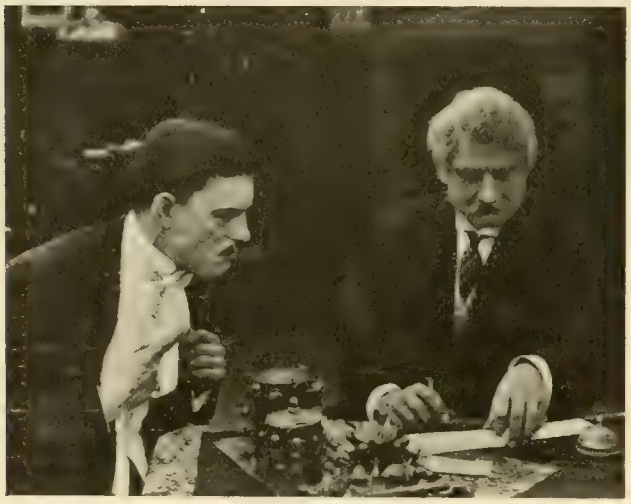
ALICE JOYCE RUNNING.

No, it's not what you thought first, for thought Alice Joyce is setting quite a pace for her sisters of the photoplay, the title Alice Joyce Running, is the name of a nine-pound young lady recently born to Mr. and Mrs. A. J. Running, of Fairbanks, Alaska, her father being connected with the Tanana Theater, of that city. Mr. Running is a regular reader of the Moving Picture World; he says that the picture business is a bit quiet there this winter, but that he is quite well satisfied under the circumstances.

Manufacturers Advance Notes

"THE EMBEZZLER" (Gold Seal).

Can a man, through long years of honest living, doing his duty to society and his family, redeem himself in the eyes of the law and society from a crime committed in his youth. Say that one near to you had been an embezzler—he had repented and turned to straight living and, while never having answered to the law of the land, had labored to wipe out his guilt through right living. Would it be right—if this crime was discovered in after years—to put that person behind bars? However, no matter which way you think on this question, this play will prove exceptionally engrossing to you, for, while it tells a gripping story full of heart interest, it handles a question that is big and vital.



Scene from "The Embezzler." (Gold Seal).

According to the play, a sinister family skeleton overshadows and threatens to wreck the lives of two innocent persons—until the forces of evil defeat themselves by the same methods with which they at first gained ascendency over others. John Spencer had been a criminal at one time in his life—he feared the iron hand of the law. But as much as he feared the law falling upon his shoulder and forcing him to answer for his misdeeds of long ago, he loved his daughter. For her he thought to do right. Pauline was ignorant of her father's past and she idolized him as a good father and a man of principles. Was it a tragedy that she learned her mistake? Could she continue to love her father after knowing the truth about him? These are all questions that make "The Embezzler" a play with depth to it—yet one which has a broad appeal for everyone who knows the deepest emotion of the human heart-love.

GRIFFITH TO PICTURE "HOME, SWEET HOME."

Preparations are being made by D. W. Griffith, Mutual director, to produce with an all-star cast a five-part picture based upon John Howard Paine's immortal poem, "Home, Sweet Home." Harry E. Aitken, president of the Mutual, is credited with the idea and Mr. Griffith is to have carte blanche in bringing it to a successful realization.

Eighteen of the most capable and best known players will take part in the production. They are Henry Walthall, Owen Moore, Courtenay Foote, Donald Crisp, Robert Harron, Ralph Lewis, Edward and John Dillon, James Kirkwood, now a director, but formerly a celebrated film actor; Earle Foxe, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Irene Hunt, Miriam Cooper, Mary Alden and Fay Tincher.

If a more distinguished cast has been assembled for a motion picture we have yet to hear of it. The coming of this picture will be awaited with great interest.

"THE MONSTER AND THE GIRL" (Solax).

Staged with that artistic touch characteristic of Madame Alice Blaché's productions. It is doubtful whether a four-reel picture has ever been presented containing the amount of action seen in the coming Solax drama entitled "The Monster and the Girl."

The very nature of the story which is laid both in New York City and in a little fishing village on the New England coast makes the exceptional number of intensely dramatic scenes not only consistent, but absolutely necessary to the development of the interesting plot, and the result is a photo-drama which commands one's whole attention early in the first reel and holds it until the very end of the last exciting scene.

A spectacular fire at sea leads to the adopting of a baby boy saved by a humble fisherman, who has a daughter the boy's age. The boy inherits a fortune which is held in trust

Scene from "The Monster and the Girl." (Solax).

by a New York banker, who becoming financially involved, seeks the boy's consent to invest his fortune in a manner that will cover his own misuse of part of the funds. The boy's refusal leads to the banker making love to the fisherman's daughter who elopes with him, after the banker has been cared for by her father during his recovery from the results of a fight with the boy and a fall from a high cliff.

As the story advances, the banker becomes more heavily involved financially, forming an alliance with crooks to rob his own bank, and finally changes his identity to escape from his confederates and the police.

A desperate fight on a swinging cable in mid-air marks the end of the banker's miserable career, and the drama reaches a unique and beautiful climax in the fisherman's humble hut down by the sea. Released March 25th.

HAL REID AT RUBY STUDIO.

The current week marked the completion of Hal Reid's crowning work, a multiple-reel feature entitled, "The Last Man on Earth." The picture was made at the Ruby Twinplex Studio, and that establishment achieved another success in accomplishing the unusual. Mr. Reid's story is a romance written around a scientific theme, and the smashing of a grand piano by the axe of a mad man was only one of the stunts. A part of the story calls for the filming of an earthquake and the destruction of the world. For this purpose, a gigantic reproduction of the universe was constructed, and a mechanical arrangement was built inside of it. This allowed the turn of a lever which opened a great, rough crevice which split the globe asunder while it rocked to and fro and lightning flashed. The clouds about it were given a fierce light, and the entire effect was as if the end of the world had come.

"ROME OR DEATH" (Inter-Continent).

The Inter-Continent Film Company will release in this country this week the five-part spectacular production, "Rome or Death," the work of Chev. Aldo Molinari, the well-known Italian director who already has many superb film productions to his credit. In this effort he is assisted by G. Gattaneo, who accomplished so much with the character of Nero in "Quo Vadis?" and lately as Napoleon in the Cines-Kleine production, "For France and Napoleon." Signora de Leonardis, the successful Italian emotional actress, also appears in this production. Molinari depends entirely upon

Scene from "Rome or Death." (Inter Continent).

history for his drama and the Italian struggle for independence of 1867-1870 has been selected. This event is regarded by many historical experts as one of the most remarkable in all history. Anyhow it gives ample opportunity for big settings, including several thrilling battle scenes and those in which the great patriot-general, Garibaldi, appears are marked by some of the most pretentious staging Molinari has ever assayed. Above all he has utilized the impressive old gates of the Eternal City and the background of the Vatican to secure some mighty picturesque effects.

"A DEAL IN REAL ESTATE" (Lubin).

This picture might be called melodrama, but 'tis best to list it as comedy. Real estate deals are very much like house trades, each party is looking for the best of the bargain, old Deacon Ezra Gregston is not satisfied with the deal that he knows to be much in his favor, but because it is accepted quick, tries a bad trick to shave the price of an estate that he is crazy to possess. His scheme is idiotic and naturally

Scene from "A Deal in Real Estate." (Lubin).

falls through and holds him up to ridicule. There is a charming love romance in the story and cupid gets the best of the situation, despite the opposition of the tricky old deacon. Ghost stories nowadays are not taken seriously and the job that the old trickster puts up is a huge joke. The cast is one of the best of the Lubin studio, giving Edgar Jones and Louise Huff excellent roles. The picture will doubtless be received with favor.

"THE GREAT GOLD ROBBERY" (Greene's).

"The Great Gold Robbery" is a three-reel feature being offered on the State right basis by W. E. Greene, long known as an exchange man in New England, and who has recently opened a feature sales office.

The story concerns itself with the robbery of a huge consignment of raw gold. One interesting incident in the production is the big fight on the river, in which revolvers in the hands of the crooks and the Thames police spit and bark liberally, and heads crack under the impact of blackjacks in the general rough house.

A champion high diver is a star performer, and his head foremost dive from the Westminster bridge into the Thames to rescue one of the police, who has been thrown off the boat in the fight, is thrilling. There is an exciting climb up the framework of the gigantic crane, in whose basket high aloft lies the bound hero. His sweetheart does the climbing, and it was a job for one of considerable nerve. The action in the film moves along briskly, and there are no stretches of dullness.

"TRACKED IN THE DESERT" (Itala).

Daring villainy of an uncompromising kind should keep the spectators of this four-part drama on the qui vive all through the film. A girl stands between a man and a great deal of money. On shipboard he drugs her and boxes her up in an improvised coffin, which he commits to the waves. But he throws the wrong box overboard and the girl escapes from her wooden prison. Then he suspends a heavy weight in the rigging of the ship calculating that in due time it will fall on her and kill her. It falls and misses her. Arrived in Algeria he arranges for a party of Bedouin horsemen to kidnap her. She is flung over a cliff and left to die; but is rescued by a kind-hearted member of the tribe, who

Scene from "Tracked in the Desert." (Itala).

goes to his death for his act of humaneness. Meanwhile the girl's death has been reported to her parents and the villain, who is the next heir, lays claim to her money. But as a sequel to her escape she arrives home in the nick of time to prevent the spoilations and the villain is handed over to the police.

The impersonator of the villain made himself famous as the master cracksman of "Tigris." "Tracked in the Desert" is an exciting Itala feature and the ship and desert scenes are thrilling to a degree.

"THE PRICE OF SILENCE."

This story is told in the most dramatic manner, the leading roles being carried by those prime Kleine-Celio favorites, Francesca Bertini and Albert Collins. Both players are at their best in this remarkable photoplay, and the strongly human quality of their work has much to do with its success.

Photographically, this is one of the best Kleine-Celio releases of the season. The technical skill of the camera man is patent in every scene. Splendid settings, capable direction, and adequate portrayal combine to make this one of the most faultless photoplays yet presented.

How a gentleman burglar marries an heiress and then fights a losing battle with the blackmailing associates of his unregenerate days; how the young wife learns the truth, and how she meets the situation, makes a human interest story that will leave a lasting impression. It is scheduled for release March 31st.

"THE CONVENT GATE."

The Marchioness Townshend, the author of "The Convent Gate," is already well known for writing interesting and somewhat out of the ordinary film plays and has in this, her third effort, far exceeded any of her previous works. We have in "The Convent Gate" a beautiful succession of pictures set in the most delightful surroundings, and a story which not only makes a direct appeal, but in places tugs at the heart strings in a manner beloved of picture theater patrons.

The story has been most sympathetically handled, and will appeal to most people with irresistible force. These pictures of life behind convent walls are something so entirely new on the screen, and provide such an absolute and dramatic contrast to the scenes which precede and follow them, that they serve all the more effectively to rivet the attention.

"The Convent Gate" deals, as we have said, in an alto-

Scene from "The Convent Gate." (Masko).

gether unusual way with the life-story of a girl who, in the saddest circumstances, is rescued by sympathetic nuns and becomes a novice. Prior to this, however, we have some most sensational fire scenes, a daring fight taking place while the combatants are actually surrounded by flames. From the very outset the sympathy of the audience is assured by the poignancy of the scene in which a charming and beautiful girl is driven raving mad on receipt of the news that her bridegroom-to-be has eloped with her younger sister.

We see the bride putting the final touches to her wedding attire when the news reaches her, and gradually we notice the effect it has upon her mind, till at last reason gives way beneath the strain. The acting of Miss Dorothy Bellew in these scenes is wonderfully impressive, and at no time overdone. They will long be remembered as a most remarkable study in psychology.

The exclusive rights for the United States and Canada are held by the Masko Film Company, 145 West Forty-fifth Street, New York.

"UMBRELLA PARTIES" AND "CAMERAMEN'S TEAS."

The recent rain which delayed work at all the Los Angeles studios was felt by the Majestic Company, but the ingenious cameramen utilized a device which enabled them to take pictures when the light was good, even if the rain was falling at the time. Umbrellas were tied over the cameras, and although a slight drizzle was falling a number of scenes were taken which otherwise would have had to be delayed indefinitely.

"Tango teas" are quite the thing, but "Cameramen's teas" are at present held at the Majestic studio. The crank turners have tea in the morning, and in the afternoon about five. William Crolly, George Peters and Frank Urson are known to like the beverage, but when Arthur Cadwell was seen drinking the Oolong, gasps of astonishment escaped from the onlookers. Whether they take tea because they believe it is a charm against static, the cameramen refuse to say.

"ANNE BOLEYN" (Kleine Eclipse).

One of the best and most beautiful studies of the courtship and death of Anne Boleyn by Henry VIII is a three-reel subject to be released through the General Film Company, made by the Eclipse Company, of Paris. The scenario was especially prepared by the famous French novelist, Max Pemberton. The actors and actresses were collected among the London and Paris theaters with an eye to their adaptability for the respective parts. Miss Laura Cowie, of His Majesty's Theater, London, plays Anne Boleyn; Mr. Decoeur, of Sarah Bernhardt Theater, Paris, plays Henry VIII; Mr. Deneubourg, of Sarah Bernhardt Theater, Paris, plays Lord Suffolk; Mr. Raulin, of the Varieties Theater, Paris, plays Thomas Wyatt; Mille. Methivier, of the Odeon, Paris, plays Jane Seymour, and Duc, of the Sarah Bernhardt Theater, Paris, plays Margaret. Costumes by William Clarkson, London.

"THE DREAM WOMAN" (Blaché Feature).

Adapted from the famous work of Wilkie Collins by Mme. Alice Blaché and produced by her in a manner so original and so charming that it is a real classic of the silent drama, "The Dream Woman" is one of the most noteworthy feature productions of the year.

The peculiar atmosphere formed by the clever intermingling of the people of the spirit world with real flesh and blood characters gives to the drama a fascination which holds the spectator spellbound and makes the offering unique in its originality of story and of treatment.

An interesting study in psychology "The Dream Woman" shows how the normal mind may be influenced by autosuggestion and coincidence. First visited by a beautiful woman who seeks his life only in his dreams, the hero of the drama is haunted by a constant fear which controls him even in his waking hours. The recurrence of the same dream on his birthday from year to year adds to his un-

Scene from "The Dream Woman." (Blache).

happy state of mind, but he finally marries a beautiful girl who is recognized by his mother as "The Dream Woman" and who finally forces him to leave her because of her dissolute habits.

After years of unhappiness caused by the subconscious presence of the woman, coincidence places him upon his birthday bound and helpless at her feet and he meets death at her hand in the very manner of his dreams.

The wonderfully artistic treatment of this extraordinary subject by the master hand of Alice Blaché makes it not only intensely interesting but invests it with thrills that are as frequent and effective as they are natural and legitimate.

MIDGAR LONDON OFFICE SELLING AMERICAN FILMS.

The foreign exhibition rights on the Sterling Camera & Film Company's four-reel production, "Over Niagara Falls," have been disposed of through the London office of Midgar Features. Sample prints of the following features have been sent to the London office of the Midgar Company for the disposal of foreign rights: "The Stampede of Fate" (Gorman Film Mfg. Co., Inc.)); "Evangeline" (Canadian Bioscope Co., Ltd.); "One Hundred Years of Mormonism" and "From Dusk to Dawn" (Pan-American Film Mfg. Co., Inc.).

General Manager Graham would be glad to hear from American feature manufacturers desirous of selling the foreign rights on any of their productions.

ACCIDENT SHOWN IN PATHE WEEKLY.

A remarkable motion picture of the accident which put Marquis and his Sunbeam car out of the running in the Grand Prize race at Santa Monica, Cal., is shown in Pathe's Weekly No. 22. A still photograph, equally unusual, was taken at the moment of the crash by an enterprising newspaper photographer, representing the Los Angeles Tribune, and is shown herewith.

Marquis in his Sunbeam car at the moment of its overturning in the Grand Prize Race at Santa Monica.

Pathe's motion picture camera man had his instrument trained on Death Curve at the moment when Marquis, leader of the field, swung round the curve, trailed by a blinding blanket of dust and smoke. More eloquently and accurately than human eye-witness could describe, the motion picture film tells the story of the crash.

"A SON OF THE SEA" (Kleine-Cines).

"A Son of the Sea," a two-reel feature of more than ordinary merit, will be released through the General Film Company, Tuesday, April 7. It tells a romantic story of hidden identity, commercial warfare and thrilling adventure. One of the scenes shows an exciting race between two powerful motor boats, plowing their way through the water at a terrific rate of speed.

Ross Burnett, a young engineer, learns that he was found as a child, cast up by the tide after a storm at sea and raised as his own by the man he always has believed to be his father. He invents a new motor which he believes will revolutionize modern industry, and persuades the president of the Bright Motor Works to manufacture it. How a rival in love plots his downfall and becomes the unwitting instrument of a reunion between Ross' real father and his long lost son, and how his marriage to the girl of his heart ends a long commercial feud between his father and hers, makes a story replete with excitement and strong human interest from start to finish.

Scene from "A Son of the Sea." (Kleine-Cines).

"TESS OF THE STORM COUNTRY" IN FIVE REELS.

Edwin S. Porter, technical director of the Famous Players, now personally directing the work of Miss Mary Pickford on the Pacific Coast, has been so impressed with the attractiveness and importance of "Tess of the Storm Country," in which Miss Pickford plays the lead, and which was originally announced as of four reels and to be released on March 20, that he has increased the length of the subject to five reels and postponed the date of release to March 30.

"THE TURNING POINT" (American).

This very pleasing two-part production by the American Film Manufacturing Company is excellently produced under the direction of Lorimer Johnston. Sociological theorists are universally agreed as to the effect of environment on the development of mind and body, and this subject will furnish ample food for thought.

Nan Clark (Vivian Rich) has been reared in an atmosphere that was conducive to anything but good character and she is following the leads that are held out to her. Yet when opportunity presents itself she evinces the strength of mind that is requisite to change her destiny.

Scene from "The Turning Point." (American).

Dayton Reeves (Sydney Ayres), brought up in a home of wealth and comfort, is following the natural bent of his heart and devotes himself to his club with a spirit of recklessness. The meeting of Nan and Dayton brings about a change in the life of both. The plot is well executed and holds the interest throughout. The leads are ably supported by a cast of popular "Flying A" stars.

MUTUAL TO EXHIBIT IN LONDON.

Roy Aitken, vice-president of the Western Import Company, which handles the foreign business of the Mutual Film Corporation, of which his brother, Harry E. Aitken is president, sailed last week on the Lusitania for London, where he will endeavor to book as many as possible of the leading "legitimate" theaters of the English metropolis for the presentation of the Mutual's big feature films just as the Continental Feature Film Company is now doing in New York. Already the Continental has "The Gangsters of New York," a Keystone comedy, and "With Col. Roosevelt in South America," three Mutual features at Weber's Theater and the West End in Harlem and "The Great Leap" at the New York.

NEWMAN'S NEW CATALOG.

The Newman Manufacturing Company, Cincinnati, Ohio, 101 Fourth Avenue, New York, N. Y., and 108 W. Lake Street, Chicago, Ill., have just published a new and complete catalog, showing all their very latest brass poster frames, easels, railings, etc., for theaters. S. J. Newman, secretary of the firm, advises that any interested party can obtain a copy of this catalog free of charge for the asking. The outlook with them is very encouraging, and their salesmen on the road report that theaters are looking forward to a good season.

"THE CONVICT'S SON" (Great Northern Special).

There is a strong element of dramatic interest pervading this current offering of the Great Northern Special Feature Film Company, the plot from the beginning possessing the quality of unfolding situations unlooked for and compelling. Many of the incidents may be placed under the general classification of sensational, but there is nothing illogical or impossible in the general scheme of construction. The convict in this instance is an aged widow who is made to pay the penalty for a crime she had not committed. During her term of imprisonment she occupies a cell in company with a young adventuress, and to the latter she confides the hiding place of money she had won as a lottery prize. The widow has withheld from her only son the fact of

Scene from "The Convict's Son." (Gt. Northern Special).

her good luck, and feeling the approach of death she requests her cell-mate to give the money to him.

From this point till the close, the plot reveals the evil resulting from the lottery prize, the adventuress having appropriated the money to her own use. The son falls in love with the betrayer of his mother's confidence and is made to face ordeals calculated to shatter all confidence in the sincerity of human nature. The climax is exceptionally gripping and out of the ordinary. The leading roles in the photodrama are played by Miss Elsie Frolich and Mr. V. Psilander, artists well known for their excellent work in earlier Great Northern productions. From the standpoint of staging and photography, the feature is up to the high standard set by the producing company.

"THE BOND OF LOVE" (Selig).

It is an ancient aphorism that "A child is the light of the household." The Trasks, a childless couple, grow petulant. The husband expresses himself that his evenings bore him, and his wife agrees with him. He takes up a residence at his club; so she devotes herself entirely to bridge whist and social frivolities—and they drift apart. Eventually, the husband visits his lawyer, with a view to securing a divorce. He has hardly left the lawyer's office before the wife appears for the same purpose. The lawyer finds they have absolutely no grounds. As his own life is happy in his little family, he suggests that the lonely woman adopt a baby. She does so. It eventually brings her husband back to her. He gives up his club; she gives up bridge, and they are happy and content in the new life that has come to them.

Maxwell Sargent appears as the club man. Adrienne Kroell, as his wife; and Grant Foreman, as the clear-visioned lawyer. This subject will be released April 3rd.

A CONVENTION OF THE WARNER HEADS.

On March 10th, nine of the branch managers of Warner's Features, Inc., representing the Eastern division of the country, met in convention at Pittsburgh, to discuss business conditions with P. A. Powers, president; H. M. Warner, sales manager, and H. M. Goetz, assistant sales manager of the home office. Those present were: Max Herring, Pittsburgh; D. J. Chatkin, Buffalo; S. C. Kingsbury, Toronto; G. D. Briggs, Philadelphia; A. M. Muller, Cincinnati; H. Charnas, Cleveland; Phil Solomon, Chicago; S. B. Kramer, Indianapolis; J. P. Anderson, Washington, D. C.

Enthusiastic reports were submitted by all and the success of the Warner proposition—that of releasing three three-part features weekly—was established beyond any doubt. Mr. Powers outlined a number of new selling points and the entire meeting was given up to "Gingery" talks and the discussion of new ideas.

"THE CLOISTER AND THE HEARTH."

"The Cloister and the Hearth," the only historical novel written by Charles Reade, and considered by most critics to be his best work, has been produced in five parts by Hepworth, London. One need only recall the fact that Hepworth produced the seven-part feature, Charles Dickens, "David Copperfield," and the four-part version of Oliver Goldsmith's, "The Vicar of Wakefield," to appreciate the merit of this latest effort in translating the best works of famed authors to the screen.

The film version adheres unusually close to the story, and students of literature will be surprised at the freedom from anachronisms for a subject of so ambitious a character. It place and period—Holland and Italy in the fifteenth century—required careful consideration and closest attention to detail.

Gerard holds our interest from the time of his secret marriage to Margaret, and his subsequent journey to Rome, on which he makes a lasting friendship with the Burgundian soldier of fortune, Denys, until his return, several years later, as a priest, to his wife and little son, from whom his duty to his Master forces him to say farewell. "The Cloister and the Hearth" will be released shortly by the Hepworth American Film Corporation, of which Albert Blinkhorn is president.

"KING CHARLES II" (I. S. P.).

This elaborate four-part dramatic subject was originally suggested by the book, "Ovingdean Grange," by Harrison Ainsworth, but for the purpose of dramatic production the various situations in which the king figures have been augmented and other famous historical incidents included. The

Scene from "King Charles II." (I. S. P.)

period dealt with is that immediately following the Battle of Worcester.

This production claims to be not merely a spectacular picture presenting large numbers of players, nor a picture depending for its success upon well-chosen scenic backgrounds. "King Charles II" contains these desirable qualities and in addition has been produced with a view to presenting many highly dramatic situations of intense power and interest.

A LOW-PRICED POSTER SERVICE ON PACIFIC COAST.

A new departure in the poster advertising line, which reduces the expense of necessary house advertising, has been inaugurated in San Francisco by the Davis Brothers, who have been closely identified with the theatrical and motion picture business for many years in that city. They are successfully conducting a five-cent poster exchange, handling the posters of all film productions, association, independent and feature pictures, and charging a uniform rate of five cents per sheet.

A POPULAR ECLECTIC FEATURE.

Jule Burnstein, manager of the local Eclectic Feature Film Exchange, reports that he has made advance bookings on the "Perils of Pauline" in twenty New York City theaters. Special attention is called to the fact that eleven of Wm. Fox's theaters are among the "first runs."

Judging by the number of telegrams being received at the Eclectic office and reports of bookings from other Eclectic exchanges, every indication points to similar unusual activity in their territories.

THE PERILS OF PAULINE

Pathé Studio and Players
Leased for this production by
The Eclectic Film Company

Made and released by

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

Thousands of People Are Asking

What Did the Mummy Say?

Thousands of People are Trying to Win Part of

$25,000.00 in Prizes

Offered for the Best Answer

Thousands more who will not make the effort to write their solution of the greatest mystery of the modern moving picture drama are waiting anxiously to see whether the film will give them any clue to the solution. Every one of these people, all their friends and thousands more are ready-made customers for you if you will strike "while the iron is hot." If you want the benefits in your town and want to secure the cream of the results of the most widely advertised film ever put out by any firm —

Wire for First Episode Today

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

An Egyptian Mummy 4000 Years Old "Speaks" in

The Perils of Pauline

What Did the Mummy Say?
To Whom Did She Speak?

Seven of the Largest Sunday Papers

in the United States are running the story in serial form.

Think of it—a story so thrilling, so full of action and interest that the largest single chain of newspapers in the world is featuring it in their Sunday edition.

Every week an installment—every installment a mystery—for every mystery a solution is possible. That means ONE THOUSAND DOLLARS IN PRIZES every week to the readers of the Sunday papers.

More than ten million people read these papers every week. That means more than ten million patrons waiting for a chance to see the film. Are you going to be the one to give them the chance to pay their good money to you?

Wire for First Episode Today

THE ECLECTIC FILM COMPANY
110 West 40th Street New York City

Mr. Paul Panzer as "Raymond Owen," a very remarkable villain.

Miss Pearl White, the Popular Pathé Leading Lady, who plays the part of Pauline. Miss White's Gowns are by Lady Duff-Gordon, the famous "Lucile."

Mr. Crane Wilbur as "Harry Marvin" an extremely attractive lover

The Perils of Pauline

As Played by the Great Pathé Players in the Pathé Studio in Jersey City

is a film full of action, intense interest, wonderful situations, daring thrills, wonderful scenic effects — in fact, THE PERILS OF PAULINE would be a wonderful success without the added importance of the publicity and the Twenty-five Thousand Dollars in prizes which are offered.

Pauline has an awful struggle between love and ambition. Owen, a very remarkable villain, invents the most ingenious plans to secure Pauline's fortune. Harry Marvin certainly has his work cut out for him foiling these plans.

The action of the story includes flying machine accidents, thrilling rescues, fires at sea, train wrecks, automobile accidents. In fact, everything that can be introduced as a "thrill."

Wire for First Episode Today

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"THE SILVER LOVING CUP" (Imp).

Here is another play produced by Frank Crane, the young director who won recognition with such plays as "Jane Eyre" and "The Opal Ring." Stuart Paton, his assistant, is the author of the play, in two reels, whose action swings around a silver loving cup, given to a celebrated young surgeon by his co-workers for discovering a cure for cancer. Alexander Gaden plays the young surgeon, the central figure of the play. He goes through all the suffering and misery that it is possible for a human being to go through and comes out on top. His wife, played by Leah Baird, is one of those foolish women who loves the flighty pleasures of society more than home and children. She too suffers; she goes through a leavening experience, down through the muck and mire of the lowest society, to come out again, thanks to her husband, a wiser and better woman. And through it all looms up the Silver Loving Cup, a beacon to something better and cleaner.

Scene from "The Silver Loving Cup." (Imp.)

ECLAIR'S FORT LEE FACTORY BURNED.

The factory of the Eclair Company in Lynwood Avenue, near Main Street, Fort Lee, N. J., was destroyed by fire on the afternoon of Thursday, March 19. The blaze started in the joining room. While a considerable amount of positive film was lost the employes succeeded in saving practically all of the negatives. The studio, which is in a separate building, was untouched by the flames. No one was injured. The loss is estimated at $125,000.

Notes of the Trade

FRED J. BALSHOFER, manager of the Ford Sterling Comedy Company at the Universal Pacific Coast studios, is literally deluged in letters from those who are competing for the $25 reward offered to the person who suggests the most appropriate name for the new brand of Universal comedies in which Mr. Sterling is featured. Fantastical, biblical, mythological are among the names suggested: "Sterling Silver," "New Era," "Mirth," "Lodestone," "Skylark," "Tip-Top," "Funny Film," "Stetson," "Standard," "Bohemian," "Uni-Ford," "Target," "Star," "Universal Ford," "Crackerjack," "Orpheus" and "Excelsior."

* * *

Phil Gleichman, who has been out West, opening new offices for the World Film Corporation, has made arrangements with George P. Endert to handle the business of the Seattle office located at 1214½ Third Avenue.

* * *

The Mohawk Film Company have arranged for the production of twelve notable plays including the famous drama of James A. Herne, of which "Hearts of Oak" will be the first release. This popular feature film is in five reels, and was staged under the direction of Wray Physioc, who made the scenario from the play.

* * *

For the Universal six-reel feature, "Samson" and all other special features to follow, two million stamps or seals are being printed for distribution to patrons throughout America. This set of stamps, relating to "Samson" only, will bear some special scenes from the play, in five colors. Coupons will be printed in various newspapers throughout the country and motion picture magazines. These coupons are to be cut out and presented by the patron at the box-office window at the time of showing the special feature where the seals can be had, after leaving name and address.

* * *

The Vitagraph Company uses so many different things in their moving pictures which they must borrow or rent, that they have bought their own fire department, because of the great difficulty in hiring a suitable equipment. The Vitagraph Fire Department consists of a hose reel, hose wagon, steamer, ladder truck, chemical and water tower.

* * *

Arrangements have just been completed to book the big feature films of the World Film Corporation over a circuit of theaters for the summer months.

A. D. Flintom, of the Kansas City Feature Film Company, of Kansas City, Mo., has acquired the rights on the following subjects of the Film Releases of America: "The Missing Woman," "The Firefly," "A Life For a Life," "Secret of Adrianople," "Outlawed" and "Gallows of the Gods."

* * *

The first Ford Sterling comedy to be released through the Universal Program is now in course of production at the Hollywood (Cal.), studios of the Universal, and will be a rip-roarer. The story is built around the Vanderbilt Cup and the Grand Prix automobile races, held at Santa Monica, on February 26th and 28th.

* * *

Maurice Costello, the Vitagraph moving picture star, has been absolutely forced to request his legions of admirers to refrain from presenting him with gold watches and chains.

* * *

Nearly two thousand members of the moving picture colony around Los Angeles, California, gathered on the evening of Saturday, February 28, 1914, in the large ball room of the Virginia Hotel, Long Beach, California, as the guests of Messrs. H. M. and E. D. Horkheimer, proprietors of "Balboa Feature Films," the event being an invitation celebration of the opening of the extension of the Balboa studios at Long Beach, California.

* * *

George S. Bothwell, sales representative for the Simplex machine people is back in New York after his maiden trip through the Middle West. For a beginner, George has done mighty well, and he bids fair to be a good Simplex booster.

* * *

Tom Tynan, Warden of the Colorado State Penitentiary, who was featured in "The Hand of the Law," by the Colorado Motion Picture Company, Canyon City, Colo., says that being a star is great, but he feels hurt because he cannot play leads all the time.

* * *

Allan Dwan, director of Gold Seal dramas at the Universal Pacific Coast studios, has just finished the production entitled, "The Great Universal Mystery." In it are seen not only every detail of motion picture production, but such men as Carl Laemmle, Isidore Bernstein, David Horsley, William H. Swanson, Otis Turner, Phillips Smalley, J. Warren Kerrigan and, in fact, all the directors and stars at the Pacific Coast studios, together with a dozen Eastern exchange managers. All the directors and stars are seen at their work on the big stage—the biggest in the world.

* * *

The Vitagraph Company, which has recently taken over the Manhattan Opera House to show motion pictures, has installed two Power's Cameragraph No. 6A projection machines. The Nicholas Power Company reports the installation of two Power's projecting machines in the Casino Theater, at Twenty-ninth Street and Broadway, New York.

* * *

"A Will o' the Wisp," the new four-reel Balboa feature, teems with sensational exploits. Many of the thrilling scenes were made amid the rushing torrents of the winter flood which recently put many Southern California transportation lines out of operation for several days and caused the death of a number of persons and the loss of much property.

* * *

H. J. Streyckmans, sales manager of the Metropolitan Film Company, reports big sales on "The Money God," the five-reel feature which is being sold on a State Right basis.

* * *

Homer Croy, the noted American humorist who has been engaged by the Universal to tour the world and take special humorous stories for the Universal program, has arrived at the Pacific Coast studios of that company and is associating himself with Director Otis Turner, who will initiate him in the ins and outs of motion picture production. Mr. Croy will remain a month at the Hollywood studios when he will sail for the Hawaiian Islands, and from thence to the Orient.

* * *

Theatrical and newspaper circles were highly amused over the announcement that John Bunny, the Vitagraph motion picture star, has had his face insured for $50,000 against beauty. Why not? Caruso has his voice insured, Paderewski has his fingers insured, Genee has her toes insured, and it cannot be denied that each of these three have insured their meal ticket. Why shouldn't Bunny insure his face? It certainly is his fortune.

* * *

Owing to the increase of business, the Balboa Feature Films have decided to move their general offices from Los Angeles, California, to the studios at Long Beach, on April 1, 1914, and the commodious building adjacent to the studios has been fitted up for general offices.

* * *

William J. Robinson, of Vanascope fame, says that "Simplex" is made on "honor." The "honesty" extends even to the employees. J. E. Robin sales manager for the Simplex people, was at the Columbia Theater last week. In addition to what he saw on the stage worth while, Robin found a pocketbook. The man who claimed it was a "husky," so Robin returned it.

* * *

The Stellar Photoplay Company has finished its production "Forgiven," in the Ruby studio, and the next to move in will be the Mundstuk Features, who are staging a Siberian production under the direction of Mr. Sidney Golden.

* * *

Joseph DeGrasse, veteran actor and motion picture director, who for a number of years was featured in his own productions by the Pathe and Lubin Companies, assumed the directorship on March 9th, of the Universal-Victor Company, in which J. Warren Kerrigan is featured. Mr. DeGrasse comes to the Universal with seasoned experience in motion picture production and a long line of successes in the legitimate field to his credit.

* * *

The Vitagraph Theater has become the Mecca for famous dramatic critics. They do not attend to review the pictures, but rather as a welcome change from their regular duties.

* * *

Henry Harvey, formerly producer with the Famous Players and All-Star productions, has joined the Balboa Feature Films, at Long Beach, Cal., and is in charge of the third acting company.

One of the most talked and written about theaters in the country is the Regent Theater, 116th Street and Seventh Avenue, New York. Columns have been given to it by the trade papers ,and its wonderful projection, which is furnished by two Simplex projectors, gives great satisfaction to its patrons.

* * *

Mr. V. R. Ritchey has just secured a Pathe professional camera from Whyte Whitman Company, for his new company.

* * *

On March 15th the army of cowboys in the employ of the Universal at the ranch and animal farm of that company in the San Fernando Valley, Cal., will hold their big annual Rodeo; the by-word for the occasion is "Let'er buck." Every variety of wild-west contest and sport will be held and visitors and contestants from most of the cattle districts of the West will be present.

* * *

"A Million Bid" and "Goodness Gracious," the two exceptional motion pictures which are being presented at the Vitagraph Theater twice daily, have passed the hundredth performance mark, and capacity business still reigns supreme.

* * *

Mr. George W. Kleiser, of Portland, Ore., part owner of the new $100,000 picture house of that city, recently visited the American studios and laboratories at Santa Barbara, Cal. Mr. Kleiser was accompanied by his wife, and both were much interested in the taking of pictures. They use the Mutual program and are especially strong for "Flying A" and "Beauty" subjects.

* * *

A Mutual Weekly camera man was decidedly fortunate in catching one of the big accidents at the Santa Monica automobile race in California, recently. One of the machines in turning a bend met with an accident and turned several complete somersaults directly in front of the Mutual Weekly operator's camera.

* * *

The Whyte-Whitman Company has just shipped to Mr. Bastos Dias, Rio de Janeiro, Brazil, two of their Compact Marvel Outfits.

* * *

While making a fifty-foot fall from a cliff, Bud Chase, of the Colorado Motion Picture Company, received some very painful, if not serious, injuries. A circus net was placed at the foot of the cliff, into which Mr. Chase was to drop. The fall was immense, but a guy rope on the net broke when Chase's body landed and Bud tangled up with a great quantity of cactus and granite boulders.

* * *

The newest song in honor of J. Kerrigan, the famous star of Universal-Victor films, entitled, "The Warren Kerrigan Tango," will soon come from the press of the T. B. Harms Company, of New York.

* * *

In the two-part production "The Last Supper," being put on by Lorimer Johnston, of the American Film Manufacturing Company, Sydney Ayres will represent Christ. Numerous scenes are of the modern age. The representation of Christ will be allegorical. The final scene will show Christ walking on the water of the Sea of Galilee.

* * *

One of the Western representatives of the Mutual Weekly was on board the Union Pacific Overland Limited two weeks ago when it was stalled away up in the Rocky Mountains. He was hung up for two days until the arrival of a big rotary snow plow, propelled by six locomotives. The Mutual Weekly camera man secured some excellent views of the plow in operation.

* * *

King Baggot is producing and playing the title role in "Jim Webb, Senator," a play written by himself revolving about the political intrigues of certain lobbyists at Washington, and the reformation of an adventuress through the association of an old mother and a good man. The play is in three reels and will be released as an Imp.

* * *

The World Film Corporation is distributing an unusually elaborate herald on "The Triumph of an Emperor." It is done in two colors and is entirely different from anything attempted in the motion picture business up to this time.

* * *

Mrs. S. S. Hutchinson, wife of the president of the American Manufacturing Company, gave a reception to the ladies of the Arlington Hotel at the "Flying A" studio last Monday. Several companies furnished a most interesting entertainment.

* * *

The Mutual Weekly has lately covered the Mardi Gras at New Orleans, and the Gasperilla Carnival at Tampa, Florida. The Curtiss Over-Seas Aeroplane Boat also recently went through its evolutions in front of a Mutual Weekly camera, and this, too, is to be shown on Mutual Weekly Number. 64.

* * *

Owing to the increased volume of business, the Balboa Amusement Producing Company, has been compelled to double the capacity of its plant and studios at Long Beach, California, and to centralize, is moving its offices from Los Angeles to Long Beach, Cal.

* * *

Lois Weber, co-director with Phillips Smalley, of the Rex Company, at the Universal Coast studios, has left for San Francisco, where she will spend her two weeks' vacation. During her absence Phillips Smalley will take the leading part in, and direct a drama, entitled, "Purity," written especially for Mr. Smalley by Calder Johnstone.

* * *

The offices of the World Film Corporation have been moved from the World Tower Building to the Leavitt Building, 130 West 46th Street, where they occupy the entire third floor.

* * *

Ed Coxen and Al Heimerl, of the "Flying A" forces, were the first to reach the summit of the San Marcos Pass in an automobile since the recent storms and floods.

* * *

Mrs. Agnes Egan Cobb, the clever little woman who has piloted the foreign feature films of the Eclair Company to an undeniable success, is in receipt of an enthusiastic letter from the Big Four Feature Company, of Dallas, Texas. They say that Eclair's "Divine Appeal" and "The Lion Tamer's Revenge," are cleaning up in Dallas, and order paper in advance for Eclair's release for March 20th, "The House of Correction" and "Mephistophelia."

* * *

"Schultz, the Paperhanger," is the title of Director Allen Curtis' newest Joker comedy. Max Asher plays the role of Schultz, who becomes a "scab" paperhanger. He has never had any experience in this line of work and when he essays to decorate the walls of rich men's houses what follows is a "caution."

* * *

Through the Denver offices of the World Film Corporation, "Joan of Arc," was leased to the Parochial School, at Rifle, Colo., where it was impossible to handle the crowds. A return engagement has been booked.

* * *

"In the Moonlight" is the title of a coming two-part production by the American Film Manufacturing Company, under direction of Thomas Ricketts. This is the second of the series "In the Firelight," which was so well received both here and abroad.

* * *

Thomas Persons, Superintendent of the Selig Zoo, at Eastlake Park, Cal., has been visiting headquarters in this city for a week past, conferring with W. N. Selig concerning big plans in train for other productions on the princely scale in California.

* * *

Edwin August will soon be seen in a picturesque romance of Old Spain, entitled, "In the Blood." The production of this drama has just begun at the Universal ranch and animal farm in the San Fernando Valley, Cal.

* * *

J. G. Conner, Manager of the St. Louis branch of the World Film Corporation, has built up the business of his office to such a great extent that it was necessary for him to move into larger quarters, and he now occupies an entire floor in the Navarre Building, Sixth and Chestnut Streets.

* * *

"Atlantis," the six-part Great Northern Preferred Feature Film, was booked for an eight days' run at His Majesty's Theater (the Klaw-Erlanger theater), in Montreal, by the International Feature Film Corp., Ltd. This production is the adaptation of Gerhart Hauptmann's famous novel of the same name. It is its first presentation in Canada.

* * *

Johnnie Langmack, the peripatetic property man of the Selig Polyscope Company, accompanied by Sport Pusumla, met several cars last week that had been equipped with heating apparatus in view of carrying a choice line of passengers destined to be entertained in Chicago for a few weeks while en route to the Selig Zoo, at Los Angeles, Cal.

* * *

The first Kerrigan production to be done under the direction of Joseph De Grasse, at the Universal Pacific Coast studios, is entitled, "The Lion." J. Warren Kerrigan plays the part of a millionaire sportsman, nicknamed "The Lion."

* * *

Chris. G. Hall, widely known among Montreal exhibitors, has allied himself with the International Feature Film Corp., Ltd., of Montreal. He will make a personal tour of the Dominion cities with the purpose of extending the International's organization.

* * *

The latest Nestor comedy, which is now being produced at the Universal Pacific Coast studios by Director Al. E. Christie, is entitled, "Their Honeymoon."

* * *

Charles Goetz, traveling representative for the World Film Corporation, returned to the home office last week, after a trip through the West where, he reports, business is in a flourishing condition. Exhibitors are leaning more and more towards big feature films.

* * *

O. E. Goebel, President of the St. Louis Motion Picture Company, has returned East after a several months' visit to the Frontier plant, at Santa Paula, Cal.

* * *

The Mohawk Film Company, Inc., will release one feature film a month. Applications for state rights should be made at the general office of the company, in the Times' Building, New York City. The release following "Hearts of Oak," will be James A. Herne's equally famous play, "Sag Harbor."

State Right Purchases

NOTE.—Exhibitors are requested to keep this list on file or copy from it the names of purchasers in their particular territories. These lists will not be republished and we cannot undertake to furnish back information by mail to those who have neglected to keep a record. Contributors to this department are requested to have their copy conform to the style of the column.

ROME OR DEATH (Inter-Continent—Five Reels). For New York City and New York State, by the E. & W., Transfilm Company, 110-112 West 40th Street, New York.

For all New England States, by the same company.

For Pennsylvania, New Jersey, District of Columbia, Delaware, Maryland and Virginia, also by the same.

HER LIFE FOR LIBERTY (Inter-Continent Film). For entire Eastern territory, by E. & W., Transfilm Company, 110-112 West 40th Street, New York City.

For California, by Golgate Feature Service, 234 Eddy St., San Francisco.

For Texas, Louisiana, Oklahoma and Arkansas, by Texas Film Corporation, 1917 Main Street, Dallas, Texas.

SEALED ORDERS (De Luxe Attractions Film Co.—Six Reels).

For Florida, Georgia, Alabama, Mississippi, North and South Carolina, Tennessee and Virginia, by Apex Feature Service, 315 Rhodes Building, Atlanta, Ga.

For Illinois, Wisconsin, Indiana, Kentucky, Iowa and Ohio, by Celebrated Players Film Co., Schiller Bldg., Chicago, Ill.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

INDIANA.

J. S. HEBREW, manager of the Mutual Film Corporation branch in Indianapolis, is using a letter from Ed. S. Sourbier to help get new business for the Mutual program. Sourbier virtually credits the Mutual for his successful operation of three houses in Indianapolis, every one of which is an unusual money maker. Sourbier is opening a fourth, the Keystone, which he explains in the letter was named out of compliment to the film service company.

Some local interest attaches to the Edison film "Sophia's Imaginary Visitors," because it is from "Beasley's Christmas Party," by Booth Tarkington. The film played to good houses in South Bend, and is being readily booked for other Indiana points because Tarkington is a Hoosier.

The Art Theater, Gary, Ind., is making advertising capital of the fact that it has the exclusive contract for the Mutual pictures in Gary. The house is playing to good crowds.

Manager Thurston is busy making improvements to the Crystal Theater, Union City. Besides repainting and redecorating the front and interior he is installing the best and most modern ventilating system he could find, and is guaranteeing his patrons a change of air every four minutes. The house will be opened in a few days.

The Etropal Amusement Company, Laporte, has been incorporated for $10,000 to operate picture shows, with J. C. Held, P. A. Baker and M. Baker, of Laporte, given as directors. The company's name Etropal is made by spelling the name Laporte backward.

Manager Clyde Willard, of the Wonderland Theater, Greensburg, has adopted the plan of publishing his entire program for the week in advance, having made arrangements with the Warner Company to be supplied with a program that will permit announcements that are far in advance. Willard makes a nightly change of bill.

A deal has been made between the Indianapolis Star and the Universal Film Manufacturing Company whereby the Star will print each day the story of a Universal film. The new stunt in Indianapolis was started with the Star issue of Friday, the 13th.

The Magnet Film Manufacturing Company, Evansville, filmed the Gasparilla, Florida, carnival recently under the direction of W. T. Morris. The film will run about 3,000 feet and will be about as complete a reproduction of the carnival as could be secured. It will be shown first at the Bonita and Alcazar theaters, Tampa, Florida, and then will be used throughout the country. Included in the film is the Cubs-Browns baseball. Mr. Morris was unusually successful in getting a realistic "fire scene" into the production.

The Vaudette Theater, Connersville, continues to use the "country store," though it calls attention to the fact that a ban has been put on the practice in other cities. The management is asking the people of Connersville to say whether it adds any to their entertainment, and if so, whether it should be continued. If an affirmative answer is given, the country store feature at the Vaudette will be continued.

The Indiana Shoe Retailers' convention in Indianapolis was entertained by J. F. O'Connell, of the United Shoe Machine Company, with a moving picture tracing the history of the shoe from the pigskin strip of pre-historic man to the modern type. The lecture and the pictures formed one of the most interesting features of the convention, according to the shoe men.

Ralph Rinear has bought the Star Theater of O. M. Grubb and Mrs. George Minear. The purchaser is to take charge at once. Mr. Grubb and Mrs. Minear will embark in business in California.

Former Senator J. B. Foraker's commendation of the movies as educators as effective as men and women who teach in schools and colleges is being used by boosters of the moving picture all over Indiana. Former Senator Foraker recently spoke before the Ohio Exhibitors' League.

The My Show Theater in Rochester has called attention to a contagious disease "blueatus" and offers a counter irritant "laugheratus" as affording immediate relief. They point out that "laugheratus" is to be induced by seeing the Keystone comedy "In the Clutches of the Gang."

The Indianapolis Star in an editorial is advising readers to go to picture theaters to learn the niceties of etiquette, manners, social customs and what not that fashion or propriety has decreed shall be done in a certain "manner to be correct." They point out that the picture manager insists that every motion of the picture actor shall be just right.

Mayor Fred W. Kelley, South Bend, has appointed a committee of censorship for the moving picture houses, and this committee is to make a careful and painstaking study of the film drama and make recommendations within the next two weeks.

"This committee is by no means a board of censorship," said its chairman, U. G. Manning, after the first meeting. "It is merely a committee to study and investigate the moral effect of certain pictures displayed in South Bend and to determine whether the city needs a board of censorship. We will not in any way interfere with the action of the National Board of Censorship, except in cases where the signature of that body is absent."

Protest against the recent exhibition of "Traffic in Souls," supplemented by considerable difference of opinion as to the value of the show, is said to have precipitated the move. Men who visited the exhibition at the Oliver Theater condemned it, and a body of women who visited it later, reversed the judgment, holding that the educational value of the film overshadowed the suggestive possibilities which shocked the men.

L. H. Kramer, the Cascaret man, who has made millions "working people while they sleep," has added a motion picture show to his hotel at Mudlavia. H. F. Hittle, who formerly managed the Theatorium at Attica, has charge of the new department. Shows will be given Tuesdays, Thursdays and Saturdays, two films being shown each night. General Film Company service will be used.

Mayor Joseph A. Bell, of Indianapolis, has taken the Citizens' Charity Association out of the hands of the motion picture exhibitors of the city. At first the exhibitors were inclined to look upon the charity as their own and to demand the right to administer it, but they saw fit to relinquish it when it became clear the houses would be closed on Sundays unless the city administration was given control. The exhibitors are taxed $1 per hundred seats for charity, and one advantage of the new order of things as some of the exhibitors view it, is that it will force every exhibitor to "come across." With the police in charge the situation will be that the exhibitor who does not keep paid up cannot open his house on Sunday.

Jacob C. Heald and Paul Baker of Laporte, will become the new owners of the Laporte Etropal motion picture house. The Etropal was started about three years ago and is now practically the leading house in Laporte. Thomas Mobile who opened the house will, it is understood, manage the place for the new owners until they master the new business. Mobile later may open another motion picture house.

Manager Lawrence of the Worlds Special Film Corporation, Indianapolis, says he expects to supply the new $75,000 picture house which opened at Louisville, Ky., March 15. Mr. Lawrence says this house will take nothing less than five part films and will charge 25 cents admission. He says to his knowledge this is the only 25 cent house in this part of the middle west. The Broadway Amusement Company is booking the new house.

Mayor Secrest, Hartford City, issued an order the first of the month for motion picture houses to close Sundays. The order went into effect March 8, after grand jury indictments heretofore had failed.

Jay Lipsett, manager and part owner of the Isis Theater, Peru, has sold his interests in the house to Fred Steinmetz. Wilber Mitchell is the new manager.

The Pictureland Amusement Company of Kokomo, has incorporated with $5,000 capital stock to operate picture shows. Directors are: S. I. Stern, Kokomo; D. M. Turley, W. A. Hansell.

Terre Haute is to have a new $75,000 motion picture house on the Dowling Hall site, Sixth Street. The deal just closed is between John T. Beasley, owner of the site, Albert Myers, former National league ball player and Charles F. Wood, representative of a Rochester shoe company. The lease is for twenty years. The building will be two stories. It will have two boxes and a concrete floor and balcony. Size 40 by 140 feet. A pipe organ and an orchestra will be installed. The first five years' rental will be $4,000 graduating to $4,750 the fourth year. Dowling Hall which will be torn down to make way for the new picture house was the first important theater in Terre Haute. It is hoped to open the house in August.

The Famous Players Film Service, Inc., of Delaware, has filed notices of withdrawal from this state.

The Orpheum, a motion picture house at Washington and Pennsylvania Streets, Indianapolis, Ind., one of the leading houses here is to be turned into a book store. A book dealer who obtained a ninety-nine year lease on the site will erect a new building on the property at the end of twenty years.

In an effort to check the spread of small pox in Bedford, moving picture houses have been ordered closed for three weeks.

Industrial moving pictures of Auburn were shown at the Auburn Henry Opera House March 6 and 7. Representatives of the Arlington Moving Picture Company are now in Auburn getting pictures of factories, schools and city officials.

Indianapolis packing houses have enlisted the services of the moving picture men in their plan to advertise the sanitary methods adopted in the preparation of meats in the packing industry. A 2,000 foot film shortly will make its appearance in Indianapolis. It will show every stage of the meat packing business from the animal on the hoof to the meat on the private table. The film was prepared by the Department of Agriculture. The film will show the public what the government is doing in the way og protection from impure meat.

Motion picture "fans" at Greensburg, proclaim the base ball films featuring Frank Chance, Manager of the New York Americans and shown at the Palace a few days ago, the best of this kind seen in the Hoosier town.

The Shelbyville council of clubs at its recent meeting launched a movement for the appointment of a board of moving picture censors for Shelbyville. Action probably will be taken on the matter at the April meeting. Council members said some of the motion pictures are too indecent for children to see, and voiced the opinion that the National Board of Censorship is merely a "fake purity bureau."

To show justification of his order closing motion picture houses in Hartford City, Sundays, Mayor Secrest now says such order was the wish of the majority of the people. The mayor says in addition to the very probable increase in weekly attendance at the picture shows the film men will save themselves the expense of facing trial on grand jury indictments. Mayor Secrest says many citizens would not patronize the shows week days because they were open Sundays.

Indianapolis is bragging that for its size it has more moving picture houses than any other city in the union. The film-wise say eight years ago this city had no picture show houses, that two years ago it had twenty-nine picture houses and today has eighty-one. Cincinnati, they say, with 100,000 more inhabitants than Indianapolis, has sixty-nine and Louisville, thirty-nine.

WILLIAM.

KENTUCKY.

MANAGER R. L. Shrader, of the Central Film Service Company's Louisville office, reports a steady improvement in business, as the small country houses, which have been all but out of commission during the winter, open up with the advance of spring. Exhibitors using the Universal service have shown much interest in the forthcoming release of "Samson," a six-reel feature in which Warren Kerrigan takes the leading part. This is practically a home product in this section, as Kerrigan is a New Albany man, and the Hoosier city is immediately across the river from Louisville. There has been keen competition for the first run of this picture in Louisville, but it will probably go to the Novelty, which usually has the first run of the program.

The second engagement of the Imp feature, "Absinthe," did well at the Novelty theater, Louisville, last week, although hampered somewhat by bad weather and the Lenten season. The production was not heavily advertised for the second production, either, and in view of these facts Manager Levinson felt that the attendance was very good.

John B. Hutchings, a Louisville architect, is preparing plans for a handsome building, 60 by 125 feet, for the Cherokee Amusement Company, which will be erected in the eastern part of the city. It will be a one-story brick structure, and will be equipped with a hot-air heating plant. Carl Zang, superintendent of the Mellwood distillery, is head of the company.

The success of the four-reel Gold Seal production of "The Merchant of Venice," which was exhibited last week at the National Theater, Louisville, in connection with the usual vaudeville program, gave additional proof of the popularity of features with Louisville audiences, if any were needed. The National is using a multi-reel feature weekly, and the combination of good pictures and good vaudeville is crowding the house regularly.

Fred Sheldon, traveling out of Louisville for the Kinemacolor Company, returned a few days ago from a trip to Tennessee and the Carolinas, on which he arranged for new installations in the Grubb theater, at Salisbury, N. C., the Lyric, at Greenville, S. C., the Grand, at Johnson City, Tenn., and the Oden, at Savannah, Ga. W. H. Fain, who will put in the machines is out on the work this week.

L. J. Dittmar, of the Majestic theater, Louisville, has been planning a trip to New York on business ever since January 1, but has been prevented from getting away by various reasons, thus escaping the severe winter weather which has prevailed in the metropolis. He expects to get away shortly, however, and will be gone for several weeks.

R. E. Gumm, proprietor of the Grand theater, at Lagrange, who was in Louisville recently, declared that the Grand is the first house of the many he has owned which made money for him the first week it was in operation. He is therefore rather in love with Lagrange, and will probably make it his home, although he is planning a string of theaters for the various small towns in this section.

Simon Switow, of Louisville, has taken charge of the Switow Amusement Company's house at Madisonville, the Garic, in place of H. R. Hunter, who has resigned as manager of the theater.

A. V. Sheckler, of Louisville, has become manager of Switow's Grand theater, in New Albany, Ind., and has found the demands made upon his time by his duties there so heavy that he has given up other connections.

Noland Lindsay, of Bedford, has purchased two complete motion picture outfits, for use in his houses at Bedford and Warsaw. He selected Power's No. 5 machines.

The Majestic theater, of Louisville, last week ran eleven slides a day, one at each performance, free of charge for the benefit of the Babies' Milk Fund, a unique and deserving charity. The slides were specially prepared from photographs to show the practical work done by the fund for the babies in the homes of the needy, and should elicit substantial evidences of sympathy from many who saw them.

James Gurden has installed a motion picture show at Sulphur, a small town on the Louisville & Nashville some miles from Louisville. He will exhibit on Wednesday and Saturday nights only for the present.

Mary Pickford in "Hearts Adrift," one of the latest of the Famous Players releases, was the feature at the Majestic, of Louisville, during the greater part of last week. These releases have become very popular with Majestic audiences, and the announcement of one coming always brings a large attendance when the picture is shown.

A motion picture house which was opened in Russellville, about a month ago for negroes exclusively has closed its doors, as the attendance fell below a profitable level after the novelty of the idea had worn off with the negroes.

Work is being rushed on the new building at Ashland, being erected by Clint Moore. It is to contain two rooms on the ground floor, one of which is to be used as a motion picture show.

Tickets to several motion picture shows, given away with "White Plume Flour," made by Callahan & Sons, Louisville millers, have proved to be a first-rate means of selling flour. The concern advertises its flour, and the offer of tickets good for admission to the photoplay houses, in the street cars and newspapers, and reports a marked increase in the demand since the offer was first made.

R. E. Gunn, of Chicago, has purchased the New Grand Theater, at Lagrange, from J. H. Christy, of that place. Mr. Gunn has had several years' experience in the business, and expects to make the Grand even more successful than it now is. He will make various improvements, including a handsome new front, and will have personal charge of the house.

A meeting was held at Lexington recently by those interested in Sunday closing, or an "American Sabbath," as it was phrased, to consider ways and means of getting a general observation of the day by the cessation of all work and amusements. It was announced that the motion picture men had promptly agreed to close if the sentiment of the people pointed that way, and this is undoubtedly the case, as has been proved in other Kentucky towns. A committee was appointed to consider the matter and take steps to get action toward securing closing.

After a conference between the Ministerial Association of Paducah, and the management of the Arcade Theater, which was recently leased by the National Moving Picture Company, of Louisville, and which has since been engaged in a heated controversy with the ministers on the subject of Sunday closing, the management announced that no more Sunday performances will be given.

The Crescent Amusement Company has let to Charles H. Smith, of Bowling Green, the contract for the construction of its new house in that city. The building will be 40 by 171 feet, with a 25-foot ceiling in the theater proper, and will have a front of white enameled brick, two stories in height. Work will begin as soon as the weather permits, and the house will be completed by June 1.

The Stiner Amusement Company has been incorporated in Paducah by E. Steiner, H. E. Steiner, Claude Porter and R. E. Foreman, and will shortly arrange to operate a motion picture house.

B. S. Kenney and J. C Bridges, of Frankfort, have purchased the Columbia Theater, of that city, from H. P. Bartram, and are now operating it. Showing an unusually good program. They have improved the building in several respects, adding to the exits until six are now used, and installing better ventilation equipment.

The stockholders of the recently organized Auditorium Company, of Danville, which proposes to erect a modern theater building in that city, recently elected directors, who elected the following officers: W. H. Sullivan, president; J. V. Smith, vice-president, and William Faulconer, secretary and treasurer. Prospects for the success of the venture are bright, as much of the stock has been subscribed.

The New Princess, of Madisonville, has finally been re-opened, after being closed for some weeks. It has been re-decorated in the meantime, and the seating capacity has been considerably enlarged.

The International Bible Students' Association has purchased twenty-five motion picture projecting machines from a concern at Morehead (which manufactures them), which are intended for use in the organization's work abroad. It is understood that a total of 250 machines will be purchased for use in the foreign missionary field.

G. D. CRAIN, JR.

MISSOURI.

PLEASANT weather has stimulated attendance at Kansas City moving picture theaters, and coupled with high grade attractions, has made the past few weeks highly profitable ones for Kansas City exhibitors. Local animated picture men believe that recent productions are vastly superior to those of a year ago, the producing companies having made really remarkable improvement in their work. The betterment, according to exhibitors, has not been confined to any one company or group, but has been general, and is largely responsible for the steadily increasing business handled by Kansas City members of the trade.

R. C. Cropper has been appointed manager of the Kansas City branch of the Universal Film Company, succeeding Joseph Spero, who probably will devote his time to his own interests. Mr. Cropper has been with the Universal for several years, serving successively and successfully as manager of branches at Wichita, Kan.; Oklahoma City, Okla.; Fort Worth, Tex., and Amarvilla, Tex. Mr. Cropper, while retaining jurisdiction over the branches named, will make his headquarters in Kansas City, the logical point for the district offices.

A feature of the Wonderland theater in Kansas City, and one which promises to become popular in this section, is a balcony, arranged in the form of boxes, where box parties may be accommodated. The objection of many devotees of animated pictures to attending is that no privacy or exclusiveness is available. E. E. Richards, head of the Wonderland, has provided for this minority by establishing the balcony. There may be doubt, of course, as to the advisability of the plan. The majority of moving picture patrons are not particular about sitting in a box, out of sight of others, though a certain number of patrons may like the new plan.

The Empress theater, a vaudeville house which has heretofore been known as exclusively such, has entered the moving picture business in a rather pretentious way. A recent matinee attraction at the Empress was "The Moths," a four-reel Thanhouser subject. "Scrooge," and "Rebecca" were other features shown by the Empress recently, both being provided by Julius Singer of the World's Leader Feature Film Company.

At the instance of Kansas City local No. 1, M. P. E. L. of A., an ordinance was recently introduced in the Kansas City council prohibiting airdomes or tents for moving picture exhibitions in the environs of the city. The action was taken by the Kansas City local with the view of protecting the exhibitors who are in the business twelve months in the year from those who take advantage of the warm months to exhibit at a minimum of expense. The ordinance provides that permanent exhibitors may erect tents or airdomes during the summer months, provided they are in the vicinity of their winter houses. Penalty for violation of the proposed ordinance is fixed at from $10 to $100. An ordinance providing for a reduction of the annual license from $100 to $25 also will be introduced in the near future. While this measure has not met the approval of the larger exhibitors, the majority of the members of the Kansas City local are in favor of its passage. The exhibitors controlling several houses believe that the reduction of the license would mean the addition to the business of men who are ill-equipped for it, and whose entrance would have a tendency to lower the standard of the profession. The majority, however, ruled that the measure be presented to the council for passage and this will be done. The ordinance regarding airdomes was referred to the fire committee of the lower house for a hearing.

The Empress theater, Kansas City, was turned over to 1,200 children from the charitable institutions recently, for the performance of the five-reel production of Dickins' "Christmas Carol," and other pictures. Manager McCoy tendered his house to the kiddies without charge. The Kansas City Automobile Club provided transportation facilities for the children who had the time of their lives.

The value of moving pictures as an advertising medium was emphasized recently when Mayor Jost, of Kansas City, received a letter from a resident of Richmond, Va., asking him to forward the address of an angora cat he and his wife had seen at a Richmond moving picture theater. The letter was the result of the pictures taken by C. C. Brown, the Pathe Weekly representative in Kansas City, at the Cat Show recently held.

The Pathe Film Company took pictures of the Beell-Americus wrestling bout held in Kansas City recently. The company had exclusive rights on the affair, which is said to be the second of the kind ever taken by a moving picture company. The views included training camp scenes. Incidentally, the moving pictures of wrestling matches will tend to eliminate crookedness, according to sport experts who have commented on this phase.

The Merit theater at Thirty-first and Main Streets, has installed a $5,000 Foto-player, purchasing the machine from the Henley-Waite Music Company, which recently secured the Kansas City agency for the instrument. The Twelfth-Street theater is another house which utilizes a Foto-player.

The Dixie theater, which recently closed, has been re-opened with improvements. The house is located on Westport Avenue and has an extensive residential district from which to draw. Mutual service will be used.

Judge Henry P. Lay, of Warsaw, who recently was appointed special examiner by the Missouri supreme court to take testimony to determine whether the business methods of the Mutual Film Corporation and other exchanges in Missouri are centrary to the law, will begin his work in the immediate future. Judge Lay will begin at St. Louis, and will hear evidence at Kansas City, Jefferson City, St. Joseph and other moving picture centers.

Manager Joseph Stiebel, of the Apollo theater, 3227 Terost Avenue, Kansas City, has begun the installation of the Hope-Jones Unit System orchestra at a cost of about $12,000. Mr. Stiebel recently returned from a trip through the East, where he found the Hope-Jones instrument in high favor.

Frank L. Newman is making rapid progress on his theater at 1022 Main Street which will be caled the "Royal," and the house will be ready for the public about May 1, if weather conditions do not retard work. Mr. Newman recently ordered a mirror screen at a cost of $1,200.

MURRAY.

MONTREAL.

THE school children throughout the Province of Quebec will be taught the dangers of forest fires by the medium of moving pictures.

The Theater des Nouveautés, Montreal, will be turned into a combined vaudeville and photoplay house in a very short while. The theater and management has been taken over by the Arco Amusement Co., an American theatrical concern, which will include the Montreal house in its regular circuit. According to the manager of the Nouveautés, the spectacles will not differ in the main from those of the Theatre Francais, where the program usually consists of four or five vaudeville acts and two or three pictures. Until now the Theatre des Nouveautés has been the home of high-class French comedies and plays.

The Tivoli, Montreal, has a new large electric sign over its entrance which spells out the day's feature. The management is greatly pleased with the "Mutual Girl" series.

The New Grand, Montreal, is living well up to its reputation for enterprise in the programs it provides for its patrons. Several new features will be inaugurated in the near future. The most prominent of these is the "New Grand Camera Man," a feature which will undoubtedly prove of the greatest interest to New Grand audiences. An expert cameraman will be present at all events of interest in Montreal, and New Grand audiences will have the opportunity of seeing them reproduced on the screen. A new reel of Montreal scenes will be shown each week. A special feature will be a series of pictures of Montreal babies. Another feature will be the Hearst-Selig News Service every Sunday and Monday.

Manager Herring, of the Mount Royal, Laurier avenue, West, has had the walls on the stairways leading to the gallery decorated with pictures of the Universal stars.

Always in the van of progress, the Ford Motor Company, of Canada, Ltd., has not been slow to take advantage of the extraordinary progress of the moving picture industry, and adapt it to its own uses in advertising. It has made arrangements with picture houses throughout the Dominion to show special slides between the different reels.

The exterior appearance of the New Grand, St. Catherine street, West, has been greatly improved by the addition of a canopy extending across the sidewalk. The management is sparing no expense to make this house one of the most attractive in the city.

Signor Gurdo Mincheri, of Florence, Italy, is painting the scenery for the Canadian Cinematograph, Ltd., for use in their studio at Lonqueuil.

The London, formerly the Gaiety Theater, St. Catherine street, West, has re-opened after the making of extensive alterations which have added greatly to the safety, comfort, and beauty of the theater. The highest class of film dramas and topical pictures will be shown, with frequent changes of program and the London will cater to those seeking clean entertainment.

The management of the Theater Francais announce that they are now in the field with a daily bargain matinee, at which they have 1,000 orchestra seats at ten cents, and another 1,000 balcony seats at the price of five cents. The electric fountain and other effects at this theater every Sunday are the talk of the town and their success has been immediate.

Here is what the Standard has to say about Mr. Schlesinger, of the Francais:

"You have never seen in your life a man with a greater mania for signs than Manager Schlesinger, of the Francais. Mr. Schlesinger's motto is: 'Count that day lost whose low descending sun has not seen big receipts and much sign-painting done.' The Francais is the only theater that has a sign-painter on its staff, and that man earns his salary if the manager has anything to do with him. And the ideas Manager Schlesinger cannot carry out on signs, he carries out in handbills and cards. There was never such a mine of printed matter in Montreal as Mr. Schlesinger. He is the complete advertiser in one volume, and the volume is pretty considerable, thank you. Next time you go to the Francais gaze on the work of C. S. Schlesinger, and take a leaf out of his little book, Mr. Advertiser. You can bet your life that chap has got the right idea."

Advertising through the medium of the press gives splendid results in Montreal. One exhibitor advertised for amateurs the other day. There were so many applicants for a place on his program that he had to have some of the ushers interview them and turn them away.

GALLAGHER.

(Continued on Page 1712)

ALL STAR FEATURE

RELEASED MARCH 16th

The World-Famed Lecturer, Author, War Correspondent and Actor

BURR McINTOSH

AS

JO VERNON (The Village Blacksmith, his original role)

In a Five-Part Moving Picture Presentation of

AUGUSTUS THOMAS'

Stirring Play of Rural Life

"IN MIZZOURA"

With an Exceptional Supporting Company of Broadway Stars

BOOK NOW OF OUR DISTRIBUTORS — THEY GIRDLE THE EARTH

Now Booking

DUSTIN FARNUM in
"SOLDIERS OF FORTUNE"—6 Reels

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TULLY MARSHALL in
"PAID IN FULL"—5 Reels

In Preparation

EDGAR SELWYN in
"PIERRE OF THE PLAINS"

******

DIGBY BELL in
"THE EDUCATION OF MR. PIPP"

All Star Feature Corporation

HARRY RAVER
President

220 W. 42nd St., New York

AUGUSTUS THOMAS
Director-General

Calendar of Licensed Releases.

Current Releases

MONDAY, MARCH 23rd, 1914.

BIOGRAPH—An Hour of Terror (Drama).....
EDISON—Dinkelspiel's Baby (Comedy).....1000
KALEM—The District Attorney's Duty (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 24, 1914 (News).....
SELIG—The Adventures of Kathlyn, No. 7—The Garden of Brides (Special—2 parts—Drama).....2000
VITAGRAPH—The Woman in Black (Comedy).....1000

TUESDAY, MARCH 24th, 1914.

AMBROSIO—The Barber of Seville (Special—3 parts—Comedy).....3000
EDISON—The Borrowed Finery (Comedy-Drama)....1000
ESSANAY—The Love Route Via Pittman (Comedy)..1000
LUBIN—A Deal in Real Estate (Comedy).....1000
PATHE—Trichinopoly, India (Scenic).....
PATHE—Workaday Scenes in a Flowery Land (Scenic)
PATHE—Strange Sea Water Creatures (Zoological)..
SELIG—In Remembrance (Drama).....1000
VITAGRAPH—Her Husband (Special—2 parts—Dr.)..2000

WEDNESDAY, MARCH 25th, 1914.

EDISON—A Night Out (Comedy).....1000
ESSANAY—Bridget Bridges It (Comedy).....1000
KALEM—The Refrigerator Car's Captive (Special—2 parts—Drama) 2000
LUBIN—Above the Law (Special—2 parts—Drama)..2000
PATHE—Old Streets of Cairo, Egypt (Scenic).....
PATHE—Whiffles, New Professor (Comedy).....
SELIG—While Wifey Is Away (Comedy).....
SELIG—Doc Yak, the Poultryman (Comedy).....
VITAGRAPH—The Hall Room Rivals (Comedy).....1000

THURSDAY, MARCH 26th, 1914.

BIOGRAPH—Wifey's Visit Home (Comedy).....
BIOGRAPH—Never Shrink (Comedy).....
ESSANAY—The Atonement (Drama).....1000
LUBIN—The Game of Politics (Special—2 parts—Dr.).2000
MELIES—Handsome Harry's Wooing (Comedy).....
MELIES—Batty Bill's House "Rough House" (Comedy)
PATHE—The Constancy of Jeanne (Special—2 parts—Drama) 2000
PATHE—Pathe's Weekly, No. 25—1914 (News).....
SELIG—Cupid's Caprice (Drama).....1000
VITAGRAPH—Chanler Rao, Criminal Expert (Drama).1000

FRIDAY, MARCH 27th, 1914.

EDISON—The Brass Bowl (Special—2 parts—Drama)..2000
ESSANAY—The Three Scratch Clue (Special—2 parts—Drama) 2000
KALEM—And the Villain Still Pursued Her (Comedy).
KALEM—Phosphate Mining (Industrial).....
LUBIN—The Puritan (Drama).....1000
SELIG—The Story of Cupid (Drama).....1000
VITAGRAPH—Millions for Defence (Comedy).....1000

SATURDAY, MARCH 28th, 1914.

BIOGRAPH—Battle at Elderbusch Gulch (2 parts—Dr.)
EDISON—Putting One Over (Fourth of the Dolly of the Dailies Series—Comedy) 1000
ESSANAY—Broncho Billy's True Love (Drama).....1000
KALEM—A Leap for Life (Drama).....1000
LUBIN—Detective Short (Comedy)..... 400
LUBIN—The Bottom of the Sea (Comedy)..... 600
PATHE—A Leech of Industry (Special—3 parts—Dr.).3000
SELIG—Hearst-Selig News Pictorial No. 13 (News)....1000
VITAGRAPH—Never Again (Special—2 parts—Com.).2000

Advance Releases

MONDAY, MARCH 30th, 1914.

BIOGRAPH—The Doctor's Trust (Drama).....
EDISON—The Vision in the Window—Fourth of the Wood B. Wedd Series (Comedy).....1000
KALEM—A Passover Miracle (Special—2 parts—Dr.)..2000
PATHE—Pathe's Weekly, No. 26, 1914 (News).....1000
SELIG—The Salvation of Nance O'Shaughnessy (Special—2 parts—Drama) 2000
VITAGRAPH—The Silver Snuff Box (Drama).....1000

TUESDAY, MARCH 31st, 1914.

CELIO—The Price of Silence (Special—2 parts—Dr.)..2000
EDISON—The Mystery of the Laughing Death—Fifth of the Chronicles of Cleek Series (Drama).....1000
ESSANAY—Canning Industry in California (Industry)1000
LUBIN—The Knave of Clubs (Comedy)..... 400
LUBIN—In the Soup (Comedy)..... 600
PATHE—Tivoli and Its Cascade (Scenic).....
PATHE—A Visit to the Volcano Kilauea, Hawaii (Travel) .....
SELIG—The Midnight Call (Drama).....
SELIG—Fancy Skating (Sports) .....
VITAGRAPH—A Helpful Sisterhood (Special—2 parts—Drama) 2000

WEDNESDAY, APRIL 1st, 1914.

EDISON—Mrs. Romana's Scenario (Comedy)..... 460
EDISON—The Missing Twenty-five Dollars (Comedy) 570
ESSANAY—A Queer Quarantine (Comedy).....1000
KALEM—The Raid of the Red Marauders (Special—2 parts—Drama) 1500
KALEM—Professor Oldboy's Rejuvenator (Comedy).. 500
LUBIN—The Fighting Blood (Special—2 parts—Dr.)..2000
PATHE—Whiffles Picks a Partner (Comedy).....
SELIG—When Thieves Fall Out (Drama).....1000
VITAGRAPH—Stage Struck (Comedy) 1000

THURSDAY, APRIL 2nd, 1914.

BIOGRAPH—The Burglar's Sacrifice (Drama).....
ESSANAY—Dan Cupid, Assayer (Drama).....1000
LUBIN—The Mansion of Sobs (Special—2 parts—Dr.).2000
PATHE—His Sweetheart's Child (Special—2 parts—Drama) .....
PATHE—Pathe's Weekly, No. 27, 1914 (News).....1000
SELIG—The Story of Diana.....1000
VITAGRAPH—Tommy's Tramp (Comedy-Drama) 1000

FRIDAY, APRIL 3rd, 1914.

EDISON—A Romance of the Everglades (Special—2 parts—Drama) 2000
ESSANAY—The Wedding of Prudence (Special—2 parts—Drama) 2000
KALEM—The Confiscated Count (Comedy).....
KALEM—Historic Tarrytown (Scenic) .....
LUBIN—A Man's Faith (Drama).....1000
SELIG—The Bond of Love (Drama).....
SELIG—In Amalfi, Italy (Scenic).....
VITAGRAPH—Bunny's Scheme (Comedy) 1000

SATURDAY, APRIL 4th, 1914.

BIOGRAPH—Bill Tell, Pawn Broker (Comedy).....
BIOGRAPH—Skelley's Birthday (Comedy).....
EDISON—His Comrade's Wife (Drama).....1000
ESSANAY—The Coming of Sophie's "Mamma" (Com.)
KALEM—Fast Freight, 3205 (Drama).....1000
LUBIN—She Was a Peach (Comedy)..... 400
LUBIN—The Eyes Have It (Comedy)..... 600
PATHE—In Tangled Web (Special—2 parts—Drama)
SELIG—Hearst-Selig News Pictorial No. 14 (News)....1000
VITAGRAPH—The Crucible of Fate (Special—2 parts—Drama) 2000

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2 Comedies Weekly

MONDAY AND THURSDAY

These are the result of the great and growing demand for Melies new "General" comedies. They bring results.

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BATTY BILL

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Batty Bill's Home Rough-Housed

AND

Handsome Harry's Wooing

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GENERAL

MELIES FILMS
204 E. 38TH STREET
NEW YORK

GENERAL

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, MARCH 22nd, 1914.

CRYSTAL—The Fat and Thin of It (Comedy).....
ECLAIR—A Tale of the Desert (Drama).....
REX—Carlotta, the Bead Stringer (Drama).....

MONDAY, MARCH 23rd, 1914.

VICTOR—A Woman's Honor (Drama).....
IMP—King, the Detective, in the Marine Mystery (Two parts—Drama) .....
POWERS—Too Much Married (Comedy) .....

TUESDAY, MARCH 24th, 1914.

GOLD SEAL—The Mysterious Leopard Lady (Two parts—Drama) .....
CRYSTAL—Snookum's Last Racket (Comedy).....
CRYSTAL—Without Pants (Comedy).....
UNIVERSAL IKE—Universal Ike in the Battle of Little Tin Horn (Comedy).....

WEDNESDAY, March 25th, 1914.

NESTOR—The Mountaineer (Drama).....
JOKER—Pay the Rent (Comedy).....
ECLAIR—Adrift (Two parts—Drama).....
UNIVERSAL—Animated Weekly, No. 107 (News).....

THURSDAY, MARCH 26th, 1914.

IMP—For Life and Liberty (Comedy).....
REX—The Spider and Her Web (Two parts—Drama)..
FRONTIER—Black Hands and Dirty Money (Comedy)

FRIDAY, MARCH 27th, 1914.

NESTOR—The Wrong Miss Wright (Comedy).....
POWERS—Her First Arrest (Comedy).....
POWERS—U. S. Government's Instructions to Young Farmers (Agriculture) .....
VICTOR—Diplomatic Flo (Three parts—Drama).....

SATURDAY, MARCH 28th, 1914.

JOKER—The Head Waiter (Comedy).....
FRONTIER—The Girl Bandit (Drama).....
BISON—Two Little Waifs (2 parts—Drama).....

SUNDAY, MARCH 29th, 1914.

CRYSTAL—Auntie's Romantic Adventures (Comedy).
ECLAIR—A Marriage for Money (Drama).....
ECLAIR—Society at Simpson Center (Comedy).....
REX—In the Days of His Youth (Drama).....

MONDAY, MARCH 30th, 1914.

VICTOR—Sealed Orders (2 parts—Drama).....
IMP—Forgetting (Drama) .....
POWERS—A Bad Egg (Comedy).....

TUESDAY, MARCH 31st, 1914.

GOLD SEAL—The Embezzler (2 parts—Drama).....
CRYSTAL—Going Some (Comedy) .....
CRYSTAL—One Happy Tramp (Comedy).....
UNIVERSAL IKE—Why Universal Ike Left Home (Comedy) .....

WEDNESDAY, APRIL 1st, 1914.

NESTOR—Cupid Incognito (Drama) .....
JOKER—The Luck of Hog Wallon Gulch (Comedy)..
ECLAIR—The Caballero's Way (3 parts—Drama)....
UNIVERSAL—Animated Weekly, No. 108 (News)....

THURSDAY, APRIL 2nd, 1914.

IMP—The Blood Test (2 parts—Drama).....
REX—In the Eye of the Law (Drama).....
FRONTIER—Why Kentucky Went Dry (Comedy)....

FRIDAY, APRIL 3rd, 1914.

NESTOR—Such a Villain (Comedy).....
POWERS—The Romance of an Actor (2 parts—Dr.)..
VICTOR—Granddaddy's Granddaughter (Com.-Dr.)...

SATURDAY, APRIL 4th, 1914.

FRONTIER—Strange Evidence (Drama) .....
101 BISON—The Lamb, the Woman, the Wolf (3 parts—Drama) .....
JOKER—No release this day.

Mutual Film Corporation

SUNDAY, MARCH 22nd, 1914.

APOLLO—A Parcels Post Auto (Comedy).....
MAJESTIC—Atonement (2 parts—Drama) .....
THANHOUSER—Their Cousin from England (Comedy-Drama) .....

MONDAY, MARCH 23rd, 1914.

AMERICAN—The Turning Point (2 parts—Drama)...
KEYSTONE—Across the Hall (Drama).....
RELIANCE—Our Mutual Girl, No. 10 (Drama).....

TUESDAY, MARCH 24th, 1914.

BEAUTY—The Peacock Feather Fan (Drama).....
MAJESTIC—They Who Dig Pits (Drama).....
THANHOUSER—The Miser's Reversion (3 parts—Dr.)

WEDNESDAY, MARCH 25th, 1914.

AMERICAN—A Decree of Justice (Drama).....
BRONCHO—The Relic (2 parts—Drama).....
KOMIC—After Her Dough (Comedy).....

THURSDAY, MARCH 26th, 1914.

DOMINO—Title not yet announced.
KEYSTONE—Cruel, Cruel Love (Comedy).....
MUTUAL—Mutual Weekly, No. 65 (News).....

FRIDAY, MARCH 27th, 1914.

KAY-BEE—The Gringo (2 parts—Drama).....
MAJESTIC—The Warning Cry (Drama).....
PRINCESS—Beautiful Snow (Drama) .....
THANHOUSER—No release this date.

SATURDAY, MARCH 28th, 1914.

KEYSTONE—Title not yet announced.
RELIANCE—The Smugglers of Sligo (2 parts—Dr.)..
ROYAL—A Mistaken Watch (Comedy).....
ROYAL—The Bell-boy's Revenge (Comedy).....

SUNDAY, MARCH 29th, 1914.

APOLLO—The Battle of Chili and Bean (Comedy)....
MAJESTIC—The Surgeon's Experiment (Drama).....
THANHOUSER—Sorrow Fades (Drama) .....

MONDAY, MARCH 30th, 1914.

AMERICAN—The Town of Nazareth (2 parts—Dr.)..
KEYSTONE—Title not yet announced.
RELIANCE—Our Mutual Girl, No. 11 (Drama).....

TUESDAY, MARCH 31st, 1914.

BEAUTY—Sweet Land of Liberty (Drama).....
MAJESTIC—Title not yet announced.
THANHOUSER—Title not yet announced.

WEDNESDAY, APRIL 1st, 1914.

AMERICAN—The Certainty of Man (Drama).....
BRONCHO—Wolves of the Underworld (2 parts—Dr.)
KOMIC—Title not yet announced.

THURSDAY, APRIL 2nd, 1914.

DOMINO—Title not yet announced.
KEYSTONE—Title not yet announced.
MUTUAL—Mutual Weekly, No. 66 (News).....

FRIDAY, APRIL 3rd, 1914.

KAY-BEE—Title not yet announced.
MAJESTIC—Title not yet announced.
PRINCESS—Title not yet announced.
THANHOUSER—Title not yet announced.

SATURDAY, APRIL 4th, 1914.

KEYSTONE—Title not yet announced.
RELIANCE—Title not yet announced.
ROYAL—Title not yet announced.

CENSORSHIP

THE motion picture industry is the principal line of endeavor subject to censorship. This censorship comprises SEVERAL INDIVIDUAL OPINIONS, and passes on films only.

Motion pictures are no longer lightly considered. Millions are invested in the industry, which caters to a critical, educated public.

This public dominates all conditions. It is the only real censorship and it demands not only film character, but also PERFECT PICTURE PROJECTION.

Public opinion, in its approval, confidence and EXTENSIVE USE

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THE REASONS

Because it offers

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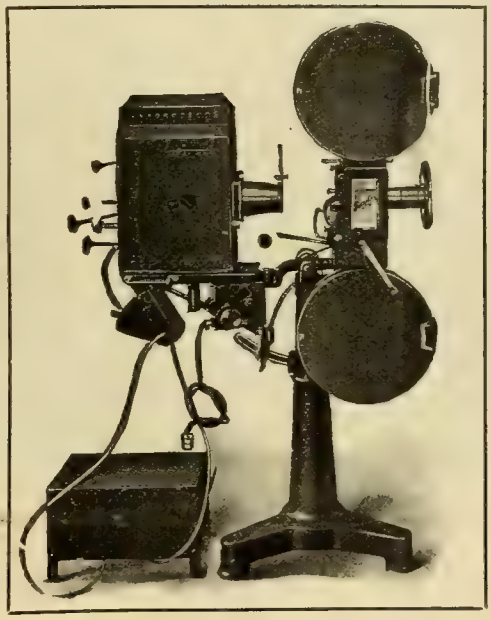
2. Perfect Protection.
3. Rigidity.
4. Economy.



THE PROOF

Is shown by

1. SIMPLEX is used by over 90% of the film studios, where the demands for perfect projection are most exacting.
2. SIMPLEX is the only machine on the market whose mechanism is entirely enclosed. Films absolutely protected.
3. SIMPLEX is the heaviest built machine. It withstands all vibration; and
4. SIMPLEX parts are so accurately adjusted that wear and tear is reduced to a minimum. Unkeep expense almost eliminated.

THE RESULT

Public opinion of SIMPLEX has increased our sales more than 300% within a year, and caused us to treble our factory floor space. The public's word is final. It has been quick to recognize SIMPLEX as

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YOU WANT THE

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We don't tie you up on a time contract that forces you mutual; when you make money we do!

MADGE LESSING in "THE BLUE MOUSE"
The Smashing Big Comedy Success

6 REELS 6

Turning the Feathered Messenger Loose.

The Count in His Last Days in "The Haunted Mill."

Both of these great productions are protected by every circumstance that wealth and showmanship can afford—backed up by U. S. Copyright law.

No picture has ever had the support behind these—based on artistic excellence, dramatic "punch" and sterling quality.

Act before the "other fellow" does.

WIRE OR

European Office: **H. WINIK**

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Also in the market for QUALITY pictures for Europe for spot cash. Nothing too big!

--NONE BETTER nor BIGGER!

MONEY--SO DO WE!!

BIG FEATURE EVERY MONTH

to accept films that you don't want; our service is truly
Our two first releases are now offered:

"SEALED ORDERS"

6 REELS 6 **Musical Score by Prof. Sol. P. Levy**

"Sealed Orders." The Lord of the Admiralty Delegates His Son to Lead the First Attack.

Under Question. The Admiralty Orders the House of Lieutenant Von Houven Searched.

The following territory sold on sight for "SEALED ORDERS" for the highest price ever paid for a film attraction:

Iowa, Illinois, Wisconsin, Indiana, Kentucky, Ohio
Celebrated Players Film Co.
Newspaper Corp.
Alfred Hamburger, Pres.
Schiller Bldg.
Chicago, Ill.

Virginia, North Carolina, South Carolina, Georgia, Florida, Mississippi, Louisiana, Tennessee
Apex Feature Service
315 Rhodes Bldg.
Atlanta, Ga.

WRITE

DeLuxe Attractions Film Co.

145 West 45th St. New York City

Barker's Masterpiece

EAST LYNNE

IN SEVEN PARTS

WAS RUSHED

Another week, and we don't even want to talk about it. A great big, smashing production, but we haven't the time.

TERRITORY SOLD

New York State — WM. FOX, 126 West 46th Street, New York City

Florida, Alabama, Georgia, Mississippi, Tennessee, North Carolina, South Carolina, Virginia — APEX FEATURE SERVICE, 315 Rhodes Building, Atlanta, Ga.

Ohio — H. R. ASHBROOK, 413 Summit Street, Toledo, Ohio

New Jersey — E. S. MINNICK, 33 Division Place, Newark, N. J.

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut — FAMOUS PLAYERS FILM CO. OF NEW ENGLAND, 31 Beach Street, Boston, Mass.

Illinois, Wisconsin — CELEBRATED PLAYERS FILM CO. (ALFRED HAMBURGER, Pres.), Schiller Building, Chicago, Illinois

California, Arizona, Nevada — I. C. ACKERMAN, Humboldt Bank Building, San Francisco, Cal.

Texas — TEXAS FEATURE CO., Dallas, Texas

We are the busiest people in the motion picture business.

We announced "EAST LYNNE" for two weeks; there is one week left. If there is any territory you want—

GO TO IT QUICK!

P. P. CRAFT, 145 WEST 45th STREET NEW YORK CITY

The WARDEN'S CRIME

IN FOUR PARTS

A splendid story of man's humanity to man that is punctuated with several hair-raising climaxes. A great drama of prison life and its unknown side

IF
YOU
ARE NOT
A VISITOR
TO THE APEX
OFFICES THERE
IS EVERY REASON
WHY YOU SHOULD BE.
THERE YOU WILL SEE THE
BIGGEST FEATURE CONCERN
IN THE BUSINESS EXHIBITING A
LINE OF EUROPEAN PRODUCTIONS
THAT HAVE MADE GOOD. ALL OF OUR
DEMONSTRATIONS HAVE SPECIAL MUSIC

NOT GUILTY—The Military Sensation of the Season - - 3 Parts
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THE DEAD MAN WHO KILLED—A Remarkable Tale - 4 Parts
IN THE HANDS OF LONDON CROOKS—By Barker - - 5 Parts

APEX FILM COMPANY

145 WEST 45TH STREET—NEW YORK—P. P. CRAFT, MANAGER

HUGH HOFFMAN

Exhibitors News

(Continued from Page 1702)

SAN FRANCISCO.

THE California Moving Picture Corporation, 356 Pine street, is preparing for an active season and a number of stars will arrive here shortly to take part in some of the elaborate productions that are planned. At present its activities are confined chiefly to getting out material for its weekly.

The new moving picture theater of Ben Michaels in the North Beach district will be opened in March, and a name will be selected shortly afterward. It was planned to open this house on the last day of February, but construction work was delayed.

The headquarters of the Motion Picture Exhibitors' League of San Francisco, which are combined with those of the state organization, have been moved to more satisfactory quarters at 1042 Phelan Building.

Secretary Frank Kennedy, of the Board of Fire Commissioners, has sent letters to various places of amusement calling attention to their failure to place an "exit diagram" on their programs and a "notice" to the general public to familiarize themselves with the location of such exits as noted on the diagram. The Board of Fire Commissioners has commenced a plan of education to minimize the danger to theater patrons in case of fire.

The Tivoli was given over to concerts by Mme. Tetrazzini on the evening of March 5 and the afternoon of March 7, and during the balance of the week "Through Fire to Fortune" was shown, together with a Keystone comedy. The splendid music of the Tivoli orchestra proves to be an attraction as well as the pictures.

The announcement made last week to the effect that the De Long Amusement Company would shortly open the old American Theater on Market street as a high grade moving picture house has a roused much comment here. It means another addition to the rapidly growing number of large houses of this kind and also that the amusement district is spreading out Market street. When Grauman't Imperial was opened a short time ago it was regarded as being too far out, but a capacity business has been done and the new theater will be but a block further west. Contracts have been let for the remodeling work.

Marion H. Kohn, manager of Warner's Features, Inc., is back at the San Francisco headquarters following a very successfully trip through the interior. The three features a week policy of this firm is meeting with general favor here.

On March 1, Pastor C. C. Russell, of Brooklyn, delivered two sermons at the Valencia Theater, these being illustrated with moving pictures showing the "Drama of Creation." Moving pictures for four performances, each lasting two hours, have been prepared and these will be shown almost daily for the next three months.

The Vim Theater, which was opened at Point Richmond, Cal., a short time ago, is meeting with great success.

Visitors to Santa Barbara, Cal., pronounce the recently opened Mission Theater to be one of the finest theaters on the Coast devoted exclusively to photoplays.

The Sequoia Moving Picture Theater, at Sacramento, Cal., will shortly show its patrons pictures taken at the launching of the new gunboat, "Sacramento," at Philadelphia, Pa., on February 21. Permission to have pictures taken was secured through an interchange of telegrams between the Chamber of Commerce of Sacramento and the Navy Department.

Moving pictures were recently shown to the convicts at Folsom penitentiary and Warden Smith was so well satisfied with the results that he plans to secure a permanent machine outfit for the prison. Reels of an educational character, including scenes of travel, will then be shown.

A contract has been let by W. B. Martin for the construction of a moving picture theater at Modesto, Cal., at a cost of $50,000.

The World Film Corporation will open offices in San Francisco within the next two weeks, attractive quarters having been secured at 104 Golden Gate Avenue in the film supply district. The local branch will be in charge of William V. Wood who for some time has been with the Union Film & Supply Co. and who is well acquainted with the San Francisco trade.

Martin Beck, manager of the Orpheum, is to have charge of some important amusement concessions at the Panama-Pacific International Exposition. No decision has been made public yet in regard to the granting of concessions for moving pictures.

O. V. Traggardh, secretary and treasurer of the Union Film & Supply, and manager of the San Francisco branch of this concern, mourns the loss of his wife who passed away late in February at Denver, Colo. Her illness caused him to make a hasty trip to the mountain city but she died a short time after he reached her side. Mrs. Traggardh had often acted as an assistant to her husband, both when he was an exhibitor and after he entered the exchange field and she will be missed by many in the Coast trade.

Mr. Bryson, who has charge of the Laemmle Film Service, Minneapolis, Minn., was a visitor here this week and after a short stay left for Los Angeles. He expects to be on the Coast but a short time.

A special meeting of the Exhibitors' League will be held at the headquarters of the organization in the Phelan Building on March 10, at which the directors of the league will take up a number of important questions with the managers of local film exchanges.

During the week of March 8 "Judith of Bethulia," a Biograph multiple reel production featured at the Tivoli. A private showing of the picture was made at the Tivoli this week to a number of Rabbis, including Dr. J. Nieto and Dr. M. S. Levy, and these have not only approved the film but have advised their congregations to view it.

A public hearing on the proposed plan to inaugurate fire drills in theaters to lessen the danger in case of fire was held in the rooms of the Board of Supervisors by the fire committee of the board on March 5. More than twenty members of the Motion Picture Exhibitors' League of San Francisco were on hand, and the showing made by them against the projected ordinance was so convincing that the matter has been dropped. It was shown that the scheme was not practical and the ridiculous side of it was pointed out.

Strenuous efforts are being made by certain interests to break the rule that has been adopted by the Exhibitors' League and by many of the leading film exchanges in regard to the number of reels that may be shown in theaters for five cents. Under the caption of "Movie Squabble To Go To Courts!" a lengthy article recently appeared in one of the morning papers, and the intimation is made that a court action is pending. The owners of several of the large theaters, such as the Washington Square, the Garrick, Grand and Progress have placed their case in the hands of Isador Golden, of Rothschild, Golden & Rothschild, who has advised them that any withdrawal of service on the part of the exchanges demanding that only three reels be used in violation of the anti-trust laws and tariff legislation of the United States, and also of the Cartwright anti-trust act of California.

The California Motion Picture Corporation is featuring the Grand Prix automobile races held at Santa Monica last week in its Golden Gate Weekly. This producing firm now has a San Francisco weekly and an Oakland weekly in which strictly local events are depicted.

J. R. Crone, manager of the San Francisco and Los Angeles branches of the Pacific Mutual Film Corporation, will return from the Southern city this week to take personal charge of the local office, and R. E. Stebbins will then take active charge of the feature department.

C. O. Davis, who conducts the Wigwam Theater, at Reno, Nev., was here this week on a business trip and called upon a number of friends in the film exchange district. The exchange managers declare that Mr. Davis is exactly what his initials imply—prompt with the cash, and add further that he conducts one of the best theaters in Nevada.

Mr. Gillette, of the firm of Gillette & Howard, Modesto, Cal., who conduct the Isis Theater, was in town last week and paid a pleasant call at the Mutual office, whose service he is using.

M. Calmy, with the Golden Gate Film Exchange, Inc., has left for Denver, Col., to take charge of the branch office maintained there by this concern.

C. C. Kaufman, of Colusa, Cal., was in San Francisco last week and announced that he would shortly have construction work commenced on a fine new moving picture house, the present one proving to be inadequate.

The California Film Exchange, Inc., has met with unusual success in booking "Absinthe," a multiple-reel Imp production, the film having been booked solid for six weeks in advance. The demand for this production has been the heaviest on the record of the California Film Exchange.

Isador Golden, of the law firm of Rothschild, Golden & Rothschild, has advised local film exchanges that Jewish organizations, which he is representing, object to films in which Jews are caricatured, and ask that several be suppressed. No attention has been paid to the request, the feeling being that one local board of censorship is sufficient.

The Moss Beach Amusement Park Company has been incorporated here with a capital stock of $200,000, the directors of the concern being W. J. C. Leetsch, of Bellingham, Wash.; H. Woolrich, formerly of New York, and Frank A. Smith. Mr. Woolrich is interested in the moving picture business in New York, operating a string of theaters.

The Portola Theater presented three thousand tickets last week to Superintendent of Schools Alfred Roncovieri, to be used by the eighth grade pupils to view the picture entitled "How Wild Animals Live." When the Municipal Auditorium is completed Mr. Roncovieri hopes to arrange for regular moving picture courses, were thousands of children may see educational pictures. He says: "At present we are limited by lack of funds and proper places for exhibition. In the Auditorium we can have weekly educational pictures on the subjects of literature, geography, travel, science, art, health, sanitation and the various industries. Thus many school subjects can be made more interesting and lessons more vividly impressed upon the minds of the children. We hope to have pictures exhibited appropriate to the various grades."

E. Chapin Gard, secretary of the Golden State Panorama Company, is in Sacramento, Cal., making arrangements for the taking of motion pictures for a series of lectures throughout the East.

The developing plant and laboratories of the Kelbrae Motion Picture Company, at Fresno, Cal., is nearing completion. Scenic films will be turned out at first, but the company will later enter the dramatic field. The officers of the company are: Dick W. Parsons, president; H. A. Kelly, vice-president and general manager, and Al. Braverman, secretary and business manager.

The Kinema Theater, Fresno, Cal., was recently given over for one evening to a show by Harry Lauder, who was prevented from reaching Los Angeles by disastrous floods that interfered with traffic in the southern part of the state.

The Broadway Theater, Oakland, Cal., has adopted a new program policy. At every performance this theater has a complete musical comedy, several Sullivan & Considine vaudeville numbers, and three reels of moving pictures.

Harold McCurry, of Sacramento, Cal., who has a contract to take all of the moving pictures in the Sacramento Valley to be used in connection with the big exhibits to be maintained at the 1915 Exposition at San Francisco, has been working in the olive district getting motion pictures of every phase of the industry from picking to milling and pickling.

CHURCH.

ILLINOIS.

THE city council of Clinton has passed an ordinance regulating conditions in local moving picture theaters. Tickets in excess of the seating capacity cannot be sold and aisles must be kept open at all times.

The Board of Education at Blue Island has been granted permission by the city council to install a moving picture machine in the Institutional building.

An epidemic of scarlet fever at Belleville threatened to become such a serious question that the local Board of Health was considering closing the moving picture theaters.

The International Exhibition Company, of Chicago, has been incorporated with a capital stock of $5,000 to hold exhibitions and entertainments, etc. The incorporators are James E. Hanronic, L. M. O'Connor and Frank M. Kelley.

F. A. Barr, of Lacon, is contemplating the erection of a garage with an opera house on the second floor in that city.

The city council of Galva has granted licenses to T. H. Gibbs and Wallace J. Emery to operate moving picture theaters.

The Homan Photoplay Company, of Chicago, has been incorporated with a capital stock of $10,000 to do a theater and amusement business. The incorporators are Joseph A. McInerney, Edward Byrnes and Byrl B. Collins.

The Princess Theater on North Fifth street, in Quincy, will have a seating capacity of 575—an increase of 250—when improvements begun by the proprietors, Louis Spanople and George Geanetos, are completed. The changes are made with the idea that the additional room will allow large enough crowds for the management to feature the multiple-reel productions instead of finding it necessary to empty the house so often. Safety conditions will be enhanced by allowing additional exits near the front of the house. The work upon the vaudeville house to be erected by Mr. Spanople and his associates is expected to begin early this spring.

Current gossip has it that more pictures in Urbana and Champaign are to be submitted to censors. The editor of the Urbana Courier-Herald does not believe this can be satisfactorily done by a committee of "ministers and near-ministers," however honestly they might seek to perform their labors. "For instance, a moving picture show at an Urbana theater on Sunday would meet with the united opposition of the local ministry," he says, "yet it seemingly met with their approval when the Sunday night 'movie show' was produced under the Chautauqua management, a quasi-religious organization. Why it should be permitted to see the 'movies' on a summer Sunday night at the Chautauqua and not on a winter Sunday night in town is beyond us. . . . . The chief point is that no self-appointed man or set of men is competent to pass on what is morally or politically best for the rest and though their decisions may be of the best, the over lordship implied therein is humiliating to the rest of us. If we need a censorship committee let's elect them by popular ballot."

Kankakee's public buildings and business houses were filmed by the Zenith Motion Picture Company, of Chicago. The pictures were exhibited at the La Petite Theater.

Bruntink & Barber, of Muscatine, Iowa, who purchased the Royal Moving Picture Theater at Litchfield, from R. L. McComas, have announced their intention of making a number of changes in the house. The seating capacity will be increased from 250 to 400 by building an addition, a new front is promised and an indirect lighting system and new machines will be installed.

Charles E. Berkell, manager of the Family Theater in Moline, has become associated with others in a new amusement enterprise to be called "The World at Home." It will be given in connection with festivals like the Mardi Gras and the Ak-Sar-Ben.

John W. Dillon has sold the Exhibit Moving Picture Theater on North Vermilion street in Danville, to Till York, of Ridgefarm, Ill. Mr. Dillon, who is the oldest moving picture man in Danville, will become manager of a branch exchange for the Universal Company.

Moving picture theaters in Urbana and Champaign, the twin college cities, have been allowed to re-open after a period of undue alarm because of a scarlet fever epidemic.

(Continued on Page 1716)

ATTENTION EXHIBITORS
IMPORTANT ANNOUNCEMENT

AMERICAN MOTION PICTURE SUPPLY LEAGUE

MEMBERSHIP FEE ABOLISHED

In the Moving Picture World of December 20th, appeared names of hundreds of paying members in all sections of the United States, and the number has shown a constant and remarkable increase.

The League distributes supplies in small lots at slightly above wholesale cost, but, owing to the wonderful volume of business, can now stand on its own bottom and

NO FEE WILL BE CHARGED IN FUTURE.

This opens the door to every Exhibitor to buy the celebrated

"BAIRD"

Machine Parts at Discount of 40% from list-prices!
Finest French Condensers $.48 each!
"2 in 1" Cement (best quality) $.10 per bottle
Machines, Carbons, and all supplies at rock-bottom prices.

This League is not connected with any other League, Association or Organization, but refers to all of them and to twenty-one hundred Exhibitors from the Atlantic to the Pacific.

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WITH A POWERFUL APPEAL
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A SPECTACULAR FIRE AT SEA.
A FIERCE STRUGGLE ON A JAGGED CLIFF WITH A SENSATIONAL PLUNGE TO THE ROCKS BELOW.
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IN MID-AIR

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SOLAX-FORT LEE-NEW JERSEY

Exhibitors News

(Continued from Page 1712)

Manager Stevens has sold his interest in the Joy Theater at Paris to E. H. Zeigler, of Chicago, and has gone to Arizona for the benefit of his health.

The Monarch Theater and Amusement Company, of Springfield, has increased its capital stock from $500 to $5,000.

The associate engineers of Moline recognize the value of the moving picture for informing themselves as to how materials in their field are manufactured. They have named a committee to secure a hall and to arrange for the loan of industrial reels by big firms such as the National Tube Works.

L. A. Boenig, of Chicago, a manufacturer of machinery for making moving pictures, is seeking a location for a factory near Freeport. He was interested in that city by Manager Robert Hopper, of the Lyric Theater, of Freeport.

Davis & Williams, who have been operating a moving picture theater in the Braner building at Troy, have moved their show to Rieder's Opera House.

"Traffic in Souls" was adjudged not a good show for the twin college cities—Urbana and Champaign—and Manager Harris cancelled its booking for the Illinois Theater in Urbana. He put on a private exhibition for Mayor Browder, of Urbana, Dean Clark, of the University of Illinois, and some prominent club women of Urbana, who disapproved of the pictures.

Manager Schuchert, of the Opera House at Chester, has changed his schedule from three nights a week to five nights a week. New programs will be shown on Wednesday, Friday and Sunday nights.

Mayor Bidinger, of Waukegan, has begun a movement to stop the parade of wagons advertising theatrical and moving picture attractions at local showhouses.

Projecting apparatus has been installed in the Opera House at Broadlands and regular moving picture shows will be given.

The contract has been awarded for the construction of a new opera house at Heyworth.

Each person who placed a want ad in the "News-Herald" at Lincoln was given a free ticket to the Lyric Theater.

The Cort Theater at Monmouth gives away a silver set not by the raffling method, but to the person getting the most coupons.

"Candy day" for the kiddies was a Saturday feature at the Dreamland Theater in Kewanee. Each youngster who attended was given a treat. It was noticeable that there was a Western picture on the program.

Managers in Kewanee have raised the price of admission for Saturdays, Sundays and holidays to ten cents when three-reel features will be given. At other times the five-cent admission will prevail.

Patrons of the Gem Theater at Jacksonville who hold numbers corresponding to numbers posted on the wall are entitled to free admission tickets to the vaudeville shows at the Grand Opera House. There is no drawing. The Gem is now using General Film Company service.

C. B. Claybaugh has purchased the moving picture theater at Toulon.

The incorporation papers of the Illinois Consolidated Theatrical Company have been filed in Peoria county, the concern having offices in the Mayer building in Peoria. The company, which has 180 shares of stock at $100 each, owns and operates the Globe Theater at Sullivan, Ill., and as its object is to operate amusement places of all kinds, is preparing to enter a wider field. W. H. Creviston, one of the incorporators, is connected with the McKinley Traction System. The board of directors is composed of A. E. Wolfe, S. T. Hermann, G. W. Burton, C. O. Fischer and E. B. Hamilton.

Edward Shaw, of El Paso, will open a moving picture theater in the Hannifan building at Gridley.

Petitions have been circulated in DeKalb which probably will be presented to the city council in an effort to have theaters in the city operated on Sunday.

Ford Lindquist have been granted a license by the city council of Galva to conduct the opera house.

The Celebrated Players' Film Company Newspaper Service, of Chicago, has been incorporated with a capital stock of $5,000, to manufacture and deal in moving picture films and to engage in amusement enterprises. The incorporators are Alfred Hamburger, E. S. Hartman and S. M. Frankland.

The Vaudeville Film Corporation of Chicago has been incorporated with a capital stock of $25,000 to do a moving picture business. The incorporators are A. E. Lindas, V. M. Patana and E. M. Tenna.

J. B. Gage, who operates the Royal Theater at Sandwich, has taken a lease on the Grand Theater at Plano and has strings on one or two more houses with the view of building up a circuit which will enable him to book good vaudeville shows.

David Mitchell has sold his moving picture theater at Farmer City to J. L. Kerr, of Decatur, and will go to Colorado Springs, Col.

The Kimmel Theater at Cairo has been leased to Demos & Dooley.

Al Yeager, who has been prominent in moving picture affairs in Sterling and Morrison for some time has taken a five-year lease on the Weinlander Building in Mt. Carroll and after remodeling the building will operate a moving picture and vaudeville theater.

The Lyric Theater at Lincoln did some good advertising recently for "The Merchant of Venice." A street car was sent out over all the lines in the city, which not only displayed signs calling attention to the film, but carried free passengers who wished to attend the show.

Photographer Osgood, of Galesburg, has been doing quite a business in short industrial subjects for concerns of that city. He recently made some films for the Glenwood Ice Company, showing how the company harvests its natural lake ice.

A commendable spirit was shown at Elmwood when Manager Hatcher, of the Photoplay Theater, canceled one of his shows in order that all in the small city might attend the free opening performance at the Palace Theater, Milo Phares, manager.

The Star Theater at Pecatonica recently gave a benefit performance for the high school orchestra.

Charles E. New, who formerly was manager for the Evanston Theater at Evanston, has been engaged as manager to succeed R. B. Pearson. After the stock season has ended a season of moving pictures will begin.

The Belasco Theater Company, of Quincy, which recently secured a charter from the secretary of state, is busy with the plans for its new moving picture theater—the Belasco, in that city.

The Barrison Theater at Waukegan, operated by Greenberg & Isaacs, is now a moving picture house and will run from five to eight reels at a uniform admission of ten cents for adults and five cents for children. This firm has secured from the Sol Litt estate a lease on the Majestic Theater, and the new house gave them a place to show dramas and tabloid musical comedies.

The Social Hygiene Committee of the Federation of Women's Organizations in Waukegan is reported to be interested in the moving picture question and a stand upon the conduct of local photoplay houses is expected.

C. D. Heller, manager of the publicity department of Marshall Field & Company, the big Chicago department store, is giving his lecture, "From the Cotton Field to the Finish," illustrated with moving pictures of textile making, to college students in Illinois towns. The industrial films have been approved by the crowds who paid to see them.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

A GLASS tile front, one of the few in the United States, will be a feature of the new house on 325 Pearl street, in Beaumont, Tex., to be opened by J. C. Christopher, proprietor of the Crystal Theater in that city. Mr. Christopher will expend about $7,000 in remodeling the building which he has leased, installing a half-canopy entrance in addition to the novel front. He will have a stage for vaudeville acts.

The contract has been awarded for the construction of the new Princess Theater, to be erected in Edna, Tex., by W. W. McCrary.

The passing of Southwestern college dramatics is laid at the door of the moving picture show. At the University of Kansas at Lawrence the Thespian and Masque Clubs were combined into the Hawks, one strong dramatic organization, but now it is announced that the society this year will attempt no play. The students are no longer interested in their dramatic productions, so the story goes, when for five cents they can spend an evening at the picture show instead of at a rehearsal.

Jacob Smith has purchased the interest of Joseph Morehead in the McGregir Opera House at McGregir, Tex., and now is managing that house. The Healey Theater No. 2 has been opened at 115 West Exchange avenue, North Fort Worth, Tex., under the direction of J. J. Dillon, who was for a number of years connected with Healey's picture show in Fort Worth. R. A. Healey, Fred C. Burge and W. F. Stewart, of North Fort Worth, also are interested in the new house.

The Crystal Theater at Greenville, Tex., has installed a new orchestral device, imported from Germany, which gives the effect of a twenty-one piece orchestra.

A. C. Waterman, of Sherman, Tex., has bought the Rex Theater at McKinney, Tex., from Mrs. J. L. Beard and has changed the name to the Elk Theater. Waterman has been in the show business eight years.

The Stockyards Amusement Company is planning the erection of an airdome seating 1,250 persons near North Main street in North Fort Worth, Tex.

C. E. Bayett has sold the Dixie Theater in Nevasota, Tex., to E. Swindler and his sister, Mrs. L. McBride, who have assumed possession.

H. J. Slearer has rented the E. O. Seeliger building in Lockhart, Tex., and will open a moving picture theater.

C. E. Kimmel, who recently purchased the Elite Theater on Harrison avenue in Guthrie, Okla., has opened the New Cozy Theater in that city. Daily matinees will be a feature of the policy of the new house.

The Mission Theater at Amarillo, Tex., is being enlarged.

F. Yenne has succeded A. E. Ohlfest as manager of the Grand Theater at Lawrence, Kan.

Charles May has purchased the opera house at Norman, Okla., from John Franing.

The Gem Theater at Batesville, Ark., is being remodeled.

Gillian & Cox are expected to have their newly fitted picture theater in the Van Noy building at Tishomingo, Okla., opened by the first of April.

The theater in Muskogee, Okla., which formerly was operated as the Wigwam No. 2, will be known as the Star, under the management of its new owner, J. A. Marcus.

Vaudeville has been added to the program at the Pythian Theater in Cleveland, Okla., operated by H. H. Naly.

W. J. Harston will open a new moving picture theater at Bromide, Okla.

The Peoples Theater at Frederick, Okla., has been sold to H. L. Loftis and E. H. Casen.

H. L. Taylor has taken over the lease on the opera house at Mangum, Okla., formerly held by E. H. Gragson.

Ames & Powers have opened a moving picture show in the Metropolitan building at Lehigh, Okla.

J. E. Jones has opened an airdome at Hugo, Okla.

The Dyer building at Quinton, Okla., has been leased by Paul Billeaux, who will remodel it for use for a moving picture theater.

A new moving picture theater has been opened at Ft. Gibson, Okla., by W. F. Brown.

Manager Snively, of the Princess Theater at Oaris, Tex., gave over the use of his house for an afternoon to allow the exhibition of pictures of the park system in Kansas City. Inasmuch as the commercial organizations of Paris are interested in city beautification it was an excellent thing for the theater.

The Idle Hour Theater at Drumright, Okla., is now under the management of Stroup & Hock.

Robert Moore is now manager of the Sugg Theater at Tulsa, Okla.

J. E. Wyand, who is a candidate for mayor of Muskogee, Okla., has come out openly for the Sunday moving picture show. That he is not a "liberal" in the common sense of the word is evidenced by a stand against allowing pool halls to open on Sunday. At a recent mass meeting a man from the crowd asked, "Are you in favor of Sunday moving picture shows?" "Yes, sir, I am—provided they are run decently," was the reply. "Well, would you be in favor of running three shows a day—morning, noon and night?" "Most certainly I would," the answer came back promptly. "I think Muskogee is big enough to know what it wants. There are many of her people who are not able to go to the Hinton and if they can go to a picture show with the whole family for twenty-five cents, enjoy a wholesome show rather than walk the streets, why I say let the shows run. If I had a daughter I would much rather she be in a picture show than driving around in an automobile visiting the parks and such places at night."

Adolph Schultz, who has had charge of the Princess Theater at Silver City, New Mex., for some time, has purchased the house from Hyman and Abe Abrahams.

The old Majestic Theater on South Eighth street in Temple, Tex., has been re-opened as Everybody's. This name was selected from a thousand submitted in a prize contest.

An airdome seating 600 persons will be erected at Cushing, Okla., by Manager McCall, of the Empress and Folly theaters.

A half interest in the Browne & Duncan photoplay and opera house enterprises at Las Vegas, N. Mex., has been purchased by Nestor Hoffman, who will take an active part in the management of the houses. James S. Duncan, who was connected with the firm, is now operating a moving picture theater at Salina, Kan.

R. N. Smith is manager of the Olympic Theater, which had been opened at Plainview, Okla., by J. N. Donohoo.

S. Von Phul, of Dallas, Tex., has been made manager of the Majestic Theater in that city, succeeding O. F. Gould, who after four years' service in Dallas has gone to take charge of the Majestic Theater in Fort Worth, Tex.

L. M. Crawford, of Topeka, Kan., and C. U. Philley, manager of the Lyceum in St. Joseph, Mo., were recently in Atchison, Kan., discussing the plans for the new house to be built by the Fraternal Order of Eagles of that city. These experienced show men have suggested a combination photoplay and theatrical house, costing about $18,000.

The Manery Opera House at Smithville, Tex., has been leased by F. Hoffman, of Rockport, Tex.

Five moving picture theaters and one house maintaining a stock company in Fort Worth, Tex., were enjoined by Judge Marvin H. Brown, of the Sixty-seventh District Court from operating on Sundays under the donation plan. The petition was filed at the request of members of a Bible class of the First Baptist church of that city.

J. G. Blaschke, of the Monarch Film Company, of Hot Springs, Ark., has released the first of a series of "Hot Springs Weeklies," consisting of from eight to twelve local subjects. The first was shown at the Royal Theater and included such subjects as the state fair, an alligator farm, an Elks minstrel parade and prize winning dogs at a kennel show. It is planned to circulate the films throughout the state.

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Director - - - - - WM. F. HADDOCK

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AUNT FANNY HOLCOMB	KITTY BALDWIN
JOHN STREBELOW	DAVID WALL
HAROLD ROUTLEDGE	WM. BAILEY
COUNT DE CAROJAC	HARRY SPINGLER
LAWRENCE WESTBROOK (Banker)	W. H. TOOKER
G. WASHINGTON PHIPPS (a hustling American)	JOSEPH DALEY
M. MONTVILLAIS	FRANK WOOD
NATALIE (the banker's grandchild)	LITTLE MISS MAB REA

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IN THE MIDDLE WEST.

THE Motion Picture Exhibitors' League of Detroit, Mich., played a very important part in the observance of Tuberculosis Night, March 9, when funds were raised for the purpose of building a hospital for white plague victims in that city. Nearly all the houses gave a share of their receipts to the fund and in addition had women interested in the cause stationed at the door to receive contributions. The committee appointed by the league for this purpose was headed by W. Lester Levy, chairman. It is probable that the Exhibitors' League will fit up a room in the new hospital.

Leonard Mulby is planning the erection of a new moving picture theater at Linden, Ohio.

George Roe has leased the Orpheum Theater at Oelwin, Iowa, to T. A. Bryan, manager of the Dreamland Theater. The new manager will operate the house as a photoplay theater, with an occasional act of vaudeville.

State fire inspectors report that they found practically no fire danger in photoplay houses in Jackson, Mich.

According to newspaper reports a censorship board of ministers, physicians and educators in Milwaukee, Wis., passed the "Traffic in Souls" by a vote of 60 to 1. It is a Universal picture.

The State Industrial Commission of Wisconsin is using four reels of moving pictures to promote its safety first campaign. The possibilities of this work are great, and the commission is unable to cover the field as fully as desired in its schedule. For instance, at Superior where there are 5,000 men employed in industries—men who need the suggestions conveyed by the films—the Grand Opera House had a capacity of but 2,000. Members of the men's families are also interested in the subject. The releases by the Edison company, such as "The Crime of Carelessness," have filled in a great many gaps when they were shown in regular moving picture theaters.

Demands have been made upon city authorities at Oskaloosa, Iowa, that the moving picture and other theaters be closed on Sunday. The Welfare League, with which most of the church people are allied, is responsible for the movement.

Hill & Torrey's new moving picture theater at Freeport, Mich., will be known as the Bon Ton. This name received the most votes in a contest with World League and Princess crowding it for first place.

Mr. and Mrs. C. C. Harrison, the new owners of the Pastime Theater at Iowa City, Iowa, have made a number of improvements in their new possession, re-decorating, installing more lights and securing better results from the screen.

The Parker Opera House block in Mason City, Iowa, is being remodeled, and when it is finished a portion of the ground floor will be occupied by A. H. Nickerson, of Nora Springs, with a moving picture theater.

H. A. DeBold, owner of two moving picture theaters in Cedar Rapids, Iowa, who has secured possession of the new Palace Theater now under course of construction on Sycamore street in Waterloo, Iowa, expects to have his new house open the latter part of April or the first of May. Although the place is fitted for vaudeville he expects to operate it primarily as a motion picture theater.

Wilber Mitchell is now manager of the Isis Theater in Peru, Ind. Jay Lipsett, who has been manager and part owner, sold his interest to Fred Steinmetz.

Fuller & Shealey have retired from the moving picture field at Sac City, Iowa, selling the Lake View Theater to A. B. Vining, of Rolfe.

Harry A. Rick, who recently purchased the Lyric Theater at Boone, Iowa, from Henry Watkins until recently was advertising manager for the Frankel Clothing Company, of Des Moines, Iowa.

Matthew Kickels is operating the Metropolitan Theater at Iowa Falls, Iowa, by himself, having purchased the interest of his partner, E. Chambliss.

L. H. Buckingham has purchased the moving picture theater at Lorimer, Iowa, from C. J. Loehr, who will farm near Lone Tree, Iowa.

Porter Reeves, of Cainsville, Mo., the new owner of the opera house at Leon, Iowa, has leased it to the firm of Van Werden & Kopp, composed of L. P. Van Werden and P. H. Kopp. Van Werden has been owner and manager of the house for many years.

The Star Theater at Sioux Rapids, Iowa, is now under the management of J. A. Meadows. Roy Meadows is acting as manager.

Attendance has been very heavy at the "free" performances given at the Majestic Theater in Kalamazoo, Mich., on Sundays and the crowds are taken by some to be an index, if the city council wishes it, to the attitude of the public toward the Sunday shows. Six reels of pictures were given at each of the two performances. Music was furnished by an orchestra. Later it was planned to add a singer. Ten per cent. of the proceeds was given to the Civic Improvement League.

A Michigan exhibitor is in politics. Royal E. Decker, who is running a moving picture theater in Paw Paw, is a candidate for the nomination of county clerk of Van Buren county on the Republican ticket.

William Shank, basso-baritone of Minneapolis, Minn., recently was a feature attraction for two weeks at the Orpheum Moving Picture Theater in Dubuque, Iowa.

More educational and patriotic films are desired in moving picture theaters in Kalamazoo, Mich. The movement has been started by the local chapter of the Daughters of the American Revolution, which has appointed a committee of which Mrs. C. H. Mattingly is the chairman.

Young peoples societies of the various churches in Findlay, Ohio, have asked the city council to close the photoplay houses on Sunday. "The Sunday picture shows interfere with the legitimate work of God," declared Dr. H. C. Jameson, pastor of the First M. E. Church, who spoke to the aldermen at the time the petition was presented. The city attorney to whom the matter was referred cited the state law, which provided that no person should engage in manual labor or open a place of business on Sunday. One alderman declared that if that were enforced the street cars could not run. Dr. Jameson asserted that the church people recognize that many of the pictures shown are educational and he believed that if the places would close on Sunday in deference to the wishes of the petitioners that the patronage from the church-going people would increase sufficiently on week-day nights to compensate for any loss of business that might be incurred from closing on Sundays. The council, having been cited to a state law covering the matter, did nothing.

Leo Croasdell has opened a moving picture theater in the Korte building at Chilton, Wis. He expects to run about four days a week and will secure ten cents admission.

The Elite, of Kalamazoo, Mich., advertises its new Kimball pipe organ as "The Sensation of the Hour on the Rialto."

Projection of moving pictures onto curtains in the street has become a common mode of entertaining visitors to the smaller towns on midweek festivity nights, but the merchants of Hospers, Iowa, are contemplating something akin to a municipal moving picture theater. For their lure to the country folk this summer they propose to fit up a local building with comfortable opera chairs, inclined floor and motor-driven projecting apparatus. A fund of $800 will be raised for the purpose.

John M. Waters and John McLean will expend $8,000 in remodeling the building at 613 Fourth street in Sioux City, Iowa, which they have leased for three years, to be used as a moving picture theater.

The Majestic Theater at Grundy Center, Iowa, has been re-opened with pictures and vaudeville shows will be given each Thursday, Friday and Saturday night.

Fred Prusha will erect a building at Chelsea, Iowa, to be occupied by a moving picture show.

W. S. Holcomb has leased a building in Plymouth, Iowa, and will remodel it for use as an opera house.

Herman Goettsch, who recently purchased the Grand Theater at Manning, Iowa, from L. H. Harmon, will be assisted in its management by his brother-in-law, Frank Marnette.

The Sioux Amusement Company is reported to have been formed at Sioux City, Iowa, for the purpose of opening a vaudeville and variety theater costing $15,000, at 509-511 Nebraska street, in that city. Contracts already have been let for the remodeling of the building into a theater seating 1,100 persons.

Commercial clubs in the smaller cities no longer seek to espouse the canning factory, which for many years was a most ardently desired industry; they now woo companies which have plans to erect large glass studios and open air theaters. Half a dozen boards of trades in the Middle West are elated over the fact that "the producers" have at last discovered the beautiful scenery which surrounds their city and its especial adaptability to "western and historical pictures."

W. C. Gleason, connected with the engineering department at the Iowa State College at Ames, Iowa, will open a moving picture theater in the Odd Fellows building in Ames. James Coyle, Jr., who has been in charge of the Elite orchestra at Tama, Iowa, will manage the theater, which will be known as the Palm. Mrs. Gleason will have charge of the orchestra.

The Majestic Theater at Missouri Valley, Iowa, has been sold to a Mr. Moore, of Des Moines, Iowa.

The Star Theater at Shoals, Ind., has been re opened under the management of J. L. Wills, of Washington. Shows will be given Tuesday, Thursday, and Saturday nights.

F. H. Graaf, owner of the Grand Theater at Estherville, Iowa, is said to be contemplating the erection of a new opera house and confectionery in that city.

E. A. Haddawy, proprietor of a moving picture theater at Cumberland, Iowa, was fatally injured, according to dispatches, by the explosion of the gas tank, which formed a part of the lighting outfit of his house. One side of his head was literally cut away and one jaw was split open.

Niles, Mich., may have a new moving picture theater. A conference recently was planned between John B. Caldwell, owner of the Caldwell Theater in St. Joseph, Mich., John T. Conners, who operates the house, and F. O. Gephart, of Marion, Ind. It is said the plans call for a house seating 700 persons.

The special matinees for children which were contemplated in Omaha, Neb., by the exhibitors and the Social Service Board are to become a reality. The moving picture men and the members of the service board have wisely decided not to limit the program to educational and instructive films, but to include good, clean comedies. Half of the proceeds at these shows will be given to the children's playground fund. The exhibitors are represented by a committee composed of S. H. Goldberg, G. S. Weaver, A. R. Pramer and O. S. Finch.

Films have been made of a new phase of the lumber industry near Esanaba, Mich.—the handling of logs by a steam traction engine.

Al Grossman, of Rochester, N. Y., is now manager of the Vaudette Theater, at Menominee, Mich. Several changes will be made about the house. A four-reel show will be given.

P. W. Ramer will build a new theater at River Falls, Wis.

Three upstairs theaters—the Jewel, 30 Michigan avenue; the Bijou, 24 Monroe avenue; and the Avenue, 996 Michigan avenue—in Detroit were ordered closed by the state fire marshal.

A. G. Wood, of East Tawas, Mich., has purchased the Pastime Theater in that city and the Star Theater in Tawas City, succeeding A. J. Berube as manager.

The forestry department of the United States is using moving pictures at lumber conventions in the Middle West and Northwest to illustrate the development of the lumber industry and to emphasize the perils and costliness of forest fires. The reels were shipped from a convention in California to the meeting of the Northern Forest Protective Association at Marquette, Mich.

Moving pictures will be the chief attraction at the new Famous Theater which has been erected at West Plains, Mo., by J. L. Elledge, a leading grocer of that city, although the house is equipped for handling theatrical attractions and many will be booked. The theater will be under the management of McCoy & Henry.

Harry A. Sodini has sold a half interest in his new vaudeville house, the Orpheum, at Clinton, Iowa, to W. S. Butterfield, of Battle Creek, Mich., who is interested in thirty other houses in Michigan, Illinois, and Iowa. It was planned to open the new house March 26, the opening attraction to be followed with a banquet to the show people and newspaper representatives. The projecting apparatus already has been installed.

John Anegon, proprietor of the Cozy Theater at Iron River, Mich, paid a fine and costs amounting to $9.60 for crowding his aisles at a recent show. The fire chief of the city and his inspectors have been patrolling the theaters.

David Present, who is interested in the Lyric Theater at Chippewa Falls, Wis., is said to have made overtures recently for the purchase of two picture houses in Merrill, Wis.

F. S. Converse has sold his moving picture theater at Nekoosa, Wis., to John Simmett. Louis Simmett will be the new manager. Mr. and Mrs. Converse have gone to Wittenberg, Wis., where the former has leased the Kerstein Opera House.

Moving pictures of Detroit, Mich., prepared under the direction of the Board of Commerce of that city for advertising purposes were shown at the Liberty Theater in Detroit.

The Windsor Theater, Fletcher Russell, manager, Hampton, Iowa, is now using the licensed film service.

To a woman exhibitor, Mrs. D. E. Dues, manager of a moving picture theater in Cheboygan, Mich., belongs the honor of becoming the first woman member of the newly organized Chamber of Commerce in that city.

Producers who have specialized in big fire scenes are not likely to be popular with State Fire Marshal Clem P. Host in Wisconsin. In a recent bulletin on the subject of "School Fire Drills" he declared: "Fire is a particularly fascinating matter to many people, and especially to children, and I believe that pyromania is frequently caused by arousing the imagination and excitement of children by stories of great fire disasters and by seeing such calamities illustrated by moving pictures."

Virgil Thompson, of Seaton, Ill., has purchased the Princess Theater at Manchester, Iowa, and has assumed its management.

Edward Kew, who recently purchased a store building in Rockell, Iowa, and J. L. Snyder, of that place, are said to be preparing to open a moving picture theater.

The ordinance fixing a tax on moving picture theaters was laid over a week by the city council of Omaha, Neb., until a schedule could be prepared showing the total revenue likely to result from this source.

Manager Henry P. Eales, of the Electric Theater in Hannibal, Mo., has erected a stage to be used by home talent vaudeville in connection with his moving picture show. The house is now running Monday, Wednesday, and Saturday nights, but this spring Manager Eales expects to begin a six-day schedule.

St. Joseph, Mo., men are said to be contemplating the opening of a new moving picture theater in Atchison, Kan.

The Lyric Theater at Boone, Iowa, has been sold to Harry A. Rick, of Webster City, Iowa.

R. R. Shafer has closed the Lyric Theater at Hampton, Iowa, and it is said will seek a location in a larger city. Hampton has had two moving picture theaters.

MIDWEST SPECIAL SERVICE.

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(ENGLAND'S MERRY MONARCH)

4--PARTS--4

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the heart to miss a beat

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Big Battle Scenes.

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This great historical production is replete with stirring incidents of the escapades of England's Merry Monarch immediately following the famous BATTLE OF WORCESTER.

Historical Escape in Boscobel Oak

The Cast includes **hundreds of artists and horses.** The costuming of the period has been adhered to in its minutest details. We have prepared a full line of **crowd-attracting advertising matter,** consisting of one-sheets, three-sheets and six-sheets in four full colors; heralds, photos for lobby display, slides and cuts.

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NEW ENGLAND.

HARRY F. CAMPBELL, treasurer and general manager of Warner's Features, of Massachusetts, Boston, announces that he has resigned as a director of the Eastern Theaters Company.

The Puritan Theater, Boston, lost no time in booking the Universal's "Merchant of Venice," in four parts, and offered it on March 8, 9 and 10, with a lecture by Dr. Harwood.

On Monday, March 2, the writer journeyed to Salem, Mass., to visit the New Plaza Theater, which recently opened under the ownership of Grant and Campbell. The Plaza is considered to be one of the best appointed and most modern houses in New England, built for the exploitation of pictures only. To show their faith in motion pictures, Grant and Campbell built the Plaza in such a way as to make the showing of vaudeville impossible, by the placing of their screen. The house, which is receiving the personal attention of Samuel Grant, has been most successful since its opening night, offering Warner's Features and the Universal program. On the particular night that the writer visited the Plaza, the management had donated the use of its balcony to the Salem Board of Trade, which was holding a Membership Contest. Towards nine o'clock the show was interrupted long enough to allow the president of the Board of Trade to step on the stage and given a résumé of the history of his organization. The number of new members secured by the contest was announced, and the president of the Board stated his appreciation of the liberality of the Plaza management in helping along the contest, remarking that its success would have been doubtful, save for their helpful assistance. Incidentally, the Plaza got any amount of advertising of the best sort from the contest.

New delegates were admitted to the Boston Central Labor Union from the Operators' Union, Local 182, on March 1.

The fourth season of the Arthur Peck Travelogs opened at Tremont Temple, Boston, this week, with a lecture and moving pictures on "Switzerland."

Despite the inclement weather, Symphony Hall, Boston, was well filled this week at the first of the season's series of Newman's Travel Talks. This year's lectures are on the great cities of Europe, and London was the opening night's subject. A special feature of the lecture was motion pictures of London, the Thames embankment, and other scenes, by night, accomplished for the first time by means of a special phosphorescent screen. Other pictures shown were those of suffragette riots. Next week's lecture is on Paris.

Manager Cecil Dodge, of the Pastime Theater, Lowell, Mass., closed down his house indefinitely on February 25.

At Will Howe's Opera House, Lowell, Mass., Warner's Features and Famous Players subjects are both offered.

Fred. B. Murphy, manager of the Boston branch of the World Films Corporation, held a special showing of "The Triumph of An Emperor," at the South End Theater, this week. This Savoia production appealed so strangely to the many exhibitors present that Fred. had little or no difficulty in securing liberal bookings.

March 2 to 7 was jubilee week at Polis Theater, Waterbury, Conn., celebrating S. Z. Polis' twenty-fifth anniversary as a theatrical manager. To observe this anniversary Manager Eugene Wilson, of Polis, had an unusually large program.

Manager W. Lebresque, of the Opera House, at Milford, Mass., is using the Warner program of three-reel features to good results. W. Lebresque was selected to manage the Opera House when the house changed hands recently.

Malley and Denison, managers of the Park Theater, Taunton, Mass., have given up the policy of stock shows for the present, and "Les Miserables" was offered to very good business the week of March 2.

The Portland Theatrical Mechanical Association was tendered a big benefit entertainment at Greely's Theater, Portland, on March 1. Vaudeville and pictures formed the entertainment. A special permit was obtained for this from the city officials, who realized that Sunday was their only loafing time.

The Box Office Attraction Film Rental Company has opened a Boston office.

Another new arrival in Boston is the Eclectic Film Company, which is opening here, at 3 Tremont Row, Scollay Square Olympic building, and offering Eclectic features to the New England trade. S. Barnfield is in charge of this office.

Messrs. Harold C. and Fred Keegan have purchased the old Comique Theater, in Burlington, Vermont, from G. A. Stebbins, and will continue the house about as before.

Fred Engley, manager of the New Empire Theater, Rockland, Me., reports good business, with motion picture programs.

Boston is now the background for the production of moving pictures, and a thriller is now being made in and around the Blue Hills district. Leon E. Dadmun is one of the prime movers. Chief W. B. Watts, of the Bureau of Criminal Investigation, has a leading role in the play, and other players are: Ida Harrison, Catherine Ward, Frank Delydston, H. D. Pritchard and Fred De Crotan.

The Scenic Temple, Haverhill, Mass., joins the ranks of photoplay houses, under the management of H. E. Prescott. The Scenic Temple is controlled by the New England Amusement Company, the owners of which are well known to the trade in this section.

A new house is slated for St. Albans, Vt., to be controlled by L. Best. The theater will have a frontage of nearly 50 feet, and the plans call for a first-class modern theater.

Work on the new Modern Theater, Boston, is going ahead rapidly, and the opening of this 800-seat theater should be about April first. An organ has been contracted for which will be a revelation to the trade, according to general manager Jacob Lourie.

Louis B. Mayer, president of the American Feature Film Company, Boston, states that the demand for his Jesse Lasky features is unprecedented.

Edward Hinkley, of West Newton, Mass., has secured a lease on the Hudson, Mass., Opera House, where he intends to run a first-class theater. Mr. Hinkley has signed up for the complete Universal program.

William White has withdrawn from the White Amusement Company and is no longer associated with the management of the Academy at Lowell, Mass.

The Boston office of the Eclectic Film Company, at the Olympia Building, 3 Tremont Row, is going full blast now, and a demand is being created for the Eclectic product.

S. Bernfield manager of the Boston office of Pathe Freres, 3 Tremont Row, has issued a form letter to all the New England trade, stating that the entire output of Pathe films may be secured by exhibitors at this office, including the Pathe Weekly. Hearst's "Boston American" prints stories of the Pathe releases every day and publishes the names of theaters exhibiting these releases.

Louis Wesley is no longer connected with the theater at Gardner, Mass., which he has been running, as the owners of the property have just taken possession themselves.

L. Whitney, owner of the Bijou Theater, Fitchburg, Mass., has bought the Auditorium Theater, also of Fitchburg. It is expected that the Bijou might be closed. Several new theaters have opened in this town and, as a result, the available trade has been divided into too many parts to make things entirely satisfactory for the exhibitors.

The Calvary Baptist Church has installed a Power's 6A machine, and intends to show pictures on Saturday evenings, and on some Sunday nights.

"The Triumph of An Emperor" has created much attention at the World Film Corporation's Boston offices. Assistant Manager Charles Barolet exhibited this production at the Mission Church, Boston, this week, and the audience, composed of twenty-five priests, was greatly impressed.

Newman's travel talks are still drawing good houses at Symphony Hall, Boston. Moving pictures of the Grand Prix, Longchamps and Deauville appeared to interest intensely.

The "Boston Post" is behind a plan to buy three trained elephants for the city's Zoo. Manager H. A. Chenoweth, of the Shawmut Theater, Blue Hill avenue district, is helping the idea along by holding a show, with admission being one cent. The money goes toward the "Post" fund for buying the elephants.

The entire Poli circuit in this section has booked "Life's Temptations," a Midgar feature.

"The Fatal Wedding" and "Classmates," both Klaw & Erlanger features, were exhibited at the St. James and Orpheum theaters, Boston, this week. Very favorable comment was accorded both subjects, especially the latter.

Jacob Lurie, general manager of the Modern Theater, Incorporated, is busy with this new house now building in Boston. Although the opening was set for April 1, Mr. Lurie is afraid it might be May when the Modern is completed. The house is expected to set up a new standard of excellence for an 800-seat theater in this section.

The Globe Theater, Boston, has changed its policy, and is now offering road shows. This house has been changing policy quite often lately, and had been playing vaudeville and picture programs. The Universal's big feature, "The Traffic in Souls," has completed a long and highly successful run here.

The Bijou Dream, Boston, has taken on new life since Mr. J. W. Craig assumed the management. General film service continues at the Bijou as always, and considerable vaudeville has been added to the programs.

"Les Miserables" returned to Tremont Temple, Boston, and played to good business, considering that the production had already played at Tremont Temple in an extended engagement.

The photodrama "Creation," is booked for an early showing at the Auditorium, Springfield, Mass.

The Victoria Theater, Lawrence, Mass., has a new manager in the person of Charles Beadle. Mr. Beadle has inaugurated many changes in the Victoria, with an eye to the wishes and comfort of his patrons. Motion pictures still remain the chief attraction. Amateur night is held every Friday, and special souvenirs are given away on Saturdays. Another stunt of Manager Beadle's is to take a flashlight of his audience, and the one whose face appears within a circle on the picture when thrown on the screen the following week, is presented with a souvenir.

The Lawler Theater, Greenfield, Mass., continues its usual good business, with vaudeville and motion pictures. On Wednesdays burlesque holds forth.

Park, Nantasket, and more recently in charge of Lexington Park, is now managing the Majestic Theater, Keene, N. H. Mr. Elbridge L. Campbell resigned as manager of the Majestic, in order to give his attention to a project of his own, which is now assuming definite proportions.

A new theater is scheduled for New Haven, Conn. The site selected is just in the rear of the Hotel Taft, and will cost about $50,000. A four-story building is the present plan, and the house is to seat 1,300 people.

Parker Burke, of Bullock's Theater, Providence, R. I., is doing well with vaudeville and pictures. Charles Allen, of the Union, Providence, also is doing a steady business.

Poli's Theater, Waterbury, Conn., is still in charge of Eugene Wilson, and playing to capacity business with vaudeville and motion pictures. E. P. Furlong, formerly manager of the Park Theater, Springfield, is now in Waterbury, and assisting Mr. Wilson.

Jacques Theater at Waterbury, Conn., has been leased to P. F. Shea by S. Z. Poli for a term of eighteen months. It is understood that Mr. Poli intends building a new theater here.

William E. Reeves, manager of the Big Nickle, Portland, Me., used Jack London's "The Sea Wolf," to good results this week. "Hearts Adrift" was also heavily advertised.

The management of the Opera House at Milford, Mass., advertised in the local paper to the effect that moving pictures did not pay, and that the house would be closed while a permanent stock company was gathered.

A new incorporation is the Rugen Amusement Company, of Newport, R. I. This is a $6,000 concern, with Hedwig Rugen, H. B. Sinclair and John Rugen named as the promoters.

"The Merchant of Venice," a Universal special feature, was passed for Sunday use by the Massachusetts State Police, and General Manager J. A. Eslow, of the Universal's Boston offices, has bookings on the subject until early in May.

F. W. Greely has withdrawn from the Casco Amusement Company, and is no longer associated with the Casco Theater at Portland, Me. The house will be continued by A. J. Wildes.

Arthur K. Peck is holding forth at Tremont Temple, Boston, with motion pictures of Berlin and the Rhine. "Travel Talks" they are called, and prices are from one dollar, down.

The Nickel Theater, Bangor, Me., has closed for repairs and extended alterations. It will reopen shortly.

The Bijou Theater, Bangor, has eliminated the vaudeville from its programs, and joins the ranks of the straight moving picture theaters.

The Famous Players Film Company, Boston, has made arrangements with the "Boston Journal," whereby a story of each picture is printed in that paper. The names of the theaters using the Famous Players' productions are also published with the dates on which the pictures may be seen.

HENRY.

IN THE NORTHWEST.

PROTEST has been made in Grand Junction, Colo., against the action of a minister of that city who prevented the giving of travelogue lectures in that city on Sunday. He protested to the authorities and insisted upon the enforcement of the ordinance which prohibits theaters from operating on Sunday. The lecture was to have been on a religious subject, but the minister contended that it would keep people away from church and therefore should not be allowed. Editors of the city refer to the action as "carrying the idea of Sunday observance too far just as the Puritans and other well-meaning, but fanatical people did in days gone-bye."

Miss Lottie Wilson, English soprano, has been singing at the Seville Theater in Minneapolis, Minn.

A feature at the first luncheon of the St. Paul Athletic Club, of St. Paul, Minn., was motion pictures of athletic events from different countries.

Members of the Motion Picture Exhibitors' Association, of St. Paul, Minn., are carrying an ad in St. Paul papers, giving the names of the houses which belong to the association.

Arthur Fuller and Matthew Omscheid are now operating a moving picture theater at International Falls, Minn.

The Pine Grove School district near Ironton, Minn., is one of the first rural schools in that part of the country to take up the social center idea. Moving pictures will be used for instructive and entertaining purposes.

E. L. Bedfield, of Cloquet, Minn., will erect a new moving picture theater, costing about $20,000. Kelly & Williams, architects, of Duluth, Minn., drew the plans.

B. D. Brigham has purchased the Empire Moving Picture Theater at Tekoa, Wash., from H. Willett, who has conducted it for the last five years.

The application of John Spencer to conduct a moving picture theater near Carter and Como avenues in St. Paul, Minn., met with a protest from the school board. Citizens appeared before the council to object and the members of the school board served notice that they would also be represented if Spencer's announced plan to renew his application was carried out.

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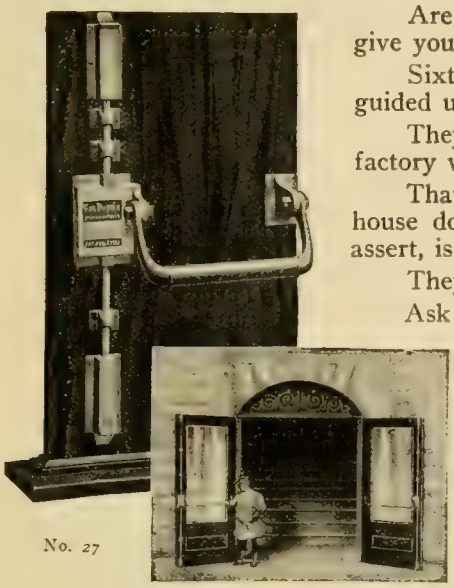

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LICENSED FILM STORIES

ESSANAY.

CANNING INDUSTRY IN CALIFORNIA (Mar. 31).—The picture shows clearly the complete history of the canning business, from the time the vegetables are grown until ready for sale. This picture embraces the pea and the asparagus.

A QUEER QUARANTINE (April 1).—Jack Hastings writes a letter to his sweetheart, Kate, to come to his assistance as Count Caesar de Valdez, a Bolivian merchant, is arriving from Europe with three shiploads of rye, and threatens to "bear the market." Upon the Count's arrival he finds a letter from Jack, asking him to his apartment. The Count calls and is held by Jack and Kate under the pretext that the place is a sub-quarantine station. They pretend that the Count is ill, take his temperature and force him to bed. To their great embarrassment the Count tells them that his ships are loaded with rice, not rye.

DAN CUPID, ASSAYER (April 2).—Silas Barker, a trusting old man, and his daughter, Bessie, arrive in the mining town of Dalton. Here a mine that has been salted, is purchased by Barker. Billy Cousins, the assayer, falls in love with Barker's pretty daughter, and when her father brings him the ore, he hasn't the heart to tell the old man the truth, so gives him a favorable assay and tells him he will buy the ore. Accordingly, Barker does this, and we see Cousins contemplating a large pile of junk ore. Later, an Englishman arrives and Barker sells the mine to him. He tells the assayer all about it and Cousins, realizing that Barker has sold a worthless mine, rushes out after the Englishman, and after an exciting argument, the deed is turned back and the Englishman is given his money. Cousins then leads Barker and Bessie to the rear of his house and shows them the worthless ore. He asks Bessie if he may be her gold mine forever, and Bessie, not being averse to this, fondly nestles in his arms.

THE COMING OF SOPHIE'S "MAMMA" (April 4).—Slippery Slim is very domineering to his wife Sophie. One morning when he is upbraiding her, Mustang Pete overhears it and he and Sophie conceive the plan of having a "fake" mother-in-law come and teach Slim a lesson. They write a letter purporting to be from the mother-in-law to the effect that she is coming on a visit and that if she likes the husband, she will put him in her will for a large amount. She arrives and leads Slim a merry dance. But at this juncture, Sophie's real mamma decides to surprise her daughter with a visit. The "fake" mother-in-law is ousted. Slippery Slim is again master in his own home.

THE WEDDING OF PRUDENCE (Special—2 parts—April 3).—Prudence Smith was in love with John Eliot. Her father, however, disagreed to the match. She finds out that she has the right to love John, however, and expresses herself as wishing to take a husband. The father agrees, but he is to pick out the man. The man he picks out is Peter White, a secret tippler. In a slinking way he accuses John of being a secret tippler and he is put in stocks. The day of the wedding of Prudence, John is released. He is wrought up with the spirit of revenge and determines to save Prudence. He accordingly goes to Peter's home, where he finds the old reprobate sound asleep in the grip of strong drink. He also discovers a marriage license that proves that Peter already has a wife living in England. This gives him an idea, and he writes a note which he puts under Peter's wig. He leaves. Peter wakes up and finds he is late. He rushes to the magistrate's office, where the wedding party waits. John, meanwhile, has secreted himself in the garret with his faithful feline. Just as the ceremony starts, John lowers the cat by a string. Its claws grapple in the wig of Peter White. Up! it is yanked into the garret. John is made to come down, the note is found. Peter is proved to be a tippler and a bigamist, the story coming to a happy ending as John takes Prudence in his arms.

THE FULFILLMENT (Special—3 parts—April 2).—She was the daughter of a moderately wealthy [illegible] town citizen and the hero of the story was a young fellow of the United States Navy. In this town resided a young lumber merchant, who, like the naval lieutenant, was in love with the girl. He proposed marriage, but she was quick to let him know that he was not the right man. In spite of woman being the judge, he thought her wrong and became jealous. Through the long hours of many days, the girl waited until the furlough of the naval lieutenant would begin. Finally he arrived in town for a short stay and their marriage was quickly arranged. The lumber merchant, being a friend of the young officer as well as the young girl, was selected for best man. A fire took place in the lumber yards and the young naval officer was told that his friend, the merchant, was within one of the burning buildings. The officer entered the building, intending to rescue his friend, but instead was overcome by smoke and carried out of another part of the building. The lumber merchant, it so happened, escaped all injury. The naval officer was taken to a hospital. Then the lumber merchant was told that the officer had entered the building to save him and was probably burned to death. When no trace of the officer could be found, this young man began to scheme.

Jealousy controlled him and he sent word to the girl and her family that the young officer had been burned to death. He instructed all his men to keep quiet. One of the fellows in his employ secretly told him that the officer was not burned to death, but was in the hospital. Then the young rascal cautioned the man against utterin ga word about the affair, after which he made his way to the hospital. There he found the officer unconscious.

In the girl's home everything was in readiness for the wedding. The news came of the dark disaster and then the young merchant himself arrived and told the sad tidings—that the lieutenant had perished. She heard the news. Immediately and mercifully Fate robbed her tortured thoughts. She forgot, knew not and naught. Some days went by and the young man realized that he had wrecked the girl's life and robbed her of a happiness which was rightfully hers. His thoughts tortured him. He was repenting. Every morning she dressed in her bridal attire and waited for four o'clock and her loved one. But four o'clock never came, for they always turned the clock back and made a

The lieutenant recovered and in the newspaper he saw an account of his own death. As sick as liar of time.

he was he surprised the doctor by jumping from the couch and dressing to go to the girl. Just then the repentant man came to confess. The lieutenant heard him not, but absolutely forced him to go bring the girl and tell her he was all right. The hospital officials did not know the importance of the man's confession and forced the man to do as the patient bid. The fellow brought the girl to the bedside of the man she was to marry. She stood there smiling at him and glancing from one to another, her mind gone forever! The young man knelt before the lieutenant and made a complete confession of what he had done and it was only the prompt interference of the hospital attendants that prevented a murder on the scene.

Things went along for a time and doctor after doctor could do nothing for the girl. The cause of all the trouble decided on a plan and worked it. The girl's home was arranged as on the day of the lieutenant's arrival. The bandages were taken from the lieutenant's scarred face and he was attired again in Uncle Sam's uniform and approached the house with traveling bag in hand. The lieutenant approached just as before and the girl recognized him. He was taken into the house with his arms around the girl and they went into the room which was decorated for the wedding. Then all returned to her mind. The man who was responsible was brought back into the friendship of the family and pitied; thus everything ended happily.

GEORGE KLEINE.

A SON OF THE SEA (Cines—Special—2 parts—April 7).—Ross Burenett, a young engineer, receives a letter from his lawyer asking him to call, and upon consulting the attorney is presented by him with a letter. This letter is signed by his guardian, now deceased, and informs him that he, the guardian, found him as a child upon the sands of the seashore, evidently cast up by the tide following a wreck at sea. The only mark of identification was a peculiarly wrought ring.

Soon afterward the young man invents a new sort of motor, which is much more successful than anything hitherto on the market. He interests the owner of the Bright Motor Works in his device and is taken into his employ. Farron, manager of the plant, is in love with his employer's daughter, Helen, but the girl is profoundly impressed with Ross' handsome face and sterling qualities; and when he declares his love for her, she accepts him. Thus Ross incurs the enmity of the manager, who soon quarrels with him and is discharged.

Ross' new motor has now been so perfected that he decides the time is ripe for inspection by a government commission, and a series of tests is arranged for. On the day set for the demonstration, Farron succeeds in gaining access to the motor and in tampering with it so that it fails utterly to live up to the promises which had been made for it by Ross and his employer, and it is condemned as a failure by the government inspectors.

The young engineer, however, succeeds in convincing the officials that the failure of his invention has been due to interference upon the part of some malicious meddler, and a second trial is arranged. This time the motor passes every test with flying colors and is haled by the experts as a discovery of the most pronounced merit.

The plot to ruin Ross and his employer in the eyes of the government commission is erroneously attributed to John Hartley, manager of a rival concern, who, justly indignant, comes to Bright's office to demand satisfaction. While he is quarreling with Ross' employer, Helen enters. Hartley sees her engagement ring—the one worn by Ross when he was found a castaway years before—starts and demands to know where she got it. Then, when Ross himself comes into the room, he recognizes the reflection of his own features in the young man's handsome face, and rushes toward him with cries of "My son! My son!" Thus the commercial battle which for years has raged between Hartley and Bright is brought to an end by the happy union of their children.

EDISON.

THE VISION IN THE WINDOW (Fourth of the Wood B. Wedd Series—Mar. 30).—Mr. Wood B. Wedd's romantic temperament occasionally led him into weird and unusual situations. The sight of a beautiful woman threw him into an ecstasy. Hence, one day, when with the aid of field glasses, he espied a lovely apparition in the upper window of a store, his impulsive temperament forced him to rush over to the store and make inquiries. The proprietors and sales force of the store attributed his frenzied demands to insanity until Wood B. with an unmoved saleslady, absent-mindedly wiped his brow with a stocking and put it in his pocket. He was immediately seized and thrown from the store as a shoplifter.

He entered the store by a side door, and made his way upstairs. Before a glass stood a lady clad in the exact cloak he had noticed on his beloved. Wood B. immediately proposed. The lady screamed and slapped him. She was not the same. Once again Wood B. was thrown from the store. Then Wood B. enlisted the aid of the faithful Darby Jenks. Describing the lady's costume minutely, he sent Darby into the store with a note for her. Darby found a rather plain person who answered Wood B.'s description with regard to dress exactly. When he gave her Wood B.'s note, she rushed down enthusiastically to meet her admirer. Wood B. saw her coming and tried to run. She, also, was not the one. The lady claimed that she had been insulted, and the sorely tried private detective threatened Wood B. with instant death if he ever returned.

Wood B. returned to his apartment disconsolately and looked at the lady with the glass. As he looked, he started with horror. The proprietors of the store were pounding his beloved with their fists. Filled with indignation, Wood B. got a policeman and rushed to the rescue. It did not take the rabid remarks of the almost frenzied proprietors to make him see, after he had reached the lady, that she was a wax model.

THE MYSTERY OF THE LAUGHING DEATH (Fifth of the Chronicles of Cleek Series—Mar. 31).—The Arbuthnot family was shrouded in mystery and fear. Kate Arbuthnot and her brothers, Jack, Geoffrey, Harold and Eric, who had been left their father's entire fortune, had lately been joined by their nearest living relative, Eugene Brand, who had just returned from Mexico.

Shortly after his arrival, Geoffrey Arbuthnot fell a victim to a strange malady, marked by paroxysmal bursts of hideous laughter. Death resulted in a few hours after his first uncanny laugh. A little later, Harold, the second brother, died under the same conditions. The doctor was utterly at a loss. The symptoms clearly corresponded with certain types of poisoning, but it was impossible to even hazard a guess as to the exact cause. Everybody in the unhappy home became a prey to silent suspicion. No one was entirely free. Kate, her fiance, the remaining two brothers and Brand would all profit by the deaths. In default of other means, Kate, her fiance, Jack and Brand, visited Cleek separately and engaged him.

On the very evening of Cleek's arrival, Eric, the youngest brother, died from the same terrible disease. Cleek viewed the body, noticed the convulsed face, and looked about the room. His attention finally centered on a hideous Mexican idol. On inquiry, he learned that it had been brought into the house by Brand, and on Kate's request, placed it in her brothers' room. A slender filmy thread projected from the idol's mouth. Cleek seized the ugly thing with both hands and smashed it on the floor. A hideous shape crawled out from the ruined bits of pottery—a tremendous tarantula! The mystery was solved. Both Brand and Kate had been the innocent causes of the terrible Laughing Death.

HIS COMRADE'S WIFE (April 4).—When the news was brought to Marian Percy that her husband had met with a hero's death, she did not weep. Her grief was too deep and bitter for tears because it was mingled with a very terrible regret. While he had lived, she had always believed that her marriage had been a mistake. He had seemed petty, ungenerous, cowardly. She had never suspected that anything fine or noble lay beneath the commonplace mask of his exterior, and now, at his death, she found that she had lost one man in a thousand—a hero. In the hours of her anguished self-reproach, George Harcourt, the friend who had been with her husband's de-

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tenement at the time of his death, did everything in his power to help and comfort her. When the doctor shook his head gravely, and said that Mrs. Percy would go mad if she did not weep, it was Harcourt who brought little Dorothy to the stricken woman.

After the sight of her little daughter had brought the healing grace of tears to Marian, Harcourt returned to his quarters and puffed very hard on his empty pipe. Should he tell her how her husband really died? Captain Percy did not die a hero. He died a coward. Dispatched for reinforcements by the general in command of the English troops, Percy, once away from the battlefield attempted flight, and was shot as he rode away from his duty. Harcourt, informed of the full particulars by Ram Singh, Percy's servant, immediately set out on Percy's mission.

He arrived at the main division of the army, hurriedly delivered his message, and rode on ahead of the reinforcements. He was captured by the Zulus and bound to a stake in the midst of a blazing pyre. When he escaped from his position of deadly peril, and returned to the British lines, he found that Percy's body had been found and that Percy was being hailed as the hero of the day. Rather than smirch the dead man's memory, Harcourt kept silent. Despite the fact that he loved her with all his heart and soul, Harcourt did not tell Marian. But two years later the news came out through Ram Singh, and Marian turned to the true man who had sacrificed all for his honor's sake.

THE MISSING TWENTY-FIVE DOLLARS (April 1).—Mr. Splotz and his rather plump wife are very fond of each other, but he has a tendency to be a little sporty, unknown to her. One holiday in February, while the snow is still deep on the ground, Splotz tells his faithful spouse that he has to go on a little business to Yonkers. For current expenses he carries along with him forty dollars in good coin of the realm. Splotz thinks himself very clever, especially in fooling his better half, for instead of going to Yonkers, he hies himself to the bachelor quarters of some of his cronies to indulge in a quiet little seance of the Great American Game. About the time Splotz is due home, they go to settle up and Splotz is shy twenty-five of the forty dollars that he started out with.

The snow is deep outside and the weather cold and Splotz is prevailed upon to take a little nip for warmth's sake. He does so, and not being used to imbibing, it affects him in such a way that he flounders in a big snow drift and is rescued by a couple of ladies. He gives them his card with thanks and loses his eye glasses. Wifey is parading the floor greatly worried because hubby is three hours late. At last Splotz arrives. He is profuse in his explanations for being late and elaborately tells what happened to the missing twenty-five dollars. Such a pitiful tale he tells of helping a poor woman and her four children that it almost brings tears to Mrs. Splotz's eyes. Alas and alack! Splotz has made good, but the evil spirit in the shape of the good Samaritan who found his glasses, enters to return them and then—Splotz has to do some talking.

MRS. ROMANA'S SCENARIO (April 1).—Mrs. Romana had a warm romantic Latin temperament. When the first warm touch of spring was felt in the air, she, like the birds, desired new plumage. She wished to have a new hat. Mr. Romana was unmoved by his wife's happy idea. He told her that her old hat was plenty good enough. After calling her husband a pig, Mrs. Romana relapsed into a state of melancholia, from which she was aroused by an advertisement in a magazine. The advertisement was to the effect that untold wealth might be accumulated by writing photoplays. Mrs. Romana was overjoyed. She immediately saw how she could get the money for her spring hat. Unfortunately she had no ideas for the play.

That night Mrs. Romana was suddenly struck with a great and wonderful idea for the play. Arising and striking a light, she wrote the wonderful idea on the first thing she laid her hands upon, which happened to be her husband's shirt. The next morning Mr. Romana arose hastily and departed with the literary shirt upon his back. Immediately thereafter befel great and startling adventures. For Mrs. Romana's idea for her motion picture play had been somewhat sensational. Accordingly, such expressions as "$5,000," "Murder!" "Death!" and "Blackhand!" were in considerable evidence. Romana, discovering that the shirt was soiled, gave it to a scrubwoman. A lynx-eyed detective discovered it in her possession, read a few of the bloodthirsty words, and took it to the station house. The incriminating document was traced back to Romana, who was placed in a highly uncomfortable position until his wife appeared and cleared matters up.

A ROMANCE OF THE EVERGLADES (Special—2 parts—April 3).—Wayne Barrow met Norah Everett in the swimming pool of a gigantic Florida hotel. Their meeting was entirely unconventional. Wayne, peacefully paddling about, was suddenly roused by a terrified shriek, and the spectacle of a young lady, fully dressed, floundering in the water. Norah had fallen overboard while watching the bathers. Wayne saved the young lady from her embarrassing position, and laughingly deprecated her exaggerated thanks. The unusual meeting led to a closer intimacy between the two. Wayne and Norah strolled about under the wonderful Southern moon, and grew very fond of each other. Then suddenly Wayne discovered that she was engaged to Phillip Carew. Feeling that life held no more for him, Wayne immediately set off on a surveying trip in the Florida everglades.

A short time after he left, Norah and her party went to Palm Beach. Near the famous winter resort, Carew met May Lou, the daughter of a typical Florida "Cracker." The girl's fresh, uncultivated beauty made a deep impression on the young man. He was very attentive to her, greatly to the displeasure of her father, and her sweetheart, Bat Peterson. One day Carew took May Lou out rowing. An attempt to change places resulted in the capsizing of the boat. Carew was rescued by May Lou's father; May Lou disappeared completely. Carew, handed over to the sheriff, speedily found himself in grave danger from the infuriated country folk, who held him responsible for the girl's death. With the sheriff's aid he took refuge in a shack while the sheriff held off the enraged people from the door. Norah and her chaperon, learning of Carew's danger, came to his assistance and managed to enter the shack. A moment later the flimsy building was in flames. May Lou had not been drowned. Washed ashore by the strong current, she had been found by Wayne Barrow returning from his surveying trip. Wayne and the girl arrived just in time to save Carew from a nasty position and then Wayne learned to his delight that he had no rival in Norah's affections.

BIOGRAPH.

AN HOUR OF TERROR (Mar. 23).—His failing, drink, was the one blot in the happiness of his home. Over the 'phone his wife suddenly received a message—their daughter was locked in a vault, the result of her father's stupor. Her mother also lay prostrate. The double shock restored him. It proved a much needed lesson.

WIFEY'S VISIT HOME (Mar. 26).—Mother and daughter went home for a visit, but ocean breezes caused a stop by the way. To the beach also went hubby. There was a grand mix-up of identities—a general swapping of clothes—strenuous while it lasted, while wifey and hubby decided they wouldn't fool each other again.

NEVER SHRINK (Mar. 26).—It was Saturday afternoon, and Abraham Snitz took advantage thereof by advertising "Bargain Sail Gent's Suits Vill Never Shrink." Hogan came in with the six he begged from his wages. Mrs. Hogan had a fit at the fit—and Abraham Snitz received a visit from an irate Irish lady.

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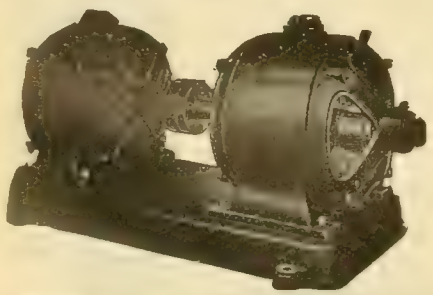

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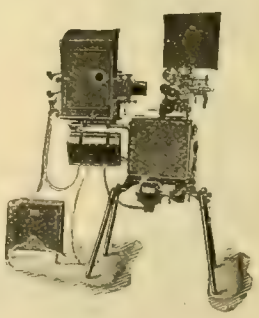

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VITAGRAPH.

THE SILVER SNUFF BOX (Mar. 30).—In London, Ivan Spinoff, a Russian convict, escaped from Siberia, reads of the return of Julian Strogoff from America. It recalls events of years ago when Julian had escaped the consequences of a Nihilist's plot by betraying his friends, one of whom was Ivan, as a result of which Ivan had spent 15 terrible years in exile. Revenge is now his one thought. Knowing Julian's weakness for snuff-taking, he poisons a quantity of tobacco and places it in a little silver snuff-box. Julian shows his greedy and hard-hearted nature when he ruins Pierce Marsden, one of his debtors, and even refuses help to his own daughter, who is dying, because she had married against his wishes. Amy, his granddaughter, decides to make a personal appeal to him.

Meanwhile Ivan arrives at Julian's home under a fictitious name. In a corner of his card is the word "SIBERIA." Julian is vaguely terrified, but finally admits Ivan. Ivan makes him a present of the little snuff-box. Julian accepts it unsuspectingly, and gracefully thanks Ivan. After he has gone, Amy arrives and pleads vainly with Julian to help her and her mother. Becoming angry at his refusal, she calls down the wrath of heaven on his head and departs. To soothe his nerves, Strogoff takes a pinch of the poisoned snuff and falls dead. The servants find the body and tell the police of the quarrel, also that Amy was the last to leave. The police decide she is the guilty one. Milburn, a detective, takes an interest in her case, discovers the little snuff-box, analyzes it and finds it contained poison. He tracks Ivan to the Socialist Club, makes his acquaintance and offers him snuff from the little silver box. Ivan, horror-stricken, struggles desperately against his arrest. Milburn and Amy discover they have fallen in love and in their happiness the past is soon forgotten.

A HELPFUL SISTERHOOD (Special—2 parts—Mar. 31).—Mary, a poor but well-born girl, is invited to join a Sorority Club in the high school she attends, while her chum, Sophie, is ignored. Mary is flattered by the attention, accepts the invitation and gradually drifts away from her former friends. The spirit of snobbishness and unrest enters her life, and in her attempt to keep up with her richer companions, who are purse-proud and pretentious, she changes from a lovable girl into a discontented one. A Sorority Dance is arranged and Mary, unable to pay the assessment for the dance, steals the amount from one of the members of the club, in order to keep up with her new associates. The other members are so self-centered they do not realize the influence of their false pretenses and mistaken ideas of true worth. They are entirely unaware of the demoralizing effects of their example.

Having taken the first step, Mary is still further tempted when she finds a new gown for the dance to be an impossibilty. While shopping with a club member, she steals a pair of stockings and a roll of silk. A house detective sees her commit the theft, taking the two terrified girls into the the manager's office. The silent partner of the firm is the father of the girl from whom Mary has first stolen. He investigates Mary's actions by gentle questions. She breaks down and sobbingly confesses that she did not wish the girls of the Sorority to be ashamed of her. The father understands the situation. He takes the two girls with him to the Sorority Rooms, where he explains Mary's temptations and their false notions of the real standards of life; also explaining that character is the only criterion of personal superiority. The girls are convinced of their error, forgive Mary and dissolve the Sorority. Mary once more becomes a normal sweet girl with wholesome surroundings.

THE MISER'S REVERSION (2 parts—Mar. 24).—The miser has a daughter, who is in love with an intelligent young man making his own living, and who wishes to marry the miser's daughter. The miser wants his daughter to marry some very rich man, and will not have Jack, the young man who visits his daughter.

The miser is deeply interested in Darwin's theory. He is seventy-five years of age. One day Majarah and two attendants in Indian costume enter from the street. The great Lahaif Majarah of India who has come to demonstrate the efficiency of his elixer of eternal youth. The miser looks at him in awe and indicates the book of Darwin's theory. The miser finds out that the East Indian has a great deal of money and valuable skins, and offers his daughter to him for part of this. The East Indian is greatly pleased.

The East Indians give a meeting in the Convention Hall, demonstrating the great Elixir of Eternal Youth. The miser is brought to a chair which is connected with a pulsimeter by means of various tubes and wires. The applicants give the miser the Elixer, and there is a gradual change in the miser. The wrinkles leave his brow, his cheeks fill out, his hair changes color, and he is transformed to a man of forty. When the attendants are not looking the miser seizes the whole bottle of Elixer and drinks it, which immediately changes him from a man into an ape.

The miser escapes from the house, still a monkey, and tries in vain to explain to the people who have gathered, among whom are his daughter and her lover, Jack, that he is the miser and the girl is his daughter. They think his story incredulous, and he is not believed until he shows his arm, which has a tattoo upon it, and shows them a paper which tells about the Hindoo, and his Elixir of Life. They take the ape to the Hindoo and he is restored back to his normal self ,the miser. The miser is so very grateful that he is once more in his home and with his daughter that he gives all his money to the young couple.

STAGE STRUCK (April 1).—Possessed with the idea of becoming a great actress, Mrs. Blair sees visions of herself receiving the applause of an admiring audience. Her husband notices her preoccupation. She receives a letter from a theatrical manager, stating her application is satisfactory and naming a date for her tryout. Mrs. Blair is in ecstasies and, to the consternation of the maid, proceeds to rehearse her performance.

The theatrical manager is called out of town, leaving the public stenographer in his office, who is also called away. Wiley Willy, a book agent, enters, finds no one in, and decides to wait. Mrs. Blair arrives, mistakes Willy for the manager and giving him no chance to explain his identity, proceeds to demonstrate her theatrical talent. He is a philosophical gentleman, and although puzzled, greatly enjoys the performance. She thinks she has made a hit with the "manager" when he applauds loudly. Mr. Blair, who has learned the whereabouts of his wife, looks in the door and is puzzled and angry. Mrs. Blair requests Willy's permission to change in the private office for her next act, and he, rather confusedly, says "Yes, certainly!" She goes in and Mr. Blair then confronts Willy, saying, "So, you're the theatrical agent!" Willy begins to understand matters and hastily tells Mr. Blair who he is. They both laugh and Blair tells Willy of a plan to cure his stage-struck wife. He darts behind a screen as his wife comes out in a Spanish costume and begins dancing enthusiastically. To Mrs. Blair's astonishment and terror, Willy becomes quite demonstrative in his applause and when he puts an arm around her, she promptly faints. Blair carries her to a chair, gives Willy a fat check and the book agent ducks behind the screen as Mrs. Blair comes to. She tremblingly explains her visit and Mr. Blair tells her he thrashed the villain. She promises tearfully to cease all longing for a stage career and Blair then escorts his wife home, thoroughly cured of her theatrical aspirations. The stenographer enters, sees Willy and snappishly says, "Well, sir!" Willy jumps, edges cautiously by her and dashes out of the office.

TOMMY'S TRAMP (April 2).—If there is one thing above all others that Tommy Briggs hates it is the frequent scrubbings he gets. He is fond of playing in the dirt, regardless of his clothes, and nearly worries his nurse into nervous prostration. Tommy is washed, scolded and scrubbed so much that he becomes very tired of it. One day he sees a tramp sitting by the roadside. Noting his shabby appearance, Tommy asks him if he has to wash. The tramp good-naturedly laughs and says, "What! Me wash, Oh No!" He takes a liking to the boy, gives him a little sailboat he has been whittling, and Tommy, in return, gives him a big red apple.

Tommy is found by the nurse making mud-pies; his clothes covered with dirt from head to foot. He is scolded severely and again put through the scrubbing process, to his great discust. Tommy then decides, as tramps don't have to wash, he will become a tramp. He makes up a pack, with the aid of a handkerchief, and thrusting a stick through it, like a regular tramp, starts bravely down the road. After walking until he is so tired he can go no further, he climbs into the hayloft of an old barn and is soon fast asleep. His nurse misses him, tells Mr. and Mrs. Briggs and the parents start out in search of him.

The barn in which Tommy is sleeping is set afire by a carelessly thrown match. He wakes up and staggers through the smoke to the window, calling for help. His parents, searching along the road, see him and rush to his assistance. Tommy's old friend, the tramp, who had "bunked in" nearby, also sees the boy, dashes into the now furiously burning building and succeeds in rescuing him. His parents are duly grateful to the tramp and after giving him a good dinner, Mr. Briggs offers him steady employment. The tramp, however, refuses, and after shaking hands with them all, tramps off down the road, care-free as ever. Tommy, thoroughly cured of the idea of becoming a tramp, is taken to the tub, and despite his protests, given the worst scrubbing of his young life.

BUNNY'S SCHEME (April 3).—For about the fiftieth time John Bunny proposes marriage to Ethel Dana and is greatly disheartened when he is again refused. He meets Clem, a friend, who tells him he is to be married the following day to Agnes Ford, his sweetheart, and that they will leave on their honeymoon on the Florida Special. Bunny gets an idea. He explains his scheme to Clem, who readily offers his assistance, arranges with another friend, a Justice of the Peace, to take a little trip to Florida on that train, and then suggests to Ethel that they decorate Clem's Pullman car seat and give the couple a grand send-off. She delightedly agrees and commences preparations. Tom quietly provides himself with a wedding ring and a marriage license.

Next day at train time Tom secretly buys tickets for the Florida Special and he and Ethel proceed to

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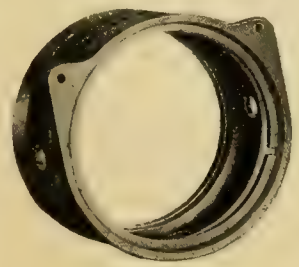

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decorate Clem's car seat, placing a huge wedding bell over the center. The decorations completed, they sit down in the seat to await the arrival of Clem and Agnes. They do arrive, but unseen, enter another car. John and Ethel, sitting under the wedding bell, are at once "spotted" by the incoming passengers for a newly-married couple and Ethel is obliged to listen to many well-meant congratulations and comments. Her patience is fast becoming exhausted when they hear the cry, "All Aboard." She springs up, but John succeeds in reassuring her, saying, "It is probably another train leaving." Their train pulls out. Ethel now sees through Bunny's scheme and becomes very angry. While he is trying to soothe her, Clem and Agnes enter and begin throwing rice. Ethel nearly goes wild. John pleads with her to marry him and make it a real honeymoon. She begins to see the humor of the affair, and finally acquiesces. John then "finds" a Justice of the Peace among the passengers, produces the ring and the license, and surrounded by an admiring group, Tom and Ethel are made man and wife. The two pairs of "Newly-weds" locate at John's estate in Florida, and at their wedding breakfast, drink a hearty toast to each other's health and everlasting happiness.

THE CRUCIBLE OF FATE (Special—2 parts—April 4).—Dr. Ross Lowell's professional duties are so exacting that he is obliged to somewhat neglect Cecile, his vivacious girl-wife. She suffers innumerable disappointments in broken engagements and grows somewhat dissatisfied with her lot. Through Maude Leigh, her chum, she meets Richard Burnett, an actor and matinee idol, and is flattered by his marked interest in her. Maude gives Cecile a leading part in an amateur theatrical she is giving, and Burnett, infatuated with Cecile, agrees to direct the production of the play. Cecile displays undreamed of talent in her emotional part, and Ross, greatly pleased and proud of his wife, sees no danger in Burnett's frequent calls. The inevitable happens—Cecile's head is turned; she grieves over a lost career and is finally persuaded to elope with Burnett. Deserting her little child and her husband, she enters the theatrical field, which she imagines is her real sphere.

Five years pass and Cecile has attained the dazzling height to which she has aspired, namely; that of great theatrical fame, but her life is one long regret. Burnett, still her leading man, has become dissipated, coarse and ill-tempered. At the close of a successful season they go on the road. Cecile's old home town, in which Lowell is still living, is on their itinerary, and at first she refuses to go, fearful at the possibility of meeting her husband, but her contract is binding, and desirous of once more seeing her child, she decides to dare the consequences. Ross, who has followed Cecile's career, sees her name on the playbills. On the opening night he goes to the playhouse, armed, and determined to mete out vengeance to the wrecker of his home. But Fate intervenes. There is an explosion on the stage, quickly followed by all the horrors of a fire and panic. Ross leaps on the stage and forces Burnett, at the point of a pistol, to lead him to Cecile's dressing room, where she is found unconscious and rescued by her husband. Burnett, driven insane by fear, perishes in the fire. Cecile is crippled for life, but in the love of her child and loyal husband again finds peace and happiness.

LUBIN.

THE KNAVE OF CLUBS (Mar. 31).—Jack Bunce is a member of the police force. He likes a drop now and then and owns a trick club that is bored out to receive a bottle, the top of the club unscrewing. Jack has a deal with a saloon keeper to fill the bottle for him, but they get rather tired of the job and plan to play a trick on the patrolman by doping the whiskey with an emetic. The chief has discovered the secret of the club and knows where to get a drink when he wants one. Jack starts out with the doped whiskey and runs into the chief, who has his usual thirst. Jack gives him a good drink, but he has barely entered the station house when he throws a most violent fit. At the first attack he has Jack sent for and when the poor patrolman turns up, just as the fit is over, the chief accuses him of having doped the whiskey on purpose, strips him of his badge and has him kicked out. Jack's sweetheart passes him with her nose in the air and Jack begs another patrolman to bang him over the head a few times, which the patrolman obligingly does, and Jack wanders out to look for another job.

IN THE SOUP (Mar. 31).—Pat Tryon, a retired contractor, is a man with a quick temper. Dinah, the cook, has no temper to brag about. She starts to break up dishes and gets into a fight with Pat. Pat fires her after he has been beaten up. Pat takes offense at Ned Lusk, a young physician, who is engaged to his daughter, Molly, and makes her give back the engagement ring. They plan to start something, and Ned gives Molly a box of rat poison. She lets Pat find the label and while he is 'phoning the chemist she puts the poison in the soup. There is a wild dash to have the soup analyzed and it is pronounced poisonous. Ned uses the stomach pump and gets Pat back to safety, which so pleases Pat that the engagement is renewed. Pat announces his recovery to the crowd and his eye lights on Dinah, whom he blames for the whole trouble. The picture ends with another free fight.

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THE FIGHTING BLOOD (Special—2 parts—April 1).—The Fighting Blood, like some subterranean torrent, surges strong beneath the shell of cowardice, but often awakens at the crux of battle, and by its alchemy turns the dross into the molten gold of manhood. Such was the case with the adopted son of Colonel Point. After their father's death the boy and his sister were adopted by Captain Point.

The boy went out into the world and fifteen years later we find him an enlisted man in the regiment of which his adopted father is now colonel. The disgrace of this, combined with the taunts of his fellows, set him on the downward path and when on outpost duty one night he fell a willing victim to one who carried a full bottle. He is arrested, court-martialed and dishonorably discharged. Captain Little, of the Revenue Cutter Service, who finds his old-time friendship for the colonel a good excuse for seeing the colonel's adopted daughter, calls upon them the day of the boy's disgrace. Remorse for his weakness and folly turns the boy back from his path downward, and he returns to the camp to beg forgiveness of his father, when he overhears Captain Little telling of an expected smuggling attempt by the notorious Levey gang. The fighting blood of his ancestors becomes awakened, and he resolves to balance the scales of equality. Running down the beach he comes upon the smugglers and learning of their plans, he rushes to the Revenue Cutter officers and with them plans a trip. Returning to the army post the boy asks for a detachment of troops to aid the Cutter men. This being granted, he leads them back and placing them in a fleet of fishing boats which completely surround the craft of the smugglers, and after a battle the smugglers are captured and taken prisoners. The leader, Levey, at an opportune moment sees his chance of escape, and plunges from the ship's deck with an oath and statement that he will never be brought to justice alive, when the boy plunges after him. A week later finds the colonel and his two adopted children at his headquarters the boy with head held high, and the girl with tender smile of pride and affection for the honor of the fighting blood that had awakened in her brother. Captain Little, of the Revenue Service, returns with a promised commission for the boy.

THE MANSION OF SOBS (Special—2 parts—April 2).—Andrew Gregg is a scientist owning a mansion situated in the midst of a large estate. He is by nature morose and irritable, and his young wife, Rose, is saddened by his outbursts of ill-temper. Her only happiness she finds in caring for her three-year-old son, Ned. Rose's craving for friendship soon leads to an intimate acquaintanceship with John Hardin. Gradually their friendship ripens into love. Gregg is always surrounded by three grim-visaged old scientists—his only companions.

One day while Rose is visiting Hardin in the latter's library he declares his love for her. Gregg, suspicious, has followed his wife to Hardin's home and sees the scene through the window. He does not wait to see that Rose tells Hardin his request is impossible—to see her gently but firmly discourage Hardin's affection. Later, when Gregg meets Hardin in the scientist's home, a terrific fight ensues, and Rose is driven from home by her infuriated husband. Gregg retains possession of the child, Ned. Rose flees to her only relative an uncle owning a tavern in a neighboring village.

Years later Rose still remains at the tavern, having never returned to the mansion. Her only happiness is derived through friendly visits from Hardin, who has always remained steadfast despite Rose's refusals to accept his love. Ned, the son, is now grown to manhood. Gregg has developed into an irascible old man, and the old home is known as the Mansion of Sobs. Repentant over Rose's absence, Gregg works upon an elixir, which, in his state of weakened mentality, he imagines will prolong his life. Ned, the son, has fallen in love with Isabel, Hardin's ward. Ned, who has never looked upon his mother since infancy, takes Isabel to the tavern run by Rose, his intentions being wrong. Through the timely interference of Hardin, Ned's plans are thwarted and Rose meets her son face to face for the first time in twenty years. Ned, broken-hearted over the realization of what he was about to do, agrees to marry Isabel. On the night when the young folks are married, old Gregg wrecks his laboratory in a wild fury. At the same time gay wedding bells announce that Ned and Isabel are man and wife. The young people persuade Rose and Hardin to visit the gloomy old home once more. Rose, trembling with a vague fear, ascends to her room to find Gregg, half-dead, clutching at her own portrait. Then she realizes that nothing but bitter regret has filled the years of the old man in longing for her. She nurses him back to health and freely forgives, and the young wedded couple is there to bring happiness to the old home. Hardin, thankful, too, at last to see love brought to the woman he has always loved, returns alone to his library.

A MAN'S FAITH (April 3).—John Lusk, the teacher of a Bible class, is a deeply religious man. He meets in the woods Mary Forrest, a wild young product of nature, who has hurt her ankle and he carries her home. Her beauty and the daring of her unreligious nature interests him and she coquettes with him until he comes out

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of his shell of reserve. In a mad moment of passion he asks her to marry. The minister comes and they are married at the mountain home of the girl.

They are happy for awhile until the man falls back into his reserve and her frank, open nature resents his seeming indifference. He tries to force her to take an interest in religion, and in a fit of temper she throws his books on the floor and leaves him to go to his Bible class alone, and the breach between them widened. He goes to the minister with his trouble and he at first refuses to mingle with his family affairs, but agrees to, later. The Rev. Hugh Howard is a fine handsome chap and earnest in his work. The wife, not realizing what she was doing, thinks to get even with her husband and accepts the minister's endeavor to interest her. She draws him on and listens to all his teaching. In doing so she becomes fascinated by the man without his knowing it, and one day when her husband enters the doorway unseen by either she throws herself in the minister's arms. The husband leaves the house broken-hearted. He gets his gun bent on murder.

Meanwhile the minister has flung the woman from him. He scathingly rebukes her and she breaks down realizing what she has done and sobs. The minister leaves. The husband returns and without noticing his wife gets his revolver and goes to the minister's. The wife follows. Lusk enters the minister's study and tells him he is going to kill him for breaking up his home. The minister, unafraid, turns on the man and tells him that it is all his own fault that his wife has acted the way she has and that he is through with both of them. The man lowers his gun and apologizes, then exits. The wife coming along hides as he comes out. She sees him throw the gun from him in horror and thinks that he has committed murder. He goes home and she staggers forward and falls at the door, sobbing. The minister comes out and comforts her, telling her it is all right to go home to her husband. After she makes sure the minister is alive she goes home and finds her husband. They become reconciled.

SHE WAS A PEACH (April 4).—Mandy Jones is determined to marry Cy Plunket and Cy is just as fully determined that he will not. He rather inclines to a younger and prettier girl, of whom Mandy is very jealous. The church needs new hymn books and Cy is sent to town to make a selection. It takes three men to pull Mandy off the steps of the stage that takes Cy to the railroad. In town Cy gets some books and then meets with a trio of show girls and follows them into a restaurant. It was all well enough to laugh at him on the street, but something else to have him at their table. They give him the cold shoulder. But Cy is wise. The girls are drinking beer. Cy orders champagne and four glasses and the girls suddenly remember that they have seen him before. They all go to his table and have a fine time. He greatly admires Gwendolyn's photographs in stage costume and would like to take one home, but he does not dare. Gwendolyn slyly slips one into the hymn books and it is found by Mandy at the church meeting. Cy attempts to deny the photograph, but it has his name written on it. He is sent to "Coventry" by the congregation; but Mandy offers to marry him to keep him out of further trouble. He tries to evade the honor, but she has the upper hand and drives him back to church and yells for the minister. She has landed him at last.

THE EYES HAVE IT (April 4).—The chief decides that it is about time the city has a police force that is more on the lines of a regular city. He has pretty poor material to deal with and discipline is at a discount, but for a starter he posts a sign that any policeman caught drinking on duty will lose his job with suddenness. In spite of the rigid ruling the call of the glass is too strong to be resisted, and Pat Casey takes a chance and slips into his regular port for a morning nip. But the chief is on his trail and shows up just as Pat is finishing his bottle. He lands one good punch on Pat's eye, but Pat knocks him down and makes his escape. The chief did not get a chance to read Pat's number, but he is certain he will know that black eye. Pat comes back to the saloon and learns from the barkeeper that the chief has him marked. He laments his bad luck to Mrs. Casey, but that resourceful lady is not a bit worried. She spends a pleasant hour blackening the eyes of other policemen and when they come to the station the chief is all at sea. Outside Mrs. Casey waits for her spouse. The policemen spot the cause of their discolored optics and charge upon her, but when she explains that it was to save Pat's shield all is forgiven.

KALEM.

A PASSOVER MIRACLE (Special—2 parts—Mar 30).—Sam's great ambition is to become a doctor. Lena, his foster-sister and sweetheart, gives the boy the money which she had laid aside for their marriage. The two plan to be wedded when Sam graduates. Lena, who works in a sweatshop, manages to support the home by a desperate effort. Sam, however, gets in with a fast set at college, and forgets the sacrifice his sweetheart is making.

The boy meets Rebecca, a flashy stenographer. Sam is compelled to borrow money from Lena to satisfy Rebecca's craving for amusements. Sam gradually becomes ashamed of his family and, on the night of his graduation, leaves home. Lena is heart-broken, while the father vows that his son shall never darken his door again. Shortly before Passover, Rebecca tires of Sam and discards him in favor of Hyman Adler, a traveling salesman. Sam is almost frantic, but the heartless woman mocks at his misery.

On Passover Eve the boy makes his way home. He fears to enter the door, but listens outside while Lena and Ratkowitz celebrate the feast commemorating the flight of the Children of Israel from Egypt. Inside the humble home, Ratkowitz rises and, in accordance with the ancient custom, chants, "Let all who are hungry enter and eat hereof; and all who are needy come and celebrate the Passover." Sam gradually comes to the realization of his ingratitude and weeps bitterly.

Later, Lena opens the door to welcome Elijah, the Lord's messenger of peace and comfort. She discovers Sam outside, his face wet with tears. Her love for him swells up and she clasps him in her arms. In rage, Ratkowitz orders the boy to depart. But Lena reminds him of the invitation extended to the hungry and needy and causes the old man to relent. With the prodigal son back in his old accustomed place, the Passover service joyously continues.

THE RAID OF THE RED MARAUDERS (Special—2 parts—April 1).—Hal is arrested for assaulting his superior officer. Aided by Florence, his sweetheart, he escapes from the fort. A scout informs Col. Lister that the Indians are on the warpath. Despite this warning, the colonel weakens his force by sending a detachment after Hal. The soldiers are ambushed by the Indians. The Indians make an attack upon the post. Hal, from a point on the hillside, sees them about to blow up the fort. Scrawling a message on his shirt sleeve, he catapults it into the enclosure, where it is found by Colonel Lister. Hal goes to Fort Johnson for aid. Headed by Hal, the soldiers dash to the rescue. They arrive just in time to save Colonel Lister's force. In recognition of the boy's heroism, Colonel Lister restores him to duty and consents to his marriage to Florence.

PROFESSOR OLDBOY'S REJUVENATOR (April 1).—Professor Oldboy invents an electric device which restores youth. He tries it on his dog and sees the animal become a puppy. The professor objects to Dean, his daughter Anna's sweetheart, and orders him from the house. Oldboy later decides to try his invention upon himself. He orders Anna to turn the current off when he reaches the age of twenty-five. But Anna sees Dean and before she remembers her father's instructions, he has become a three-year-old infant. Struck by an idea, Dean asks the baby for permission to marry Anna. This secured, the machine is turned backward and Oldboy restored to his normal self.

THE CONFISCATED COUNT (April 3).—Elsie and Tom, a young Custom House inspector, are sweethearts. Mrs. Vanderfeller, Elsie's mother, determines that the girl shall wed a title. She takes Elsie to Russia, where they meet the Count Davidoff Needsthemoneywitz. Mrs. Vanderfeller agrees to pay the Count $500,000 if he will come to America and marry her daughter. Needsthemoneywitz agrees. Elsie writes and imparts the news to Tom. When Mrs. Vanderfeller lands in New York with her Count, Tom looks over her "declared list" and finds that the Count is not listed. He promptly informs his sweetheart's mother that the duty on Counts purchased abroad is 50% of the purchase price. In the excitement that follows, Tom and Elsie run to the minister's. Mrs. Vanderfeller discovers that she has been tricked. Dragging the Count after her, she goes in pursuit. The pursuers, however, arrive just a minute too late. While she stands staring at Elsie and her newly acquired husband, Mrs. Vanderfeller is stricken with an idea. After all, the title is the main thing. Turning to the minister, Mrs. Vanderfeller orders him to marry the Count to her.

HISTORIC OLD TARRYTOWN (April 3).—Few spots in this country are so rich in historic associations as Tarrytown. In this village Washington Irving received the inspiration which led to his penning, "The Legend of Sleepy Hollow." Here Major Andre, the British spy, was captured.

Among the interesting spots shown in this feature are the Old Dutch Church, built in 1699; the schoolhouse where Ichabod Crane once taught; Washington Irving's grave and the old Philipse Manor House, built in 1680.

FAST FREIGHT 3205 (April 4).—Andrews, the telegrapher at Flint, a lonely station, receives a message ordering the operator at Crow's Landing to hold Fast Freight 3205 until the East Bound Passenger passes. Before Andrews can relay the message, he is stricken with fever. Annie, his wife, discovers Andrew's condition and helps him to their home near the station. The girl takes her husband's place at the key. She discovers the message which should have been relayed. Horrified, Annie desperately calls up Crow's Landing.

Jamison, the operator at that station, is conversing with the crew of Fast Freight 3205 and does not hear the clicking of his receiver. Later, the freight pulls out. Delirious, Andrews knocks over the kitchen stove, setting fire to the house. Annie realizes her husband's peril. Torn between fear for his safety and duty's call, the girl hesitates. Deciding that the safety of the passengers

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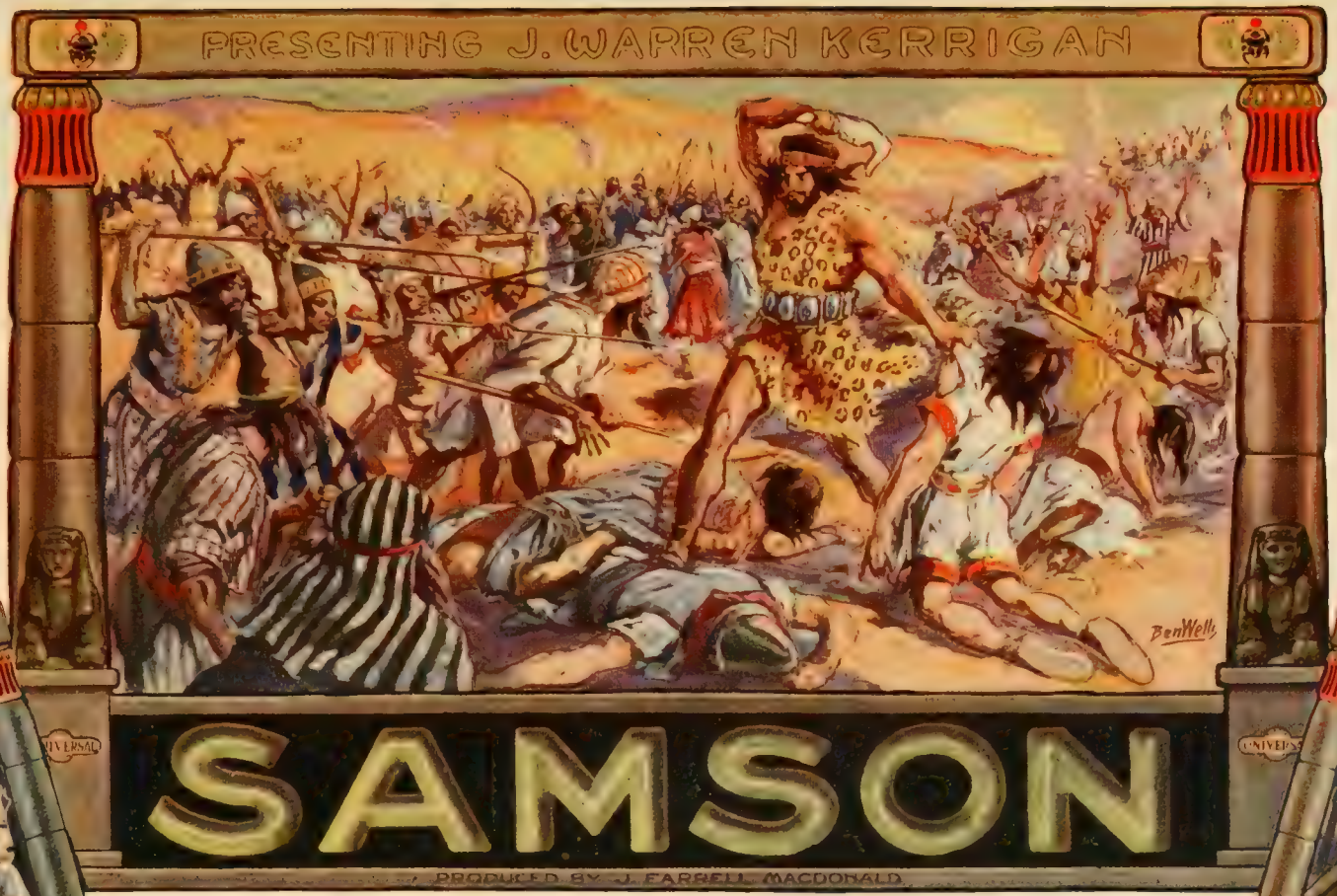

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demands that she stick by her post. Annie continues in her desperate efforts to raise Crow's Landing.

Jamison finally receives the message. Its terrible import is revealed to him. The man sees an electric work-car on the siding. He commandeers it and dashes in pursuit of the freight. Jamison having received her message, Annie runs over to the house. Dashing through the flames, she rescues her husband. At the same time, Jamison overhauls the freight and gives warning. The freight backs up at full speed and reaches the siding just as the East Bound Passenger flashes by. Word of Annie's heroism reaches the ears of the president of the road. In recognition of her heroism, the officials build a house and present it to Andrews and Annie, to replace the one which was destroyed.

THE CABARET DANCER (Special—2 parts—April 6.—Don Packard, an artist, forgets his country sweetheart, Martha, and falls in love with his model, Linee. The boy marries Linee and takes her to his home. Martha conceives a hatred for Linee when she discovers that the girl has robbed her of her lover. Don's father, a parson, is horrified when he learns of his son's worldly wife. When Linee realizes the trouble her marriage to Don has caused, she runs away. Martha does her utmost to stir up trouble.

For two years Don searches in vain for Linee, who has become a cabaret dancer. Dupree, a Frenchman, falls in love with the girl, but she repels his advances. Don enters the restaurant just as Dupree, mad with jealousy, attempts to shoot Linee. Don saves her life, but loses his sight. Linee assumes charge of the stricken man, but takes care to conceal her identity. Her voice is familiar to Don and he gradually suspects the truth. Rev. Packard, summoned by Linee, comes to the city, accompanied by Martha. Linee learns that they propose to take Don away from her and spirits him away.

Certain that his devoted nurse is Linee, Don removes the bandage from his eyes. By a clever ruse, Linee makes it appear that the mistress of the boarding house is the woman who is taking care of him. The bandage is replaced. Disappointed and heart-sick, Don determines to do away with himself. Fate, however, frustrates his attempt and Linee resumes her place as her husband's nurse. Don's father and Martha finally discover his whereabouts. Linee is seated near Don, reading one of David's Psalms to him, when the minister and Martha enter. Don learns that it is his wife who has attended him so faithfully. Touched by the girl's devotion to his son, the old minister takes her to his heart.

PATHE.

PATHE'S WEEKLY, NO. 22, 1914 (Mar. 16).—Santa Monica, Cal.—Bang! They're off! The fastest autos in the world whirl and skim and skid over the torturous course that leads to fame—or, maybe, death—in the Grand Prize race.

Rome, Italy.—William of Wied, first king of liberated Albania, makes a visit to the Phantheon.

Krugersdorp, South Africa.—Riots striking laborers throughout the Transvaal have become so frequent that 60,000 veterans of the Boer War are mobilized here to check them. General Beyers, commanding, addresses the troops.

Pasadena, Cal.—All aboard for cloud-land! Roy Knabenshue, builder of air-craft, introduces to Pasadena the first "rubberneck" sky-wagon on the Pacific Coast. Many persons go up in the air with him daily.

New Orleans, La.—Ready to sail at an hour's notice for Vera Cruz to swell the fleet there, a flotilla of torpedo boats and destroyers lies at anchor here, crews aboard, guns ready, steam-valves popping.

Vera Cruz, Mex.—The flower of the American navy lies at anchor in the harbor here, awaiting the day of Huerta's fall from power. Reinforcing the U. S. battleships are British, German and other foreign dreadnaughts.

San Bernardino, Cal.—The greatest orange crop California has ever gathered is picked and on its way East, and the growers celebrate their good fortune with displays of choice fruit.

Austin, Texas.—Texas harks back three generations to the day she threw off the Mexican yoke and became the Republic of the Lone Star. Today she celebrates, in a strenuous way, the anniversary of her freedom.

Stockholm, Sweden.—When the King speaks, the city listens. Forty thousand persons attest his popularity by gathering in the streets to hear him and to applaud.

PATHE'S WEEKLY, NO. 23—1914 (Mar. 19).—Jersey City, N. J.—Newest and keenest cutting force known to man is the oxy-acetylene flame. At 1,750 pounds pressure to the square inch and a heat of 6,300 degrees it cuts iron and steel like paper.

New York City, N. Y.—The firebug with its torch stalks through the city again. This time he fires a block of tenements and one hundred families lose their homes.

Nantes, France.—Somebody told M. Brodin, well-known aviator, to go jump in the river, and he does so from a bridge 200 feet high.

Norfolk, Va.—The super-dreadnaught, "Texas," newest and mightiest of American battleships, is accepted from her builders and formally placed in commission.

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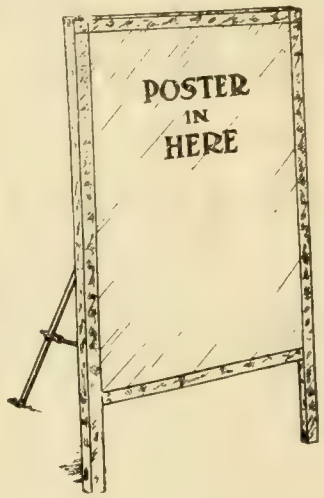

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Pasadena, Cal.—This is the cake, so hard to make, so quick to take, so good to take—the winning cake that takes the cake at Pasadena's show.

New Orleans, La.—The Detroit Tigers, champions of bygone days, tram in the Sunny South for the baseball season of 1914.

Vera Cruz, Mex.—A prison on the water-front, foul, dark, ill-smelling, where the tide sometimes sweeps over the wretched floors—that is where Huerta sends his captives to languish and to die.

Colorado, Cal.—Rival polo teams from San Mateo and Riverside play a stirring game in the semi-finals for the Junior Championship of Pacific Coast.

Groton, Conn.—The great bronze rudder of the yacht to defend the America's Cup is cast here—and the sweat and skill of a hundred men go into the mold with the metal.

Vincennes, France.—The way may be stony and steep, but the French army can make it carry supplies with its new auto wagons, here shown, built for rocks, ruts and rough roads.

WHIFFLES' NEW PROFESSION (Mar. 25).—Our friend Whiffles being short of cash decides to raise some by methods as humorous as they are shady. His mind, ever fertile at expedients, certainly concocts a strange one this time.

Enveloped in a long coat reaching to his heels and looking the part of a prosperous man, our hero goes to a hotel and engages a room. After the servant has retired, Whiffles removes his coat and shows himself to be clothed in conventional garb save for one important exception—he is trouserless! Peeping out to see if the coast is clear, he then hangs his coat and vest outside the door, in accordance with European custom, in order to have them properly cleaned and pressed for the following day. He then retires in the calm conviction that the morrow will bring him the money he needs.

The next morning the servant brings the coat and vest to Whiffles and is astonished when he is asked where are the trousers. He protests there are none, but the apparently indignant Whiffles demands to see the manager. To the manager the guest insists that the trousers were stolen and demands payment for them. To save trouble the manager assents and pays him liberally. How Whiffles pursues the fraud until it becomes noised around and how he has the narrowest kind of escape from arrest, makes the funniest kind of comedy.

Miscellaneous

CALIFORNIA MOTION PICTURE CORPORATION.

GOLDEN GATE WEEKLY, NO. 64 (Mar. 7).—Lincoln Highway Pathfinders make their start at Thirs and Townsend Streets, San Francisco.—H. E. Fredrickson, consul at-large, San Francisco Chamber of Commerce, bids tourists "God-Speed".

Famous Monument in Golden Gate Park.—Francis Key Scott, author "Star Spangled Banner".

Oakland's Skeeter Fleet, only Automobile Patrol of kind in America.—Mayor Mott and Chief of Police Peterson make inspection.

Promising Lightweights in Action.—Joe Azevedo puts in strenuous day at his training quarters.

The Los Angeles Deluge.—Pigeon Farm, containing half million pigeons totally destroyed, the birds hover around remnants of homes. Five room house undermined and stood on end: Salt Lake R. R. Bridge of concrete and steel changes into mass of twisted metal, completely tying up traffic. Spur Line over river washed away nearly a million dollars loss on Arroyo Seco, a small stream.

Chris Theophelos, World's Champion Light Heavyweight Wrestler.—Nineteen year old boy, who won title in first professional match shakes hands with former champion Jack Donovan, after which he displays remarkable physique and demonstrates holds that won championship for camera.

Dr. Aked's Congregation Lays Cornerstone for 1st Congregational Church.—Impressive ceremony at corner of Post and Mason Streets.

GOLDEN GATE WEEKLY, No. 65. (Mar. 14).—Santa Monica Road Course New Mecca for Automobile Racers.—America's classic Vanderbilt held in California for the first time. Veteran Ralph De Palma wins with giant Mercedes. Grand Prix breaks all speed records. Edwin Pullen drives Mercer to first honors.

On March.—Troops leave Presidio, San Francisco, for Mexican border.

General Kelley's Army of Unemployed.—Demonstration on Emeryville track, Oakland. Non-descript army prepares to resist mandate to move on and several hundred armed deputy sheriffs and policemen of Oakland department enforce order.

Scenes of Sutro Gardens and Beach, San Francisco.—City's Municipal Band gives open air concert.

Sunset on Pacific.

Who Can Pick a Champion.—Promising boxers make things lively in training camps of Bay region.

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UNIVERSAL.

BISON.

THE LAMB, THE WOMAN, THE WOLF (Three Parts—April 4).—The Lamb is one of these gentle young men who spend their lives looking after the affairs of others and in the meantime lose all the best that is the heritage of the young. This particular Lamb is devoting his life to his invalid mother and in his spare moment editing a weekly paper. The citizens of the small western town deride the editor and his paper. But there are two persons who have faith in him, and they are the Woman and his mother. He loves the Woman deeply, but would not propose marriage because he deems it would be unjust to saddle an invalid upon a young wife.

After an absence of five years, the Wolf, a husky mountaineer, who is sure of himself and devoid of the finer instincts, visits his home town. He had an old love affair with the Woman. He again renews the suit for her hand. She is captivated by his masculine force of character and accepts his proposal of marriage. They are married and the Wolf takes the Woman to his hut in the mountains, where he is the agent between a stage line and a mining company.

The monthly payroll money for the miners is delivered to him by the stage company and he turns it over to the mining company. The Woman learns of her mistake in marrying the Wolf. He is all the things she least suspected, a brute, an egotist without sentiment, or love for her.

In the meantime the Lamb's mother dies. Nursing this sorrow and the hopeless love for the Woman, he goes into the mountains in search of solitude. He falls in with a band of outlaws and at first is a visitor among them. Word travels to the village that he has actually become an active member of the band. He becomes a marked man, shunned and ostracized. He then determines that he will afford the village people cause for their fear and hatred of him. He becomes an outlaw and grows as coarse and as hardened as he was previously gentle and refined.

The Wolf decides that as he is now thoroughly tired of the Woman, he will steal the payroll money left in his keeping and leave her. On the night set for the theft the Woman is alone guarding the money. The Lamb also has decided to steal it and he arrives first and is admitted by the Woman. He recognizes her as his first and only love, but she does not recognize him. To quiet her suspicions he lays his revolver upon the table. Presently some one outside is heard tampering with the lock. Each thinks the intruder a confederate of the other.

The Woman covers the door with the Lamb's revolver. A masked man enters and she shoots and kills him. It is her husband, the Wolf. She then recognizes the Lamb and with the new light that comes into her face and into his face, it can be seen that in the future a different, better life is in store for each.

IMP.

THE BLOOD TEST (2 parts—April 2).—Walter Johnson, a young mechanic, has invented an automobile attachment that will revolutionize the trade. Williams, for whom he works, is desirous of purchasing it, but his superintendent prevails upon him to allow the idea to be stolen, then discharge Johnson. Slavery has so enmeshed himself in Williams' affairs that the latter can hardly call his soul his own. Williams' daughter is in love with Johnson and overhears the plot to steal the invention and on Slawery's exit, upbraids her father for listening to such a scheme. She sees Johnson and tells him of the plot.

Johnson the next day is discharged, and Slawery hires a sailor to steal the blueprints of the invention. Admanson, the sailor, then starts to blackmail Slawery, telling him that he will reveal all if he is not well paid. Slawery defies him, so Admanson tries to regain the blueprints from Williams' house. Williams hears some one breaking in his library and confronts Admanson, and in the subsequent struggle Williams is killed. Johnson has been meeting Grace clandestinely, and is accused by Slawery of the crime. A strong circumstantial case is made against him, as he had been seen leaving the house at the time of the murder. An uncle of Grace's, who is a physician, secures a piece of the glass that Adamson broke from the window to open it. In doing this he cut his hand and a microscopical examination that the doctor makes shows that the blood adhering to the pain is from a man suffering from Kala Azur, an incurable oriental disease. The doctor, believing in Johnson's innocence, advertises that he has a sure cure for the dread malady. Admanson answers the ad, and the doctor charges him with the crime, and on being taken to the district attorney, he confesses all. Johnson is released and is welcomed by Grace.

NESTOR.

CUPID INCOGNITO (April 1).—Frank Graham, rich mine owner, is fatally injured by an explosion. On his death bed he confides to his friend, Jim Blake, all his plans concerning his daughter, Angela's, future. He makes him promise to watch over her. His fortune he places in the hands of his brother, a New York banker, to be held in trust for his daughter until her wedding day; the fact of her being an heiress to be kept secret in order to insure her safety from fortune-hunters.

Angela comes East to live with her brother's family. She is treated as a servant, her cousin, Honora, doing all she can to make her life wretched. Graham permits this, not knowing that Blake shares the secret. He has decided to keep the money for himself. Honora has been betrothed to Jack Falkner, son of her father's friend—an arrangement of the parents. They have not met for years.

Jack, desiring to study the real character of the girl, secures the position of chauffeur. His eyes are opened to Honora's despicable character. He falls deeply in love with Angela. He asks her to marry him. Graham, anxious to rid himself of the girl, gladly consents. Angela telegraphs to her father's friend, Jim Blake, of her approaching marriage. He comes East. Jack's identity is disclosed at the service to the chagrin of the Graham family. Jim Blake has a private interview with the banker, and forces him to make restitution.

SUCH A VILLAIN (April 3).—Showing ends to which the power of hypnotism may be put when exercised by an unscrupulous villain. The villain selects a country girl for his victim. After a few passes she is in his power. He leads her through a dark, crooked tunnel into his den of iniquity and there he compels her to play the piano for him.

Victoria, the villain's second victim, is equally as innocent as the first, but she has a sweetheart, Eddie. The youthful hero follows to the den of iniquity. He finds a book on mental telepathy and thus he learns the secret of the villain's power. He puts his hypnotic power against that of the villain and the atmosphere is literally saturated with telepathic waves.

In this midst of a terrific battle between the two minds a negress comes up the street. She becomes tangled in the thought waves and is drawn to the villain, while Victoria escapes with Eddie. Slaves of the villain's evil power kidnap Victoria. There is another battle for hypnotism supremacy—Eddie urging on the police and the villain directing his crooks. Virtue wins, however.

REX.

IN THE EYE OF THE LAW (April 2).—Robert Carlton, amateur detective, receives a call from a friend in the secret service who explains that a number of banks are hard hit by a band of clever currency imitators. Carlton agrees to work on the case. He learns that the president of the First National Bank associates with a well-known crook. Carlton is engaged as the banker's chauffeur and one night follows the banker to a hut on the water front, where the spurious currency is made. He learns that the counterfeit money was put in circulation with the aid of the banker, and that the crook has turned blackmailer.

Carlton sends word to the secret service man to be at the banker's house that night. That night the crook shoots the banker and escapes. Carlton is the first person on the scene. The banker's daughter discovers him there and believes him to be the guilty party. Instructed to keep his identity a secret, Carlton allows himself to be arrested. The government agent then examines the retina of the dead man's eye with a powerful magnifying glass. On the day of Carlton's trial the crook shows up in the audience. The secret service man produces a photograph of the dead banker's eye. In the retina can be seen an image of the crook. He looks at the picture and commits suicide. The fact that the banker was crooked is concealed by Carlton for the daughter's sake, and in the end there is the suggestion of a future romance between the amateur detective and the banker's daughter.

ECLAIR.

THE CABALLERO'S WAY (Three Parts—April 1).—The Cisco Kid, a young Mexican desperado, reigns supreme among the rough miners and rangers who fear his deadly aim. He is in love with Tonia, the daughter of an old sheep herder. She is a sly coquette and almost maddens Cisco by her changing moods and capricious pranks. Cisco visits the general store, takes what he wants, but pays for nothing. A crowd of rangers pursue him. One of them is shot. Later, Cisco shoots an American who has been too attentive to his girl. The sheriff, with a posse, starts in pursuit. Later, the sheriff is found stretched in the sand with a bullet hole directly in the center of his badge. Baffled and disgusted, the rangers ride away and a week later Captain Duval, Commander of the Army Post, is notified that the Cisco Kid's career of crime must cease at once. The order is forwarded to Lieutenant Sandridge, a handsome young officer in command of the nearest post to the Kid's scene of crimes. In the course of his search for Cisco, Sandridge comes upon the house where Tonia lives. He is taken by the bright face and bewitching manner of the little Mexican girl and she, in turn, admires the lieutenant. After a time, she finds that a true love for the young American officer is slowly taking hold of her finer nature.

Cisco has been hiding in the mountains. He comes to his sweetheart and suspects that she has ceased to love him for someone else. Then he intercepts a note that the girl is sending to the American. Cisco supplants it with one of his own writing, which reads: "He has come and suspects. To prove I am true I must ride to town in his clothes tomorrow. He will ride in mine. Come at sunrise. Kill this man that I may be thine alone." The lieutenant sets forth to kill the Kid. Nearing the house he perceives a figure emerging. He orders it to halt, and getting no answer, fires. The figure topples forward, and rushing up, Sandridge finds that he has killed his beloved Tonia. Too late, he sees through the trick of Cisco, but he swears to capture the outlaw and not to sleep or eat until he does. Then starts a chase which lasts for days. He brings Cisco back, cowed and submissive, to the sheriff, who waits with a rope. As the outlaw is being led away, Sandridge gently takes a flower Tonia had given him from his pocket and presses it gently to his lips.

IN AN OLD TRUNK (April 5).—In an actors' boarding house there exists a counter bond of sympathy a little slavey and Mildred Brown, an actress seeking an engagement. One day, while the actress goes on her rounds to the manager's office, the little girl creeps into her room. She opens the actress's old trunk and brings forth the dress in which she had played her star engagement. The child's fanciful brain immediately conjures up visions of the stage and its many attractions. Clasping the dress tightly in her little arms she lies on the bed, where she falls asleep, and dreams a tale of romance and adventure. The actress returns, and opening the door, finds the little slavey dreaming peacefully away. She awakens her and after hearing about the astonishing adventures the little girl has been having, gently explains that she has just received a contract from Frothingham and that as they need a little girl in the piece, she is taking the little slavey with her, away from drudgery and hardship, into a life of kindness.

VICTOR.

GRAND DADDY'S GRAND-DAUGHTER (April 3).—To devoted grandparents, their grand-daughter remains just their "Baby-Girl." When Dick Lloyd comes a'wooing, grandfather Payton is aghast and refuses to give his consent to the engagement. Irene finds an ally in her grandmother and with her assistance and consent, elopes and marries Dick. Payton, when told of Irene's marriage, is furious and vows never to forgive.

A year passes. Payton has not been to see Irene and her husband. Mrs. Payton visits them frequently—and after each visit Payton sees that his wife's mysterious smile grows happier. Thoroughly curious, he calls on Irene. A great light falls upon him when he sees the wee garment she is fashioning. His enmity forgotten, he embraces Dick and the united families go on merrily. Payton returns from town with a hobby horse for his "Great-Grandson to be." Much to his surprise and indignation, Mrs. Payton informs him that she is preparing for a "Great-Granddaughter." Relations become strained and the rivalry between them waves fast and furious as they vie with each other in purchasing toys for baby boys and baby girls. Then the great moment arrives and Grandfather and Grandmother are both happy 'cause it was twins"; a boy and a girl.

UNIVERSAL.

ANIMATED WEEKLY, NO. 106 (Mar. 18).—St. Louis' Disastrous Midnight Fire.—Thirty dead and many missing as fire destroys Missouri Athletic Club building and Boatmen's Bank, in which $1,500,000 are buried in vaults under tons of wreckage.

Federal League Breaks Ground.—More than 5,000 fans crowd on vacant lot to witness Federal League officials turn first shovelful to earth for new baseball park.—Chicago, Ill.

President Announces Engagement.—Secretary of the Treasury William G. McAdoo to wed Eleanor Randolph Wilson, youngest daughter of Woodrow Wilson.

Drunkards' Wives Complain to Governor.—Gov. West sends his secretary, Miss Hobbs, to investigate deplorable saloon conditions in Cove, Oregon.

French Patriot's Funeral.—Impressive ceremonies mark burial of Paul Deroulede, the noted Frenchman.—Paris.

Fashions.—Attractive styles for the summer pattern materials. Made from Ladies' Home Journal Patterns.

Novel Trap Shooting Tournament.—Many well-known sportsmen compete for championships on roof of Grand Central Palace, 250 feet above New York City.

Filipinos Sent to Washington.—Delegates Quezon and Earnshaw before departing for the United States to work for the independence of their people.—Manila, P. I.

New Masonic Temple.—With exercises of singular

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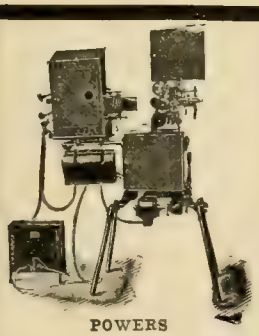
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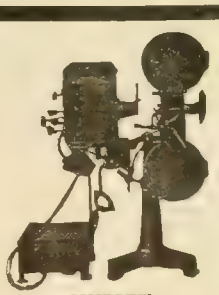
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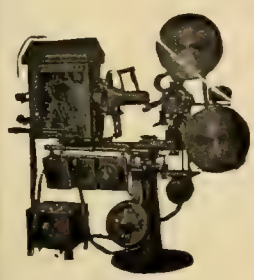
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beauty the Grand Lodge of North Carolina lays corner-stone of its new home in Charlotte.

Midnight Mishap.—S. S. "Newport News" collides into "Northumberland," causing considerable damage, near Washington, D. C.

Testing Non-Sinkable Lifeboat.—U. S. Steamboat Inspectors witness remarkable exhibition of all steel lifeboat, holding 50 people and fitted with gas engine and wireless.

Grand Prix Races.—Thrilling feats are performed at the Fifth International Auto Races.—Santa Monica, Cal.

Cartoons by the World Famous Caricaturist.—H'y. Mayer, editor-in-chief of Puck.

FRONTIER.

WHY KENTUCKY WENT DRY (April 2).—Colonel Bourbon and Colonel Sourmash are deadly foes. Sourmash's son and Bourbon's daughter are secretly engaged to be married. A revenue spy runs across Colonel Bourbon's still and reports the discovery to his superior, who starts with his men to the scene. Molly and Jimmie, at the still, are forced to hide in empty barrels when they see their infuriated fathers coming. Bourbon and Sourmash indulge in battle, during which the barrels in which Molly and Jimmie are concealed are started rolling down the mountain side. Barrels of liquor are upset, their contents flowing into the mountain stream.

The revenue officers stop by the stream to rest, and soon find that the water of the stream is far more refreshing than expected. Bourbon and Sourmash continue their fight on the edge of a cliff. Both finally go over. They fall on the revenue men, who capture them. Molly and Jimmy roll in the scene in the barrels. Jimmie, putting the revenue men to rout, succeeds in ending the feud that existed between his father and Bourbon.

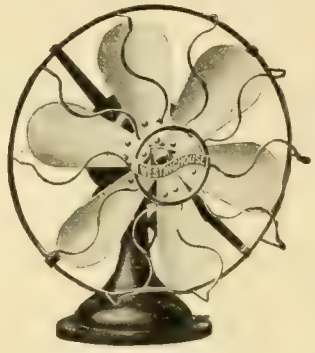
STRANGE EVIDENCE (April 4).—Arthur and Willis quarrel over Edythe. She has shown her preference for Arthur, who has threatened to whip Willis. Willis, the paymaster at the mill, is found in the morning in his office badly beaten up, with the payroll missing. Suspicion leads to Arthur. He is arrested and held for trial. In the paymaster's office Edythe finds a heel. Later, when she sees a tramp with the heel gone from one of his shoes she surmises that he is the guilty party. This, in fact, proves to be correct, and Arthur is released and, of course, wins the girl.

CRYSTAL.

GOING SOME (Mar. 31).—Pearl and Harry ask her father's consent to marry. He refuses. They decide to elope. He learns of it and 'phones the minister and the Justice of the Peace not to marry them. When the young couple call, they are refused. They get an automobile and Pearl kidnaps the Justice of the Peace. Their chauffeur gets drunk while waiting. He goes at a fearful rate of speed, over mountains, through lanes and streets. The Justice, worn out and scared to death, finally gives in and agrees to marry them if they will stop. The chauffeur is induced to desist and the pair are married.

ONE HAPPY TRAMP (Mar. 3).—Morey, an author, goes looking for local color. He meets a tramp and has him agree to change places with him for a day. The tramp is installed in Morey's home. Morey meets another tramp who steaks a meal. They are both arrested. Morey tries to get out, but when he declares his identity he is laughed at. The tramp meanwhile is having the time of his life, ordering Morey's valet around and drinking his good liquor. A young woman calls with a letter of introduction to Morey and the tramp entertains her. He disgraces himself and puts Morey in wrong. Morey is finally released and the tramp is kicked out. The author vows never to again seek atmosphere.

THE LADY DOCTOR (April 5).—Dr. Kelly is called away on an important case. He leaves his office in charge of Dr. Mary Deer, a vivacious young woman, who has just graduated from college. Mr. Maguire's wife gets sick. He sees Mary Deer and decides to get sick himself. The same procedure happens to Mr. Bergman and Mr. Burke. They all feign illness. Bill, the husky of the town, pleads sickness. She, seeing the game that is being played, decides to teach them a lesson. She scares Bill by putting him on an operating table. Bill thinks better of his health and runs. Maguire is given the electric treatment. He is unable to let go of the apparatus. Burke is put on a contrivance and whirled around. Bergman is locked in a small compartment with just his head protruding. The box is heated up. Mary Deer is unmerciful. Finally Dr. Kelly returns. He takes in the situation and gives them the laugh.



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UNIVERSAL IKE.

WHY UNIVERSAL IKE LEFT HOME (Mar. 31).—Universal Ike accepts the position of ranch-foreman. Practically the first thing he does is to get in "Dutch" with the cowboys. To further increase his troubles Mrs. Ike develops a platonic friendship from the ranch owner.

Riding his donkey to town, Ike meets a young woman. He follows her to the hotel. A flirtation begins, which is interrupted by the arrival of his enemies—the cowboys. The hotel is full and Ike is given a bed upon the porch. While Ike is flirting with his soulmate the cowboys place a dressmaker's model in his bed. When he retires he discovers his bedmate. He tries to awaken the model. He tickles its papier-mache feet, but all to no avail.

In the meantime the cowboys carry the gossip to Mrs. Ike. Ike hears her coming, and fearing to be caught, crawls into the nearest window. He finds himself in a woman's room. She screams and grabs him around the neck. Mrs. Ike hears the noise, enters the room and saves poor Ike from the wicked woman.

POWERS.

THE ROMANCE OF AN ACTOR (2 parts—April 2).—Lloyd Meredith, an actor and dramatist, is at the height of prosperity one season while the next he is at his best extremely. When the story opens he has just finished and had accepted a drama in which he is to play the title role. At the opening performance, Alice Warren, the daughter of well-to-do people who hold actors in disdain, becomes madly infatuated with Meredith. Her parents labor with her, but she is of an independent spirit and writes the actor, declaring her love and expressing her determination to see him often.

At her solicitation he admits her to his dressing room. He asks her if she does not realize the folly of writing sentimental notes to actors. The girl breaks down and leaves. Meredith takes an interest in the girl and their acquaintanceship ripens into love. Against the wishes of the girl's parents they are married. Meredith sinks all of his money into a beautiful home, but neglects to have it insured.

One night their house burns to the ground and Meredith has a hard time in saving his wife from the flames. While he is fighting for her life he is wounded in the eye; his face is disfigured. Meredith is again poor and begins to write another play. The young wife does not enjoy life with the wolf at the door and she begins to lose interest in her disfigured husband. Despite his objections she goes to work as a stenographer for the manager of a mill and finally she decides to leave her husband for her employer.

The playwright is so poor that he can't even pay the gas bill of 89 cents. However, he sells his play and returns home to tell his wife. He finds her note, saying that she has left him for another. This is more than he can bear. He stops up a crevice which might admit air, turns on the gas and throws himself upon the bed to await the end. In the meantime two other things are taking place. The wife has decided that she loves her husband and is returning to him. The gas company has decided that Meredith's bill cannot run longer and a man is dispatched to turn it off. As the gas man turns off the gas in the basement, the wife is trying to get in her apartment upstairs. The landlady unlocks the door—Meredith comes to and the gas man enters with the announcement, that "You'll have to pay that 89 cents before you get enough gas to commit suicide."

A BAD EGG (Mar. 30).—Lauretta Queenin is a country girl, and despite the fact that she is forty she is inclined toward love and romance. She writes her name and address upon an egg intended for market. The egg finds its way to Warren, a newly married business man. As a joke Warren writes to Lauretta, avowing his love and requesting her to send her photograph. He signs the name and address of a friend, Kenneth Kline.

On receipt of the missive, Lauretta sends her picture to Kenneth. His wife receives and destroys it. The following day Lauretta wires Kenneth that she is on her way to him and will arrive the next afternoon at 3:15 o'clock. The town constable finds the original letter to Lauretta. Believing that she is being enticed to the city by Kenneth, the constable wires the city police the particulars.

Warren accompanies Kenneth to the railroad station. They meet Lauretta, take her to a restaurant and explain that they are married and that it is all a joke. The wives of the two men locate them in the restaurant. Kenneth and Warren escape unnoticed. The wives enter into the heated argument with Lauretta, which finally results in the arrest of all three women.

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VICTOR.

SEALED ORDERS (Two Parts—Mar. 30).—Crooknose is a child of the slums. The slums is his mother, dark alleys his father and his family is composed of the crook, the gambler, the demi-monde and the policeman. But despite these family connections Crooknose is organically a decent fellow. He believes in a "square deal." He insists on a "square deal" and as a result he commands the respect, which comes of fear of the gamblers with whom he associates.

One day while Crooknose is a party in a quiet game of poker another incident of importance to this story is taking place in a nearby crockery store. Katie, a young saleswoman, and Crooknose's idol, sells a vase to a customer. The buyer of the merchandise asserts that she gave the saleswoman a $50 bill. Katie says no and she is discharged. While seeking employment Katie falls into the hands of a procuress who offers her the position of housekeeper for two girl artists. Unsuspecting of the nature of the employment, Katie accepts the offer. The procuress leads Katie to her establishment. The innocent girl only too soon discovers the danger which threatens her. When she attempts to leave the infamous dive she finds that she is a prisoner and that a common person is her jailor.

In the meantime Crooknose catches one of the players cheating. He draws his revolver, pockets the money on the table, which is rightfully his, and retreats from the room, holding the other gamblers at bay with his firearm. The proprietor of the house telephones to a number of confederates downstairs and instructs them to rob Crooknose of his winnings.

Crooknose is "wise" to their game and he leaves the building by way of the roof. A hot chase over the tops of buildings ensues. In looking for an opportunity to reach the street Crooknose peers through a skylight and sees Katie, the object of his secret love, struggling with the pander. He jumps through the skylight and goes to her rescue. The gamblers follow and a one-sided battle begins. Crooknose is all but vanquished when Bullneck Gannon, a policeman and an old acquaintance of Crooknose, and an admirer of Katie, breaks into the room and turns tide of battle against the gamblers. There is a little scene in the hospital that night, when Katie visits Crooknose and the policeman, which suggests a future romance between Crooknose and the girl.

THE MONSTER AND THE GIRL (4 parts—Mar. 25).—Two old fishermen sitting outside of their cabin see a boat at sea on fire. They rush to the life-saving station and report what they have seen. The ship is destroyed and the passengers are lost with the exception of a little boy. One of the old fishermen, who has a little girl the boy's age, decides to adopt him. The children become very fond of each other. Ten years later a New York lawyer comes to the fishing town and wants to adopt the child, but the boy is old enough to decide for himself, and does not want to go. The case is brought to court and it is decided that the child remain with his adopted parents, but that they place the money in the hands of a banker and the guardianship of the lawyer. Not very long afterward the banker is on the verge of bankruptcy and borrows from the boy's money. He has no means of returning it and decides to sell the boy some worthless stock in an unformed corporation. On his visit the banker falls in love with the young girl, now grown to be a beautiful young lady. The boy becomes jealous and seeing the banker kiss the girl fights with him on the edge of a cliff, from which the banker, who is not badly injured, falls. The boy, repentant, helps the banker to his father's house. The girl falls in love with the banker and elopes with him, but he soon neglects her for his gay companions and she returns to her father's home. The banker plans a robbery upon his own bank and is aided by crooks, who dig a tunnel under the bank and enter through the floor of the office. But the banker has already taken the money his confederates seek and flees to the fishing village where his wife is living with her parents. He is followed by the crooks, who trap him into giving them the stolen money. Having been seen by his wife's people, he takes the clothes from a body which is cast up by the sea, placing his own suit upon the unfortunate victim of the waves and placing a suicide note in the coat pocket. He tracks the crooks to a dive in the city and attempts to recover his stolen wealth. In a spectacular fight he follows one of his assailants down a fire rope from the window of a tall building, grappling with him in mid-air. The terrific struggle which ensues ends by the banker plunging headlong to the street below, thus ending his miserable career. The boy and girl live and love, as in their childhood, down by the sea.

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BEAUTY FILM.

SWEET LAND OF LIBERTY (Mar. 31).—Filippo, a rather prosperous peanut merchant, receives a letter from his wife, stating that she will shortly arrive in America. On his way home, he finds a lost child and, being unable to learn where she lives, takes her to his own home. He is seen, followed and arrested, and is unable to meet his wife when she arrives. His wife, finding no one to meet her, and in a strange country, soon becomes destitute and in desperation steals, is caught and also locked up. Upon the day of the trial, by chance Filippo and his wife's trials come upon the same day. They meet. Overjoyed, they explain to the judge and are both dismissed. Their little home is brightened by the presence of wife and son, and the reunion is celebrated by a "spread."

AMERICAN.

THE TOWN OF NAZARETH (2 parts—Mar. 30).—Rosney, as a young man, is jilted by the girl he loves, in favor of another. As years roll by he keeps an ever watchful eye over the welfare of the girl, Mary, at the same time achieving a success that brings him to the attention of the outside world. When Mary's husband, failing to win success in the town, and losing the money saved for his son, Frank's college education, complains that no success can be won in Nazareth, and plans to go to the city. Rosney remembers the old saying, "Can anything good come out of Nazareth," and attempts to dissuade him. He fails. Walter, the husband, sneaks away and is not heard from. Rosney, unbeknown to Mary, succeeds in replacing the missing college money, and her grief is tempered by the knowledge that Frank will get his college education.

Frank returns from college and takes up some experiments which results in the discovery of a dyeing process much desired by Wilson, a large manufacturer of cloth. Frank, of course, does not know the value of his discovery, nor is Wilson aware of it, but Wilson visits Rosney with his daughter, Miriam, and an attachment springs up between Miriam and Frank. At this time definite news of the disgraceful death of her husband is brought to Mary, and the shock results in a serious illness. Just as she is getting better Miriam foolishly dares Frank to come to the city and make good. He takes the dare and leaves against his mother's pleas—an additional shock that brings a relapse.

Frank, in the city with Miriam, receives word of his mother's condition and has his eyes opened to his selfishness, and, renouncing Miriam, he hurries

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home. Rosney, sensing Frank's trouble, explains to him through the immortal "mousetrap," saying he can win success in Nazareth as well as elsewhere, and, sure enough, a coat of Miriam's, left to be dyed, reveals to Wilson the existence of some better process. The threads are quickly gathered together, even Rosney receiving his reward when after years Mary looks up in his eyes with a new and greater love than she had ever known before.

THE CERTAINTY OF MAN (April 1).—The cock-sure deputy sheriff, through circumstantial evidence, places the positive guilt of a certain crime on a man he had previously esteemed a friend. His sworn testimony on the witness stand in the murder trial convicts this man, the foster-father of his sweetheart. The real murderer is a well-known bandit, who in an attempted hold-up kills the man whom at first he merely intended to rob.

The deputy is called to another town to identify the man who has been severely wounded, and in him he finds the real murderer who, on his death-bed, confesses to the crime. The deputy telegraphs the circumstances, having, as he thinks, ample time to prevent the execution of the law, which has decreed death on an innocent man. As he enters a room, a clock which has been set wrong by a boy who had also the cock-sure instinct that his watch was right and the clock wrong, shows the times as 3:23 and the execution had been set for 3:00. Without stopping to reason, the cock-sure man loses his nerve as he realizes he alone is responsible for the death of his former friend. He goes absolutely mad and rushes to the mountains.

Meanwhile, the governor has received the wire in time to release the prisoner, who is returned safely to his home. The deputy wanders near his home town and even attempts to kill the girl he loves, but fortunately his reason is restored by the appearance of the man he had been instrumental in condemning and the girl he had always loved again comes into his life.

KOMIC.

AFTER HER DOUGH (Mar. 25).—A very wealthy heiress decides to make her home in Quietville and realizing her immense fortune in jewels as well as money needs protection, she has the police stationed around the house. Of course, the news travels and attracts the Yeggs as well as the Anarchists—haters of society.

The Yeggs decide to represent themselves as police so visit the station house and after applying the poison needle to the sleeping policemen don their clothes and send their pal to rob the house of the heiress. They then wait to get word from him that his job is complete so they can help him carry off the loot without being suspected. In the meantime a citizen oversees the anarchists plotting and phones the police. The imposters, thinking it is their pal hasten to the house mentioned and run into the anarchists den who have been previously informed of their coming.

Alas, the fake police are met with a warm reception. In the meantime the heiress phones. The police who by this time have recovered. They hasten over to her home and catch the crook at work. The anarchists chase the imposters back to the police station and end their schemes with the aid of a bomb. When the police return to the station with their prisoner they find their pals gone on to the sweet hereafter.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 64 (Mar. 18).—Royalty Roves.—Spanish King and Queen and the Prince of Battenberg visit Ancient Churches in Madrid.

Polar Bears Enjoy Winter Weather.—London zoo inmates highly pleased with icy blast.

California Orange Show.—Annual exhibition of golden fruit is held at San Francisco.

A New Life-boat.—London officials successfully try out an unsinkable craft.

32 Lives Lost.—Missouri Athletic Club burns in St. Louis with terrible results.

Hats.—French milliners designing both small and picture chapeaux for coming season.

Automobile Turns Somersaults.—Santa Monica Races in California prove an exciting event.

The Latest Curtiss Flying Boat.—Aeroplane inventor experiments in Florida waters with his new craft.

Smallpox in Sydney.—Australian city compels thousands to submit to vaccination.

Open Switch Causes Wreck.—Disastrous smash on N. Y., O. & W. at Port Jervis, N. Y.

Apartment Houses Burn.—Long row of high buildings goes up in flames in New York.

"Vulkan" Sinks at Hamburg.—German boat goes to the bottom while in Harbor.

Hard Times for Alaskan Elk.—Government feeds herds during winter in northern territory.

Under-Ice Fishing in Russia.—Food supply landed under extreme difficulties.

MAJESTIC.

THEY WHO DIG PITS (Mar. 24).—Angered that his insolent advances toward Margy should be resented, Jebson, moonshiner, enters upon a systematic robbery of Josiah's still. Being caught, Jebson is by Josiah vigorously forced to return all of the stolen liquor. Jebson, infuriated, vows vengeance. Burying his own still, Jebson puts a revenue officer on Josiah's trail, but is in a most clever way outwitted by Hal, whom Margy favors. Not satisfied, Jebson unearths his own still, points same out to the revenue officer and lays the responsibility upon the shoulders of Josiah. Evil is at the height of its triumph when there comes a sudden turn of events that sends Jebson staggering into his own pit.

THE WARNING CRY (Mar. 27).—Dawn Westley a young opera singer, is in love with Robert Joyce. Dawn becomes interested in Leppo, a young Italian violinist, whom she and Joyce find playing in the streets, and be becomes Dawn's protege.

Joyce proposes to Dawn, but she refuses him, feeling that such a step would hinder her operatic career. He no sooner leaves her when she changes her mind and writes him a note to return, which she intends to send the following morning. That night she encounters a burglar in her home, and the shock brings on temporary paralysis of the throat, which causes her to lose the faculty of speech. When she realizes that she cannot speak, perhaps for years, she tears up the note to Joyce and leaves for her summer home, in company with her mother and faithful Leppo.

Some months later she accidentally encounters Joyce and the love tangle is straightened out, but not until Leppo, who has taken a decided dislike to Joyce, tries to take his life. He is stopped by Dawn who, through fright, regains her voice.

ATONEMENT (2 parts—Mar. 22).—Felix, while excavating under the cabin he is building for his bride-to-be, strikes water, and builds a well directly beneath the kitchen. He is so busy hurrying the cabin to completion that he has little time to see his sweetheart. Julie's father has taken a young city man, off on a hunting trip, to board, and the motherless, ignorant little Julie is no match for his allurements. Felix, on one of his Sunday visits, meets the hunter, but his suspicions are not aroused. Brookes leaves early one morning before Julie is up, pleading urgent business to Old André. When Julie finds he is gone, she is face to face with the world-old problem. Afraid to confess to her stern father and unsuspecting lover, she flees to the woods, intent on self destruction. Her lover, worried and puzzled by her strange behavior, follows in time to prevent her from suicide. In desperation she confesses her guilt. The outraged lover swears vengeange upon her betrayer; but his love for the girl is unchanged and he insists upon marrying her at once. The sacrifice proves futile, for slanderous tongues wag, and Julie is convinced that Felix can never live down her sin. Biding her time, she resolves upon self destruction as the only solution.

Felix starts for the village to match some heavy iron spikes. He is barely gone before Julie attempts to carry out her designs. Finding the gun empty and the revolver in Felix's possession, she hurls herself into the well beneath the kitchen. Felix has returned for a forgotten article, and plunges in after her. He gets a foothold on the jagged rocks of the wall, fastens the well rope about Julie's waist and starts to climb up, when the rope breaks and he is left floundering in the water with his unconscious wife. He gets his foothold again, fastens the rope about her shoulders, drives one of the heavy spikes into the plaster, and in this way reaches the swinging shelf at the top of the well on which the butter, etc., is kept. He rescues the girl after a struggle. Very soon after this a boy is born, and Felix has an aversion for the baby, and rushes forth into the woods, bent upon slaying Brookes.

Twenty years later, Jules, a sturdy handsome youth, is supporting Felix with his earnings as guide at a new summer hotel. Through an envious guide he learns the story of his mother's life, which Felix had kept from him. Demanding the truth from Felix, the latter tells Julie's story to her son. Jules vows to be avenged when Felix is no longer a daily care. Three years later, Robert Brookes brings his wife and son, Robert, to the old haunts, locating at the hotel. Brookes accidentally shoots himself in the arm while out hunting with Robert, and Jules come to their rescue, taking Brookes to the cabin. They leave Felix in charge of Brookes while they rush off for the doctor and to tell Mrs. Brookes of her husband's injury. At the hotel Jules hears the name of the injured man, and recognizes it as his father's. He starts back bent upon revenge, but is intercepted by Robert. In his fury, he tells Robert his father's story. Mrs. Brookes overhears it. In spite of her anguish at the revelation she pleads with Jules until he softens and foregoes his vengeance for her sake. Meanwhile, up in the cabin, Felix has recognized his ancient enemy. His physical infirmities are forgotten as he faces Julie's betrayer. Brookes backs away in terror from the hatred and fury in Felix's face, and steps backward into the open well. Felix rejoices in the workings of destiny, slams down the door, and gives way to his glutted vengeance. When the little party arrives, they find Felix gloating over his enemy's death. He falls lifeless as they enter. Mrs. Brookes expiates her husband's sin by adopting his illegitimate son, and giving him the comforts rightfully his.

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THANHOUSER.

THEIR COUSIN FROM ENGLAND (Mar. 22).—A dignified judge lived with his wife and two daughters in a beautiful suburban home in Westchester County, New York. He had a good social standing, plenty of money and relatives in England. One of these relatives, a cousin, had never been to America, but as he placidly explained having visited most of the wild places of the world, he thought he would come over to New York City and hunt buffaloes. At the time of his arrival the judge and his wife were away on a social visit, and the task of receiving the young Englishman fell upon the judge's two fun-loving daughters. They decided to teach him a lesson. They concluded that to be as ignorant as was their cousin, was a crime, so they arranged to teach him something. They received him at the pier, dressed as cowgirls, took him home in an auto, and explained that they lived on the frontier twenty miles away. When he asked them about their parents they calmly informed him that father had gone with the rangers to hunt the Indians who killed mother. The young Englishman believed every word of it, and adventures piled upon him. He met some desperate cowboys, went hunting buffaloes on the roads of Westchester County, and finally participated in a thrilling defense of the house when it was attacked by Indians. In the midst of the excitement, the judge and his wife returned and the young Englishman discovered that he had been tricked to the limit. He was not angry, for he was a good natured young man, but as he plaintively said, "I wonder whoy they spoofed me."

BRONCHO.

SHORTY'S SACRIFICE (2 parts—April 8).—Shorty starts for Arizona with the hope of finding work so that he may be able to send for his mother, who is suffering with a cough. He is unable to pay his fare on a freight train, so he sneaks into the caboose and hides in the wood box. A lot of tramps, who are stealing a ride, when told by the brakeman to move on, attack him and throw him out of the moving box car and then attempt to man the train. Shorty helps the train crew and when the tramps are brought before the magistrate at the next town, Shorty is given work by Tom Simms, a ranch owner, while the ringleader of the tramps is given a long sentence by Ned Dorne, justice of the peace.

Shorty is soon made foreman. In some unknown way the barns in which Simms has his crops stored take fire, burning up everything. Ned Dorne, who is a rival for Ethel Somners, the new school teacher, holds a note against Simms and sees a good chance to ruin him. Ned Dorne demands immediate payment and they quarrel.

The tramp responsible for the attack on the train serves his time and is released and ordered out of town. He sees Dorne riding alone and decides that this is his chance to get even. He attacks him, kills him and is wounded in the struggle. Simms is accused of the crime, but Shorty writes a note to the sheriff, telling him that he did it. Shorty finds the tramp dying, obtains a confession from him, just as the sheriff and posse arrive to arrest him. Simms is exonerated and Shorty's mother arrives just as he returns to the ranch, a free man.

KAY-BEE.

THE TRAP (2 parts—Mar. 20).—Sergeant Perry and Corporal Stone are rivals both in love with Mary O'Toole, daughter of Sergeant O'Toole. Mary favors Corporal Stone. Sergeant Perry forces his attention on Mary, who resents them. Perry assaults a superior officer and is reduced to the ranks. Smarting under his disgrace he plans to betray the post into the hands of the Indians. One Feather, a treacherous government scout, tells the chief of Perry's disgrace. Perry plans with the Indians to attack the post—says he will cut the telegraph lines and blow up the powder magazine. Perry cuts the telegraph lines and then goes to the powder magazine to blow it up. While he is in the inner magazine two privates come in for ammunition. Perry hides from them; they get their ammunition and on leaving, an officer locks the outer magazine door after them. Perry lights the fuse and goes to the door, finds it locked and is blown up in the explosion. One Feather steals the colonel's horse and is thrown in the pursuit. Dying, he informs the colonel of Sergeant Perry's plan to betray the post.

RELIANCE.

THE MYSTERIOUS SHOT (2 parts—April 4).—Buck Gade, the son of the owner of the large Gourd Ranch, had dismounted and was on his knees stopping for a drink of water at a ford of the San Pedro River, when his hat was sent spinning by a bullet, and he promptly spread out flat on the ground. Immediately a horseman emerged from a clump of cotton woods across the river. Whereupon the foxy Buck Gade turned on his side and sent a "forty-fiver" across the shallows. It spurted sand into the air close to the right of the rider, who wheeled and scurried off at top speed. Buck tried again, but the cartridge jammed. He was much disappointed because the fugitive was the Gopher, and the Gopher was the brains of the Price faction.

Buck's father and Price, the owner of the Fork Ranch, were engaged in a desperate feud. Previous to this war Buck had been devoted in his attention to pretty Marylee, Prince's daughter, but her father so deep in his hatred of Gade, senior, forced his daughter to marry Gopher, his foreman. Marylee still loves Buck and meets him at every chance. This becomes known to Gopher, who determines to kill him and, prompted by jealousy, he is very cruel to Marylee.

The war goes on and several attempts are made to kill Buck. Finally Gopher compels Marylee to write Buck a note, telling him that she is held prisoner by her husband, who threatens to send her to an asylum and begs him to come to her rescue at once. Buck starts off at once, unaccompanied, to effect her rescue. He reaches the house and just as he is about to signal Marylee through the window Gopher, assisted by one of his men knocks him down and the men proceed to tie him up with ropes. They then carry him off to an abandoned outhouse. Gopher then dismisses his men, stating that he will fix Buck.

Buck securely bound has been placed on a stool and Gopher before carrying out his revenge taunts and man-handles him generally. Gopher sitting opposite his prisoner proceeds to sharpen a knife on his heel. He shows Buck how he intends to kill him. Gopher leans forward and smites him on the lip. Buck throws himself backward on the stool, kicking straight up as he topples over. The toe of his heavy riding boot catches the Gopher under the chin, and he falls down as though hit with a pile driver. Buck rolls over, staggers to an upright position, and rasps the rope around his wrists up and down the sharp point of the anvil. He releases himself before Gopher regains consciousness and makes his escape. His horse has been put away and he is forced to walk back to his own ranch.

Shortly afterward he meets Marylee again and she plainly exhibits signs of the Gopher's abuse. Buck tries to persuade her to run away with him, but she returns to her husband. Marylee is constantly accompanied in all her rides by a Mexican boy attendant, who is her devoted slave and watches over her carefully. A week later Buck is riding over his ranch. To his right is a sharp rise on the ground topped by a thick cover of thorny brush. Lying in wait behind a screening of this brush the Gopher, with rifle in hand, is waiting for Buck to ride by so he may kill him.

A sharp report from the brush makes Buck whirl in his saddle. Instantly he throws himself off over the horse's shoulder, jerking his rifle free from the holster as he goes. A man totters up behind a bush on the crest holding a gun. He sways a few seconds and disappears. Next a woman runs around the base of the ridge and speeds toward Buck.

"Don't shoot!" she cries. "Don't shoot." It's only me, Buck." Marylee is sobbing against Buck's bosom when a cavalcade of horsemen approach, composed of her father and a number of his men. Buck immediately jumps in front of Marylee and awaits their attack. Old man Price rides forward with outstretched hand making signs of peace and looks upon the scene with evident signs of approval. Lying upon some shale was the body of Gopher. Old man Price gazes at the body for a moment and shakes his head, remarking, "Well, he surely is dead." Turning toward Buck, he continues, "The question is, who done killed Gopher? Did you get him, Buck?" Buck shakes his head. Everybody turns to the Gopher's widow, but she does not utter a sound nor make a move, but continues to nestle in Buck's arms. One of Price's men grunts and throws Gopher's body over the back of a horse and slowly rides away.

Meanwhile the Mexican boy, Marylee's faithful attendant, modestly keeps in the background, stirring gravel with his boot very uncomfortably, and avoiding old man Price's eye.

FEATURE FILM STORIES

PASQUALI-AMERICAN CO.

THE SPARTAN GIRL (Five parts).—Helena, a Greek girl, who is spending her holidays at the seashore together with little cousin Mary, has taken a rowboat and gone on a sketching trip, having selected an advantageous spot on a large rock a short distance from the shore. Ali Bey, a Turkish military attache who is stationed at Athens, has been attracted by Helena's beauty. He follows them down to the shore and patiently awaits their return, when he is horrified by seeing that the boat has gone adrift and the tide is fast rising. He immediately raises an alarm and plunges into the water to save them. After a desperate struggle he manages to get them ashore safely. Helena falls in love with the Turkish officer, much to her father's displeasure, but after may arguments her father compels her to marry Captain Humeroki, a Greek officer, although she is in love with her rescuer, Ali Bey, the Turk.

Some months later war is declared between Greece and Turkey. Important war documents are in the possession of Helena's husband, and the Turkish officer has been commissioned to secure them. He makes an appointment with Helena to meet her at night in the garden of her home. Here he takes advantage of her love for him by threatening to shoot himself unless she will agree to secure for him a copy of these documents, which she accomplishes while her husband sleeps and delivers them to him.

Captain Humeroki has been ordered to the front. Helena becomes remorseful. She cannot stand the strain any longer, so with her butler, whom she has explicit confidence in, she drives to the Turkish headquarters determined to see and persuade her lover, Ali Bey, not to make use of the documents she placed in his possession.

While waiting to see him she overhears arrangements being made that convinces her that use has already been made of the documents and the Greek army will surely meet defeat. She realizes that she can save the day, and immediately dispatches her companion, the butler, for a powerful charge of dynamite, which she places at the base of one of the piers of a great bridge, over which the Turks must pass to accomplish their design, thus blowing up the bridge over which is galloping her lover at the head of the Turkish cavalry. The bridge falls, entombing men and horses. Helena is mortally wounded and the Greek officers cover her with the flag while the dying heroine is pardoned by her husband, to whom she has confessed all.

THE I. S. P. CO.

KING CHARLES II (Four parts).—The picture opens with an introductory scene in which we first meet Clavering Maunsel, only son of Colonel Maunsel, at their home, "Ovingdean Grange." He is bidding his father good-bye, and riding forth to fight for the king. He takes a last farewell of his sweetheart, Dulcia Beard, the chaplain's daughter, and rides away. The preparations of the rival troops are then shown. Cromwell and the Roundheads take every precaution on the field, while in contrast we have a following scene, showing the Royalists toasting the king.

Next follow a number of realistic scenes depicting the final sortie of the Battle of Worcester, in which the Royalists are defeated by the Roundheads, and King Charles is obliged to flee for his life. Clavering Maunsel is wounded and carried home to "Ovingdean Grange" by his faithful servant, John Habergeon. At the Grange an attempt is made by Captain Stelfax, at the head of the Roundhead troops, to make him prisoner. He escapes and succeeds in shooting both of the Roundhead riders. His horse is shot under him at the top of a sixty-foot embankment, and they roll, horse and man, from the top to the bottom.

Clavering is now able to make off on foot. He has not gone far when he meets with a party of horsemen whom he recognizes as the king and his friends, Colonel Gunter and Lord Wilmot. The king is on his way to the coast, and readily agrees to Clavering's offer to take shelter at the Grange. They ride over the ancient bridge at Shoreham, and soon arrive at Ovingdean. Here the merry monarch, feeling secure from capture, charms the company with his jovality. Captain Stelfax has been on the watch, however, and having procured troops surrounds the house, and makes a sudden and unexpected entrance to the dining-hall. He captures the king, and takes the entire company prisoners.

We picture the famous escape from Ovingdean church, and how Clavering and the king succeeded in locking the church door with Stelfax and his men inside. Later we see the dramatic escape from the top of the cliff, when good Nick Tattersal lent his aid, and the king was safely rowed out to the schooner in waiting. A fine picture is presented of the schooner sailing to the friendly shores of France, while from the cliff top Stelfax gazes on the prize he has lost.

We come to the restoration of the king in the year 1660. Clavering is still languishing in prison when Charles makes his triumphant procession from Dover to London. Colonel Maunsel and Dulcia join the cheering throng. The girl remembers the king's kindly manner in the days at Ovingdean, and implores him to release her lover, at which the throng cheers and cheers. A well-earned reward. In the palace at Whitehall, surrounded by his magnificent court, the king, in royal fashion, acknowledges his gratitude and unites the lovely Dulcia to her lover, now Sir Clavering Maunsel.

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THE PRICE OF TREACHERY: or THE LIGHT-HOUSE-KEEPER'S DAUGHTER.—This picture tells the story of the life of two brothers, Henry and Robert Williams. Henry's early life has not been beyond reproach, he even stopping to forge a check to raise money and, as the picture opens, he is in receipt of a letter advising him that unless his forged check is paid the matter will be put into

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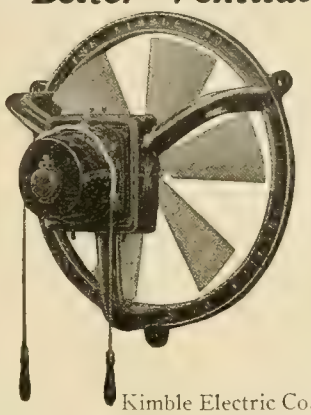

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the hands of the police. Driven to desperation Henry breaks into his father's safe and takes out the banknotes, the quarter's rents from the numerous farm tenants which the overseer had brought in that day. Robert, hearing the noise, confronts his brother who breaks down and acknowledges his wrongdoing. Robert urges him to tell all to his father with the assurance that he will help him out of his dilemma. This he refuses to do and begs Robert not to tell. Overcome with remorse, Henry is taken ill and, in the morning, when the theft is discovered, Robert—in order to save his brother—confesses to being the culprit. He is ordered out of the house, but before leaving he confesses the truth of the whole affair to his mother.

Four years elapse during which time the father of the boys dies, and Robert has become captain of a schooner about to arrive at the Isle of Peele, directly across from the mainland where his mother lives, to whom he has written informing her of the fact that he is now captain of the "Harland" and expects to run across and see her and his father, whom he hopes has forgiven him. Henry, while out horseback riding on his way to the quay, runs into Mary, the daughter of the lighthouse-keeper of the Isle of Peele, and, becoming enamored of her beauty, organizes a shooting party to the Isle of Peele in order to see her again. A terrible storm takes place, compelling them to accept the hospitality of the lighthouse-keeper to stay over night. The storm is not confined to the Isle of Peele, but has broken with great fury out at sea, where the lighthouse-keeper discovers the "Harland," tossed by the great waves, completely helpless. Calling Mary to the lighthouse to keep the lantern lit, he runs to the shore, launches his boat and sets out for the work of rescue. Henry, finding Mary alone in the lamp house, endeavors to embrace her. She resents and, in the struggle which ensues, Henry is rendered unconscious. In falling he breaks the oil supply tube which feeds the lamp in the lighthouse. Robert, and Tompkins, the cook—the only survivors—fearing the boat, which is loaded with explosives, will blow up, decide to cast their fate in the turbulent waters and jump overboard. After swimming for a long time, they meet the lighthouse-keeper rowing toward them but, in attempting to get into his boat, it is overturned, and the three of them are thrown back into the sea. Shortly after Robert deserts his ship it is blown up. Mary, having escaped from the lighthouse, rushes to the beach in time to help her father and Tompkins brings Robert onto land. He is carried to the house and tenderly nursed back to health by Mary and her father. Falling in love with Mary, Robert tells these good people who he really is and asks for Mary's hand in marriage. The news of the blowing up of the "Harland" having reached his mother, she becomes seriously ill and, when he crosses to the mainland to see her, he is welcomed as one risen from the dead. Henry, still intent on winning Mary, plans with two others to abduct her. They set out in a motorboat to the island and, by throwing a misleading note into her room, she is decoyed to the cliff where, against overwhelming odds, she is overpowered. In the struggle Henry falls down the embankment Tompkins, having followed Mary, returns for Robert who is just running to the scene of the fray as Henry makes his descent and, continuing the pursuit (not knowing to whom he is giving chase), he reaches Henry just in time to see him disappear into a bed of quicksand, powerless to help him. In the meantime the other two conspirators manage to bring Mary to the motorboat. Thinking they have her secure, they enter the cabin of the boat, whereupon she jumps up, fastens the cabin door, and turns the wheel about headed back toward shore, arriving just before Robert, who bursts in upon them with the terrible news regarding his brother. The next morning Robert takes his fiancee to his mother, who confers upon the happy pair her parental blessing.

BLACHE FEATURES.

THE DREAM WOMAN (4 parts).—In this story the hero is haunted by a beautiful young woman who tries to stab him to death with a knife. This phantasy recurs on each of his birthdays, becoming more and more real as the years go on. He leaves home to secure a place as groom, but arrives at his destination too late. Forced to retrace his steps, he seeks shelter in a little inn, forgetting that the hour of his birth is approaching. In the middle of the night he awakens, terrified with fright. Standing by his bed with a deadly knife in her hand is "The Dream Woman." She plunges the blade into the mattress as he squirms out of the way. Twice she attempts to reach him. He yells for help. The innkeeper and his family are aroused. Seeing nothing, they drive him away for disturbing them. As he is escaping the apparition appears once more. Fear lends speed to his quaking legs and he runs until he falls exhausted in his mother's arms.

Francis Raven, the young man, is home from his hair-raising adventure. His mother is sick and he goes to the druggist for medicine. While there, Alicia Warlock, a very pretty girl, enters. It is easily discerned that she has been wayward—that she is tired of life. She asks the druggist to sell her laudanum. He refuses. As she goes out, she attracts Raven's attention. He is fascinated and follows.

When he introduces Alicia to his mother, that good but very superstitious woman receives her with askance. But the son is infatuated and when the mother orders the girl away he goes with her and the two are married. They settle down in a home of their own, but when Raven is absent his wife associates with questionable companions. She drinks and is frequently under the influence of liquor. He finds her in this state and scolds her, but she is defiant. Not willing to give her up, he summons his mother, who promises to use her influence toward reforming the girl. But the mother sees her daughter-in-law cutting bread with the same knife that has always been a part of her son's dream and runs away.

Not long afterward, Raven finds his wife stupefied with whiskey. He handles her roughly and finally strikes her. She falls to the floor completely sobered by the blow. In a second the husband regrets his hasty temper, but his wife, beside herself with rage, declares she will murder him with the very knife that has tortured him in his dreams. He gets the knife and vows to put it where his wife cannot find it, but while traveling a lonely road he is attacked, the knife is stolen from him and he is thrown into a well, from which he escapes.

A few years elapse and Raven is engaged in the care of horses. Upon the anniversary of his birth two strangers—a man and his wife—employ him to drive them to their station. Having heard his cries they ask for an explanation and he tells his weird story. They pity and employ him as a second groom. To protect him over his birthday the first groom is instructed to watch him constantly during the night. But the first groom while in the village flirts with a woman who readily accepts an invitation to visit his lodgings. Just as she is about to partake of food and refreshments there are groans and cries of distress in an adjoining room. The first groom, not wishing to be disturbed, goes to the frightened man, ties him hand and foot, places a gag in his mouth and returns to the woman he picked up in the street. He does not have much time to revel in her society, however, because his mistress calls him. While he is gone, Alicia steals into the adjoining apartment, recognized the helpless occupant of the bed, draws a knife from the folds of her skirt and plunges it into his heart. The story ends in the fascinating atmosphere of the spirit world with the "Dream Woman" enveloped in soul stirring mystery.

WARNER'S FEATURES.

COME BACK TO ERIN (Three parts).—The story opens in an inland village in Ireland, where Jerry, the village blacksmith, toils, that he may wed Peggy O'Malley in a style befitting her beauty. Peggy's father, Michael, favors Jerry's suit, but Peggy has a mind of her own, and takes passage on a steamer bound for America. Landing in New York, she fortunately secures a position as a parlor maid in a wealthy home.

Peggy attends a dance, where she falls into bad company. Two weeks later young Jerry reads in a New York paper, dropped by passing tourists, of Peggy's arrest for the theft of her mistress' diamond tiara. In another week he is by her side, and after a series of exciting adventures, causes the arrest of the real thieves, recovers the diamond hair ornament, and secures his mavourneen's release. With tearful eyes and a joyous heart, Peggy marries young Jerry, and returns with him to the little cot in Ireland, where her sorrowing father is waiting hopefully for his runaway daughter.

KENNEDY FEATURES.

CHARLOTTE CORDAY (Four parts).—In the magnificent grounds surrounding her home in Normandy, Charlotte Corday and Barbaroux are happy in their love-making, unwarned of the stormy events that fate has decreed should end their dreams. Marat, the leader of the French revolutionists, having plotted the death of the King, arrives at the home of Charlotte. Her beauty attracts his fancy, and finding her in love with Barbaroux, he tells them of his plans for the wholesale slaughter of the French nobility, and by cleverly insinuating that both Charlotte and her lover may be included in the list of those to be executed unless they embrace the cause of the revolution, he succeeds in inducing Barbaroux to accompany him to Paris.

A year later, the revolution is at its height. The aristocrats are being brought to the guillotine by the thousands, and Barbaroux, expressing his disgust of outrages committed by Marat, is overheard by Danton, who betrays him to Marat. Barbaroux, hearing that Marat has ordered his arrest, escapes under a mass of rubbage in a cart, and is pursued by the soldiers. Charlotte, in reading her Bible, feels called upon by a Divine command to do something to restore peace to unhappy France, and sets out for Paris; on the road she is attacked by a mob of peasants. Later she meets the cart in which Barbaroux is escaping just as it breaks down, and Barbaroux emerges from hiding under the rubbage. They are clasped in an embrace as Marat's soldiers arrive and take Barbaroux a prisoner.

Marat, hearing that Charlotte was seen on the road, orders the soldiers to find her, but she avoids them, and later while addressing the multitude from his balcony, Marat sees Charlotte in the crowd. Fearing to point her out lest the mob mistake it for an order to do her harm, he stops his speech and hastens down to get her himself, but she has disappeared. Charlotte, witnessing the guillotine, is horrified. She writes a note to Barbaroux, telling him of her determination to do a big deed to help restore peace. She allows the prison guard to kiss her in exchange for a promise to deliver the note to her love, and Marat, arriving a moment later, takes the note from the guard's hand, and discovering it is from Charlotte, goes to Barbaroux's cell and promises him his liberty if he will tell where Charlotte can be found. Barbaroux, unable to give the information, is brutally beaten.

Marat, feeling that the purpose mentioned in Charlotte's note is a vengeance about to fall upon him, is terror stricken, and in his panic is confronted by the vision of the people he has executed. The next day, Charlotte goes to Marat's house. Marat signs two orders, one for the immediate release and one for the immediate execution of Barbaroux. Showing them to Charlotte, he tells her she is the price of the one for his release. Charlotte pretends to agree to his terms, and Marat, after destroying the death warrant, calls upon Charlotte to embrace him, which she does, and at the same time kills him with a dagger which she had concealed under her cloak. Danton entering at that moment arrests Charlotte, and finds the order of release. Barbaroux is set free. Believing her mission fulfilled and that in causing the death of one man she had saved the lives of thousands, Charlotte mounts the scaffold and gives up her life that quiet may again reign in France.

ECLECTIC.

NAPOLEON (Five parts).—Napoleon's military star first shone at the siege of Toulon in 1793, where he commanded the artillery, a post which he filled with the greatest energy. For his valiant action at Toulon, he was rewarded with the rank of brigadier-general. In 1796 the campaign was vigorously pursued in Italy, until in November, the French were hotly contending against the Austrians at Arcola, where the latter succeeded in retaining possession of the bridge over the Alpone River. However, the French desperately attacked them on the 17th and successfully carried the position.

On July 1, 1798, Napoleon arrived before Alexandria. The campaign in Egypt was a desperate one and much hardship and suffering was endured by the French army. Napoleon's enterprise, however, was again met by success and on the 18th of August, 1799, he set sail for the continent after the conquest of Egypt. In the beginning of 1800, Napoleon again pursued operation sin Italy, which extended to June, when after successfully crossing the Alps by the St. Bernard Pass, the second Italian campaign was brought to an end.

On December 2, 1804, Napoleon Bonaparte was crowned Emperor of the French at the Cathedral of Notre Dame, Paris. One year later he was desperately engaged in the famous battle of Austerlitz against the allied forces of Russia and Austria. Here was fought a great pitched battle which finally ended in a decided victory for the French. Thus the battle of Austerlitz brought the war of 1805 to a close.

Napoleon's campaign in Russia in 1812 was weighted with great losses, both from his battles as well as from the terrible toll of the severe Russian climate. After the battle of Borodino, the French army entered Moscow, the Russian capital, where Napoleon had decided to make his winter headquarters. But the Russian patriots, rather than have Moscow fall into the hands of the invaders, burned the capital, causing the French to evacuate the city. Therefore, in October, 1812, the Grand Army began the retreat from Moscow, a retreat which proved so disastrous to the French. Harassed in flank and rear by the Cossacks, they left a track of dead and dying across the frozen plains of Russia. On the 5th of December, Napoleon left the army and started on the journey to Paris.

Napoleon's campaign in France ended in April, 1814, when he was forced by the allied powers to abdicate the throne of France and retire to the island of Elba. The history of the origin of Napoleon's resolve to leave Elba is still to some extent wrapped in mystery. He returned to France on March 1, 1815, and at once commenced operations to restore the imperial throne. Several months later, on June 18th, he was engaged in the famous battle of Waterloo, which resulted in his overwhelming defeat by the allies under Wellington and Blucher. Thus was brought to a close the military career of Napoleon, who soon after was exiled to the island of St. Helena, where "the captive giant was handed over by the Earth to the guardianship of the Ocean." There he remained a prisoner till March 5, 1821, when his indomitable spirit surrendered to Death, the conqueror of all.

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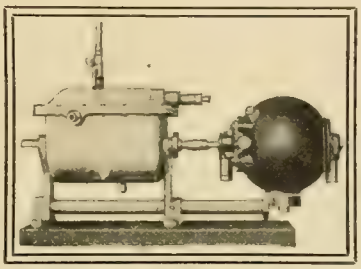

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Rear-Admiral Van Houven arranges his order of attack, and hands over the sealed orders referring to same, to his son, Lieutenant Van Houven.

Through an extremely tragic train of events, these sealed orders are placed in the way of Spinelli, who, of course, is not slow to take advantage of his opportunity. Accordingly he copies the orders and sends them by carrier pigeon to his own chief. The pigeon, however, is shot by a government officer; the message is discovered and Rear-Admiral Van Houven learns of the treachery. Quite naturally he immediately suspects his son, and putting duty before paternal affection orders his arrest. The son is court-martialed, found guilty and ordered to be shot. Lieutenant Van Houven's wife reads the result of the trial and makes an abortive attempt to save her husband.

Now we see some of the inner workings of Fate. Count Spinelli is trapped in the old mill; round about the war is raging; deeds of heroism are being performed; Lieutenant Van Houven is taken out to be executed and his wife lies at home prostrated with grief. In the midst of a troubled sleep she has a complicated dream, and we are shown in a very graphic manner how in this dream she tries to piece together all the various tragic details of the story. Her troubled brain eventually connects up the incidents in the proper sequence, and awakening she sees a way out of the maze. Through a series of stirring scenes, the problem is rapidly brought to a satisfactory solution and the story winds up in the happy manner the public taste demands.

ITALIAN-AMERICAN FILM CORP.

PRISONER OF THE OWLS; or THE VICTIMS OF REVENGE (Four parts).—For revenge against Lord Wilmer, Secretary of State of Passena, the Owls, a secret society of gypsies, kidnap his infant son, Ralph. Twenty years pass by, during which time Ralph remains the prisoner of the Owls, who in spite of all Lord Wilmer's efforts to find their hiding-place, have so far evaded capture. Vera, the secretary's daughter, has grown up into a beautiful woman, and she is loved by Frank Burton, a wealthy young man of humble birth. Lord Wilmer, who is an extremely proud man, refuses to consent to the match, in spite of all Frank's father can do to persuade him to change his mind. At last, exasperated against the nobleman, Burton declares that he will avenge his son.

Later, the hiding-place of the Owls is discovered and the caves are raided by a large force of police. After a fierce fight the gypsies are captured, the only one to escape arrest being a man named Maxell. The gypsy's prisoner, Ralph, is not discovered by the police, but he manages to escape from his chains and after wandering round the caves for two days he at length reaches daylight. Fate leads him to Burton's home, and Burton, learning that he has been the prisoner of the Owls decides to use him as cat's paw in obtaining vengeance against Lord Wilmer. Ralph, who is unaware of his parentage, promises to obey Burton's commands under penalty of being denounced as a member of the Owls. Burton's idea is to introduce Ralph to Lord Wilmer as the Duke of Greville, hoping that the title will influence the proud nobleman in arranging a marriage between Vera and the nameless Owl. On learning Burton's cowardly plan, however, Ralph refuses to be a party to the plot, and fearing that the man will denounce him to the police he goes to hide in the caverns where he has been a lifelong prisoner. In the caves he meets Vera, who has been carried off by Maxell, the surviving Owl, and Ralph is just in time to save his sister from the gypsy's terrible vengeance. Ralph overhears Vera repeating a prayer she has learned as a child and to his brain their flashes a memory of his own childhood before he was carried off by the Owls. Thus brother and sister recognize one another, and escaping from the caves they hasten to their father's home. Lord Wilmer, who has been torn with grief at the loss of his daughter, is overjoyed when both children are thus providentially restored to him, and his declining years are spent in undisturbed happiness.

INTER-CONTINENT FILM CO., Inc.

ROME OR DEATH (Five parts).—The particular part of the world's history selected for this production is the thrilling struggle for Italian independence, which continued for sixty-four years and culminated in the downfall of Rome in 1870. The first four parts are devoted to the minor efforts of isolated bodies of Italian patriots to overcome the French soldiers during the years of 1867, 1868, and 1869. In the first scenes are shown some remarkable views of the Vatican and the various old gates of the Eternal City. The streets are heavily patroled and the citizens are held up and questioned, most of them being searched to determine whether or not they are carrying secret messages to the patriots. The meeting-place of the two famous patriots, Ciro Ossani and Canzio, is in the home of Canzio and here we meet his daughter, Elda. Canzio is finally marked by the detective forces as one of the leaders of the patriots and is arrested. He spends his last days in prison, a fact Elda does not know for several years. Ciro, learning of the fate of her father, risks his life to penetrate to the Canzio home, where he is able to console Elda in her loneliness. As he is leaving the Canzio home he is followed by spies, and the meeting-place of the patriots is discovered. The gendarmes surround the house, and when the inmates attempt to return to their homes they are fired upon, but in the confusion Ciro manages to escape. Elda, thinking that Ciro has been arrested, tries to locate him in one of the prisons, but without any success.

The next scenes show the patriots collecting arms and ammunition at Corese Pass, outside the Vatican. In this action Garibaldi participates, and his arrival from the island of Caprerar creates intense enthusiasm among the patriots. The Garibaldians succeed in reaching the city and make their way by night down the Tiber to St. Paul's gate, where preparations are made for an attack, which takes place in the morning. The Garibaldians, though in much smaller numbers, successfully resist the French soldiers for more than twenty-four hours, while the revolution extends throughout the city, but in the end they are compelled to capitulate. The next event is the attempt to seize Rome in an attack on the hills of Villa Glori. The Cairoli brothers lead this attack and both of them met their death in the struggle and of the seventy fho led the attack all but two were killed. A messenger, one of the fortunate soldiers, brings the news of their deaths to the mighty Garibaldi. This heroic struggle, however, was an immense force in welding together the patriotism of the Italian people and in securing united effort, for had not the mother of the Cairoli brothers said, "I have seven sons and I dedicate all of them to my blessed country." All but one made the ultimate sacrifice and the seventh met his death many years later when, as the premier, he defended his king from the stilletto of an assassin. A strong scene in this historical drama is where Garibaldi assembles his somewhat disheartened soldiers, rekindles their patriotism and leads them to an intense exhibition of enthuisasm where they shout in one voice, "Rome or Death!" The final period is that of the year 1870 culminating in the great day, the 20th of September, for it marked the downfall of any separate power in Italy, the achievement of the task the noble patriots of 1867 had set out to accomplish and also the partial realization of the dreams of the world's greatest humanitarian, Mazzini. This last part shows the political prisoners confined in St. Michael prison. Elda, with the aid of a guard by bribing him, succeeds in communicating with Ciro, who is one of the prisoners. She tells him she has heard that the regular Italian troops are approaching the city and that the French soldiers will be unable to hold out against King Victor Emmanuel's forces. The prisoners become impatient, however, and a general outbreak occurs, but they are quickly overcome and transferred to dark dungeons and hard labor. The burden placed upon Ciro is somewhat hard. He has been confined for three years and he is about ready to end it all when he hears shouts in the street announcing the arrival of the Italian soldiers. The patriot prisoners are quickly released. Ciro is selected for chief honors and he is paraded through the streets of Rome, but not without the faithful Elda. The final scenes show a panorama of Rome, the capital of a united Italy and also the massive statute of Garibaldi, defender of liberty on three continents, a naturalized American citizen and Lincoln's devoted friend.

WEINBERG'S FEATURES.

ODA; or THE MYSTERY OF THE WHITE ROSE (3 parts).—The president of the City Bank informs Detective James Bangs that burglars have broken into the vaults and have stolen $20,000 worth of valuables. While looking for clues Bangs sees on the floor the emblem of a white rose and the imprint of a lady's foot. A short time later the detective attends a photoplay theater, and after the performance he finds a wallet in which there is a card with the name, ODA, printed on it. He reads the address and in doing so, is approached by a handsome young man who claims the wallet. The detective notices that the young man has the emblem of a white rose pinned on the lapel of his coat.

His suspicions aroused, Bangs follows the young man at a safe distance and sees him enter a house. Quickly disguising himself as a telephone inspector he enters the house, and, looking through the keyhole in one of the rooms, he sees the young man with several others, all wearing emblems of a white rose, examining some jewels, which, from the description given him, the detective knows to be those stolen from the City Bank. Changing his disguise to that of a peddler of rugs, he decides to follow the young man and his accomplices, who have started to leave the house.

In his great hurry the detective forgets to change his cap of his former disguise and arouses the suspicion of the young man, who invites Bangs to his office. Seating himself in an armchair in the young man's office, the arms of the chair immediately close up and the detective is made a prisoner. The floor underneath the chair next slides forward and the detective finds himself in another room, confronted by two desperate-looking men wearing emblems of the white rose, who release him from the chair and lock him in the room. The next day, as one of his jailers brings him food, Bangs, by a clever bit of strategy, overpowers him and makes his escape. On his way out he finds the watchman of the bank, who has been made a prisoner by the White Rose band. The detective releases him and sends him to telephone for the police. But in the meanwhile the gang, becoming alarmed, flee from the house, and after an exciting motorboat chase escape from the police.

Some time later the mysterious young man applies for lodging at a hotel, and, seeing a young lady in an adjoining chamber leaving to go out breaks into her room and dons the young lady's clothes. He emerges, attired as a girl, and then it is seen that the handsome young man was none other than the notorious Oda, the female lawbreaker and leader of the White Rose gang of society rogues.

Oda meets a young man, who falls in love with her, and although she learns to love him dearly, her past compels her to reject his offer of marriage. Deciding to go away and atone for her former misspent life, Oda again dons her male attire. She is seen by Bangs, who starts in hot pursuit. Oda mounts a horse, followed by the detective. The detective, however, is soon outdistanced, and Oda escapes.

Several days later Bangs accidentally meets the girl in front of a cafe. She immediately jumps on a motorcycle which is resting at the curb and puts on full speed. The detective hails a passing auto and again is after Oda. Coming on a steep embankment, she crashes over the precipice to destruction. The detective quickly makes his way down to the huddled mass at the bottom and finds that the law has been cheated after all. Oda lies there dead.

PLAYGOERS FILM CO.

THE GREAT DIAMOND ROBBERY (6 parts—Mar. 23).—Opening in Russia, the action of the play speedily transports the beholder across Europe and the Atlantic to New York and concerns itself with the theft in St. Petersburg, by a notorious thief, Don Plon, of the famous Romanoff diamonds from the Count Garbiadoff. The pursuit of these renowned jewels takes the spectator into the palatial homes of the millionaires, and into the underground dens of thieves, into the gold-laden ballrooms of the wealthy, and into the dark alleys of crime and death.

Every Exhibitor

in the territory covered by my exchanges should make it a point to visit them regularly to keep in touch with the remarkable features the Universal is releasing, especially the tremendous ones which I saw in the process of production during my recent visit at the Universal ranch out West. They are simply beyond the power of words to describe. Whether you are showing Universal films or not, you are WELCOME at ALL TIMES if you wish to visit my exchanges and witness an exhibition!

CARL LAEMMLE, President

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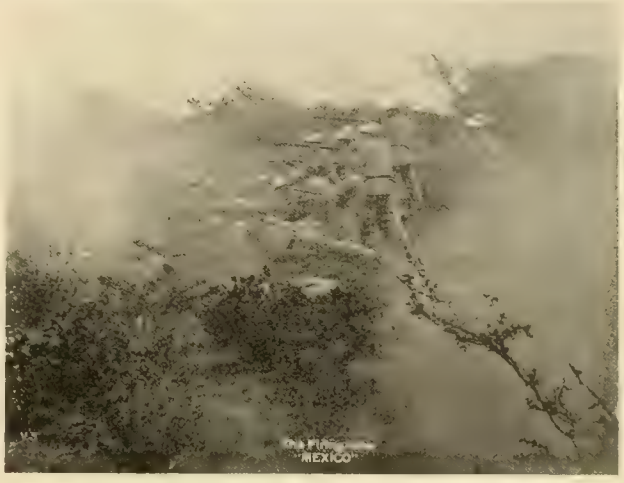

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Don Plon, unable to dispose of the stolen jewels in Russia, flees to America. His former sweetheart, Maria Marino, fascinates and marries a wealthy attache of the United States Embassy in St Petersburg. Mr. Bulford, and with him also comes to America. On his death-bed, Don Plon, repentant and still unable to dispose of the ill-fated jewels because of their world-wide police renown, sends for Mr. Bulford, with the intention of having him restore the stones to their rightful owner, Count Garbiadoff. The crafty Maria intercepts the letter, and hastily going to Don Plon's lodging, she gets possession of the precious diamonds before the death of her former associate. Consequently, when Bulford, accompanied by a shrewd young detective, Dick Brummage, arrives on the scene, they are greeted by Don Plon's corpse, and the diamonds are not to be found. Damaging evidence they do find, however, in the form of a package of old letters which Bulford takes home with him. On examining them he finds evidence of his wife's relations with the dead Don Plon, and suffers an apoplectic stroke while renouncing her. Maria gives him a glass of poisoned wine, and he dies. Instantly Maria manages to fasten suspicion of the crime upon a young clerk, Frank, whom Bulford had quarreled with and discharged.

To further suspicion, Maria, with the connivance of her scoundrelly brother, manages to get Frank shanghaied upon a villainous tramp steamer, from which he finally escapes in a small boat. Although the criminals believe themselves safe, Detective Brummage has run to earth several clues that lead him to believe that Maria is really the guilty party, and not Frank, who is the brother of Brummage's fiancee, Mary. Working along these lines, Brummage introduces Mary into Maria's home as a maid to assist in piling up evidence against the adventuress and her brother. It is not long before Maria attempts to dispose of the diamonds to a certain notorious "fence," Mother Rosenbaum, who hates Don Plon and his woman accomplice because they betrayed her son to the police in Russia. Mother Rosenbaum has vowed eternal vengeance upon the pair, and learning Maria's true identity, she is about to avenge herself, when Maria, discovering that Mary is in league with Dick, makes Mother Rosenbaum believe that Mary, and not herself (Maria) is the former accomplice of Don Plon. Accordingly, Mother Rosenbaum decoys Mary to her house on the lower East Side, and imprisons her in the cellar, where she is finally rescued by Dick after a series of most thrilling events.

Meanwhile Maria has sought and won the protection of a powerful politician, Senator McSorker, and feeling secure in his patronage, appears at a grand ball at the Senator's home, brazenly displaying the famous Romanoff jewels. In the midst of the revelment, Maria is suddenly confronted by Dick, who is accompanied not only by Mary and Frank, but also by the Count Garbiadoff, who has just arrived from Russia. Realizing that the end has come, the adventuress swallows poison, and in her death agony rolls headlong down the grand staircase to die at the feet of her accusers. So at last the wonderful diamonds are restored to their rightful owner, and the triumphant Dick Brummage is united to his sweetheart.

VERO EDUCATIONAL SOCIETY.

THE GLORIES OF ROME (Series No. 2—RESIDENCES OF THE POPES.—The second release of the Vero Educational Society gives a very graphic and impressive but at the same time very charming view of the residences of the popes in and about Rome before the Italian government took the papal dominions. There is over a thousand feet of this subject, and all of the material is of the superb quality for which the Vero Educational Society is becoming noted. But the interest of the spectator will center particularly on that part of the film which deals with the ancient residences at Castello Gandolfo. The environs of Rome have immemorially been famed for their beauty, and Castello Gandolfo is one of the most famous beauty spots in Italy. Here are shown the summer residences of the popes and the wonderful artistic creations of the marvels of landscape gardening for which the family of the Allobrandi has been famous. This house has furnished more than one incumbent for the chair of St. Peter.

Particularly interesting are the views of the Lateran Palace. The first home of the popes stood on the site of this structure, which dates back to the fourth century when Emperor Constantine presented it to Pope St. Sylvester. For almost a thousand years the popes resided in the Lateran Palace until the papal site was removed to Avignon in 1309. Interesting views are also shown of the ancient Quirinal Palace, of the house of Pope Julius III, of the papal residences in Viterbo and Orvieto, suburbs of Rome, to which the popes often fled in the troublous times of the eleventh and twelfth centuries. The views of Viterbo show the spot where, according to tradition, Emperor Barbarossa held the stirrup of Pope Adrian's horse. The Castle Gandolfo is also shown. This place, like the villa of the Aldobrandini in Frascati, was a favorite summer residence of the popes and shows many spots of exceeding charm and beauty. The entire film is replete with valuable historic information taken under competent direction on the spot. The next release of the Vero Educational Society will be "Pagan Rome," which will be issued in three parts. It covers the entire history of Rome from Romulus, the first king of the Romans, 753 B. C., to the dawn of the Christian era.

Picture Theaters Projected.

Modesto, Cal.—Oscar Hogin and H. T. Crow are planning for the erection of a modern moving picture theater in the spring.

Needles, Cal.—C. A. Kohlhause is having plans and specifications prepared for a moving picture theater. The building will probably be erected within the next few months.

Atlanta, Ga.—J. B. Frost contemplates the erection of a moving picture theater here in the near future.

Chicago, Ill.—Kusel & Harris, 30 North La Salle street, are planning to build a one-story theater and store building, to cost $30,000.

Chicago, Ill.—S. D. Stoll and J. and L. D. Smith are having plans and specifications prepared for a one-story moving picture theater, 75 by 175 feet, with seating capacity of 800, to cost $50,000.

Evanston, Ill.—Michael Hayes has had plans prepared for a modern moving picture theater.

Evanston, Ill.—Bodkin & Keane are having alterations made to their Star Theater, including the addition of a balcony. The improvements will cost about $2,500.

Quincy, Ill.—John Sanapole is having plans and specifications prepared for a moving picture theater.

Rockford, Ill.—Carl Noren, 223 Seventh street, is planning to build a one-story moving picture theater, 33 by 112 feet, with seating capacity of 500.

Gary, Ind.—V. U. Young and C. J. Wolf contemplate the erection of a moving picture theater in the near future.

Gary, Ind.—Cosmopolitan Amusement Company, Morris J. Wohl president, are having plans prepared fo rthe remodeling of a store property into a modern moving picture theater. The alterations will cost about $8,000.

Indianapolis, Ind.—Edward G. Sourbier, 319 Law building, is planning the erection of a two-story moving picture theater and office building, 32 by 120 feet, with seating capacity of 560.

Indiana Harbor, Ind.—Michael Cohen and Mrs. Barney Cohen are at the head of a project for the erection of a three-story theater and store building, 120 by 50 feet, to cost $40,000.

Cresco, Ia.—A local stock company has been formed here for the purpose of erecting a theater building, 50 by 120 feet.

Fontanelle, Ia.—L. A. Brink has leased a commercial building and will remodel suitable for a moving picture theater.

Iowa Falls, Ia.—W. A. Middleton and D. D. Gephart are planning the erection of a moving picture theater, to cost between $10,000 and $15,000.

Osceola, Ia.—The Osceola Amusement Company wil erect a modern moving picture theater in the early spring.

Clinton, Ia.—Donlan Brothers will erect a two-story theater and store building, 94 by 116 feet.

Chelsea, Ia.—Frederick Prusha is planning the erection of a moving picture theater in the near future.

Hagerstown, Md.—H. E. Yessler is preparing plans and specifications for a theater building, 41 by 240 feet, with seating capacity of 1,500.

Boston, Mass.—Toy Theater Company will erect a two-story theater building, to cost $125,000.

Boston, Mass.—Agnes Shea has had plans prepared for alterations to her theater, store and apartment building, to cost about $35,000.

Worcester, Mass.—Bigelow Estate is planning to erect a five-story theater and office building, 210 by 125 feet.

Plymouth, Mass.—Thomas F. Crowell, 19 South street, Campello, Mass., is planning to erect a two-story theater building, 51 by 110 feet, to cost $30,000.

Detroit, Mich.—Herman Zink will erect a one-story moving picture theater, 28 by 120 feet, with seating capacity of 400.

St. Johns, Mich.—Odd Fellows lodge have had sketches prepared for a two-story theater and Odd Fellows' temple, 50 by 100 feet.

Zumbrota, Minn.—John Pasaza is planning the erection of a modern one-story moving picture theater.

St. Paul, Minn.—Henry E Erickson, 68 Union block, is preparing plans for the remodeling of store building into moving picture theater, with seating capacity for about 250.

Fulda, Minn.—F. A. Christenson is planning for the erection of a moving picture theater.

Jersey City, N. J.—W. Bogart, 250 Jackson avenue, is preparing plans for a theater building to seat 1,100 persons.

Jersey City, N. J.—Mrs. Eugene Meyer, Stephens avenue, is planning to erect a one-story moving picture theater, 40 by 90 feet.

Jersey City, N. J.—Stephen Hoff has purchased from the Lignot estate a piece of ground upon which he proposes to erect a moving picture theater. The structure will be built along the most modern lines and cost approximately $40,000.

Paterson N. J.—W. E. Dickerson, 170 Market street, is preparing plans and specification for a $7,000 moving picture theater, with seating capacity of 300.

Asbury Park, N. J.—W. C. and A. F. Cottrell, Kinmouth building, is preparing plans for a one-story moving picture theater, to cost $12,000, for J. Walter Butcher.

New York, N. Y.—A. F. Enos, 13 South William street, will erect a moving picture theater, restaurant and dance hall, to cost $20,000. G. F. Kerr is the lessee.

Brooklyn, N. Y.—Reynolds estate, W. M. Reynolds, manager, 31 Nassau street, New York City, are to erect a twelve-story photoplay theater, store and apartment building, 100 by 100 feet, to cost $250,000.

Brooklyn, N. Y.—Joseph Spielberg, 1775 Pitkin avenue, is taking bids on general and sub-contracts for the erection of a one-story moving picture theater, 32 by 100 feet, to cost $10,000.

Brooklyn, N. Y.—Estate of Thomas Cuming, 86 Pulaski street, Joseph O. Smith, agent for owner, is taking sub-bids for altering a property into a moving picture theater and dwelling.

Brooklyn, N. Y.—P. Gluckmann is to erect a two-story moving picture theater and store building, 75 by 75 feet, to cost $20,000.

Buffalo, N. Y.—A company has been formed for the purpose of erecting a $30,000 theater building. John G. Sattler, 998 Broadway, and Frank M. Treptan, Brisbane building, are interested in the project.

Buffalo, N. Y.—Broadway Amusement Company, care Percy Lansdowne, Morgan building, are planning to erect a theater building, 46 by 105 feet with seating capacity of 500, to cost $35,000.

Buffalo, N. Y.—Grant Theater Corporation, White building, contemplate the erection of a one-story theater building, 52 by 120 feet, to cost $30,000.

Buffalo, N. Y.—Joseph Welte, 214 Locust street, will erect a one-story theater building, with seating capacity of 700, to cost $30,000.

Buffalo, N. Y.—Morton Amusement Company, 628 Ellicott Square, are to build a moving picture theater 43 by 111 feet, to cost $35,000, at 444 Connecticut street.

Long Island City, L. I., N. Y.—Mary L. Scattergood, 79 Adelphi street, Brooklyn, is having plans prepared for altering a church property into a moving picture theater.

North Tonawanda, N. Y William Hubman and others have formed a company and are planning to erect a $40,000 theater building, with seating capacity of 600.

Tupper Lake, N. Y.—Paul Prespare and W. A. Donovan will erect a one-story and gallery theater building, 32 by 98 feet, to cost $10,000.

Johnstown, N. Y.—Charles E. Gardner will erect a two or three-story hall and store building, 70 by 40 feet.

Watertown, N. Y.—M. S. Whitney will erect a one-story and gallery theater building, 78 by 165 feet, with seating capacity of 2,000, to cost $125,000.

Philadelphia, Pa.—Dakin & Kilpatrick, real estate brokers, have sold for William H. Yorke, premises on the south side of Market street, east of Fifty-third street, 75 by 214 feet, 6 inches to Ludlow street, where it has a frontage of 178 feet. The property has been sold for a consideration reported to be about $100,000 to New York investors, who will build a theater on the site, with a seating capacity of 2,500, to cost $200,000.

Philadelphia, Pa.—J. Rose & Son, 5121 Brown street, has been awarded the contract for a moving picture theater on a triangular lot at Haverford avenue and Fifty-first street, for M. P. Dosse.

Philadelphia, Pa.—Herman Miller is preparing plans and specifications for a one-story moving picture theater for John Knoell, to be erected at Kensington and Lehigh avenues.

Philadelphia, Pa.—The Dixie Realty Company has taken out a permit to make alterations and additions to the building at 153 Levering street, to be used when completed for a moving picture theater, to cost $15,000.

Philadelphia, Pa.—It is reported that a theater, to cost $200,000, is to

Pittsburg, Pa.—Thomas H. Scott, Machesney building, is preparing plans and specifications for a one-story moving picture theater, 60 by 180 feet, to cost $30,000.

Pittsburgh, Pa.—H. S. Bair, Vandegrift building, is preparing plans for a one-story theater building, 62 by 160 feet, to cost $50,000, for Clark & Rowland, Empire building.

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A ROUGH DIAMOND.—Author of six accepted scenarios, seeks clerical position with some manufacturer, where he will receive the polishing that might develop him into a precious stone. KOHINOOR, care Moving Picture World, New York City.

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March 5—Pa and Ma Elope (Comedy).....
March 7—Children of Destiny (Drama).....
Mar. 9—For Auld Lang Syne (Drama).....
Mar. 12—Her Hand (Drama).....
Mar. 14—Shorty Makes a Bet (Comedy) .....
Mar. 14—Blame the Tailor (Comedy) .....
Mar. 16—Gentleman or Thief (Drama).....
Mar. 19—The Restless Woman (Drama).....
Mar. 21—A Friend of the District Attorney (Drama) .....
Mar. 23—An Hour of Terror (Drama).....1000
Mar. 26—Never Shrink (Comedy).....
Mar. 26—Wifey's Visit Home (Comedy).....
Mar. 28—Battle at Elderbush Gulch (2 parts—Drama) .....

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March 17—Gypsy Love (Cines special—2 parts—Drama) 2000
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March 13—The Tell-Tale Star (Drama).....1000
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March 5—A Village Scandal (Comedy)..... 700
Mar. 12—Love's Oblivion (Comedy)..... 400
Mar. 12—One On Batty Bill (Comedy)..... 600
Mar. 19—Winky Willy's Private Show (Comedy) 300
Mar. 19—Cupid's Window (Comedy)..... 700
Mar. 26—Handsome Harry's Wooing (Comedy)
Mar. 26—Batty Bill's House "Rough House" (Comedy) .....

PATHE.

Feb. 19—Pathe's Weekly, No. 15—1914 (News)
Feb. 19—Where the Heart Calls (Special—2 parts—Drama) .....
Feb. 21—Victims of Vanity (Special—2 parts—Drama) .....
Feb. 23—Pathe's Weekly, No. 16—1914 (News)
Feb. 24—The Winning Hand (Drama).....
Feb. 25—September Morn (Comedy).....
Feb. 26—Pathe's Weekly, No. 17—1914 (News)
Feb. 26—The Devil's Assistant (Special—2 parts—Drama) .....
Feb. 28—The Parasites (Special—2 parts—Dr.).2000
Mar. 2—Pathe's Weekly, No. 18 (News).....
Mar. 3—The Second Generation (Drama).....
Mar. 4—Hogan's Alley (Comedy).....
Mar. 5—The Brother Counts (Special—2 parts—Drama).....
Mar. 5—Pathe's Weekly, No. 19 (News).....
Mar. 7—On the Altar of Patriotism (Special—2 parts—Drama).....
March 9—Pathe's Weekly No. 20 (News)....
March 10—The Hunting Spiders (Zoology).....
March 10—The Picturesque Coast of Catalonia—(Scenic) .....
March 11—Abide With Me (Drama).....
March 12—Pathe's Weekly No. 21 (News).....
March 12—A Spoiled Life (Special—2 parts—Drama) .....
March 12—Making Lace Fans (Industry).....
March 14—Against Heavy Odds (Special—2 parts—Drama) .....
March 14—A Trip to the Great Nile Dam (Travel) .....
Mar. 16—Pathe's Weekly No. 22 (News).....
Mar. 18—Madura and Its Pagodas (Arch.)....
Mar. 19—The Wasted Years (Special—2 parts—Drama) .....
Mar. 19—Pathe's Weekly, No. 23 (News).....
Mar. 21—His Wife Wins (Special—2 parts—Comedy) .....
Mar. 23—Pathe's Weekly, No. 24 (News).....
Mar. 24—Trichinopoly, India (Scenic).....
Mar. 24—Workaday Scenes in a Flowery Land (Scenic) .....
Mar. 24—Strange Sea Water Creatures (Edu.).
Mar. 25—Whiffle's New Profession (Comedy).
Mar. 25—Old Streets of Cairo, Egypt (Scenic)
Mar. 26—The Constancy of Jeanne (Special—2 parts—Drama) 2000
Mar. 26—Pathe's Weekly No. 25 (News).....
Mar. 28—A Leech of Industry (Special—3 parts—Drama) 3000

SELIG.

March 13—Elizabeth's Prayer (Drama).....1000
Mar. 14—Hearst-Selig News Pictorial (News)..1000
Mar 16—The Better Way (Special—2 parts—Drama) 2000
Mar. 17—The Story of Venus (Drama) 1000
Mar. 18—The Cop on the Beat (Drama).....1000
Mar. 19—The Evil We Do (Drama) 1000
Mar. 20—Two Little Vagabonds (Drama).....1000
Mar. 21—Hearst-Selig News Pictorial (News)..1000
Mar. 23—The Adventures of Kathlyn, No. 7 ((The Garden of Brides) (Special—2 parts—Drama) 2000
Mar. 24—In Remembrance (Drama).....1000
Mar. 25—While Wifey Is Away) (Comedy).....
Mar. 25—Doc Yak, the Poultryman (Comedy).
Mar. 26—Cupid's Caprice (Drama).....1000
Mar. 27—The Story of Cupid (Drama).....1000
Mar. 28—Hearst-Selig News Pictorial (News).1000
Mar. 30—The Salvation of Nance O'Shaughnessy (Special—2 parts—Drama) 2000
Mar. 31—The Midnight Call (Drama).....
Mar. 31—Fancy Skating (Sports).....
April 1—When Thieves Fall Out (Drama)....1000
April 2—The Story of Diana.....1000
April 3—The Bond of Love (Drama).....
April 3—In Amalfia, Italy (Scenic).....
April 4—The Hearst-Selig News Pictorial (News) 1000

VITAGRAPH.

March 9—Ginger's Reign (Drama).....1000
March 10—The Portrait (Special—2 parts—Drama) 2000
March 11—Art for a Heart (Comedy).....1000
March 12—The Way to Heaven (Drama).....1000
March 13—Mrs. Maloney's Fortune (Comedy)..1000
March 14—An Officer and a Gentleman (Special—2 parts—Drama) 2000
Mar. 16—Auntie (Drama) 1000
Mar. 17—The Price of Vanity (Special—2 parts—Drama) 2000
Mar. 18—The Ghosts (Comedy).....1000
Mar. 19—The Idler (Drama) 1000
Mar. 20—A Model Young Man (Comedy).....1000
Mar. 21—Old Reliable (Special—2 parts—Dr.)..2000
Mar. 23—The Woman in Black (Comedy).....1000
Mar. 24—Her Husband (Special—2 parts—Dr.).2000
Mar. 25—The Hall Room Rivals (Comedy)....1000
Mar. 26—Chanler Rao, Criminal Expert (Dr.).1000
Mar. 27—Millions for Defence (Comedy).....1000
Mar. 28—Never Again (Spec.—2 parts—Com.).2000
Mar. 30—The Silver Snuff Box (Drama).....1000
Mar. 31—The Helpful Sisterhood (Special—2 parts—Drama) 2000
April 1—Stage Struck (Comedy).....1000
April 2—Tommy's Tramp (Comedy-Drama)....1000
April 3—Bunny's Scheme (Comedy).....1000
April 4—The Crucible of Fate (Special—2 parts—Drama) 2000

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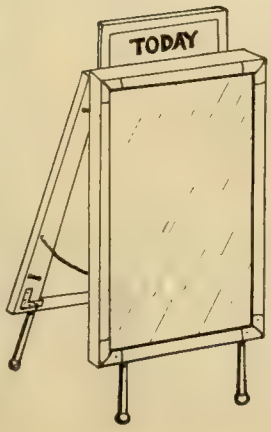

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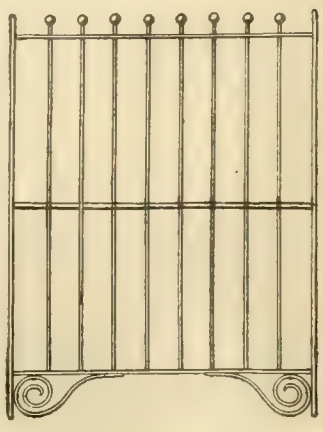

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AMERICAN.

Mar. 23—The Turning Point (2 parts—Dr.)....2000
Mar. 25—A Decree of Justice (Drama).....1000
Mar. 30—The Town of Nazareth (2 parts—Drama) 2000
April 1—The Certainty of Man (Drama).....1000
April 6—Like Father, Like Son (2 parts -Dr.).2000
April 8—A Happy Coercion (Comedy).....1000
April 10—The Second Clue (Drama).....1000

APOLLO.

Feb. 15—Black Hand Conspiracy (Comedy)....
Feb. 22—Up In the Air Over Sadie (Comedy)..
Mar. 1—Village School Days (Drama).....
Mar. 8—Rafferty's Raffle (Comedy).....
Mar. 15—Dad's Terrible Match (Comedy).....

BEAUTY.

March 4—Italian Love (Drama).....1000
March 11—Closed at Ten (Comedy-Drama)....1000
Mar. 17—The Girl Who Dared (Drama) 1000
Mar. 24—The Peacock Feather Fan (Drama)...1000
Mar. 31—Sweet Land of Liberty (Drama)....1000

101 BISON.

March 7—The Yaqui's Revenge (2 parts—Dr.)
Mar. 14—From the Lion's Jaws (2 parts—Dr.).2000
Mar. 21—In the Wolves' Fangs (2 parts—Dr.).2000
Mar. 28—Two Little Waifs (2 parts—Drama)..
April 4—The Lamb, the Woman, the Wolf (3 parts—Drama) .....

BRONCHO.

March 18—The Adventures of Shorty (2 parts—Drama) .....
Mar. 25—The Relic (2 parts—Drama).....
April 1—Wolves of the Underworld (2 parts—Drama) .....
April 8—Shorty's Sacrifice (2 parts -Drama)..

CRYSTAL.

March 10—Bimberg's Love Affair (Comedy)...
March 10—Baldy Belmont Breaks Out (Com.)..
Mar. 15—Kelly's Ghost (Comedy) .....
Mar. 17—Dazzle's Black Eye (Comedy).....
Mar. 17—Baldy Belmont Almost a Hero (Com.)
Mar. 22—The Fat and Thin of It (Comedy)....
Mar. 24—Snookum's Last Racket (Comedy)...
Mar. 24—Without Pants (Comedy).....
Mar. 29—Auntie's Romantic Adventures (Com.)
Mar. 31—Going Some (Comedy).....
Mar. 31—One Happy Tramp (Comedy) .....
April 5—The Lady Doctor (Comedy).....

DOMINO.

March 5—For the Wearing of the Green (2 parts—Drama) .....
Mar. 25—The Silent Messenger (2 parts—Dr.)
Mar. 19—The Bells of Austi (2 parts—Drama)
Mar. 26—The Silent Messenger (2 parts—Dr.)..

ECLAIR.

March 8—Birds of Passage (Comedy).....
March 8—Orchids (Horticulture) .....
March 11—Into the Foothills (2 parts—Dr.)...
March 15—At the Court of Prince Make-Believe (Comedy-Drama) .....
Mar. 18—When God Wills (2 parts—Drama)...
Mar. 22—A Tale of the Desert (Drama).....
Mar. 25—Adrift (2 parts—Drama).....
Mar. 29—A Marriage for Money (Drama).....
Mar. 29—Society at Simpson Center (Comedy).
April 1—The Caballero's Way (3 parts—Dr.).
April 5—In An Old Trunk (Drama).....

FRONTIER.

March 12—The Colonel of the Nuts (Comedy)..
March 14—His Younger Brother (Drama).....
Mar. 19—Colonel Custard's Last Stand (Com.)..
Mar. 21—The Sheriff's Duty (Drama) .....
Mar. 26—"Black Hands" and "Dirty Money" (Comedy) .....
Mar. 28—The Girl Bandit (Drama).....
April 2—Why Kentucky Went Dry (Comedy)..
April 4—Strange Evidence (Drama).....

GAUMONT.

Feb. 10—Tiny Tim and the Lion (Comedy)...
Feb. 10—Scenes in Costa Rica (Travel).....
Feb. 12—Simple Simon Deals in Antiques (Comedy) .....
Feb. 12—Excursions in Old Paris (Travel)....
Feb. 17—Two Miniatures (Drama).....
Feb. 19—The Magic Salesman (Comedy).....
Feb. 19—Bee Farming (Industry).....
Feb. 26—A Tiff—and After (Comedy).....
Feb. 21—Judgment of the Jungle (Drama).....
Feb. 24—The Missing Pearl (Drama).....
Feb. 26—A Tiff—and After.....
Feb. 26—Manana-Land .....
Feb. 28—The Better Man .....

GOLD SEAL.

Feb. 10—The Bride of Mystery (3 parts—Dr.).
Feb. 17—Honor of the Mounted (2 parts—Dr.).
Feb. 24—Captain Jenny, S. A. (3 parts—Dr.)..
March 3—By Radium's Rays (2 parts—Dr.)
March 10—The Twin's Double (Three parts—Drama) .....
Mar. 17—Discord and Harmony (Drama).....
Mar. 24—The Mysterious Leopard Lady (2 parts—Drama) .....
Mar. 31—The Embezzler (2 parts—Drama)....

IMP.

Feb. 23—The Touch of a Child (2 parts—Dr.).
Feb. 26—Rounding Up Bowser (Comedy).....
March 2—Testing Bill's Courage (Comedy)....
March 5—The Opal Ring (2 parts—Drama)..
March 9—The Flaming Diagram (2 parts—Dr.)
March 12—Jealousy and Giant Powder (Com.).
Mar. 16—The Gambler (Drama).....
Mar. 19—The Silver Loving Cup (2 parts—Dr.)
Mar. 23—King, the Detective in the Marine Mystery (2 parts—Drama).....
Mar. 26—For Life and Liberty (Comedy).....
Mar. 30—Forgetting (Drama) .....
April 2—The Blood Test (2 parts—Drama)....

JOKER.

March 11—A Mexico Mix (Comedy).....
March 14—Won in the First (Comedy).....
Mar. 18—Won in the First (Comedy) .....
Mar. 18—A Visit to Mont St. Michael (Normandy, France) (Scenic) .....
Mar. 21—Mike and Jake Go in for Matrimony (Comedy) .....
Mar. 25—Pay the Rent (Comedy).....
Mar. 28—The Head Waiter (Comedy).....
April 1—The Luck of Hog Wallon Gulch (Com.)
April 4—(No Release This Date).....

KAY-BEE.

Feb. 10—Colonel's Adopted Daughter (Drama)..
Feb. 13—Arrow Maker's Daughter (2 parts—Drama).....
Feb. 20—The Raiders (2 parts—Drama).....
Feb. 26—North of 53 (2 parts—Drama).....2000
Mar. 6—The Path of Genius (2 parts—Dr.)..
Mar. 13—Desert Gold (2 parts—Drama).....
Mar. 20—The Trap (2 parts—Drama).....

KEYSTONE.

Feb. 28—Between Showers (Comedy).....
Mar. 2—A Film Johnnie (Comedy).....
Mar. 9—Tango Tangles (Comedy).....
Mar. 16—His Favorite Pastime (Comedy).....
Mar. 19—A Rural Demon (Comedy).....
Mar. 20—The Race (Comedy) .....
Mar. 23—Across the Hall (Comedy).....
Mar. 26—Cruel, Cruel Love (Comedy).....

KOMIC.

Feb. 19—Getting a Suit Pressed (Comedy).....
March 5—The Impostor (Drama).....
Mar. 12—The Yegg and the Eggs (Comedy)....
Mar. 14—The Moonshiner's Daughter (Comedy).
Mar. 18—He Who Laughs Last (Comedy).....
Mar. 18—Snowball Pete (Comedy).....
Mar. 25—After Her Dough (Comedy).....

LUX.

Feb. 13—An Elopement by Aeroplane (Comedy) 475
Feb. 13—Animal Export from Algiers (Travel). 450
Feb. 20—Shortsighted Miss Prim (Comedy).... 520
Feb. 20—Boating on the Seine (Scenic)..... 370
Feb. 27—Pat's Motor (Comedy)..... 595
Feb. 27—Lakes and Falls (Scenic)..... 310
March 6—Bill's Day Out (Comedy)..... 575
March 6—A Stone Quarry in Belgium (Ind.).. 420

MAJESTIC.

March 7—The Rector's Story (Drama).....
Mar. 8—The Stronger Hand (2 parts—Drama)
Mar. 10—His First Love (Drama) .....
Mar. 14—The Moonshiner's Daughter (Drama)..
Mar. 15—His Little Pal (Drama).....
Mar. 17—The Woman Without a Soul (Drama)
Mar. 22—Atonement (2 parts -Drama).....
Mar. 27—The Warning Cry (Drama).....
Mar. 24—They Who Dig Pits (Drama).....

NESTOR.

Feb. 27—One of the Finest (Comedy).....
March 4—The Voice of the Viola (Drama)....
March 6—She Was Only a Working Girl (2 parts—Comedy) .....
March 11—The Mexican's Last Raid (Drama).
March 13—What a Baby Did (Comedy).....
Mar. 18—The Way of a Woman (Drama).....
Mar. 20—Those Persistent Old Maids (Com.)..
Mar. 25—The Mountaineer (Drama).....
Mar. 27—The Wrong Miss Wright (Comedy)...
April 1—Cupid Incognito (Drama).....
April 3—Such a Villain (Drama).....

POWERS.

March 9—A Murderous Elopement (Comedy)..
March 13—The Faith of the Two (Drama).....
Mar. 16—Hawkeye and the Cheese Mystery (Comedy) .....
Mar. 20—Hands Invisible (Drama) .....
Mar. 23—Too Much Married (Comedy).....
Mar. 27—Her First Arrest (Drama).....
Mar. 27—U. S. Government's Instructions to Young Farmers (Agriculture).....
Mar. 30—A Bad Egg (Comedy).....
April 3—The Romance of an Actor (2 parts—Drama) .....

PRINCESS.

Feb. 20—All's Well That Ends Well (Comedy).
Feb. 27—The Hold-Up (Drama) .....
March 6—Her Way (Comedy-Drama).....
Mar. 13—Billy's Ruse (Comedy) .....
Mar. 20—The Grand Passion (Comedy).....

RELIANCE.

March 4—A Lesson in Bridge (Drama).....
March 7—When Fate Frowned (Drama).....
Mar. 9—Our Mutual Girl (Chapter 8—Dr.)....
Mar. 11—Caught in the Web (Drama) .....
Mar. 14—Red the Mediator (Drama) .....
Mar. 16—Our Mutual Girl (No. 9—Drama)....
Mar. 20—Messenger No. 845 (Drama).....
Mar. 21—The Coming of the Real Prince (2 parts—Drama) .....
Mar. 23—Our Mutual Girl (No. 10—Drama)....
Mar. 28—The Smugglers of Sligo (2 parts—Drama) .....
April 4—The Mysterious Shot (2 parts—Drama)

REX.

Feb. 22—Woman's Burden (Drama).....
Feb. 26—For the Family Honor (2 parts—Dr.)..
Mar. 1—The Weaker Sister (Drama).....
March 5—The House Across the Street (Dr.).
March 8—A Modern Fairy Tale (Drama)....
March 12—Heart of the Hills (2 parts—Dr.)..
March 15—The Senator's Bill (Drama).....
Mar. 19—A Pugilist's Romance (Drama) .....
Mar. 22—Carlotta the Bead Stringer (Drama)..
Mar. 26—The Spider and Her Web (2 parts—Drama) .....
Mar. 29—In the Days of His Youth (Drama)..
April 2—In the Eye of the Law (Drama).....
April 5—The Babies' Doll (Drama).....

THANHOUSER.

March 6—(No Release This Date.)
Mar. 8—Guilty or Not Guilty (Drama) .....
Mar. 10—Kathleen, the Irish Rose (2 parts—Drama) .....
Mar. 13—(No Release this Date) .....
Mar. 15—The Eugenic Boy (Comedy).....
Mar. 17—The Cat's Paw (2 parts—Drama)...
Mar. 20—(No Release This Date.)
Mar. 22—The Cousin From England (Comedy).
Mar. 22—Their Cousin From England (Com-Dr.)
Mar. 24—The Miser's Reversion (3 parts—Dr.)
Mar. 27—(No Release This Date).....

UNIVERSAL IKE.

Mar. 17—Universal Ike Has One Foot in the Grave (Comedy) .....
Mar. 24—Universal Ike in the Battle of Little Tin Horn (Comedy).....
Mar. 31—Why Universal Ike Left Home (Com.)

VICTOR.

March 9—Hearts and Flowers (Drama).....
March 13—The Honeymooners (2 parts—Comedy-Drama) .....
Mar. 16—The Acid Test (2 parts—Drama)....
Mar. 20—Because She Loved Him (2 parts—Drama) .....
Mar. 23—A Woman's Honor (Drama).....
Mar. 27—Diplomatic Flo (3 parts—Drama)....
Mar. 30—Sealed Orders (2 parts -Drama).....
April 3—Granddaddy's Granddaughter (Comedy-Drama) .....

A. BLINKHORN.

Jan. 12—Jean's Evidence (Turner Films, Ltd. —2 parts—Drama) .....
Jan. 19—Motherhood or Politics? (Hepworth's —2 parts—Comedy-Drama).....
Feb. 23—Blind Fate (Hepworth's—2 parts—Dr.)
Mar. 2—Justice (Hepworth's—4 parts—Drama)
Mar. 9—The Cloister and the Hearth (Hepworth's—5 parts—Drama) .....

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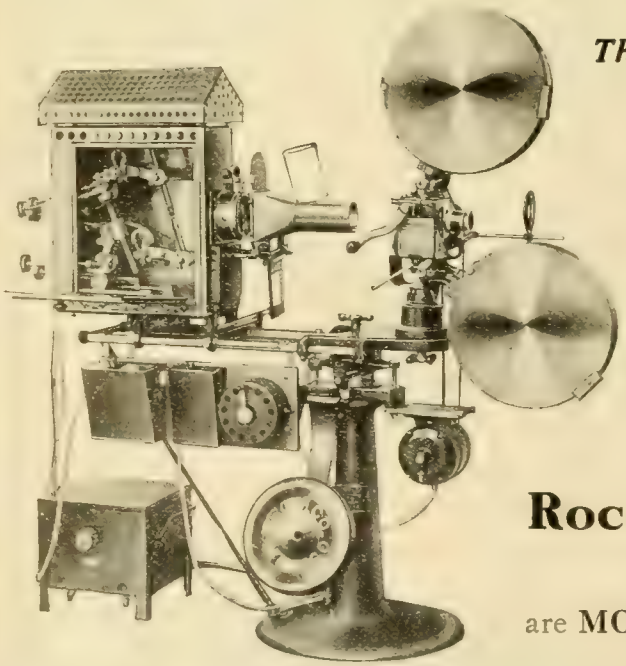

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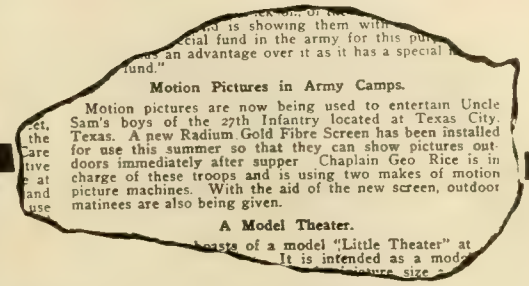

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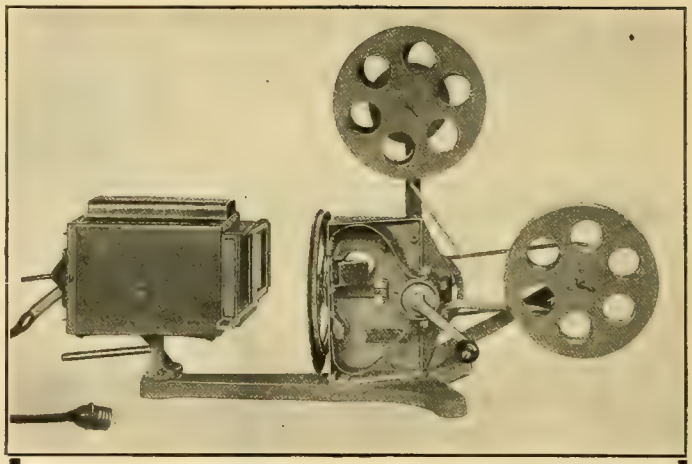

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January to March, 1914

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Flash In the Dark, The—Feb. 18 (Nestor)..... 870
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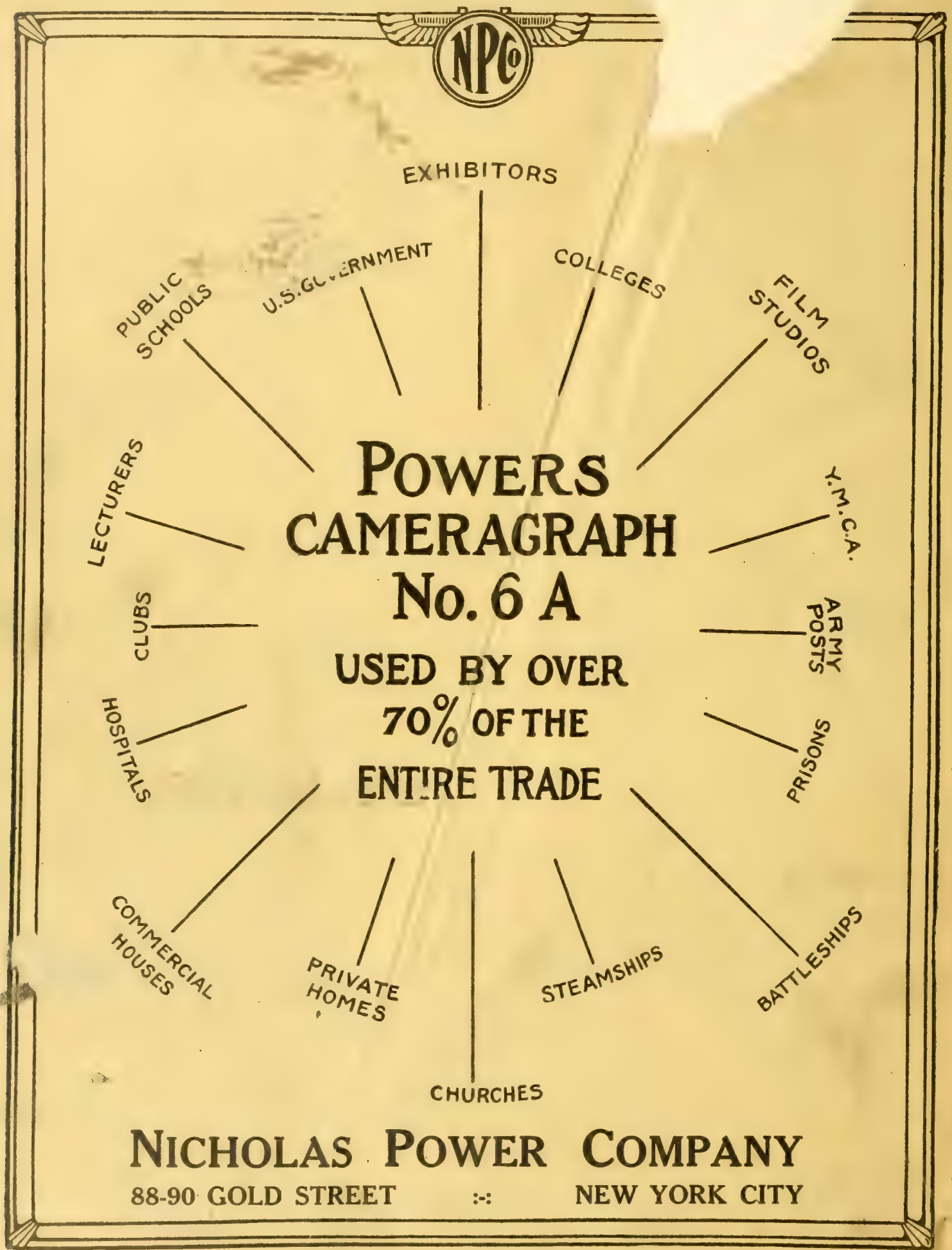

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